

**THTR 365 62963R Playwriting 1**  
**Fall 2022 Tuesday & Thursday 2 – 3:50 pm**  
**Location: DRC 102 and THH 211**

(Note: We will meet in DRC 102 until Thursday Sept 9;  
after that we will re-evaluate and possibly move to THH)

**Instructor: Paula Cizmar**

**Office:** JEF 201, 950 W. Jefferson, Los Angeles 90089

**Office Hours:** Available: Wed, 2:30 – 6 pm;

Thurs, Noon – 1:30 pm; please note that office hours are by appointment only; please contact me via email or phone, at least 24 hours in advance, to set up a Zoom appointment.

**Contact Info:** [cizmar@usc.edu](mailto:cizmar@usc.edu); 323.376.1216 mobile

[www.paulacizmar.com](http://www.paulacizmar.com)

**ITHelp:** USC Information Technology Services

<http://itservices.usc.edu>; School of Dramatic Arts – Mr. Prakash Shirke. Contact Info: [shirke@usc.edu](mailto:shirke@usc.edu); 213.740.1288.

*Alert 2022: This syllabus contains policies that take covid and the new variants into consideration. In brief: No food or drink in class. Masks are highly recommended; USC policy will be updated regularly, so the recommendation for wearing masks may change to a requirement depending on infection numbers. I will be wearing a mask.*

**Course Description and Overview**

*Catalogue description: 365 Playwriting I (4, FaSp) Essential elements of playwriting through weekly assignments, students' initiative, occasional productions of scenes, and extensive classroom analysis.*

THTR 365 – Playwriting 1 is an undergraduate workshop for anyone, whatever their field, who is interested in dramatic writing. In this course, students experience the creative process firsthand at both the intuitive and technical level while being guided through the writing of work for live theatre.

Mauve takes offense at my having said, "I am an artist"--which I do not take back, because the word of course included the meaning: always seeking without absolutely finding. It is just the converse of saying, "I know it, I have found it." As far as I know that word means: "I am seeking, I am striving, I am in it with all my heart. —Vincent Van Gogh

**Learning Objectives**

Playwriting 1 is designed to explore the art and craft of dramatic writing with a particular focus on *process* including: creative brainstorming, inspiration/research, developing characters, generating stories, intentional use of language, plus analysis and revision. Emphasis is placed on *empathy* and *metaphor* as each person strives to:

- create a portfolio of short work;
- contribute to a collaborative special project;
- discover and evolve his/her/their own unique, artistic voice;

- develop a personalized creative process—including inspiration, exploring, drafting, revising;
- experiment with new modes of writing for theatre;
- experiment with new delivery systems for theatre in a time of ongoing health crises.

**Prerequisites:**

None.

**Course Notes**

Discussion and writing exercises will accompany weekly workshop sessions in which student writers present ideas/images/scenes/pages for exploration and critique as part of the process of writing, rewriting, expanding, and polishing.

**Communication**

The class sessions will occur in the classroom, with resources provided on Blackboard. Office hours will be conducted via Zoom. Communication is a fundamental part of both the artistic and learning process. It is always my intention to embrace these visionary goals:

- SUSTAINABILITY
- CONNECTION
- TRANSFORMATION

*What does this mean?*

Embracing SUSTAINABILITY means that we will operate using green principles—including going paperless, which will save on time, energy, and natural resources. You will turn in your work electronically on Blackboard, and we will share your scenes, brainstorming materials, revision plans, etc. via computer. Handouts and course materials will be paperless, available online via Blackboard.

CONNECTION means that we will make contact in several ways—with each other, with the creative community, with the world at large. We'll connect with each other to form a support network so that everyone feels secure taking artistic risks; plus we'll connect via text message and online to keep up to the minute on what's going on in class. Be sure to check your USC email daily; stay on top of changes to times and scheduling, reminders about projects and resources, etc. We'll also stay attuned to what's going on in American theatre, and we'll look at what's going on in the world—and explore how we can use art for growth and healing.

TRANSFORMATION means that we will be looking at theatre writing as a way to effect transformation in our lives, and in the lives of others; we'll look at creating theatre from a place of empathy, from a place of heart-driven concern for humanity; we'll look at culture and trends and attempt to define and redefine playwriting for the 21<sup>st</sup> century.

### Technical Proficiency and Hardware/Software Required

It is necessary for each student to become adept in the use of Blackboard and Zoom. See the links below for information on how to use this technology.

