

**THTR 574a 63239D Dramatic Writing Across  
Media for Playwrights**

**Fall 2022 Thursday 6 – 7:50 pm**

**Location:** DRC 105

**Instructor: Paula Cizmar**

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

**Office Hours:** Available: Wed 3– 6 pm;

Thurs Noon – 1:30 pm; please note that office hours are by appointment only; contact me via email or phone, at least 24 hours in advance. For appointments outside these hours, I am available by videoconference on SKYPE or Zoom.

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[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. MCC

*Alert 2022: This syllabus contains policies that take covid and variants into consideration. In brief: No food or drink in class. Masks are recommended in class. If University policy changes (as infection rates grow), masks may be required. Stay attuned to University official statements for more details.*

**Course Description**

**Catalogue description: THTR 574a** *Intensive overview of career paths for playwrights in a wide array of media as they exist now, and as new opportunities arise.*

First, I would find an object which I would think is suitable for my characters and stories, then write about it, and in the end, I ended up with a house full of thousands of objects.

--Orhan Pamuk

A scrap or cell of talk you barely remember  
is growing into a weird body with many demands.  
One day soon it will stumble up the walk and knock,  
knock hard, and you will have to answer the door.

-- Naomi Shihab Nye

**Course Overview**

In this course, students acquire knowledge of diverse types of media, the social impact of various media, and how to apply their dramatic writing skills and experiences to different media forms—including forms that exist already and those that are emerging. This is a process-oriented class in which students will create projects using one or more alternate media. In this class, we place a great deal of emphasis on flexibility. As the world changes, as media and delivery systems transform, as theatre itself comes to take on new dimensions, how do dramatic writers continue to grow both in the field and in related arts? We'll also look at the Writing Life and how we can put dramatic writing skills to work to maintain it in an evolving world.

*THTR 574a Dramatic Writing Across Media for the Playwright explores content creation in various media forms—including digital, alternative, hybrids, and nonfiction—and how these forms intersect with dramatic writing. The content will be geared toward various purposes and functions, including promotion, advocacy, education, and entertainment. The media explored include an array of original content that can be delivered on mobile devices, the internet, audio-visual devices, iPads, notebooks, computers, or technology that is emerging. Though we will touch on the wide range of media in general, each specific semester will focus on just a few particular types of media. (This class repeats—and different media will be highlighted in subsequent years.) Some of the topics to be covered include: documentaries, blogs, gaming, audio performances, websites, interactive media, transmedia (i.e., multiplatform storytelling), Zoom theatre, “imagined” non-live theatre. The course also will confront sociopolitical issues that are complicated by digital and new media such as free speech, bullying and violence, intellectual property, cybersecurity, and on-line privacy. **[For Fall 2022, we will be looking at an environmental justice issue, and will be doing work that can potentially be a part of Sacrifice Zone: Los Angeles, which addresses how low-income neighborhoods bear the brunt of environmental dangers; up for discussion is the 710 Corridor/Ports issue, specifically how transporting goods using diesel fuel from the Ports through residential neighborhoods has a negative impact on children’s respiratory health.]** The desire is to draw upon linear or non-linear original artistic creations that have an impact on how audiences experience and engage in the dramatic art and to encourage creating well-considered, unchaotic, un-confusing frameworks without compromising artistic freedom. One of the paths explored in this course is employment potential and the accompanying implications: As digital and new media companies hire writers to create content, these platforms also provide avenues for dramatic writers to become producers of content. At all times, as creative artists we strive for excellence in content and an ethical mode of operating.*

### **Learning Objectives**

This is a project-based workshop for graduate students in writing. By the end of this course, participants will create two new media projects: one individual and one that is collaborative. The new media projects intersect with the learning objectives of the MFADW in which students pursue a level of mastery of the elements of dramatic writing, including:

- Character development, focusing particularly on creating unique, multidimensional characters;
- Creation of the world of the piece;
- Story development, including an understanding of progressive action and the nature of conflict;
- Distinctive dialogue, including knowledge of the difference between dialogue and conversation, plus an ability to wield language to create rhythm, pace, sound, to produce emotional expression.
- Metaphor and imagery to expand subtext and the internal life of the play.
- A distinctive and authentic voice and vision;

- Point of view—the playwright’s own and that of the writing project;
- Mood, tone, atmosphere, environment;
- Research and a wide range of tools for preparation;
- Assessment and revision.

