**ACAD 401 – STORY BUILDING FOR INVENTORS AND
ENTREPRENEURS, Section # 10275R**
Units: 4
Session 001, Tuesdays & Thursdays, 3-4:50 p.m. PST

Location: Iovine Young Hall (IYH) 212
Instructor: Velina Hasu Houston, M.F.A., Ph.D.
Office: School of Dramatic Arts, Massman Drama Center
Office Hours: 12:30-2:30 p.m. Tuesdays by appointment only
via email to the instructor (other times can be negotiated); as a
courtesy, 24-hour cancellation via email to the instructor and/or
student required.
Contact Info: greentea@usc.edu, (213) 740-8686; *email is
preferred contact*. Response time 12-48 hours).
Grader and/or Classroom Assistant/s: N/A

IT Help:
https://uscedu.sharepoint.com/sites/IYAStudent/SitePages/IT-
Resources.aspx
Hours of Service: 9 a.m. – 6 p.m.
Contact Info: iyahelp@usc.edu

USC Technology Support Links
Zoom information for students
Blackboard help for students
Software available to USC Campus

COURSE DESCRIPTION (Catalogue Description, Course Description & Notes)

Catalogue Description
Methods and frameworks for active storytelling across and within disciplines strategically aligned to one's vision
and enterprise.

Course Description
Success in art and design, engineering and computer science, business and venture management and
communication – indeed, in any discipline – requires the ability to tell your story. You must be able to isolate,
investigate, and understand your story because it is the engine for progress. This course focuses on nurturing
active storytelling: devising distinct stories that are organically and inseparably fused with your vision and
enterprise.

In this course, you will mine your creativity to find ways to tell a story about what matters to you and why. Your
story building may grow out of what you are conceiving and designing, or it may flourish from your desire to
write in a standard genre such as playwriting, screenwriting, or prose.

Creativity is the nucleus of who you are, and why you invent and build. Let's hone and develop the story you
want to build.

Course Notes
A good story can be currency. Whether you are a literary artist, designer, entrepreneur, or scientist, your story
can help you reach your objectives if it's the right story told in a captivating way.

Your process of "creative construction" will grow out of traditional and non-traditional approaches, and mentor
and peer evaluation based on constructive criticism.

LEARNING OBJECTIVES & OUTCOMES

The goal of this course is to guide the student in building a story, which embraces motivating and strengthening the fountainhead and foundation of a story to support the student in creative production. The student will create well-developed characters. In addition, the student will cultivate a story engaging those characters. The student will be able to pitch and share the created story orally and verbally, and present a colleague's story with integrity.

By the end of this course, the student will feel confident in the ability to create the groundwork for and build a story. Assessment of learning is noted below under Grade Evaluation.

Required Materials: Reading & Viewing

"Kindred" by Octavia Butler (novel)
"Grandchildren of the Buffalo Soldiers" by William S. Yellow Robe (play)
"Leopoldstadt" by Tom Stoppard (play)
Pixar's "Coco" (film)

Recommended Optional Preparation

Reading:
- "The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives" by Lajos Egri
- "Mouth Full of Blood" by Toni Morrison (these essays: "Home," "The Individual Artist," "The Nobel Lecture in Literature," "James Baldwin Eulogy," and "The Writer Before the Page")
- "Writing Down the Bones" by Natalie Goldberg
- "Morphology of the Folktale," 2nd Edition, by V. Propp (Author), L. Scott (Translator), L.A. Wagner (Contributor), A. Dundes (Contributor)
- "Letters to a Young Poet," Rainer Maria Rilke
- "Bashō: The Complete Haiku of Matsuo Basho" by Bashō, Translated by Andrew Fitzsimons
- "The Importance of Story-Telling in Software Engineering" by Carlos Arguelles, https://medium.com/geekculture/the-importance-of-story-telling-in-software-engineering-99004efda25f

Technological Proficiency and Hardware/Software Required: Students must provide their own laptop computer. The laptop specifications take into consideration that students may be creating, streaming, and downloading audio and video; and communicating using video conferencing applications.

USC Technology Rental Program

The university realizes 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 USC Technology Rental Program Application .

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

For classes that require them, the following software are available for purchase online through the USC Iovine and Young software catalog at the Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$70 2022–2023 annual license
Apple Logic Pro	$35 semester licenses
Solidworks	$35 semester license
Apple Final Cut Pro	$35 semester license

To purchase:
- Visit: https://commerce.cashnet.com/IOVINE

- Select the software license(s) you would like to purchase by clicking "View Details" or the software title, and make your purchase
- You will receive an order confirmation receipt at the email address you provided
- You will be notified by email when the software license has been activated

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyahelp@usc.edu.