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

### USC technology rental program

**If we need to deliver class online due to an emergency:** We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. Check with the tech support services listed above.

### Required Readings and Supplementary Materials

AUBERGINE. Julia Cho.

STICK FLY. Lydia Diamond.

BROTHER/SISTER PLAYS. Tarell Alvin McCraney.

INDECENT. Paula Vogel.

Plus: Other current unpublished plays/scenes that will be supplied as PDFs by instructor. Please note that often the most current work, especially the work of women and BIPOC playwrights, goes unpublished. Therefore we will be reading work that is not available to the general public and that must be obtained directly from the playwright.

Published texts available via the USC Bookstore or online at Amazon.

The School of Dramatic Arts' Dramatic Writing Program guidelines call for each playwriting student to read at least seven plays as part of the course and to be able to analyze the work critically. The plays listed under "Required Texts" plus the ones I'll recommend and/or provide can be used to fulfill this requirement. You are also encouraged to read additional contemporary plays from the Recommended Reading handout on Blackboard. The more you read, the more you will become aware of the diverse styles, voices, and structural forms open to you as a writer.

### Description of Grading Criteria and Assessment of Assignments

**Grading criteria:** *The quality of work for the assigned components of the grade (inspiration board, reading and discussion segment, the ongoing writing segment, and the final project) is determined by the thoroughness of the effort, the continuing process, and the imagination displayed. (More information below under the description of the inspiration board, etc.) The evaluation criteria for determining the quality of work is described below in the detailed description of the projects.*

**Grading Scale for SDA:** **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

Excellent: A (4) = 100-94; A- (3.7) = 93-90

Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80

Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70

Poor: D+ = 69 – 66; D = 65-64; D = 63 - 60 (1.3) = 60s; F (0) = 59 and below

- “Excellent” indicates that the student couples clear understanding of the class material with original and creative insight; “Good” means that the student demonstrates a clear understanding of the material; “Average” indicates that the student demonstrates a general understanding of the material but with some gaps; “Poor” indicates that there are identifiable gaps in the student’s understanding of the class material; “Failure” is the result of the student not having completed his or her assignments coupled with poor understanding of the material.
- When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been good and will be weighted toward the negative end of the scale for those with poor attendance and participation.

### **Grading Timeline**

Please bear in mind that you earn your grade based on the timely completion of your work, plus the quality of your work. Late assignments are marked down due to missed deadline. Assignments are accepted only within one week of due date. After that, they are considered a missed assignment, which counts as zero.

### **Grading Components**

Your grade will be based on multiple components including: presentations, writing exercises (in-class and outside of class), a portfolio, ongoing writing and revising, completion of the reading assignments, participation in discussion, a contribution to a special project.

### **Grading Breakdown**

Components of the overall grade are weighted as follows:

Presentations (includes inspiration board and story mtgs)	15 percent
Writing exercises (character bank/monologues; in-class exercises; outside exercises)	20 percent
Discussion/critical analysis/assigned reading/assigned viewing	10 percent
Special project	10 percent
Ongoing research, writing, revision	20 percent
Final Project (portfolio etc) + Final Exam	25 percent
<b>TOTAL</b>	<b>100 percent</b>

The Inspiration Board is your starting point; it’s a presentation of the things that move you; it can be a combination of poetry, photos, doodles, news reports, artwork, music, video—any kind of source material. It may be done as a simple projection of various items from your computer, or it may be done in a distinct format, such as Keynote, Prezi, Power Point; it may include items that inspire you in general, or items that relate particularly to what’s on your mind right now (even if you don’t know what to do with them), or items that are even more specific and directly relate to a play you want to write. The Inspiration Board is a tool with which you can tap into your imagination; you can use it as an active, multimedia form of brainstorming, as a way to start to explore ideas, as a way to begin to frame your thoughts, and as a way to promote discussion with other artists to enhance your vision. The “board” part of the Inspiration Board is virtual—we’ll project your inspirations onto the shared screen.

The Character Bank is a vital creative tool that you can use as a resource now and in the future. Your own personal character bank for this class must include six or more characters; of the characters you create for your character bank, at least one character must be derived from **myth**, one character from **current events (research)**; one character from **historical events (research)**,

and one character created totally from your **imagination** and who can humanize a theme; write monologues for each of these designated characters.

Critical Analysis is vital to every writer because it provides a process for assessing artistic work; in the analysis of already published plays, you gain experience in taking a deeper look at character, language, and structure—which can then be applied to evaluating your own work, to assist you in revision. A short critical response to each of the assigned plays from the reading list is required for this course; the critical response addresses specific components (language, character development, etc) and will be posted on a discussion board section of Blackboard. You may also interact with other class participants and invite responses.

