

**Instructor:** Paula Cizmar

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

**Office Hours:** Available: Mon & Wed 2:30 - 4 pm; Tuesday Noon – 3 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.

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### Course Description and Overview

*Catalogue description: 366 Playwriting II (4, FaSp) Continuation of the work begun in THTR 365.*  
*Prerequisite: THTR 365.*

Through letters, there is no road too difficult to travel, no idea too confusing to be ordered. It comes like rain from clouds; it renews the vital spirit. Inscribed on bronze and marble, it honors every virtue. It sings in flute and strings and every day is made newer.  
— Lu Chi, *Wen Fu: The Art of Writing*, 200 A.D.

### Learning Objectives

In this workshop, you will experience the creative process firsthand at both the intuitive and technical level while being guided through the writing of a play.

Playwriting 2 picks up where Playwriting 1 left off and expands on the exploration of the art and craft of dramatic writing. Our focus is not just on a finished product but also the *process*, so that we can go on this creative journey again and again. With that in mind, we'll investigate: sources of inspiration and strategies for creativity; character development; multiple options for generation of stories; tools for sustaining story—and suspense; intentional use of language; theatricality/spectacle; story structure; plus analysis and revision. The goal? A full-length stage play (55 – 90 minutes long):

Emphasis is placed on empathy and metaphor as each person strives to:

- write a full-length play, partially revised;
- discover and evolve his/her own unique, artistic voice;
- develop a personalized creative process—including inspiration, exploring, drafting, revising;
- experiment with new modes of writing for theatre;
- experiment with new delivery systems for theatre in a post-pandemic, troubled world in which the arts are in a state of flux.

**Prerequisites:**

THTR 365 – Playwriting 1.

**Course Notes**

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

Development of the play is essential—as is development of the imagination. Thus, hand in hand with writing is the course goal of discovering and evolving your own unique, artistic voice. Each week discussion and writing exercises will accompany the workshopping of pages, i.e., presenting material for exploration and critique as a prelude to rewriting, expanding, and polishing.

Remember: We are seekers. There are untold stories out there and voices we have not heard from. Let's give them a chance to speak. How can we bring this to the stage?

**Communication**

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

- SUSTAINABILITY
- CONNECTION
- TRANSFORMATION

*What does this mean?*

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

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

TRANSFORMATION means that we will be looking at theatre writing as a way to effect transformation in our lives, and in the lives of others; we'll look at creating theatre from a

place of empathy, from a place of heart-driven concern for humanity; we'll look at culture and trends and attempt to define and redefine playwriting for the 21<sup>st</sup> century.

### **Technical Proficiency and Hardware/Software Required**

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

#### **USC Technology Support Links**

[Zoom information for students](#)

[Blackboard help for students](#) (NOTE: USC will be transitioning from Blackboard to Brightspace)

[Software available to USC Campus](#)

#### **USC technology rental program**

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

### **Required Readings and Supplementary Materials**

I will be supplying you with PDFs of works in progress of plays that are not listed below. However, there are a number of plays with which I would like you to be familiar. If you have not already done so, please read:

AUBERGINE. Julia Cho.

STICK FLY. Lydia Diamond.

DESCRIBE THE NIGHT. Rajiv Joseph.

INDECENT. Paula Vogel.

Additional handouts to be supplied by instructor on Blackboard.

The School of Dramatic Arts' Dramatic Writing Program guidelines call for each student in playwriting courses to read at least seven plays as part of the course and to investigate them critically. You are also encouraged to read additional plays, particularly contemporary work. Plays will be suggested in class. The more you read, the more you will become aware of the diverse styles, voices, and structural forms open to you as a writer.

### **Description of Grading Criteria and Assessment of Assignments**

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

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

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

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

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

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

- “Excellent” indicates that the student couples clear understanding of the class material with original and creative insight; “Good” means that the student demonstrates a clear understanding of the material; “Average” indicates that the student demonstrates a general understanding of the material but with some gaps; “Poor” indicates that there are identifiable gaps in the student’s understanding of the class material; “Failure” is the result of the student not having completed his or her assignments coupled with poor understanding of the material.

- When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been good and will be weighted toward the negative end of the scale for those with poor attendance and participation.

### Grading Timeline

Please bear in mind that you earn your grade based on the timely completion of your work, plus the quality of your work. Late assignments are marked down due to missed deadline.

Assignments are accepted only within one week of due date. After that, they are considered a missed assignment, which counts as zero.

### Grading Components

Your grade will be based on multiple components including: presentations, writing exercises (in-class and outside of class), ongoing writing and revising, completion of the reading assignments, participation in discussion, revision of your Final Project play.

