

THTR-445 • DEVELOPING YOUR SPEAKING VOICE • SPRING 2024

Time: FRIDAY • 9:00am—10:50am

Section: 63158R

Location: MCC-109

Final Exam: Fri May 3 • 8-10am • MCC-109 • *mandatory attendance*

Instructor: GABRIELLA 'Gaby' SANTINELLI

Office: Zoom (unless otherwise arranged)

Office Hours: By Appointment

Contact Info: santinel@usc.edu • 424.234.0256

Professor Santinelli typically replies within 24 hours.

*If you do not hear back in 24 hours, please reach out again and/or try another contact method.

IT Help: Digital Art Lab support staff • **Hours of Service:** 24 hours

Contact: digilabsupport@usc.edu • consult@usc.edu • 213-740-0000

Course Description

In the introduction to Kristin Linklater's book [Freeing Shakespeare's Voice](#) (1993), Linklater states:

"The industrial revolution, the technological revolution, the rapid growth in literacy and the influence of print have diminished the need for the human voice over the past one hundred fifty years, and we are moving at breakneck speed, in evolutionary terms, further and further away from tens of thousands of years of oral/aural civilization....Today's adult voice is deprived of the nourishment of emotion and free breathing. Society has taught us that it is wrong to express ourselves freely....The adult voice is, in most instances, conditioned to talk about feelings rather than to reveal them....A crowd of inner voices whispers 'What will they think of you?' 'You'll never make it.' 'Stupid!' 'Am I getting it right?' 'They're all better (cleverer, prettier, more handsome, more talented, etc.) than me.' But, muted through disuse, another voice that is utterly your own can be heard....It may not speak familiar 'truths' but it is truer to our larger, original selves than the limited, correct, proved, out-loud voice that has learnt to conform to the language of a judgmental outside world. Our true voices have been tamed, confined without the bounds of twentieth-century behavior."

Each student in **Developing Your Speaking Voice** will become aware of particular strengths and specific challenges, while gaining technical skills, in order to communicate clearly and authentically. By developing acceptance of the individual's innate physiological vocal apparatus, combined with honing technical skillsets, the speaker will be able to create or approach new text with skill and confidence.

NOTE: As voice teachers at USC's School of Dramatic Arts, we ardently stand for and strive to align ourselves with principles of anti-racism, anti-oppression, inclusivity, and equity in the classroom and on our stages. We stand in support of Black Lives Matter, and the voices of our BIPOC artists. We seek to educate not as privileged experts, but as facilitators whose hearts and minds are concerned with our students' health and well-being both as individuals and collectively. We recognize systemic racism as part of our culture and so we seek to uplift our students to be the voices of change for a new generation, a generation that does not seek to deny its past, nor to downplay the serious challenges of the present, but to face those challenges with resilience and bravery.

Learning Objectives

- DEVELOPMENT of resonance, range and clarity
- EXAMINATION of posture and breathwork
- APPLICATION of voice skills to acting, professional speaking and personal projects

Specifically

- To DEVELOP one's unique vocal instrument via the two pillars of communication: voice and speech
- To RENDER one's public speaking clear, supported & effective by mastering voice and speech characteristics
- To TRANSCEND personal challenges in voice and speech work, to achieve confident public speaking
- To HONE professional strategies, techniques and work habits to prepare new texts for public speaking
- To INCORPORATE one's authentic self into any presentation, be it original writing (e.g. a personal statement), writing by a great writer (e.g. Shakespeare), or technical writing (e.g. a car show presentation)

After successful completion of this course, students will be able to:

- CONFIDENTLY APPROACH public speaking
- ANNOTATE individual text challenges using I.P.A. via Edith Skinner’s book Speak With Distinction
- REHEARSE and PREPARE text for optimal professionalism in the workplace
- PERFORM confidently in front of others, drawing upon the individual’s unique, authentic essence

Prerequisite(s): none

Preparation

- Refer to the Syllabus and/or Blackboard for next week’s assignments
- Assignments for next week’s class will be available on Blackboard after class ends

