

USC School of Dramatic Arts

SDA #214B The Actor's Instrument: Voice and Body

Spring 2023 Tues. Thurs. 10 until 11:50AM and Fri. 1-2:50PM.

Location: PED 202 Units: 4

Instructors: **Laura Flanagan** (voice/speech)
Stephanie Shroyer (movement)

Offices: **Flanagan** JEF Bldg.
Shroyer MCC Bldg.

Office Hours: by appointment

Contact Info: lgoldsch@usc.edu shroyer@usc.edu

Course Description

This course continues to explore the components of a comprehensive actor training method for developing an actor's voice and body. Students build upon and deepen techniques introduced in 214A curated to experience of the fullness of the actor's corporeal self. Emphasis is on the facilitation of the actor's freedom and specificity of expression.

The course is divided into three modules to give students equitable time with each discipline. Class will take place Tuesday/ Thursday with a Friday lab. Module One will be five weeks of movement with a Friday voice lab. Module Two will be five weeks of voice with a Friday movement lab. Module Three will alternate Voice and Movement throughout the week with the goal of integrating the work into a comprehensive whole.

❖ **Voice**

The Voice module is designed to continue to build on skills and techniques students learned in 214a. Where the focus of 214a was on de-structuring to achieve freedom and release in the breathing apparatus, 214a will be on re-structuring the breathing apparatus to facilitate a healthy, spontaneous, reliable and responsive voice. We will continue to play with free-ing and strengthening the muscles of articulation as well as learn new techniques for our investigations of heightened text.

❖ **Movement**

In the movement module of The Actor's Instrument, emphasis is on observation techniques, alignment principles and assessment of learned habits inhibiting the physical choices made in the students acting. This second semester layers in the importance of research as the foundation for the informed physical choices necessary in different time/different place characterization and storytelling. The course continues and expands the incorporation of behavioral, environmental, and spatial influences as they relate to the actor's craft.

	VOICE	MOVEMENT
Prerequisites	THTR 140A	THTR 115A
	THTR 140B	THTR 115B
	THTR 214A	
Co-Requisites	THTR 220B	THTR 220B
Concurrent Enrollment	THTR 220B	THTR 220B
Recommended Preparation	See above	See above

Learning Objectives (Voice)

1. Release the muscles that grip your breathing apparatus.
2. Support your voice by allowing your lower ribs to open and your transversus abdominis to engage.
3. Credibly perform complicated heightened text from scripted material.
4. Refine your warm-up.
5. Familiarize yourself with speech actions in the mouth.
6. Identify how you learn text for performance.
7. Cultivate generosity, resilience and courage in your pursuit of the art.

Learning Aspirations (Voice)

1. Cultivate awareness with judgement.
2. Learn texts for an opportunity to find meaning, rather than memorize them for an assignment.
3. Welcome change and flow as part of a healthy body and mind.
4. Make boundaries into points of contact.
5. Seek connection(s) between self and other, mind and body, inner thought and outer expression.
6. Use your experience of getting grounded to inform and inspire your discovery of the text.

Learning Objectives (Movement)

Upon completion of studies in 215B:

1. The student will have continued undertaking physically transformative characterization efforts. With the addition of the research methodologies as prompt, two characterization projects will have been realized. They will have included period/different time/different place and genre/style influences in the development of structural and behavioral traits of character and space/objects affecting story.
2. The student will have researched, acquired objects and/or constructed the physical components of the character environment for each text and performed scenes in these environments.
3. The student will have, completed a journal reflective of their learning trajectory, utilizing the movement vocabulary, exercises, explorations and iconic studies introduced in 115A, 214A and 214B to observe, analyze and hypothesize the causal principles of physical communication that completes meaning when speaking text.