Course-specific Policies, Assignment Rubrics, Assignment Submission Policy, and Grading Timeline
These all are noted under the sections "Grade Evaluation" and "Grading Breakdown."

Grade Evaluation
Assignments (due dates noted below in schedule of classes)
Final Project Written Description (see Assignment Rubrics)
Character Essay from "Kindred"
Story Event Essay from "Kindred"
Character Essay from "Grandchildren of the Buffalo Soldiers"
Story Event Essay from "Grandchildren of the Buffalo Soldiers"
Character Essay from "Leopoldstadt"
Story Event Essay from "Leopoldstadt"
Character Essay from "Coco"
Story Event Essay from "Coco"
Final Project (see Assignment Rubrics)

Assignment Rubrics
Correct spelling, good grammar, quality of storytelling (based upon character development, story development, dialogue crafting, and any use of spectacle [surrealism, magic realism, non-traditional theatricality, music, etc.]) Page limitations on final projects = plays – 85 pages, poetry or short story collections – 25 pages, screenplays – 105 pages, novels – 300 pages, technology-based storytelling – project-based. The initial written description of your final project must be 5 pages or less. Character and story event essays will be 6 pages or less.

Assignment Submission Policy
Written/keyboarded assignments may be submitted electronically to the instructor at this email, greentea@usc.edu, and with subject header "ACAD 401" only. Due dates are noted in the narrative and charted weekly schedules. No late assignments are accepted. If a student wishes to dispute a grade, please re-submit the assignment with that request, according to the aforementioned submission guideline. The assignment will be re-evaluated anew and a fresh assessment will be made. Students must not record this class. Any information provided in the class is the intellectual property of the instructor or noted sources. All submissions must be submitted as doc/docx, not PDFS; and in keeping with email communication protocols noted in this syllabus. Please be mindful of these protocols or work is considered unsubmitted. Students are not graded on attendance, however, if a class is missed, students cannot engage in weekly course work. Please see Iovine Young Academy policies for absence and tardies below. Students with an excused absence may complete assignments within forty-eight (48) hours and submit according to syllabi protocol.

Class Conduct
Please do not be late to class. Please engage in the course; the more you put into it, the more you get out of it. Please do not talk, text, or use your computers for any reason except to take notes or participate in class exercises. Please be civil and respectful to your classmates and instructor. Please let me know how I can help you learn best in this course. Feel free to address me by my first name.

Contact Hours
A four-unit, fifteen-week course requires fifty contact hours. Students are expected to spend at least eight hours a week spent on homework, readings, writing, and other academic activities related to the course.
https://arr.usc.edu/services/classroomscheduling/contacthours.html

Grading Breakdown

Every assignment is assessed on a scale of 1-100, following the scale for the final grade in the course. Therefore, the percentage of grade column is the best reference for the value of an assignment in the overall course.

Assignment	Points	% of Grade
Final Project Written Description (see Assignment Rubrics)	100	5%
Character Essay from "Kindred"	100	5.625%
Story Event Essay from "Kindred"	100	5.625%
Character Essay from "Grandchildren of the Buffalo Soldiers"	100	5.625%
Story Event Essay from "Grandchildren of the Buffalo Soldiers"	100	5.625%
Character Essay from "Leopoldstadt"	100	5.625%
Story Event Essay from "Leopoldstadt"	100	5.625%
Character Essay from "Coco"	100	5.625%
Story Event Essay from "Coco"	100	5.625%
Final Project (see Assignment Rubrics)	100	50%

Grading Scale

Course final grades will be determined using the following scale:

A	95-100	B+	87-89	C+	77-79	D+	67-69	F = 59 & below
A-	90-94	B	83-86	C	73-76	D	63-66	
		B-	80-82	C-	70-72	D-	60-62	

Grading Timeline

Grading and feedback of assignments generally will be available one week after the student has submitted the assignment.

Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by ⅓ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors and student athletes should provide Travel Request Letters. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

- Unless students provide an accommodation letter from USC's Office of Student Accessibility Services (OSAS) or a letter from IYA Student Services detailing visa or travel restrictions, attendance and active participation is expected in the classroom. Any student with such

accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations.