REQUIRED READING (available at USC Bookstore, Amazon, etc)

- **Speak With Distinction**, Edith Skinner. Applause, 1990
- **Shakespeare's Sonnets & Poems**, Folger Shakespeare Library Special Edition, 2006

RECOMMENDED READING

- **Freeing The Natural Voice (Revised)**, Kristin Linklater. Drama Publishers/Quite Specific Media, 2006
- **Freeing Shakespeare’s Voice**, Kristin Linklater. Theatre Communications Group, 1993

REQUIRED MATERIALS EACH CLASS MEETING

- PAPER & PENS for taking notes
- PENCILS to mark text
- PRINTED HARD COPIES of text only *NO ELECTRONIC DEVICES / SCREENS for TEXT WORK*
- RECORDING DEVICE for Personal Statement Assignment (*smartphone voice memo app is fine)

DESCRIPTION OF GRADING CRITERIA

Grading Breakdown

Attendance	15%
In-Class Participation: Exercises/Discussion/Feedback	15%
Assessments (Beg 5% / Middle 5% / End 5%)	15%
Personal Statement	15%
MID-TERM Shakespeare Sonnet Presentation	15%
<u>FINAL Toyota Live Tireside Chat Scene</u>	<u>25%</u>
Total	100%

ASSESSMENT OF ASSIGNMENTS

- **ATTENDANCE (15%):** Attendance is requisite to engage in weekly performance exercises, rehearsals & presentations.
- **IN-CLASS PARTICIPATION (15%):** Intellectual and physical engagement is integral to the learning process. At the start of each class meeting, students will take part in a group warm-up, which will develop to meet each student’s unique vocal needs as the semester unfolds. Warm-ups will be based on Kristin Linklater’s approach to Voice and Speech. In addition, students will present a TONGUE TWISTER each week, from a provided packet, or chosen from Speak With Distinction, or from another source.
- **ASSESSMENT (15%):** Students will be assessed at the beginning (5%), middle (5%) and end (5%) of the semester, with a standardized assessment text [e.g. “Arthur The Rat” from THE ACCENT KIT]. Progress criteria measured by willingness to participate and to take risks combining voice and speech with presentation skills. Students will become aware of their unique strengths and challenges when reading text aloud in front of a group. Students will be given specific direction regarding breathing, vocal commitment and any necessary adjustments to spoken language (e.g vowels and consonants), to achieve clear, comprehensible delivery in group settings. Students will be provided with text in THE ACCENT KIT. At the first assessment, each student will be directed towards Edith Skinner’s Speak With Distinction, regarding particularly challenging areas of voice and

speech. Students will become acquainted with I.P.A. (International Phonetic Alphabet) enough to begin annotating any recurring text challenges throughout the semester, thus developing a technical strategy for each new text that comes along in the future.

- **PERSONAL STATEMENT / “FREE SPEECH”** (found on p.5 “The Accent Kit”) (15%): Students chat freely in their own words about something they enjoy or feel strongly about for 2-3 minutes. Topics include: a favorite activity, bonding the speaker’s natural voice to personalized subject matter. Students record their impromptu speech. Professor will give direction. Students will transcribe their statements to formalize them “on paper”. The next week, students will ‘deliver’ this speech more formally, as if for a formal presentation (*personal statements may be read from paper).
- **MIDTERM: SHAKESPEARE SONNET (15%)**: Students choose a Shakespearean Sonnet to research, work through and perform. Students will decipher meaning and analyze meter to create a personal connection to the material. Rehearsals culminate in a mid-term performance (*sonnets are to be fully memorized).
- **FINAL EXAM: PARTNERED SCENEWORk (25%)**: Students will be cast in two-person scenes taken from Toyota Live’s “Tireside Chats”. Students research technical terms within scenes. Students rehearse with scene partner during and outside of class time, to prepare and memorize for final presentation. The non-performing students will stand in as Toyota Live Car Show Guests, to interact with each pair of Presenters (*final scenes are to be fully memorized).