Learning Aspirations (Movement)

1. To methodize the actor's questioning state of mind, into responsible and codified action that would be recognized as the craft of an emerging professional artist.
2. To continue development of a process through which breaks inhibiting habitual movement patterns in order to allow unencumbered choice, conscious control, and spontaneity in movement.
3. To recognize the importance of and exhibit competency in determining the necessary behavioral, environmental, and spatial choices as they relate to:
 - a. The "reality of doing" principle with different time/different place givens.
 - b. Making of "meaning" through period movement (story and relationship connotations).
 - c. The active pursuit of character objective within a period text.
 - d. History, period and style.
 - e. Continued integration of the mechanics of movement into performance.

Course Notes, Required Readings and Supplementary Materials (Voice & Movement)

Course Notes:

- The syllabus, weekly agenda and assignments are posted on Blackboard. Necessary day to day updates and communications will be done via USC email.

Required texts: (available at the USC Libraries, Bookstore or online)

- *The Seagull* by Chekhov (I work from Signet Classic translation)
- *Intimate Apparel* by Lynn Nottage (available in USC Libraries Bookstacks and online thru Alexander Street link below)
https://uosc.primo.exlibrisgroup.com/permalink/01USC_INST/mbk0s6/alma991043480541003731
- *The Actor and the Text* by Cicely Berry

Recommended texts for further study: (available at the USC Bookstore or online)

- *Playing Period Plays* by Lyn Oxenford
- *Daily Life in the Industrial United States* by Julie Husband and Jim O'Loughlin
- *Daily Life in Russia Under the Last Tzar* by Henri Troyat
- *Steal Like an Artist* by Austin Kleon (should have from prior semesters)
- *The Expressive Body*, by David Alberts (should have from fall semester)
- Course Reader - *Movement for the Actor*, by Lucille S. Rubin (from 115A)
- *The Body Speaks*, by Lorna Marshall.
- *An Acrobat of the Heart*, by Steven Wangh,
- *On the Technique of Acting*, by Michael Chekhov
- *Black Acting Methods*, by Sharrell D. Lockett

Supplementary Materials:

- Instructor may supply necessary handouts and excerpts from suitable texts as needed.
- A Journal for documenting of process, progression, and Iconic Studies throughout the semester. Bring to class every day.

- Ideally, the Journal can accommodate the preservation of supplementary handouts by adding them to this book for easy reference.

Description of Assignments (Voice Module)

- A. **CLASSWORK** Students will learn each text assigned fully and be prepared to play with them in class.
- B. **JOURNAL:**
- 1) Students will keep a journal, writing an entry after each class, documenting discoveries, questions, and frustrations. Your journal is your record of growth and discovery and is a crucial part of putting the pieces together. Personally reflecting on your work and any connections you make will help your voice. If that means singing a song and making a voice memo of it, or painting a painting, or just honestly reflecting through language. The Journal is not just your class notes; it contains your thoughts, reflections, and observations of your work in class with a focus on connecting that work to your growth throughout the program.
 - 2) For **VOICE:** Journals can be done through blackboards journal function. Should you decide to keep a hard copy journal, you can photocopy your entries and upload after each class.

Description of Assignments (Movement Module)

- A. **CLASSWORK** Point value come from the quality of engagement in warmups (utilizing prompts rooted in movement vocabulary principles as relative to 214B trajectory), preparation for and participation in, scheduled research presentations and readiness for class shares of project benchmarks. (Assessment: Summative)
- B. **JOURNAL** Continue your movement journal. (Assessment: Summative) Hard copy journals should be electronically captured and then submitted on Blackboard, your Google Drive Folder or through USC email at semester end. In addition to class notes and other acquired pertinent information to your movement study the journal has 3 components **Due: Tues. 5/9**
- 1) **FILM ICON PERFORMANCE STUDY** Continuation of Iconic Study. Select a film performance by an actor who utilized the techniques of iconic physical work to prepare and actualize transformation to the role.
 - a. Watch the film and analyze the actors' process from your own observation of the performance, then research all sources available to you to find documentation of the actor's process of transformation. You may find written accounts from press junkets where the actor was interviewed, perhaps the director of the film can be found discussing the actor's process...if the performance is by an actor of lasting significance, you undoubtedly can find extensive documentation on the artists transformational process not only in the role you've chosen to scrutinize but in other performances from his/her body of work. Feel free to compare/contrast if you find the research pertinent. Be curious and inventive in researching/seeking this information.
 - b. Research briefing in class. Bring in an excerpt of your chosen performance. Show 2-3 min. of the work and then talk to us about how

the performer achieved his/her transformation. (Assessment: Formative)

Due: Tues. 3/21 & Thurs. 3/23.

