



# DEPARTMENT OF THEATRE

[www.theatre.msu.edu](http://www.theatre.msu.edu)

## THR 305 – Media Acting II

Spring 2024 – Monday and Wednesday 3:00pm – 4:50pm

AUD 10 & STUDIO D (COMMARTS)

**Professor Ryan Welsh**

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Office hours by Appointment

## INTRODUCTION

Hello, everyone! I'm excited to go on this journey with you, and to support you throughout our time together. I am committed to your growth as an artist, and to your success in this course and beyond. The hope is that we can collaborate on your education and your needs as a developing artist; please use me as a resource and reach out as much as you like. The space in which we create must be safe, and as such I will work to ensure that each of you feels heard, and that you feel brave enough to *fail forward*. This can be challenging work; we aren't learning something with exact steps or notes for which to practice, we're charting a course through your *creative soul* - which changes every day! Let's be patient with ourselves, with each other, and most importantly, let's have some fun!

## COURSE DESCRIPTION

Expanding upon the technical study of acting for camera as explored in Media Acting I, Media Acting II offers instruction and deepened practice of the craft of acting for both TV and film style productions. Primary emphasis is focused upon integration of a solid process for truthful acting within the unique demands and constructs of a film shoot. Scene study, live tapings, and playback of selected scenes and monologues will all be included in the course. We focus heavily on adapting the process of scene study to the various on-camera genres as a method of deepening your personal process, and your practice within on-camera acting. At this point in your training, you have familiarized yourself with what to expect on a film set, and the basic techniques of performing on screen – now you will focus on how to bring deeper actor process, maintaining truthful, imaginative character preparation through the duration of arduous film and television shoots. We will explore how to effectively map character journeys, so you are able to “jump in” at any point of the script (as demanded by filming in film continuity style) and tell that

character's story as if you had been telling it from start to finish without stopping. You will expand your awareness of script, genre, style, and how you can use them to build more truthful performances within the unique world of the film. We will begin reflecting on, and discussing where we see ourselves within the entertainment industry, and where we'd like to go; using these discussions to help guide us through selection of material that will chaBy the end of the semester, you will be a more dynamic, truthful actor, with a fluent understanding of the role of the actor on set, and you'll have the basic knowledge required to start creating pieces yourself.

## **DIVERSITY, EQUITY, & INCLUSION STATEMENT**

As training theatre artists, we must recognize the moment in which we're living and creating. This is a moment in which our sights should be set on change, and respect for diverse voices in our field. We are committed to support and recognize the contributions of BIPOC theatre artists, and to the diverse voices within our room by facilitating a safe space for discussion, exploration, and growth. We also recognize that theatre and film in the west both have a history of favoring the voices of cisgender white men and will therefore make concerted efforts to engage with material from writers of diverse backgrounds.

## **LEARNING OUTCOMES**

1. Develop an individual approach to the actor process including imaginative preparation, immediate physical preparation, free play, and self-analysis between takes – tailored specifically to the forms of film and television.
2. Develop strategies for collaborating in rehearsal with other actors, directors, and filmmakers.
3. Develop strategies for approaching difficult material in a way that protects you throughout the process. (ie, how to approach conversations around violence, intimacy, and particularly sensitive or vulnerable topics)
4. Develop a rich understanding of script and character analysis for film.
5. Create a character map for tracking character arc throughout a shoot.
6. Expand critical thinking and discussion skills.
7. Practice individual research of script, context, culture, and character as it relates to the film.
8. Navigate the unique demands of a film script/shoot vs a TV script/shoot.
9. Integrate knowledge of shots and shot design to adjust the performance accordingly.

10. Heighten your ability to make bold, specific, and dynamic character choices within the confines of on-camera work.
11. Master an easeful approach to acting on camera: focused on allowing rather than making something happen.
12. Recognize the demands of the story and how to integrate the performance to create cohesion.
13. Heighten the powers of observation, concentration, invention, and imagination.

You will meet the objectives listed above through a combination of the following activities in this course:

- Participation in In-class rehearsals and performances.
- Participation as “crew” during shoot days.
- Participation in breakout groupwork.
- Written reflections on the material.
- In class discussion and analysis of films, how they were shot, the psychology behind the shot design, and how the actor plays into that.
- Verbal and written feedback from the instructor on performances and assignments.

## **PROJECTS AND GRADING**

### **Performance Projects**

**80 pts (%)**

#### **1. TV Comedy Scene (10 pts)**

Each pairing will work on a scene of pure comedy from television. (Sitcom, single-camera, mockumentary). The focus with this scene is how to heighten the stakes and circumstances to allow for “the size of the need.” We’ll also be assessing for your understanding of comedic type, and ease with which the comedy is approached.