COURSE SCHEDULE: A WEEKLY BREAKDOWN

	Topics • Classroom Activities for Week #...	Readings & Homework for Week #...	Due Date
Week 1 Jan 12	<ul style="list-style-type: none"> • Introductions • Syllabus • <u>Speak With Distinction</u> • Warm-Ups • THE ACCENT KIT: Read “Arthur The Rat” (5%) (part 1) • “The Sound Of The Letter ___” (The Accent Kit p.6-7) 	<ul style="list-style-type: none"> • PREPARE “Arthur The Rat” for 1st assessment (cold reads are fine, even encouraged) 	Arthur The Rat #1
Week 2 Jan 19	<ul style="list-style-type: none"> • Warm-Ups + Tongue Twisters • DISCUSS use of I.P.A. - <u>Speak With Distinction</u> • THE ACCENT KIT: “Arthur The Rat” (part 2, if necessary) 	<ul style="list-style-type: none"> • READ <u>Speak With Distinction</u> p.iii & p.viii-x • PREPARE short Tongue Twister (from Tongue Twister packet or <u>Speak With Distinction</u> p.33-35) 	Arthur The Rat (if needed)
Week 3 Jan 26	<ul style="list-style-type: none"> • Warm-Ups + Tongue Twisters • THE ACCENT KIT: 28 Vowels (p.2) • PRESENT Personal Statement (Students record presentation • Professor gives notes) 	<ul style="list-style-type: none"> • <u>Speak With Distinction</u> Ch.1 “An Intro to Speech and Phonetics” (p2.-43) • PREPARE short Tongue Twister (choose 1 weekly) • PREP Personal Statement (Accent Kit: Free Speech) 	
Week 4 Feb 2	<ul style="list-style-type: none"> • Warm-Ups + Tongue Twisters • THE ACCENT KIT: Vowel Sentences (p.3-4) • PERFORM Personal Statement (15%) 	<ul style="list-style-type: none"> • PREPARE short Tongue Twister (choose 1 weekly) • TRANSCRIBE & CURATE Personal Statement (as per Professor’s feedback) • ANNOTATE Personal Statement w IPA for clarity 	PRESENT Personal Statement
Week 5 Feb 9	<ul style="list-style-type: none"> • Warm-Ups + Tongue Twisters • THE ACCENT KIT: Consonant Sentences (p.5) • READ Your Shakespeare Sonnet (reading the text) 	<ul style="list-style-type: none"> • PREPARE short Tongue Twister (choose 1 weekly) • READ <u>Shakespeare’s Sonnets & Poems</u> p.xiii-xix • CHOOSE one Shakespeare Sonnet 	PRESENT Personal Statement (if needed)
Week 6 Feb 16	<ul style="list-style-type: none"> • Warm-Ups + Tongue Twisters • WORKSHOP Shakespeare Sonnet’s Meaning • DISCOVER Iambic Pentameter 	<ul style="list-style-type: none"> • PREPARE short Tongue Twister (choose 1 weekly) • READ <u>Shakespeare’s Sonnets & Poems</u> p.3-17 • RESEARCH Your Shakespeare Sonnet 	
Week 7 Feb 23	<ul style="list-style-type: none"> • Warm-Ups + Tongue Twisters • WORKSHOP Shakespeare Sonnets Meter 	<ul style="list-style-type: none"> • PREPARE short Tongue Twister (choose 1 weekly) • ANNOTATE Sonnet sounds w I.P.A. for clarity 	
Week 8 Mar 1	<ul style="list-style-type: none"> • Warm-Ups + Tongue Twisters • Present “Arthur The Rat” 2nd assessment (5%) (pt 1) • REHEARSE Shakespeare Sonnets on your feet 	<ul style="list-style-type: none"> • PREPARE short Tongue Twister (choose 1 weekly) • PREPARE “Arthur The Rat” for 2nd assessment 	Arthur The Rat #2