- Students who are experiencing illness should not attend class in person. Please inform the instructor in advance of any class sessions that you can't attend for medical reasons, and accommodations will be arranged. Students will not be penalized for not attending class in person under these circumstances.

- In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, please stay home. This is the best way to prevent spreading COVID-19 as supported by scientific evidence. Please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19.

Iovine and Young Hall Clean-out
The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded two days after final exams end. No exceptions.**

Etiquette for Virtual Sessions
The university recommends good "Netiquette" or "internet etiquette." Please wear appropriate classroom attire and conduct yourself as noted under Classroom Norms. When we have a virtual session, please do not log in via your smart phone, but do so via your computer. When you are not speaking, please mute audio. Please do not mute your video, so that you are visible in the course. You may use the chat box during virtual sessions, but be aware that the process of teaching may not allow the instructor to respond in a timely fashion. Please use the "raise hands" function to indicate you wish to speak. If you are unable to keep your camera on during a virtual session, contact me prior to the class session to discuss accommodations needed.

Communication
- Please contact the instructor by USC email during the business week, Monday-Friday, 9 a.m.-5 p.m. PST. The instructor will strive to reply to emails within 12-48 hours during the business week. The instructor may not respond to emails sent outside of these guidelines and may not respond to emails sent from non-USC accounts. For information on student email policy, see https://online.usc.edu/files/2017/11/student-grievance-policies.pdf, Part F, Section 2.

- In the event of a 401 matter that cannot be addressed in the time frame noted above, students must email instructor from their USC email account. **In the subject line, indicate course number, full name, and matter to discuss, i.e. "401, Patsy Mink, Statement of Issue."** Simple questions will be answered by email, but, for more complex discussions, an appointment will be scheduled.

- To promote independence and critical thinking, students are encouraged to utilize the following process for obtaining answers to course-related questions before contacting the instructor. First, consult the course syllabus. If the answer is not found, next consult a classmate. If these methods are exhausted and the answer still is unsatisfactory, email the instructor. In the email, please indicate the steps already taken to seek the answer. Please be certain to follow email communication procedures noted above.

Sharing of Course Materials Outside of the Learning Environment
Please remember that USC has a policy that prohibits sharing of 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).

Classroom Norms on Respect, Constructiveness, and Inclusivity.

- Listen actively, carefully, and attentively without interrupting, even when you disagree with what is being said.
- Comments that you make (asking for clarification, sharing critiques, expanding on a point, etc.) should reflect that you have paid attention to the speaker's comments.
- Challenge one another, but do so respectfully. Only make statements about an issue, person, or group if you are prepared to make the statement directly and respectfully to a person to whom the issue is important. Try to see the issue from the other person's perspective before stating your opinion. Consider the difference between responding to express yourself and responding to get an idea across to people who have different preconceptions than yours.
- No name-calling, yelling, put-downs, or use of inflammatory language. We will not demean, devalue, or "put down" people for their experiences, lack of experiences, or difference in interpretation of those experiences. Recognize and/or remember that we have different backgrounds.
- Be aware of the fact that tone of voice and body language are powerful communicators. Some postures or facial expressions (e.g., crossed arms, eye rolls, loud sighs) can silence, provoke, intimidate, or hurt others.
- Refrain from responding to others' statements by applause, groans, or other noise.
- Refer to classmates by name and make eye contact with them.
- Make no assumptions about others. Be careful not to generalize about people.
- Don't engage in private conversations while others are speaking.
- Don't present objections as flat dismissals (leave open the possibility that there's a response).
- Criticize ideas, not individuals or groups.
- Commit to learning, not debating.
- Build on one another's comments; work toward shared understanding.
- Think before you speak.
- Either support statements with evidence or speak from personal experience.
- Ask questions when you do not understand; do not assume you know what others are thinking.
- Ask for clarification if you are confused, uncertain, or uncomfortable.
- Use "I" statements to state your views. For example, "I notice that when I'm with my friends we pay attention differently" is more constructive than "When you're with friends you pay attention differently."
- Let other people speak. Once you are done speaking, let at least two other people talk before you speak again. Don't dominate the discussion.
- Do not remain silent. Make sure to contribute to the discussion.
- Know that it is okay to be emotional about issues and to name those emotions.
- It's okay to ask a question that you think may be unsophisticated or uninformed.
- Don't worry about impressing people.
- Try not to silence yourself out of concern for what others will think about what you say.
- Don't use unnecessarily offensive examples. If you are offended by anything said during discussion, acknowledge it immediately. If you are offended by something or think someone else might be, speak up and don't leave it for someone else to have to respond to it.
- Consider anything that is said in class strictly confidential or it challenges the ability to cultivate an atmosphere for open, honest exchange. Maintain confidentiality (what is said in the classroom stays in the classroom.)
- Acknowledge points made by previous questioners.