The Special Project for 2022 is a collaborative piece you will create as a group. You will decide on it as an artistic team and center it on environmental justice and how it affects us at the intersection of gender, race, ethnicity, economic status. The project will be planned and developed during class and will include some multimedia aspect. Elements to be assessed are: amount of individual's participation – 25 percent; collaborative skills – 15 percent; originality – 10 percent; structure and theme – 25 percent; overall achievement – 25 percent. Note: The purpose of the collaborative project is to gain experience in connection, collaboration, and transformation. Connection and collaboration are key components of theatre; the ability to connect with an audience and the ability to collaborate with other artists--both are vital to the playwright, especially in new play development. Transformation is a desired outcome of the empathic, heart-driven theatre artist; we want to create art that matters. The multimedia component of the project is a fun add-on—and a way to prepare for the next wave that is beginning to emerge in theatre production and even in theatre writing.

The Final Project of the course consists of a portfolio of work you have done over the course of the semester. The portfolio should demonstrate your imagination and participation in the writing process, as well as artistic merit AND progress, i.e., growth from early exploratory work to revision. Elements to be assessed are: character development, language, characters, story ideas, theatricality, messages,/issues/motifs, etc. **Specific guidelines, number of pages, formatting, etc., will be available on Blackboard.**

HINT: Keep a Creative Journal! This is an archive of your explorations for writing; it may include jottings off the top of your head, stuff from your Inspiration Board, research, ideas, resources for current and future writing, and exercises and raw material from class. NOTE: It's no longer necessary to keep an actual journal, on paper. The Creative Journal may be electronic. But do keep one. It will make your writing process so much easier!

### **Assignment Submission Policy**

Assignments will be presented in class and/or submitted as PDFs, depending on the assignment. ***Note:*** *The SDA GUIDELINES on GRADING state that no late assignments, projects, exams, papers, or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.*

## Additional Policies

1. Attendance and participation are key. SDA Guidelines call for no unexcused absences.
2. Participation is essential and figures into your grade. Think of this course as a professional, artistic workshop; thus, as a member of such a workshop, your participation is necessary not only for the development of your own work, but for the development of your colleagues' work as well. Theatre is a highly collaborative, community-oriented medium. Please honor your obligation to your colleagues' work.
3. You are entering into a collaborative relationship with fellow students, and thus it is your responsibility to be available to your colleagues for feedback, analysis, and support.
4. All class members must be treated with respect.
5. You are required to attend the class and to be on time. Excessive tardiness will affect your ongoing writing and participation grade.
6. Absences must be for reasons of illness or emergency, and you must notify me in writing (preferably in advance). **If you are ill or showing signs of covid infection: Please stay at home. Communicate with me about this.** Please remember that absences must be accompanied by a written explanation; also, in your absence, please prepare the assigned work that is due and turn it in immediately upon return to the class. It may become possible to create an alternative assignment for you to make up missed work.
7. All assignments, written and/or otherwise, must be prepared on time and turned in (or presented) on the deadline date. Late assignments will be marked down due to the missed deadline. Assignments not turned in within a week of deadline count as missed assignments (zero credit).
8. IF YOU MISS CLASS: It is your responsibility to make up work you have missed and to obtain information about missed class discussions or missed assignments from Blackboard or from your classmates. I will not be repeating lectures or class discussion; office hours are not for the purposes of repeating lectures, but rather are for the purpose of helping you with areas in which you need guidance or where you are confused or where you are dealing with challenges. Class materials can be found on the Blackboard site for this course. For your syllabus, handouts, etc., go to Blackboard.

9. Please check your e-mail regularly to see if there are any changes in class meeting, etc. On rare occasions, it becomes necessary to make changes to class meeting details. If I am unable to provide you with this information in the preceding class, I will send you the information via e-mail and/or text message.
10. For collaborations, you may work using a number of collaborative tools, such as Google documents and Google Drive.
11. If you desire an appointment, you are required to contact me via e-mail or text message at least 24 hours in advance, otherwise there is no guarantee I will receive your message in time to make arrangements to meet with you. Please note I have included multiple ways to contact me on page one of this syllabus.