Week 9 Mar 8	<ul style="list-style-type: none"> Warm-Ups + Tongue Twisters Present "Arthur The Rat" 2nd assessment (part 2) PERFORM Shakespeare Sonnets (15%) (memorized!) 	<ul style="list-style-type: none"> PREPARE short Tongue Twister (choose 1 weekly) PREPARE "Arthur The Rat" for 2nd assessment MEMORIZE Shakespeare Sonnet 	PERFORM Sonnet
SPRING RECESS			
Week 10 Mar 22	<ul style="list-style-type: none"> Warm-Ups + Tongue Twisters READ THROUGH Toyota "TireSide Chats" w Partners 	<ul style="list-style-type: none"> PREPARE long Tongue Twister (from Tongue Twister packet or <u>Speak With Distinction</u> p.33) 	
Week 11 Mar 29	<ul style="list-style-type: none"> Warm-Ups + Tongue Twisters WORKSHOP Toyota "TireSide Chat" Scenes 	<ul style="list-style-type: none"> PREPARE long Tongue Twister (choose 1 weekly) ANNOTATE "TireSide Chat" w I.P.A. for clarity 	
Week 12 Apr 5	<ul style="list-style-type: none"> Warm-Ups + Tongue Twisters WORKSHOP Toyota "TireSide Chat" Scenes 	<ul style="list-style-type: none"> PREPARE long Tongue Twister (choose 1 weekly) RESEARCH technical terms in "TireSide Chat" 	
Week 13 Apr 12	<ul style="list-style-type: none"> Warm-Ups + Tongue Twisters WORKSHOP Toyota "TireSide Chat" Scenes 	<ul style="list-style-type: none"> REHEARSE "TireSide Chat" with Partner (on zoom or in person, clarifying beats, segments & terms) 	
Week 14 Apr 19	<ul style="list-style-type: none"> Warm-Ups + Tongue Twisters RUN-THROUGH "TireSide Chat" Scenes w notes 	<ul style="list-style-type: none"> REHEARSE "TireSide Chat" with Partner (in person, on your feet, working out blocking and 'business') 	
Week 15 Apr 26	<ul style="list-style-type: none"> Warm-Ups + Tongue Twisters PERFORM "Arthur The Rat" (5%) final assessment RUN-THROUGH "TireSide Chat" Scenes w notes 	<ul style="list-style-type: none"> PREPARE "Arthur The Rat" final assessment REHEARSE "TireSide Chat" with Partner in person (incorporate notes/feedback) 	Arthur The Rat #3
FINAL EXAM ***** FINAL EXAM	FINAL SCENES PERFORMED (25%) during FINAL EXAM SESSION Friday, May 3 • 8am-10am • MCC-109 ATTENDANCE is MANDATORY <i>It is <u>each student's responsibility</u> to address conflicting Final Exams with <u>both</u> Professors, well in advance, in order to work out a suitable solution</i>		

IMPORTANT NOTE on FINAL EXAMS

- All undergraduate classes must meet for the Final Examination as established by the University, and will take place according to the USC Final Examination Schedule
- Final Examinations may not be held on the last day of classes
- CHECK NOW to troubleshoot any conflicting final exam schedules**
- Full attendance during final performance is crucial to your success, as well as the success of your scene partner(s)**

GRADING SCALE Course final grades will be determined using the following scale:

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

GRADING SCALE for SDA

A indicates work of EXCELLENT quality; EXCELLENT indicates a clear understanding of the material, coupled with original and creative insight

B indicates work of GOOD quality; GOOD demonstrates a clear understanding of the material

C indicates work of AVERAGE quality; AVERAGE indicates a general understanding of the material, but with some gaps

D indicates work of BELOW AVERAGE or POOR quality; POOR indicates identifiable gaps in understanding the material

F indicates INADEQUATE work, or FAILURE; FAILURE is the result of not completing assignments coupled with poor understanding of the material

ADDITIONAL GRADING CRITERIA

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, but will be weighted toward the negative end of the scale for those with poor attendance and participation.