### Grading Breakdown

Components of the overall grade are weighted as follows (see below for details):

Presentations (includes inspiration board, story mtgs, etc)	15 percent
Writing exercises in-class and out); character bank, monologues	15 percent
Ongoing Research, Writing, Revision, Analysis	25 percent
Participation/discussion/critical analysis/assigned viewing & reading	10 percent
Special Project 2024	10 percent
Final Project (revised draft of play) - Final Exam	25 percent
TOTAL	100 percent

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

other artists to enhance your vision. The “board” part of the Inspiration Board is virtual—we’ll project your inspirations onto the shared screen.

The Character Bank is a vital creative tool that you can use as a resource now and in the future. Your own personal character bank for this class must include six or more characters; of the characters you create for your character bank, at least one character must be derived from **myth**, one character from **current events (research)**; one character from **historical events (research)**, and one character created totally from your **imagination** and who can humanize a theme; write monologues for each of these designated characters. These should be maintained in your portfolio.

Critical Analysis is vital to every writer because it provides a process for assessing artistic work; in the analysis of already published plays, you gain experience in taking a deeper look at character, language, and structure—which can then be applied to evaluating your own work, to assist you in revision. We will be discussing assigned plays in class. If everyone stays on top of things and participates in the discussion, we will have achieved this goal. However, if there is non-participation in the discussion, then I will institute an assignment in which everyone writes a short critical response to each of the assigned plays. The critical response should aim to address specific components (language, character development, etc). You may also engage with other class participants and invite responses.

The Special Project for 2024 includes a writing challenge that begins the first week and in later weeks will expand to include a collaborative piece that you will decide on as a group. The purpose of the collaborative project is to gain experience in connection, collaboration, and transformation. Perhaps you will want to add a multimedia component or create a themed festival? More on this after we gather and get to know each other’s work.

Your Final Project is a REVISED draft of the full-length play you develop in this class. You will probably not have time for a completely polished rewrite of your full-length script, but you should at least take steps to begin the revision process. The project will be graded on both artistic merit AND progress, i.e., growth from early exploratory work to final draft. Elements to be assessed are: character development - 25 percent; language (distinct character voice; rhythm, pace, metaphor) – 25 percent; story/structure/theatricality – 25 percent; overall achievement (includes how well script works as a whole, plus professional appearance of script) – 25 percent. **Specific guidelines, number of pages, formatting, etc., will be available on Blackboard.**

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

### Participation

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. Please honor your obligation to your colleagues' work. 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.

#### What does participation entail?

Participation includes: presentations; in-class exercises; discussion of assigned reading; and constructive, guided feedback provided for the other writers' work. The participation grade is determined as follows: For each class session, you get a check mark for showing up (which constitutes a B); you get a check mark with a plus sign (+) if you participate diligently (which constitutes an A); you get a check mark with a negative sign (-) if your participation is less than adequate (which constitutes a C). Please respect your community of writers and be on time. Chronic lateness will constitute a lowering of the participation grade.

#### **Assignment Submission Policy**

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

#### **Additional Policies**

1. Attendance and participation are key. SDA Guidelines call for no unexcused absences.
2. Participation is essential and figures into your grade. Think of this course as a professional, artistic workshop; thus, as a member of such a workshop, your participation is necessary not only for the development of your own work, but for the development of your colleagues' work as well. Theatre is a highly collaborative, community-oriented medium. Please honor your obligation to your colleagues' work.
3. You are entering into a collaborative relationship with fellow students, and thus it is your responsibility to be available to your colleagues for feedback, analysis, and support.
4. All class members must be treated with respect.
5. You are required to attend the class and to be on time. Excessive tardiness will affect your ongoing writing and participation grade.
6. Absences must be for reasons of illness or emergency, and you must notify me in writing (preferably in advance). **If you are ill or showing signs of covid infection: Please stay at home. Communicate with me about this.** Please remember that absences must be accompanied by a written explanation—from you; also, in your

absence, please prepare the assigned work that is due and turn it in immediately upon return to the class. It may become possible to create an alternative assignment for you to make up missed work.

7. All assignments, written and/or otherwise, must be prepared on time and turned in (or presented) on the deadline date. Late assignments will be marked down due to the missed deadline. Assignments not turned in within a week of deadline count as missed assignments (zero credit).
8. IF YOU MISS CLASS: It is your responsibility to make up work you have missed and to obtain information about missed class discussions or missed assignments from Blackboard or from your classmates. I will not be repeating lectures or class discussion; office hours are not for the purposes of repeating lectures, but rather are for the purpose of helping you with areas in which you need guidance or where you are confused or where you are dealing with challenges. Class materials can be found on the Blackboard site for this course. For your syllabus, handouts, etc., go to Blackboard.
9. Please check your e-mail regularly to see if there are any changes in class meeting, etc. On rare occasions, it becomes necessary to make changes to class meeting details. If I am unable to provide you with this information in the preceding class, I will send you the information via e-mail and/or text message.
10. For collaborations, you may work using a number of collaborative tools, such as Google documents and Google Drive.
11. If you desire an appointment, you are required to contact me via e-mail or text message at least 24 hours in advance, otherwise there is no guarantee I will receive your message in time to make arrangements to meet with you. Please note I have included multiple ways to contact me on page one of this syllabus.