- c. Document your discoveries about, and reactions to, this actor's use of transformational physical work in your journal. Do the accounts surprise you, inspire you and, in any way, affect your opinion of the authenticity of the performance? How so? Does the actor utilize any techniques you might find useful in your work?

2) **PROJECT ONE AND TWO PAPERWORK** In order to support a methodized approach to the actors work, paperwork will be spot checked during ongoing classwork but, instead of being turned in for assessment as a separate packet at the time of project performance share, incorporate your work into your journal on an ongoing basis.

3) **PERSONAL JOURNAL SUMMARY**

- a. Discuss your personal journey in the physical acting process we've explored together this year. *Where did you start? Where are you now? Where do you need to go from here? Do you look at movement and physical acting from any different perspective from the one you had in August of 2020?* Take time to review your time in 214A and 214B and remember you have an *additional* 15 weeks of process and progression from our encounters in 115A (Movement I)!
- b. Please consider all portions of your BFA movement training to date in your reflection. Of particular interest is associations made between the areas covered in the movement and voice modules of this class and application to other areas of your BFA curriculum and rehearsal/performance processes.
- c. The aim of this summary exercise is to move to a point of clarity about the work through written articulation of a visceral experience.
- d. Length of the paper is whatever length you need to articulate your experience.

C. PROJECT ONE Select either *The Seagull* by Anton Chekhov or *Intimate Apparel* by Lynn Nottage. We will explore these different time/different place texts utilizing the Movement Toolbox assembled from 115A and 214A (Movement Vocabulary, Mirror Process and Movement Patterning) and adding to it the use of Objectives and Research as sources of physical acting.

- 1) Chekhov/Nottage texts acquired, rest and ensembles chosen (Assessment: Formative). **Tues. 1/17**
- 2) Chekhov/Nottage ensembles present "Need to Know" research on plays (Assessment: Formative). (Seagull), **Tues. 1/24**
(Intimate Apparel) **Thurs 1/26**
- 3) Chekhov/Nottage ensembles "ready to work" share. Mirror Process evidenced (Finalized iconic images, assembled/built goody bag for character transformation and environment (Do Re Mi), and literal doing for your scene established. (Assessment: Formative).
(Seagull) **Tues. 1/31**
(Intimate Apparel) **Thurs. 2/2**

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| 4) Chekhov/Nottage Scenes movement patterned and in evidence of levels of objective. (Assessment: Formative) (Seagull) | Tues. 2/7 |
| (Intimate Apparel). | Thurs. 2/9 |
| 5) Chekhov/Nottage Scenes developed movement pattern pre-midterm share. | Fri. 3/3 |
| 6) Midterm Share | Fri. 3/9 |

D. PROJECT TWO “Physical Theatre in a Snap!” Use your Physical Actors toolbox to make theatre of your choosing!!! After being assembled into a group, choose a text that was either written, or is set, during one of the time periods assigned. Your group’s choice should present a movement challenge/curiosity that your group will use the movement tools accrued across our three semesters together to meet these challenges. Conceptualize, rehearse, and present a fully realized excerpt of your chosen text according to period/world of play.