GRADES ARE DICTATED BY:

- Focus/Concentration (*students using phones/other devices recreationally & side-chatting will be called out*)
- Participation in acting exercises
- Willingness to try out and work with selected acting skills and techniques
- A growing ability to articulate an analysis of one's own work
- Constructive observational feedback of classmates' presentations
- Availability to scene partners for collaboration, rehearsing and/or filming outside of class
- Meeting all assignment deadlines: reading, writing, acting, delivering filmed projects, memorizing lines

GRADES ARE NOT DICTATED BY the Instructor's subjective opinion of acting talent or artistic preference

The SDA GUIDELINES on GRADING

- Each course shall contain at least three assignments, projects, exams, papers or exercises which shall be evaluated during the semester, providing an analytical record of each student's progress in the course.
- Attendance shall be weighted at no more than 15% as per University Guidelines.
- Studio Courses must delineate how participation will be graded (in-class exercises, scene study, etc.)
- No late assignments, projects, exams, papers, or exercises shall be accepted, unless extensions have been arranged between student and teacher in advance, or unless exceptional circumstances occur.

LATE WORK **If work is submitted LATE, students lose HALF of the grade for the project**

ATTENDANCE & PARTICIPATION

- Acting is an experiential, participatory & presentational process.
- Attendance is mandatory and will be taken at the start of each class meeting.
- Participation in class exercises, discussion and feedback is mandatory; the viewing and critiquing of other students' work is just as critical a component of artistic development as one's own performance work.
- Absences will result in point reductions as noted on grading system schedule.
- **TARDINESS AND UNEXCUSED ABSENCES ARE NOT PERMITTED**
- **UNEXCUSED ABSENCES**
 - * According to SDA guidelines, Unexcused Absences are NOT allowed
 - * Unexcused Absences will result in a ZERO for Participation and a ZERO for In-Class Exercises
- **EXCUSED ABSENCES**
 - * Serious illness, grave emergency or significant professional acting work, with appropriate S.O.T. leave of absence, may qualify as Excused Absences
 - * You must inform the Instructor of your absence *in advance* of the class meeting
 - * You are responsible for all work missed
- **EXTENDED ABSENCES**
 - * Even if excused, an extended absence may seriously affect your work and your overall grade for the class
 - * Please consult with your Instructor immediately if such a situation arises
- **TARDIES ARE NOT PERMITTED**
 - * **CLASS EXERCISES WILL START PROMPTLY ON THE HOUR; PLEASE SETTLE IN A FEW MINUTES EARLY**
 - * A collective group energy via Improvisation exercises will be generated at the start of class
 - * **LATE ARRIVALS WILL NOT BE PERMITTED TO JOIN CLASS**
- **REST ROOM VISITS**
 - * Please feel free to visit the rest room when needed. No permission is necessary.

CLASSROOM ETIQUETTE, FEEDBACK & EXPECTATIONS

Sharing our art and opening ourselves to feedback can be a vulnerable process. To model the expectations of a professional work environment, and promote a respectful classroom environment, we agree to:

- ★ **PROFESSIONAL REHEARSAL ETIQUETTE: Speak to others as you would wish to be spoken to**
 - ★ Respect Actors: give our undivided attention while exercises are being rehearsed & performed (absolutely NO looking at devices while others are working)
 - ★ Respect the Instructor during lectures, feedback and when directing acting exercises
 - ★ Phones (+watch, tablet, laptop, ETC), must be on silent/no vibration, screen OFF, out of view
- ★ **FEEDBACK & CRITIQUE: Keep a positive tone when offering feedback**
 - ★ Critique the work, not the people (offer an objective critique without being subjectively critical)
 - ★ Support your feedback w empirical evidence: “What I noticed” / “What I saw” / “What I heard”
 - ★ Allow classmates to finish a thought / comment before interjecting
 - ★ Everyone should be offering feedback (i.e. do not dominate or remain silent)
 - ★ Receive constructive feedback with a positive spirit in which it is given (*artistic development)
- ★ **SIDECAT: Please refrain from all ‘side chat’ during class - DO NOT CHIT-CHAT w YOUR NEIGHBOR**
 - ★ If you must chat with your neighbor about a matter of urgency, take it outside the classroom
 - ★ If you have been asked to refrain from side chat at least once, you may be asked to vacate for the remainder of the class, potentially resulting in a ZERO for both attendance & participation