#### **2. Video Game Cut Scene (10 pts)**

Video games are an increasingly popular source for adaptation to film or TV. Working with your team of filmmakers from the filmmaking class, you will faithfully recreate, shot for shot, a cut

scene from a video game. You will have to work on how to view a performance from another medium, interpret it in your body, and then deliver on the day. The characters will all still require your artistry and interpretation – how do you listen to a VO performance given by another actor and find your own approach?

### **3. Dramatic Scenes (10 pts)**

Contemporary scenes with an emphasis on character and relationship (to other, to circumstance, to self). The focus of this scene is truth and believability within heightened circumstances. You should be able to display an understanding of continuity between takes and playing a moment for the shot. We will assess how well you can bring your process to the screen.

### **4. Self-Tape Reel (20 pts)**

Using the database provided of sides and self-tape material, or by finding your own sides, you will find and select four different scenes, suited to your type, to prepare and film. You will then edit them into a Self-Tape Reel. The focus here is to research, explore, and embody character through dialect work, an understanding of period and cultural practices/etiquette, and use of subtext. The purpose of a self-tape reel is to give potential representatives a sense of how you can be expected to perform when given an audition. Note: though this is called a “self-tape” reel, with exception of your fourth and final scene, we will shoot your scenes in class in what resembles a self-tape studio found in most major markets.

#### Self-Tape Roles:

1. TV Drama - Series Regular
2. TV Comedy – Series Regular
3. TV – Guest Star or Co-Star
4. Your choice (Period Piece, Film Comedy, Film Drama)

### **5. Capital City Film Festival Project (10 pts)**

Working with a filmmaking team from the filmmaking class, you will act in an entirely original short film for a competition at the Capital City Film Festival. More details to come and CCFF releases information.

### **6. Mumblecore Project (20 pts)**

Mumblecore is a style of film popularized in the early 2000s which had a heavy emphasis on naturalistic, very “under-played” delivery. Most of these films were focused on a crossroads of adulthood and required of the actor, first and foremost, a truth and authenticity with one’s self. The focus here is how to strip away to the most simplistic approach to the performance of a scene – push nothing, reach for nothing, just listen and respond. Working with a filmmaking team from the filmmaking class, you will develop an original mumblecore short film filming over three days.

## **Assignments**

**10 %**

You will have three supplemental assignments in addition to the performance projects.

### **1. Character Map (20 pts)**

You will complete a full character map that charts the character's journey throughout the film/episode. This will cover detailed accounts of the given circumstances of each scene the character appears in, and important previous plot details you (actor) need to be aware of if you were to jump into the middle of a scene.

### **2. Film Reports (30 pts)**

After each Capital City Film Festival project filming day, and after each Mumblecore project filming day, you will submit a completed film report detailing the work done on set. (Template found on D2L.

### **3. Mumblecore Journal (50 pts)**

You will complete an actor journal for your experience in developing and filming the mumblecore scene. You must make an entry of 1-2 pages for each day of preparation, filming, and finally the viewing of the film for a total of 5-6 entries (depending on whether you need to do a reshoot or day of pickups). These entries should detail your thought process going into the work, the challenges you faced and how you addressed them, any successes or revelations you made throughout the process, and how it was to collaborate with the filmmakers and your partner.

## **Preparation and Reputation**

**10 %**

This class does not have a participation grade since it is expected you will be fully engaged and participating in every part of the class. Instead, you will receive a preparation and reputation grade. This grade will be based off our understanding of your coursework throughout the semester alongside your peers evaluation of your work with them in group or partner projects.

It is often said that performers ride on their reputation. Here are some questions that you should ponder with this mind:

1. Are you showing up to class ready to work and prepared for the day?
2. Are you on time, work hard and to your full potential for the full time?
3. Does your participation in projects with others help to push the project to its best potential?
4. Are you someone people would want to work with again?

**Total Points for Class**

**100 pts (%)**

## **GENERAL GRADING CRITERIA**

Grades are determined on a point basis. Each requirement/assignment is assigned a certain point value. At the end of the semester, points are totaled and corresponding grades calculated accordingly. The following scale will be used:

92-100% of all possible points = 4.0

88-91% = 3.5

82-87% = 3.0

78-81% = 2.5

72-77% = 2.0

68-71% = 1.5

62-67% = 1.0

61% and below = 0.0

## **ATTENDANCE POLICIES**

You will be allowed 2 absences without being penalized. Beyond these two absences, only a University sanctioned absence or medical absence will be excused (an official University or Department excuse form will be necessary to excuse you or a note from your doctor). No absences of any kind will excuse you from class responsibilities. You, the student, will be held accountable for keeping up with class assignments and projects. The primary factor in your attendance will be evaluated as follows:

2 absences = no grade reduction

3 absences = a 0.5 reduction of your final grade

4 absences = a 1.0 reduction in final grade

5 absences = a 1.5 reduction of the final grade

6 absences = a 2.0 reduction of the final grade

7 absences = automatic class failure.