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| 1) Project Guidelines Distributed | Fri. 4/7 |
| 2) Movement Challenge Workshops Group One and Two | Fri. 4/14 |
| 3) Movement Challenge Workshops Group Three & Four | Fri. 4/21 |
| 4) First Share Project Two. Spot check paperwork. | Fri. 4/28 |
| 5) Final Share Project Two. | Tues. 5/9 |

Grading Criteria and Assessment (Movement and Voice Assignments)

50 possible points for each discipline. Scores from each will be totaled to determine points earned in the course. All points are awarded based on prompt and effective completion of the stated requirements.

Monologues and scenes are adjudicated based on completeness of physical choices and ability of student to develop lasting recognizable vocality and physicality as observed by the instructor on a continuum basis.

Levels of achievement are defined as follows:

Excellent: evidence of clear understanding of class concepts coupled with original and creative insight and confident preparation

Good: an understanding of class concepts is evidenced with competence

Satisfactory: a general understanding of class concepts but definable gaps are in evidence

Poor: definable gaps in class concepts and lack of preparation are in evidence.

Unsatisfactory: absence of preparation, work not completed on time and no communication with professor and student partners.

<u>ASSIGNMENT</u>	<u>POINTS</u>	<u>PCT</u>
<i>Movement</i>		
Classwork	20	20%
Journal	10	10%
Project One	10	10%
Project Two	10	10%
<i>Voice</i>		
Classwork	20	20%
Journal	10	10%
Midterm	10	10%
Final	10	10%
TOTAL	100	100%

Assignment Submission Policy and Grading Timeline

- Assignments due as described above.
- Late work will be accepted at the discretion of the instructor and then will be reflected in the grade by docking no less than 2 points per day.
- For Movement: Hard copy of all Mirror Process paperwork is required.
- For Movement: Students are invited to capture an image of the instructors notes on their in-class performance presentations that day.
- Formalized grading of performance and written work can be expected within 3 class sessions from the due date.

Sharing of course materials outside of the learning environment

USC policy 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 evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with me as the instructor to offer any feedback on the course.

Additional Policies

Attendance and Time Requirements

- Students are expected to be in class, dressed, and ready to work by 10 a.m. (T/Th) and 1p.m. (F).
- Attendance is *mandatory*.
- Two episodes of tardiness equals 1 absence.
- Late work will be accepted at the discretion of the instructor and then will be reflected in the grade by docking no less than 2 points per day.
- 214B course work will require rehearsal outside of scheduled class time. Please schedule space according to the guidelines put forward by SDA's Academic Services Office.
- The syllabus is posted on Blackboard. Check your USC email regularly. Scheduling changes and other timely information will be sent via email.

Health and Participation in Class

- There is no online attendance, observation, participation option for this class. All classes are held in person, on ground in PED 202. Classes will not be recorded for future viewing and there is no zoom option for 214B.
- While being mindful of the importance of being in class, our hope is that if you are feeling ill, you will use your best judgement as to whether you need to be absent.
- We will ensure that you have opportunity to access lecture notes (should there be any) or schedule office hours so that you can remain current in content covered during your absence but know that there is no way to reconstruct missed sessions in totality.
- 214B is a highly participatory, experiential, activity-based class. It requires extensive group exercises, large and small group discussion, outside rehearsal and peer observation/feedback of in-class presentations. If I, as your instructor, or you find your health presents a consistent interruption in your engagement with the above we will meet to decide the best way forward under the circumstances.
- The University, as of this writing, states masks are highly recommended in the classroom but not required. We will follow University health protocols as adjusted throughout the semester.

Classroom Rules:

- Students must dress in attire that is flexible and allows them to move freely. To maximize safety and learning potential, it is utmost importance to be able to observe physical technique and form during movement and voice. Sweats, yoga pants, gym shorts etc. are appropriate. For **MOVEMENT**: safety and freedom of movement are paramount, attire should be fitted to avoid overly, baggy or loose attire that can "catch" during the work. For **VOICE** you are encouraged to wear loose and baggy clothes, whatever can facilitate your own freedom. You are also encouraged to bring your own yoga mat!! For both **MOVEMENT and VOICE**: please be mindful that the attire provides the necessary coverage for unencumbered participation in physical activity. **No Jeans. No belts. Bare feet preferred. A towel is recommended.**