- Consider who gets left out, who is marginalized, under-represented, or erased by particular claims. So, for example, we could say, "That's an image of an ideal family," or we could say, "That may be an image of an ideal family for many middle-class white heterosexuals."
- Be careful about putting other students on the spot. Do not demand that others speak for a group that you perceive them to represent.
- Be aware of different communication style – the ways we communicate differently based on our backgrounds and current contexts--and look for ways to expand your communication tool kits.
- Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.
- Start your statement with a short one-sentence summary of the point you are making.

Labor/Land Acknowledgment
I acknowledge that much of what we know of the U.S. today has been made possible by the labor of enslaved Africans who suffered trans-Atlantic trafficking, chattel slavery, violence, and Jim Crow; and continue to suffer anti-Blackness. I am thankful of and honor their sacrifices.

I acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (Los Angeles basin, So. Channel Islands). I acknowledge my presence on the traditional, ancestral, and unceded territory of the Gabrielino/Tongva peoples; and pay my respects to their ancestors, elders, and relations, past, present, and emerging.

Schedule of Classes – Narrative Version
Week One
- 1/10 – Overview of storytelling fundamentals, discussion of class project plans.
- 1/11 – Continued discussion of class project plans. Assignment: Read "Kindred."

Week Two
- 1/17 – Exploration of character development in depth. Discussion of "Kindred" with regards to character development.
- 1/19 – Continued weighted analysis of character development. Assignment: write a Character Essay drawn from one of the principal characters in "Kindred." Assignment: Read "Leopoldstadt."

Week Three
- 1/24 – Exploration of story development in-depth. Discussion of "Leopoldstadt" with regards to character development.
- 1/26 – Continued close analysis of story development. Assignment: write a Story Event Essay drawn from the story executed in "Leopoldstadt." You may focus on all or a part of the story that resonated with you. Assignment: Watch the Pixar film "Coco."

Week Four
- 1/31 - Comprehensive investigation of place. Discussion of "Coco" with regards to place and its impact on both character and story. In-class writing prompt exercise. Deliverable for 2/2: in-progress presentation of your final projects.
- 2/2 – Surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.

Week Five
- 2/7 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.
- 2/9 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback. Assignment: Read "Grandchildren of the Buffalo Soldiers."

Week Six
- 2/14 – Discussion of "Grandchildren of the Buffalo Soldiers" with regards to character, story, and place; exchanging of views, comparisons to previous reading explorations.
- 2/16 – Continued discussion of "Grandchildren of the Buffalo Soldiers" with regards to character, story, and place; exchanging of views, comparisons to previous reading explorations. Deliverable for 2/21: in-progress presentation of your final projects.

Week Seven
- 2/21 – Surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.
- 2/23 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.

Week Eight
- 2/28 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.
- 3/2 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.

Week Nine
- 3/7 – Professional Writers' Panel
- 3/9 – Professional Director/Editor Panel. Deliverables for 3/21: Final Project developments.

SPRING BREAK
3/14 – No class; spring recess. ~ 3/16 – No class; spring recess.

Week Ten
- 3/21 – Writing workshop centered on Final Project developments. Sharing pages in groups, presenting each other's stories.
- 3/23 – Continued writing workshop centered on Final Project developments. Sharing pages, in-class writing.

Week Eleven
- 3/28 – Individual conferences.
- 3/30 – Individual conferences.

Week Twelve
- 4/4 – Individual conferences.
- 4/6 – Individual conferences.

Week Thirteen
- 4/11 – Final Project presentations with peer and mentor feedback.
- 4/13 – Final Project presentations with peer and mentor feedback.

Week Fourteen
- 4/18 – Final Project presentations with peer and mentor feedback.
- 4/20 – Final Project presentations with peer and mentor feedback.

Week Fifteen
- 4/25 – Final Project presentations with peer and mentor feedback.
- 4/27 – Literary/Software Development Panels: Beyond Baroque Literary Arts Center, iTech Art, USC Literary Society

<u>Final Project Due Date</u>
May 3, 2023, 5 pm

<u>Final Exam</u>
May 9, 2023, 2-4 pm, Location: TBD.