Tardiness: Tardiness is disruptive to a class of this nature and will not be tolerated. Any tardiness will be recorded along with attendance. Attendance will be taken promptly at the start of class. If you enter the room after the role call has been completed, you will be considered tardy. 3 tardies = 1 absence.

BFA Absence/Rehearsal Policy: If you miss class past your two allowed unexcused absences you will not be allowed to attend any Main or Second Stage rehearsal or performance on the

same day. Our primary goal is your academic and physical well-being. No class = No rehearsal.

No Late assignments are accepted. Missed performances or presentations due to unexcused absences result in immediate failure of the project. If you enter the room any time after 20 minutes of the official start of class you will be marked absent for that class day. If you depart from class (for any reason) before the official end of class, you will be marked absent for that day.

## **CLASSROOM REQUIREMENTS**

Students need to be prepared for all classes in a variety of ways. These are specifically:

1. Come to class prepared to work.
2. Please come dressed in proper studio attire
3. Refillable water bottles.
4. Phones and laptops only allowed for educationally recording audio or video.
5. No gum, eating or drinking anything other than water.
6. Note taking apparatus for every class.
7. Rehearsals and filming outside of class will be required. Being disrespectful of your partner's time may result in penalties. This means showing up to agreed upon rehearsals or giving ample notice if you need to cancel. It also means making best efforts to find a time to rehearse that works in both schedules.
8. An external hard drive (SSD 500GB – 1TB)

## **C A L E N D A R**

*Class Calendar subject to change		
DATE	CONTENT	ASSIGNMENT/DUE
<b><u>WEEK ONE</u></b> Monday 1/8 (ROOM 10 - Aud)  Wednesday 1/10 (Room 10 - Aud)	<b><u>TV Comedy</u></b>  - Introductions. Syllabus Discussion. Syllabus Contract. Project overview and discussion. <i>Assign TV Comedy scenes and partners. Selections due by 1/10. Memorized by 1/17.</i>  - TV Pilot Reading (in-class). Genre discussion.	
<b><u>WEEK TWO</u></b> Monday 1/15  Wednesday 1/17 (Room 10 - Aud)	<b><u>TV Comedy</u></b>  - <b>No Class</b>  - TV Comedy Scenes Rehearsal.	

<b>WEEK THREE</b> Monday 1/22 (Room 10 - Aud) Wednesday 1/24 (STUDIO D - Comm)	<b><u>TV Comedy</u></b> <ul style="list-style-type: none"> <li>- TV Comedy Scenes Rehearsal – <u>Filmmaking Group Visits (Room 10)</u></li> <li>- TV Comedy Scene Filming – STUDIO D (Comm Arts Building)</li> </ul>
<b>WEEK FOUR</b> Monday 1/29 (STUDIO D - Comm) Wednesday 1/31 (Room 10 - Aud)	<b><u>TV Comedy   Video Game Cut Scene</u></b> <ul style="list-style-type: none"> <li>- Comedy Scene Filming – STUDIO D (Comm Arts Building). Introduce and assign Video Game Cut Scenes and partners.</li> <li>- Video Game Cut Scene – Room 10</li> </ul>
<b>WEEK FIVE</b> Monday 2/5 (STUDIO D - Comm) Wednesday 2/7 (STUDIO D - Comm)	<b><u>Video Game Cut Scene   Dramatic Scene</u></b> <ul style="list-style-type: none"> <li>- Video Game Cut Scene Filming – STUDIO D. <i>Assign Dramatic Scenes and partners.</i></li> <li>- Video Game Cut Scene Filming – STUDIO D</li> </ul>
<b>WEEK SIX</b> Monday 2/12 (Room 10 – Aud) Wednesday 2/14 (Room 10 – Aud)	<b><u>Dramatic Scene</u></b> <ul style="list-style-type: none"> <li>- Dramatic Scenes Rehearsal</li> <li>- Dramatic Scenes Rehearsal – <u>Filmmaking Group Visits (Room 10)</u></li> </ul>
<b>WEEK SEVEN</b> Monday 2/19 (STUDIO D – Comm) Wednesday 2/21 (STUDIO D – Comm)	<b><u>Dramatic Scene</u></b> <ul style="list-style-type: none"> <li>- Dramatic Scene Filming – STUDIO D (Comm Arts Building)</li> <li>- Dramatic Scene Filming – STUDIO D (Comm Arts Building)</li> </ul>
<b>WEEK EIGHT</b> Monday 3/4 (STUDIO D – Comm) Wednesday 3/6 (Room 10 – Aud)	<b><u>Self Tape Reel   Capital City Film Festival Film</u></b> <ul style="list-style-type: none"> <li>- Pre-Production Day – STUDIO D</li> <li>- Self-Tape 1</li> </ul>
<b>WEEK NINE</b> Monday 3/11 (Room 10 – Aud) Wednesday 3/13 (Room 10 – Aud)	<b><u>Capital City Film Festival Film (Due 3/13)</u></b> <ul style="list-style-type: none"> <li>- Self-Tape 2</li> <li>- Self-Tape 3</li> </ul>
<b>WEEK TEN</b> Monday 3/18 (Room 10 – Aud) Wednesday 3/20 (Room 10 – Aud)	<b><u>Mumblecore Prep Week</u></b> Mumblecore Introduction. School of Available Resources. Assign Groups.  Mumblecore Development and Pre-Production. Rehearsals. Production planning.
<b>WEEK ELEVEN*</b> Monday 3/25 (TBD)	Mumblecore Filming Day – Location TBD – <u>Production Report #1 Due 3/26</u>