### Zoom Etiquette

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

- Whenever possible, please use your computer to log-in to the class rather than your phone. This will help us with the quality of visuals and audio, plus it will present fewer problems when sharing screens.
- If you have technical issues during class, please contact: USC Information Technology Services <http://itservices.usc.edu>; School of Dramatic Arts – Mr. Prakash Shirke. Contact Info: [shirke@usc.edu](mailto:shirke@usc.edu); 213.740.1288.
- Your camera must be on at all times, unless you are requested to hide video.
- Please attempt to log-in from an environment that does not have distracting background noise, such as pets, family members, machinery, music. If you find yourself in a situation with distracting noise, please use ear buds or headphones.
- When not speaking (for example, during a reading of a scene, when you are not playing a role), please mute your microphone. During discussions feel free to leave your mic on.

- Remember that you are in class, therefore behavior appropriate to class should be followed. Please do not walk around, leave the room, read, play games, etc. during class.
- You may use your devices for research that enhances the discussion during class, but please stay attuned to what is going on while engaged in research.
- Try to take turns speaking. Remember that Zoom creates problems when voices overlap.
- The chat box will be available to you to use during class, however please don't abuse it. For example, remember that everyone can see what you type in the chat. Therefore your comments should not contain private messages to another class member—which can be read in the saved chat. Also, try to use chat to enhance the discussion, rather than interrupt it.
- Remember: The class session is being recorded. (This includes the chat.)
- Be respectful of others at all times.
- Remember: We're all in this together. Now more than ever.

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

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

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

### Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	For Consideration	Deliverables/ Due Dates
<b>Weeks 1 – 3</b>  Jan 8 To Jan 24  Note: No class Jan 15 - MLK Day.	<b>Preparation &amp; Gathering</b>  Introduction: Where Are We and Where Are We Going? Assessment & Challenge.  Consider: Uncovering the Stories That Haven't Been Told or Uncovering New Ways of Looking at Old Themes	<b>Discussion:</b>  Elements of drama. Elements of ritual. Empathy - The Starting Point of the playwright; Metaphor – The Inner Heart of the Playwright's Work.  Inspiration – from other art; current/historical events; myths; people.  Ideas Unleashed—Reading other writers' contemporary plays.  Why & how's a play's a play—and not a screenplay?	Week 1: <b>The Week One Writing Challenge.</b> See guidelines on Blackboard. Due January 17.  Weeks 1 – 2. Begin to collect your resources, e.g., research, burning ideas, poetic impulses, images, emotional foundation, monologues, character banks, music/soundtrack.  Week 1: Read the assigned plays.  Week 2: On your own—Create your Inspiration Board. <i>Be prepared to present if called upon.</i>  Week 2 and 3: Discussion of the four assigned plays.

		<p>Writing outside traditional expectations, roles, and rules.</p> <p>Consider: Theatricality, tone, style, and dealing with the impossible.</p> <p>Weekly Wrtnng X's.</p>	<p>Week 3: Story meeting &amp; brainstorming session: What <b>MUST</b> you write? What are you compelled to write?</p> <p>Week 3: On your own - Create four characters for your character bank. Derive and develop at least one from <b>myth</b>, one based on <b>historical research</b>, one based on a <b>current event</b>, and one totally from your <b>imagination</b>. <i>Be prepared to present if called upon.</i> Write a monologue for at least one character. (Hint: Characters may start to generate story and scene ideas as they talk. Let them!) <i>Be prepared to present if called upon.</i></p> <p>Week 3: On your own—Begin to experiment with scenes. <b>THIS IS IMPORTANT.</b> USE your character development work and your monologues to help you generate scenes. If you have story ideas, begin writing a monologue and transition into scene writing from there. Feel free to experiment. Play. Write out of order. Just test things out. Explore voices. This is a very important “tap into your unconscious” phase.</p> <p><b>Note: We will be doing many things simultaneously. We will be doing things “out of order” and exploring. Some people will be working on different types of material. Some people may seem to be working at different speeds. No worries. Please stay on top of things and continue to develop your work in your way.</b></p>
<p><b>Weeks 4 - 6</b></p> <p>Jan 29 to Feb 14</p>	<p><b>Exploration</b></p> <p>The Character’s Journey – A Mission of Transformation.</p> <p>Want Versus Need.</p>	<p><b>Discussion</b></p> <p>Collaborative Group Project: What? How?</p> <p>Translating “Reality” through Imagery.</p>	<p>Week 4: Write and present an exploratory or experimental scene. (It could be for a short play, for your proposed full-length play, or simply an experiment.)</p> <p>Week 5: Write a new exploratory scene. (Note: It may be the first</p>