**Course Notes:**

At all times, but especially when dealing with alternative and/or emerging media, it is important to have an awareness of dramatic writing’s capacity for connecting to all disciplines in the investigation of the critical questions of humanity. This is important now more than ever.

A wide range of processes will be explored, as well as a range of media types. This class is in conjunction with 574b, and each class will intersect with and expand on the other. Both 574a and 574b aim to guide the dramatic writer toward being adaptable to evolving media and opportunities.

**Communication...**

We’re adopting a 21<sup>st</sup>-century vision by focusing on:

- SUSTAINABILITY
- CONNECTION
- TRANSFORMATION

*What does this mean?*

By embracing SUSTAINABILITY, we will save time, energy, and paper. Turn in work electronically. All handouts and course materials will be paperless, sent via email and/or 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, email, and Zoom to keep up to the minute on what’s going on in class. 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. Let’s also take a look at where we are—California; the Left Coast; the American West—and consider how the stories of this region have gone untold and the people have gone unrecognized and determine what we can do to change that.

TRANSFORMATION means that we will be looking at dramatic writing as a way to effect transformation in our lives, and in the lives of others; we’ll look at making art 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.

**Prerequisite(s):** None

## Required Readings and Supplementary Materials

*Moment Work – Tectonic Theatre Project’s Process of Devising Theatre.* Moises Kaufman et al.

Supplementary readings will be provided via Blackboard.

## Special Note

All students enrolled in MFADW are required to attend program events. This includes all of the New Works Festival events (NWF I, II, and III), Western Edge Playwrights’ Salon events, and the student orientation held in late August. While some of these dates are not yet solidified, please put the times/dates in your calendar as soon as you can. Because we are monitoring professional development in every course that you take, and in the MFADW overall, your participation in these program events will have a direct impact on your annual review

Please make any and all travel plans for after the New Works Festival III.

## Description of Grading Criteria and Assessment of Assignments

**Grading criteria:** The quality of work for all components (see Grading Breakdown) is determined by the thoroughness of the effort, the continuing process, and the imagination displayed.

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

### USC GRADING SCALE

Overall grading is determined on the following scale:

96-100%=A	95-91%=A-		
88-90%=B+	85-87%=B	81-84%=B-	
78-80%=C+	75-77%= C	71-74%= C-	
67-70%=D+	66-64%=D	61-63%=D-	F = 60 and below

[Failing Grade for Graduate Credit = C-]

- “Excellent” indicates that the student couples clear understanding of the class material with original and creative insight, as demonstrated by their work; “Good” means that the student demonstrates a clear understanding of the material and has done the work well; “Acceptable” 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 Breakdown

Your grade will be based on multiple components: the inquiry into various digital, alternative, and new media forms and theories; inspiration/research presentation for your project(s); critical analysis (which includes reading and discussion of assigned texts as well as other participants’ work); the development of project plans; check-ins on your continuing process; ongoing writing and revision; completion of your individual and group Final Projects.

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. (Note: A late assignment is marked down one grade notch, approximately 5 points; i.e., an assignment that would have earned an A receives an A- for missing the deadline; an assignment that would have earned a B+ receives a B for missing the deadline, etc.)

Components of the overall grade are weighted as follows:

Research: Inquiry into Digital, Alternative, New Media	5 percent
Presentations (Includes Inspiration Boards – Inventory & Check-In, etc.)	20 percent
Critical Analysis (reading and discussion)	10 percent
Pitches and Plans for Project 1 (collaborative)	10 percent
Pitches and Plans for Project 2 (individual)	10 percent
Project 1 - Final product	15 percent
Ongoing writing and development—however that is applicable	15 percent
Project 2 - Final product	15 percent
TOTAL	100 percent

#### *About the components...*

The Inspiration Board is your starting point for what you will be writing about; it is part of your research. It's a presentation of the things that move you; it can be a combination of poetry, photos, doodles, news reports, artwork, charts and data, archival material, 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, Tumblr, 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 or a project you are devising. The Inspiration Board is a tool with which you 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. (Note: The Inspiration Board is also useful during the rewrite process.) The "board" part of the Inspiration Board is virtual—we'll share your inspirations on a screen.