### Zoom Etiquette

If it becomes necessary to have a class session on Zoom, please remember that "Netiquette" or "internet etiquette," is important for collaborative work. Please respect the following guidelines:

- Whenever possible, please use your computer to log-in to the class rather than your phone. This will help us with the quality of visuals and audio, plus it will present fewer problems when sharing screens.
- If you have technical issues during class, please contact: USC Information Technology Services <http://itservices.usc.edu>; School of Dramatic Arts – Mr. Prakash Shirke. Contact Info: [shirke@usc.edu](mailto:shirke@usc.edu); 213.740.1288.
- Your camera must be on at all times, unless you are requested to hide video.
- Please attempt to log-in from an environment that does not have distracting background noise, such as pets, family members, machinery, music. If you find yourself in a situation with distracting noise, please use ear buds or headphones.
- When not speaking (for example, during a reading of a scene, when you are not playing a role), please mute your microphone. During discussions feel free to leave your mic on.
- Remember that you are in class, therefore behavior appropriate to class should be followed. Please do not walk around, leave the room, read, play games, etc. during class.
- You may use your devices for research that enhances the discussion during class, but please stay attuned to what is going on while engaged in research.
- Try to take turns speaking. Remember that Zoom creates problems when voices overlap.
- The chat box will be available to you to use during class, however please don't abuse it. For example, remember that everyone can see what you type in the chat. Therefore your comments should not contain private messages to another class member—which can be read in the saved chat. Also, try to use chat to enhance the discussion, rather than interrupt it.
- Remember: The class session is being recorded. (This includes the chat.)
- Be respectful of others at all times.
- Remember: We're all in this together. Now more than ever.

### Sharing of Course Materials Outside of the Learning Environment

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing*

class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

### Course Schedule: A Weekly Breakdown

<b>Weeks One - Three</b>  <b>8/23 to 9/8</b>	<b>Gathering &amp; Preparing</b>  Discover: Who Are We? <i>Creating the artistic support community for THTR 365.</i>  Consider: The Fall 2021 Theme: <i>Our World – Connections &amp; Intersections.</i> <i>Why empathy? Why metaphor?</i>  Investigate: What Is Our Work for 365? <i>Introduction of various elements including the portfolio, the inspiration board, character banks, etc.</i>  Explore: What Makes a Play a Play? Where Do Plays Come From?  <i>Sources of Inspiration: Myth, Ephemera, True Life, Brainstorms.</i>  <i>Complex Characters – Voice, Mission, Inner Life.</i>  <i>Rituals.</i>	<b>Activities</b>  Introduction of workshop participants.  Weekly: In-class exercises to explore character, character voice, dialogue writing.  Formation of Collaboration Teams.	<b>Reminders</b>  Read <i>Aubergine, Stick Fly, Brother/Sister Plays</i> , and <i>Indecent</i> . Prepare to discuss.  Read playwriting handouts on Blackboard.  Get in the habit of keeping a creative journal as well as collecting your writing exercises, etc.  Beginning 9/4: Presentations of Inspiration Boards.  Expand an in-class writing exercise into an exploratory scene.
<b>Weeks Four - Six</b>  <b>9/13 to 9/29</b>	<b>Assembling/Grafting/Evolving/Expanding</b>  Rituals of Antiquity – Honoring the Origins of Theatre in Present Day Plays.  Variations on the Theme “Our World – Connection & Intersection” Applying Metaphor and Empathy.  Exploring Scenes - Multiple Character Scenes, Dialogue-free Scenes, Scenes with Subtext.  .	<b>Activities</b>  Presentations and in-class exercises to explore character, character voice, dialogue writing.  Collaborative team meetings.	<b>Reminders</b>  Read scripts and materials supplied by instructor.  Write critical responses to each play and put on Discussion Board on Blackboard.  Keep collecting exercises and experimental scenes



			<p>for possible inclusion in portfolio. Keep building your creative journal.</p> <p>Consider your writing journal and your in-class exercises; use this material and expand something from these resources into a short play.</p> <p>Make plans for special collaborative project.</p> <p>Keep writing.</p> <p>Special Project Check-In: Create a presentation with your team that shows the research, images, beginnings, plans, etc. of your collaborative piece.</p> <p>Present two- to three-minute drafts of plays and/or project components.</p>
<p><b>Weeks Seven - Nine</b></p> <p><b>10/4 to 10/20</b></p> <p><b>Note:</b> <b>No class 10/13.</b> <b>Fall recess.</b></p>	<p><b>Seeking and Exploring</b></p> <p>Let's Talk About: <i>How to Focus Your Research, Resources, Characters, and Theatrical Elements on Your Own Project and in a Group.</i></p> <p>Exploring Voice, World of the Piece,</p> <p>Language, The Playwright's Paint, and The Sensory World of the Play.</p> <p>Collaboration Troubleshooting: <i>Getting Past</i></p>	<p><b>Activities</b></p> <p>Presentations, exercises, and workshopping scenes.</p>	<p><b>Reminders</b></p> <p>Keep up with your creative journal.</p> <p>Keep collecting exercises, etc.</p> <p>Keep writing.</p> <p>(You may write another experimental scene</p>