- No food, coffee, tea, soda allowed in the studio. Bottled water is welcome and recommended.
- Character studies and scenes require attire and props to support movement choices and to define the physical world as specified by the text (see “Goody Bag” addendum to syllabus). There will be no miming of the physical elements of the work. The *reality of doing principle* is paramount in 214B Movement Module.
- Cell phones are to be turned off and put away for the duration of class. Even during breaks.
- Electronic capture of any portion of class is strictly prohibited without prior approval of the instructor.
- Posting about class on social media is strictly prohibited.

Notes from the Instructors

- The principles introduced in 214B, *The Actor’s Instrument: Voice and Body*, are processes that take time to absorb and understand.
- Cultivate curiosity and practice patience
- Remain open to change
- Remember the results are not instantaneous
- Your commitment to a physically oriented process is of much greater importance than definitive result.
- Resist judgment and expectation of any specific outcome
- Explore
- Play
- Be fearlessly inventive within the parameters given
- Each student works and learns in a unique manner

Course Calendar and Structure

Module One: Weeks One Thru Five (1/10-2/10)

Tues. & Thurs.	PED 202	Movement with Stephanie Shroyer
Fri.	PED 202	Voice with Laura Flanagan

Module Two: Weeks Six Thru Ten (2/14-3/24)

Tues. & Thurs.	PED 202	Voice with Laura Flanagan
Fri.	PED 202	Movement with Stephanie Shroyer

Module Three: Weeks Eleven Thru Fifteen (3/28-4/28)

Tues.	PED 202	Voice & Movement with both instructors
Thurs.	PED 202	Voice with Laura Flanagan
Fri.	PED 202	Movement with Stephanie Shroyer

MODULE ONE				MODULE TWO				MODULE THREE			
	Tues	Thurs	Fri		Tues	Thurs	Fri		Tues	Thurs	Fri
week				week				week			
1	Both	Both	Laura	6	Laura	Laura	Steph	11	Both	Laura	Steph
2	Steph	Steph	Laura	7	Laura	Laura	Steph	12	Both	Laura	Steph
3	Steph	Steph	Laura	8	Laura	Laura	Steph	13	Both	Laura	Steph
4	Steph	Steph	Laura	9	Laura	Laura	Steph	14	Both	Laura	Steph
5	Steph	Steph	Laura	10	Laura	Laura	Steph	15	Both	Laura	Steph

Module One: Weekly Breakdown

Week 1	1/10	Intro and Course Outline. View and discuss Rock Star Side by Sides. Assignment: Read <i>The Seagull</i> by Anton Chekhov and <i>Intimate Apparel</i> by Lynne Nottage. Due Tuesday
	1/12	Continue Rock Star Side by Sides.
	1/13	Due: Sonnet 29, 147, or sonnet by Harlem Renaissance Writer. Working On the Sonnet you chose. The sonnet must be memorized for this class. We will play with how form and structure informs the content of your sonnet. For HW: You will write your own sonnet
Week 2	1/17	Movement Vocabulary. Overview of Movement Modules. Begin Project One. Chekhov/Nottage scenes decided. “What do I need to know to tell this story?”
	1/19	Movement Vocabulary. Physical approach guidelines distributed for research/rehearsal process. Assignment: Group research for Project One.
	1/20	Due: Your own sonnet memorized. Playing with the sonnet you Wrote!! Again, your sonnet must be memorized for you to get this class lesson. Introduction to Re-Structuring. Breathing the thought consciously and letting the meaning flow through the breath. Reading: Introduction to “The Actor and the Text”
Week 3	1/24	<i>Seagull</i> Group present “Need to Know” research.
	1/26	<i>Intimate Apparel</i> Group present “Need to Know” research. Assignment: Finalize Iconic Images. Assemble/build Goody Bag for character transformation and environment (Do Re Mi).
	1/27	Due: Both Sonnets from week 1, 2. Playing with Re-structuring through the Sonnet!! HW: Learn R & J Sonnet: “If I profane with my unworhiest hand...”.
Week 4	1/31	Chekhov ensembles “ready to work” share. Mirror Process evidenced (Finalized iconic images, assembled/built goody bag for character transformation and environment (Do Re Mi), and literal doing for your scene established. Paperwork spot checked.