	<p>Story Forms – A Range of Ways to Construct a Play.</p>	<p>Putting it all together: A preliminary look at structure and plot variations.</p> <p>Taking on language: sound, rhythm, meaning, hidden life.</p> <p>Weekly Writing X's</p>	<p>scene of your Final Project play, a scene from the middle, or the last scene of the play. It's not necessary that you write in order at this point. You may also write a scene that is purely exploration and ultimately doesn't make it into the play. That's fine. This is all part of the process.)</p> <p>Week 6: Set up a presentation calendar/schedule, i.e., which writer will present on which week? Set up calendar for collaborative project.</p> <p>Week 6: Story meeting. Brainstorm further ideas for your Final Project Play.</p> <p>Hint: Look at your writing exercises and monologues for possible raw material for your play.</p>
<p><b>Weeks 7 – 8</b></p> <p>Feb 21 to Feb 28</p> <p>Note: No class Feb 19 – President's Day</p>	<p><b>The Journey Continues</b></p> <p>Sensory Work/Metaphor: Staying Attuned to the Natural World, the Senses.</p> <p>Anticipating an Ending.</p>	<p><b>Discussion</b></p> <p>Consider also: Conflict &amp; Contradictions; Miscommunication and Misdirection.</p> <p>Subtext.</p> <p>The Worst-Case Scenario—Pushing Your Character to the Edge.</p>	<p>Weeks 7 and 8: Workshop new scenes for your FPP. Present discussion/new ideas/plans for FPP according to the presentation schedule.</p> <p><b>Midterm check in script; due Feb 28:</b> Story meeting. <i>What does this mean?</i> Discuss what you are working on; tell us what stage you are in, i.e., do you have random scenes and are looking to weave them together? Do you have a raw draft of the <b>entire</b> play--which might mean that there are some scenes that are written and some that are merely ideas or early versions of what you may write? Are you looking for an ending? Or writing placeholder scenes? Tell us where you are in the writing of your script.</p>
<p><b>Week 9</b></p> <p>Mar 4, 6</p>	<p><b>Going Beyond:</b> Ways to Risk, Ways to Play, and Looking for a Challenge</p>	<p><b>Discussion</b></p> <p>The Pitfalls of the Middle. Staying Motivated. Q&amp;A: Feedback on the midterm pages.</p>	<p>Week 9: Present new scenes and project plans according to the schedule.</p> <p>Keep working on your play.</p>

<b>No class</b> <b>Mar 11 –</b> <b>13. Spring</b> <b>Break</b>			
<b>Weeks</b> <b>10 - 12</b>  Mar 18 to Apr 3	<b>Continuing &amp; Reimagining</b> Exploration of Rewrite Tools.  Traditional and Non-, Mechanical and Non-.	Discussion What is missing? What does the play need? How to go deeper?  Status of Collaborative Project? When to present?  Continue assessment of raw material, script pages, inspirational material, and imagine your way to a play.	Week 10, 11, 12: Present scenes from FPP according to schedule.  Week 12: Self-help. Assess the raw material you've created, along with the pages you've generated. Assess risk-taking and construct a challenge. Look to your sources of inspiration for your FPP. <i>Present your end-game plan.</i> <b>Do revisions as needed.</b>
<b>Weeks</b> <b>13 – 15</b>  Apr 8 to Apr 24	<b>Works in Progress</b>  Time to fly!	<b>Workshop</b> Continue in-class presentations of segments of scripts from each writer.  Collaborative Project?  Plus Week 15: End Game. Last Look Q&As. Where to go next—how to submit a script.	Weeks 13, 14, 15: Present your script or script segment according to the schedule as created in class. PROVIDE FEEDBACK to the other writers as their work is presented.  Continue to refine, revise, rework your script.  TURN IN: Your Final Project Full-length play. <b>Due May 3, 2023.</b>
<b>FINAL</b>  Friday May 3	<b>FINAL EXAM</b>  11 am - 1 pm	<b>FINAL PROJECT PLAY DUE by 1 pm May 3, 2023.</b>	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> .

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

[W]e write because it gives us courage, and if courage, why not life? Because somehow finding ourselves repeatedly visa-less on the borders of love, we seek to write our way back in.—Ehud Havazalet, "To Live in Tiflis in the Springtime"

By failing to read or listen to poets, a society dooms itself to inferior modes of articulation--of the politician, or the salesman, or the charlatan--in short, to its own. It forfeits...its own evolutionary potential.—Joseph Brodsky, *On Grief and Reason*, 1996

### **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. You 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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### **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.