The Inquiry into Digital/Alternative Media is ongoing in-the-moment research that we will initiate and continue to do as technology continues to evolve. **Particularly in the time of pandemic and so-called post-pandemic, we have an opportunity to invent new ways of delivering dramatic material and/or reimagine old ways and retool them for the current age.**

The Pitches and Plans for Project 1 are your preparatory work for the collaborative alternate media/multiplatform media/transmedia project that you will do. **(For 2022 this will be an environmental justice project that can potentially be a part of Sacrifice Zone: Los Angeles, addressing how low-income neighborhoods bear the largest burden in the area of ecological catastrophes.)** This phase may include a Vision Board/Inspiration Board.

Pitches and Plans for Project 2 consist of your preparatory work for an individual alternate media project. This may intersect with New Theatre for Right Now—we'll see.

**Note: The SDA GUIDELINES on GRADING state that:**

- *There shall be no unexcused absences.*
- *No late assignments, projects, papers, or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur. Under such exceptional circumstances, no late penalties will accrue.*

**Additional Policies**

Participation is essential and figures into your grade. This course is modeled along the lines of 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 and play development is a key part of the life of a playwright. Indeed, in this class, one of our projects depends upon collaboration. Please honor your obligation to your colleagues' work and contribute to the discussion. Absences must be for reasons of illness or emergency and must be accompanied by a written explanation; in your absence, please prepare the assigned work that is due and turn it in immediately upon return to the workshop.

**Remember....**

1. You are entering into a collaborative relationship with fellow writers and, thus, it is your responsibility to be available to your workshop colleagues for feedback, analysis, and support.
2. All workshop members must be treated with respect.
3. You are required to attend the workshop and to be on time. Tardiness is defined as being 15 minutes late or more. Excessive tardiness will affect your ongoing writing and participation grade.
4. Though SDA's policy states that there are no unexcused absences, please note that I will excuse absences for certain specific reasons, such as a valid professional development opportunity, provided you make arrangements with me in advance. For other absences to be excused, the 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.** For the most part, if you are doing your work diligently and if you communicate with me, I will excuse a legitimate absence.
5. 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).
6. **IF YOU MISS CLASS:** It is your responsibility—and **SOLELY YOUR RESPONSIBILITY**—to make up work you have missed and to obtain information about missed class discussions or missed assignments from your classmates or Blackboard. I will not be repeating lectures or class discussion; you will need to make arrangements to do independent research on whatever topics you have missed to keep up with the workshop. You will also need to keep in contact with your classmates to stay up to date on collaborations. Again: Course materials can be found on the Blackboard site for this course. For your syllabus, handouts, etc., go to Blackboard.
7. Please check your e-mail regularly to see if there are any changes in class meeting, etc. On rare occasions, it becomes necessary to alter a meeting time. 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.
8. We're going green in this classroom, so you will be providing all workshop members with copies of your work by **projecting your documents from your computer**. If you need technical assistance,

please consult the Technology Support section of this document. For collaborations, you may work on Google documents, Google Drive, Slack, etc.

9. If you desire an appointment with me, 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 with sufficient time to make arrangements to meet with you. Please note that I have included multiple ways to contact me on the front page of this syllabus.

### 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 a 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. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

#### Zoom Etiquette

"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>; or 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).*

### Musings...

*Here are some questions to consider as we journey through the Fall:*

How can you think in terms of total theatre—utilizing other arts as well as sports or even social behaviors or political actions—to explore form and function?

How can you come to understand the process of presentation and production, and what are your responsibilities as a writer in that process?

Must the writer become producer?

How do you work toward greater professional excellence if you wear multiple hats during the process?

How can you adapt to changing media and changing trends?

How can you be proactive creatively and intellectually?

How can you adapt your own personal skills to the demands of the job market?

What does the writer do in the face of ethical and/or political challenges?

How do you think critically—about your own work, about work for which you might provide dramaturgical input, about the world, about various crises?

Why is it so important to operate as a good citizen, both in the world and also in the art form?

How do we ensure our projects have meaning, that we are exploring issues of great significance, that we are using our work for the advancement of tolerance and love?

And yet: How do we make sure that the work is still fun?