	2/2	Nottage ensembles “ready to work” share. Mirror Process evidenced (Finalized iconic images, assembled/built goody bag for character transformation and environment (Do Re Mi), and literal doing for your scene established. Paperwork spot checked.
	2/3	Due: Romeo & Juliet Sonnet Work on re-structuring the scene with partners.
Week 5	2/7	Chekhov scenes movement patterned and in evidence of levels of objective. Paperwork spot checked.
	2/9	Nottage scenes movement patterned and in evidence of levels of objective. Paperwork spot checked.
	2/10	Due: R & J Scene playing with the scene

Module Two: Weekly Breakdown

Week 6	2/14	MIDTERM: Warm-up and R & J. HW: Bushy, Baggot and Green from “Richard II”.
	2/16	Due: “Richard II” HW: Macbeth: The Captain’s Speech “Doubtful it stood”
	2/17	Movement Vocabulary. Project One lab time.
Week 7	2/21	Due: Macbeth: Handling sentences and grammar in Re-structuring.
	2/23	Continue with Macbeth and Richard II. HW: Introduction to Restoration Comedy
	2/24	Movement Vocabulary. Project One lab time.
Week 8	2/28	Due: Restoration Comedy Piece: TBD Continuing play with Sentences!!!
	3/2	Continuing playing with Sentences HW: Hamlet: “To Be Or Not To Be”
	3/3	Chekhov/Nottage Scenes with developed movement pattern (pre-midterm share).
Week 9	3/7	Due: Hamlet - soliloquy. Introduction to the Soliloquy and playing with Metre & Argument
	3/9	Playing with the Soliloquy. “To be or not to be”. HW: Life is a Dream by Pedro Calderon de la Barca
	3/10	Midterm Share Project One
		Spring Break March 12th thru March 19th
Week 10	3/21	Due: Life is a Dream: playing with argument and rhyme.
	3/23	Continue with Life as a Dream
	3/24	Film Icon Study research briefing in class. Bring in an excerpt of your chosen performance. Show 2-3 min. of the work and then

talk to us about how the performer achieved his/her transformation.

Module Three: Weekly Breakdown

Week 11	3/28	Voice and Body Integration. Activity TBD
	3/30	Shakespeare scenes work in class.
	3/31	Film Icon briefings continued.
Week 12	4/4	First Share of Movement Patterned Scenes
	4/6	Shakespeare scenes work in class.
	4/7	Project Two guidelines distributed.
Week 13	4/11	Voice and Body Integration. Activity TBD
	4/13	Shakespeare scenes work in class.
	4/14	Movement Challenge Workshops Groups One and Two
Week 14	4/18	Voice and Body Integration. Activity TBD
	4/20	Shakespeare scenes work in class.
	4/21	Movement Challenge Workshops Group Three and Four
Week 15	4/25	Voice and Body Integration. Activity TBD
	4/27	Voice Module Final
	4/28	First Share Project Two

Course schedule subject to change according to the needs and progress of the group

Movement Module Final --Tuesday, May 9th from 11:00a.m. to 1:00 p.m.

- Share of “Physical Theatre in a Snap” scenes.
- Movement Journals Due.

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.

The following statements and disclosures portion of this document are subject to SDA updates. Addendums will be posted on the Blackboard posting of this syllabus/contract

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. 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.

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.

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.

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>

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 of Equity and Diversity (OED) - (213) 740-5086 / Title IX – (213) 821-8298

equity.usc.edu, 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

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

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

[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.

*****This syllabus serves as your contract for course #214B Spring Semester 2023*****