Wednesday 3/27 (TBD)	Mumblecore Filming Day – Location TBD – <u>Production Report #2 Due 3/28</u>
<b>WEEK TWELVE*</b> Monday 4/1 (TBD) Wednesday 4/3 (Asynchronous)	Mumblecore Filming Day – Location TBD – <u>Production Report #3 Due 4/2</u>  Self-Tape 4 – filmed independently. <u>Submit to Flipgrid for commentary by 11:59PM (4/3)</u>
<b>WEEK THIRTEEN*</b> Monday 4/8  Wednesday 4/10	In-Class Edit  Edit   Foley   Pickups/Reshoots
<b>WEEK FOURTEEN*</b> Monday 4/15 (STUDIO D - Comm)  Wednesday 4/17 (Celebration Cinemas, STUDIO C in Okemos)	Mumblecore Film Due - In Class screening Mumblecore  SCREENING  STUDIO C 7:00pm – 9:00pm
<b>FINALS WEEK</b>	<b>Self Tape Reel Due. Mumblecore Journal Due.</b>

## ADDITIONAL MSU INFORMATION

The university is requiring that all MSU students, faculty and staff are vaccinated against COVID-19 and wear appropriate face coverings indoors. This directive is subject to change, please stay informed of your responsibilities.

Learn more at <https://msu.edu/together-we-will/directives.html>

### Honors Options

Even though this course is eligible for an Honors Option, we will not be approving an option for this class, but will consider proposals for the MT Acting II and MT Acting III level classes in the next two semesters. You must speak to us early in the semester to see if we can approve the format, timeline and content.

### Role of Instructor and Student Rights

Instructors have a responsibility to push actors and dancers to new and exciting choices. Students have a responsibility to keep themselves safe. Instructors and students will engage in a partnership of education free of coercion.

## **DIVERSITY, EQUITY, & INCLUSION**

We are a diverse group of students and educators with a variety of identifiers whether that be race, religion, sexuality, or gender. Our goal is to honor those differences while still creating a studio of endless respect and compassion. The theatre has to admit, acknowledge, and fix its past practices to honor all creating parity in education. This course will use the work of BIPOC playwrights and those traditionally marginalized whenever possible. This course will also have both colorblind and color-conscious casting practices. If at any point you feel that you are not being respected please speak to the instructor first and if you aren't satisfied with the outcome please speak to the Chair of the Department.

## **Chosen Name and Pronoun Policy**

All people have the right to be addressed and referred to in accordance with their personal identity. Many people do not identify with the name on their birth certificate, school ID, or other forms of identification. In this class, I will include the opportunity for students to indicate the name and the pronouns they use. If you would like to change your name, you can do that through StuInfo. Your gender marker can be changed by filing a request at the Office of the Registrar at the Hannah Administration Building. More information about MSU's preferred name policy can be found at: <https://lbgtrec.msu.edu/trans-msu/msu-preferred-name-policy/>. I will do my best to respect students by using the correct name and pronouns for them. Please advise me at any point if you need to update your name and/or pronouns in my records.