<u>MEMO NOTES FOR YOU:</u>
Classes end 4/28. Study days: 4/29-5/2. Final exams: 5/3-5/10. Commencement: 5/12.

Schedule of Classes – Chart

	Topics/Daily Activities	**Readings and Homework**	**Deliverable/ Due Dates**
Week 1	1/10 – Overview of storytelling fundamentals, discussion of class project plans. 1/11 – Continued discussion of class project plans.	Read "Kindred."	Completion of reading of "Kindred" due 1/17.
Week 2	1/17 – Exploration of character development in depth. Discussion of "Kindred" with regards to character development. 1/19 – Continued weighted analysis of character development.	Read "Leopoldstadt."	Discussion of "Kindred" is this week. Completion of reading of "Leopoldstadt" due 1/24. Assignment: write a Character Essay drawn from one of the principal characters in "Kindred."
Week 3	1/24 – Exploration of story development in-depth. Discussion of "Leopoldstadt" with regards to character development. 1/26 – Continued close analysis of story development.		Assignment: write a Story Event Essay drawn from the story executed in "Leopoldstadt." You may focus on all or a part of the story that resonated with you. Assignment: Watch the Pixar film "Coco" by 1/31. Due: Character Essay re: "Kindred."
Week 4	1/31 - Comprehensive investigation of place. Discussion of "Coco" with regards to place and its impact on both character and story. In-class writing prompt exercise. 2/2 – Surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.		Discussion of "Coco" is this week. Due: Story Event Essay re: "Leopoldstadt." Deliverable for 2/2-2/9: in-progress presentation of your final projects.
Week 5	2/7 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback. 2/9 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.	Assignment: Read "Grandchildren of the Buffalo Soldiers."	Completion of reading of "Grandchildren of the Buffalo Soldiers" due 2/14. Deliverable for 2/2-2/9: in-progress presentation of your final projects.

Week 6	2/14 – Discussion of "Grandchildren of the Buffalo Soldiers" with regards to character, story, and place; exchanging of views, comparisons to previous reading explorations. 2/16 – Continued discussion of "Grandchildren of the Buffalo Soldiers" with regards to character, story, and place; exchanging of views, comparisons previous reading explorations.		Discussion of "Grandchildren of the Buffalo So this week. Deliverable for 2/21-3/2: in-progress presentati your final projects.
Week 7	2/21 – Surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback. 2/23 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.		Deliverable for 2/21-3/2: in-progress presentation of your final projects.
Week 8	2/28 – Continued surveying of the your final projects. Sharing pages and discussion, peer and mentor feedback. 3/2 – Continued surveying of the status of your final projects. Sharing pages and discussion, peer and mentor feedback.		Deliverable for 2/21-3/2: in-progress presentation of your final projects.
Week 9	3/7 – Professional Writers' Panel 3/9 – Professional Director/Editor Panel.		Deliverables for 3/21: Final Project developments.
Week 10	3/21 – Writing workshop centered on Final Project developments. Sharing pages in groups, presenting each other's stories. 3/23 – Continued writing workshop centered on Final Project developments. Sharing pages, in-class writing.		Deliverables for this week: Final Project developments as shared through peers.
Week 11	3/28 –Individual conferences. 3/30 – Individual conferences.		
Week 12	4/4 – Individual conferences. 4/6 – Individual conferences.		Deliverables Weeks 13-15: Final Project presentations in class.
Week 13	4/11 – Final Project presentations with peer and mentor feedback. 4/13 – Final Project presentations with peer and mentor feedback.		

Week 14	4/18 – Final Project presentations with peer and mentor feedback. 4/20 – Final Project presentations with peer and mentor feedback.		
Week 15	4/25 – Final Project presentations with peer and mentor feedback. 4/27 – Literary/Software Development Panels: Beyond Baroque Literary Arts Center, iTech Art, USC Literary Society		
FINAL PROJECTS DUE			Final Projects due on 5/3 by 5 pm @ greentea@usc.edu.
FINAL EXAM			Final Exam date/time = 5/9, 2-4 pm, site: TBD.

USC Additional Policies: Statements 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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on Research and Scholarship Misconduct.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health *- (213) 740-9355 – 24/7 on call*
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
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
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086
eeotix.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
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776
osas.usc.edu
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101
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, 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
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu
chan.usc.edu/otfp
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.