TRIGGER WARNING

- Please consider this syllabus a “trigger warning”
- Please gauge your ability to receive potentially controversial art work before you join the class
- Your voluntary participation in this course constitutes an explicit consent to possibly experiencing difficult and/or challenging art

VOICING YOUR NEEDS RESPONSIBLY AND APPROPRIATELY

- If something is unclear, if you feel uncomfortable, if your needs are not being met... please reach out to me. I would appreciate the opportunity to discuss the issue in real time, not after the fact.
- You are your own advocate for your personal well-being and your developing creative process. Be brave in reaching out, as we will all gain invaluable practice at being pro-active in matters of health and creative collaboration.
- Let’s agree to refrain from posting about classroom matters (e.g. assignments) or individuals (no gossip, please).
- Indirect feedback only leads to misinformation and disconnection. It never leads to satisfactory solutions. Thank you.

The Critical Response Process for Giving Supportive Feedback on Rehearsal/Performance Work

- Liz Lerman's Critical Response Process: <https://lizlerman.com/critical-response-process/>
- This system helps the classroom artist to give supportive and creative feedback to fellow artists.
- The Critical Response Process takes place after a presentation of artistic work in any discipline.
- Work can be short or long, large, or small, and at any stage in its development.
- This widely-recognized method nurtures the development of artistic works-in-progress through a four-step, facilitated dialogue between artists, peers, and audiences.

THE PROCESS engages Participants in three roles:

1. **THE ARTIST** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
2. **RESPONDERS**, committed to The Artist’s intent to make excellent work, offer reactions to the work in a dialogue with the artist
3. **THE FACILITATOR** initiates each step, keeps the process on track, and works to help The Artist and Responders use The Process to frame useful questions and responses.

THE FACILITATOR then leads The Artist and Responders through four steps:

1. **Statements of Meaning:** Responders state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.

2. **Artist as Questioner:** The Artist asks questions about the work. After each question, Responders answer. Responders may express opinions if they are in direct response to the question asked. Responders do not offer suggestions for changes.
3. **Neutral Questions:** Responders ask neutral questions about the work. The Artist responds. Questions are neutral when they do not have an opinion couched within them. For example, if you are discussing the lighting of a scene, “Why was it so dark?” is not a neutral question. “What ideas guided your choices about lighting?” is.
4. **Opinion Time:** Responders state opinions, subject to permission from The Artist. The usual form is “I have an opinion I’d like to offer (about _____); would you like to hear it?” The Artist has the option to accept or decline opinions for any reason.

IMPORTANT DATES

JAN 27	Last day to drop a class without a “W” • Last day to select “Pass / No Pass” option
FEB 24	Last day to drop without “W” appearing on transcript
APR 7	Last day to drop a class with a mark of “W”

IMPORTANT

- In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for the time students spend on homework, readings, writing & other academic activities.
- For each unit of in-class contact time, the university expects 2 hours of out of class student work per week over a semester (Please refer to the [Contact Hours Reference](#) guide.)
- THTR is a 2 Unit Course = 4 hours of out-of-class time

READ THE FINE PRINT

- The above course schedule & procedures are subject to change in the event of extenuating circumstances
- It is the responsibility of each student to be familiar with and to follow all written guidance given by the Instructor contained within this syllabus.

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.

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 with me as the instructor to offer any feedback on the course.

USC Technology Support Links

[Zoom information for students](#) • [Blackboard help for students](#) • [Software available to USC Campus](#)

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. (SeeSection C.1 Class Notes Policy).

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.

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 as early in the semester as possible.

OSAS Location: GFS 120 • Hours of Operation: 8:30am–5:00pm • Mon through Fri • OSAS Website: ability@usc.edu
Contact: (213) 740-0776 (tel) • (213) 814-4618 (video phone) • (213) 740-8216 (fax)

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

Health and Participation in Class: You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, 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 instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (N95 masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. 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/>).

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 The University and SDA have provided self-care services for your emotional and physical well-being:

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, 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, 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.