### Course Schedule: A Weekly Breakdown

	Topics	Activities, etc.	Deliverable/ Due Dates
<b>Weeks 1 - 2</b>  Aug 25 to Sept 1	<b>Preparation</b>  <b>Why Dramatic Writing Across Media?</b>  <b>Traditional Story Structure for TV/Film/Video</b>	<b>Workshop:</b>  Some of the trending terms; some of the various options; the relevance of the various media.  Consider: How can three-act structure, templates for traditional onscreen writing, alternatives, be	Week 2. Read Levels 1 and 2, pages 1 – 124 of <i>Moment Work</i> .  Present: Inspiration Board: A visual inventory/check-in on your current interests.

		used in multiplatform media?  Introduction to environmental justice documentary project: Sacrifice Zone: Los Angeles (SZLA) and 710 Corridor/Port of LA issue.	
<b>Weeks 3 - 4</b>  Sept 8 to Sept 15	<b>Transmedia AKA Multiplatform Media</b>  An introduction to online multimedia “theatre.”  What are the possible support materials that can enhance a live theatre and/or video production?  How does the dramatic writer collaborate with other theatre artists to create virtual performances?	<b>Workshop:</b>  Applying the Elements of Dramatic Writing to Multimedia Virtual Theatre.  How can we apply various components of Moment Work to multiplatform media?  Introduction to Research – General and Specific  Adapting the Storytelling Process; Considering the Audience for this Work, etc.  How To Deepen the Impact of a Performance Project Using Multiplatform Media  Continued Development: Arts in Action collaborative project, SZLA	Week 3. Read remainder of <i>Moment Work</i> .  Weeks 3, 4. Continue presentations of Inspiration Boards. Discuss contribution to a collaborative multiplatform project: SZLA.  Research.  Prepare an oral pitch for Project 1, a multiplatform project.
<b>Weeks 5 - 8</b>  Sept 22 to Sept 29	<b>Arts in Action</b>  Collaboration on the USC A in A initiative and CCEHRT.	<b>Collaboration Work</b>  Prepare and plan the approach, the work load, etc.  Brainstorming. Possible connection to New Theatre Right Now?	Week 5. Continued work on collaborative project. Data? Interviews? Weaving of text?  Research.  Week 6. Continue.
<b>Weeks 7 – 8</b>  Oct 6	<b>Testimony as a Tool for Theatre, Empathy, Tolerance</b>	<b>Discussion:</b>  The Search for Meaningfulness and Authenticity.	Week 7. Present ideas, pitch and plans for Project 2, individual project.

<p>No class Oct 13; Fall recess.</p>	<p><b>Writing from Testimony</b> An introduction to the Shoah Foundation Project: Diversity Through Testimony</p>	<p>Maintaining integrity when using testimony for theatre, film, multimedia.  Demonstration of archive retrieval methods.</p>	<p>Week 7. Continue work on Projects 1 and 2.  Present works in progress.</p>
<p><b>Weeks 9 - 10</b>  Oct 20– Oct 27</p>	<p><b>Audio Performance &amp; Emerging Media</b>  <b>Audio Plays</b> An introduction to the world of audio plays  Trends in audio work.  LATW.  Why/what are the opportunities in this field?  What are the technical limitations and advantages of audio work and dramatic work that is broadcast?</p>	<p><b>Workshop:</b>  Projects 1 and 2: What's working, what's not working, what do we fix?  What needs to be done?  Consider: Transforming Project 1 (or 2) into an audio-only work?  Can one or more of the projects work for New Theatre for Right Now?</p>	<p>Weeks 9, 10. Present scenes, sections, chunks, questions.  Keep working.</p>
<p><b>Weeks 11 - 15</b>  Nov 3 – Dec 1 (No class Nov 24. Thanksgiving.)</p>	<p><b>The Finish Line</b>  Where are we? Where do we need to go? What do we need to do?</p>	<p><b>Workshop:</b>  How to put it all together.</p>	<p>Weeks, 11, 12, 13, 14, 15.  Do the needed finishing work, revision, last-look considerations on your projects.</p>
<p><b>FINAL</b> Thursday Dec 8</p>	<p><b>TURN IN:</b> Final projects by 6 pm</p>	<p><b>Online turn-in only.</b></p>	<p>Date: For confirmation of the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at <a href="http://www.usc.edu/soc">www.usc.edu/soc</a>.</p>

## 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.

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## **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.

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### **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/>).

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### **SDA 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>

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### **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.