	<p><i>Problems.</i></p> <p>Brainstorming New Delivery Systems for Live Theatre: <i>Is It Still Theatre?</i></p>		<p>(2 – 4 pages) for a short play, or a 5-minute. Note: Your experimental scenes may be the first pages of a play you will develop more fully, or a total experiment, or a continuation of something, or the end of something.</p> <p>It's not necessary that you write in order, at this point. (Hint: Look at writing exercises you've done for possible raw material.)</p> <p>Continue research and writing scenes.</p> <p>Keep writing. (Ongoing.)</p> <p>PROGRESS REPORT: Create a presentation that shows the status of your collaborative project.</p>
<p><b>Weeks Ten - Twelve</b></p> <p><b>10/25 to 11/10</b></p>	<p><b>Getting Ready for the Stage</b></p> <p>Believe What They Say? Or What They Do? <i>An Exploration of Dialogue, Subtext, Behavior, and Action.</i></p> <p>But Is It Theatrical? <i>Exploration of Imaginative Ways To Make Things Happen.</i></p> <p>Exploration of Rewrite Tools: <i>Right-brain/Left-brain, Traditional and Non-.</i></p>	<p><b>Activities</b></p> <p>Workshopping and revising.</p>	<p><b>Reminders</b></p> <p>Continue working on your developed play(s) and your collaborative piece.</p> <p>Create a plan for revision of the developed play. Revise as needed.</p>

			(Note: In-class presentations of one-acts will be scheduled for the last weeks of class; be ready to sign up for a particular week.)
<b>Weeks Thirteen - Fifteen</b> <b>11/15 to 12/1</b>	<b>Workshopping</b>  Last Look Q&As.  Where To Go Next: <i>How To Submit a Script</i>	<b>Activities</b>  In-class presentations and critiques of developed one-acts. Finish up in-class presentations and critiques of developed one-acts.  Refine your group project	<b>Reminders</b>  Maintain your creative journal.  Get ready to select the items for your portfolio.  Final check-in on collaborative pieces.
<b>FINAL</b>	.	.	<b>Reminder</b>  December 8, 2 – 4 pm.  Turn in your Portfolio, which includes short plays. Turn in your special project.

*REMINDER: Use Blackboard as a resource. Class materials, information, handouts, additional essays, source materials, etc., are posted on the class site on Blackboard.*

We all have two heads and two memories. A head of clay, which will turn to dust; and another, forever invulnerable to the gnawings of time and of passion. One memory that death kills, a compass that expires with the journey, and another memory, the collective memory, which will live as long as the human adventure in the world lives. –Eduardo Galeano, *Memory of Fire: Faces and Masks*

**Final:**

FINAL SUMMATIVE EXPERIENCE: Portfolio of Short Plays and Special Project due.  
Tuesday December 8, 2022 by 4 pm Pacific Standard Time.

## SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

## Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

\*\*\*

## Statement on Academic Conduct and Support Systems

### Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

\*\*\*

### Health and Participation in Class

You are expected to stay up to date with University policies on coronavirus, including screenings and testing, etc. The University sends out guidelines on a regular basis, and we must all expect things to change as the number and type of infections change. Your health and safety, and the health and safety of your peers, are my top priorities. If you are

experiencing any symptoms of covid, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the University health and safety instructions. If you test positive, if you are feeling ill, or if you have been exposed to someone with the virus, please stay home to protect others. SDA will work to assist you and help you continue to participate in class in some alternative way so that your education is not disrupted.

To reduce the spread of COVID-19, USC recommends that face coverings (masks) be worn indoors including in classrooms. I will be wearing a mask. As the semester proceeds, the recommendation may become a requirement. If it does, face coverings should cover your nose and mouth. Eating or drinking during class is prohibited because of the risk posed by airborne particles. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

\*\*\*

### **Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

\*\*\*

### **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*  
[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call*  
[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298*  
[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*  
[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services - (213) 740-0776*

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](http://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.