Related to gender and casting in this course, please make the instructor aware of the gender of a character you wish to play when scene work is being assigned.

## **Safety of Egress**

The study of Theatre and Dance involves intensive physical and emotional challenges. Every effort is made to provide a supportive and safe learning environment. To aid in this regard, students enrolled in Theatre and Dance courses are responsible for the following standards:

- All members of the class, including the instructor, are to be treated with respect. No one may intentionally hurt himself or herself, another person or the physical space and its contents at any time.
- Students have the right to egress from any class activity, to step out of work that they believe may compromise their well-being.
- Students will not abuse the privilege of egress, a privilege that will be respected by the classroom community.
- Students are responsible for informing faculty of anything that might limit their full participation in the class (injuries, restrictions, etc.). Physical contact, between student and student, as well as student and instructor, can be expected in the practice of Theatre and Dance. A student who does not wish to be touched, for whatever reason, is responsible for informing the instructor. An instructor will clearly define the pedagogical purpose and the specific physical contact that may arise from a given exercise.

## Harassment in the Classroom

This class pledges a welcoming environment free of harassment and discrimination. We are proud to hold a zero-tolerance policy when it comes to harassment. Since a positive environment is a team effort, please take this opportunity to read the definitions of harassment aloud to make sure all have a shared understanding.

Harassment includes, among other behaviors:

- · Inappropriate or insulting remarks, gestures, jokes, innuendos, or taunting about a person's racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or disability. (Remarks or jokes or stories that are insulting or offensive.)
- · Unwanted questions or comments about an artist's private life.
- · Sexual harassment
- · Sexual harassment includes but is not limited to
- · Unwelcome remarks, jokes, innuendos, or taunting about a person's body, attire, gender, appearance or sexual activities.
- · Unwanted touching or any unwanted or inappropriate physical contact.
- · Unwelcome inquiries or comments about a person's sex life or sexual preference.
- · Leering, whistling or other suggestive or insulting sounds.
- · Inappropriate comments about clothing, physical characteristics, or activities
- · Transmitting by text, email, or any other delivery method offensive sexual remarks, jokes, stories, pictures or materials which are sexually oriented.
- · Requests or demands for sexual favors which include or strongly imply the promises of rewards for complying (e.g. job advancement opportunities, and/or threats of punishment or refusal).
- · Sexual solicitation or advance made by a person in a position to confer, grant, or deny a benefit or advancement.
- · Reprisal or threat of reprisal for the rejection of solicitation of advance where the reprisal is made by a person to grant, confer or deny advancement.

All or part of the above grounds may create a negative environment for individuals or groups. This may have the effect of creating a toxic work environment. It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It includes conduct or comment that creates and maintains an offensive, hostile, or intimidating climate. We are committed to ensuring an environment free of sexual assault and harassment and affirm that we will follow proper rehearsal guidelines to the best of our ability at all times.

## Resolution in the Moment

If a comment or conduct in rehearsal feels like it is bordering harassment, we encourage you in the moment to voice your concern. This could be as simple as "ouch" or "you know, that comment made me uncomfortable." We ask that the recipient of this, take a moment to respond with an acknowledgment and apologize if needed. It is then up to the actors in the moment to decide if there is a conversation that needs to take place or continue on.

We ask you all pledge to each other that we work together to create an environment where it is safe to speak up. With that, we ask for a positive and respectful working space.

## Harassment Reporting

If you experience concerns about harassment, safety, or a negative or hostile environment, you may take your concerns through the following channels:

Please convey your response to the instructor, the Chair or other faculty members.

MSU is a mandatory reporting university. This means that we must report to the appropriate MSU support system. For example:

Posing a physical threat to selves or other reports to Behavioral Threat Assessment Team

<http://btat.msu.edu/>

## Sexual harassment and other offenses report to the Office of Institutional Equity

<https://oie.msu.edu/>

Once the faculty has reported this information, the faculty is not consulted or told how the information is handled. It is usually dependent on the student to continue the conversation with either organization and faculty are removed from the situation.

## Mental Health in the Classroom

Life at college can be overwhelming at times and you may need to take advantage of resources to assist in your success in the classroom. Theatre is also a highly emotional art form and actors have a higher propensity to issues like anxiety and depression. It is imperative that you begin to handle these sometimes debilitating issues prior to entering the professional work. Your professors are not mental health experts and will direct you to the following resources:

Counseling and Psychiatric Services (CAPS): <https://caps.msu.edu/>

International Student & Scholar Support Program (ISSP):

<https://keepmesafe.myissp.com/Home/UniversitySearch>

University Assistance: <http://www.ulifeline.org/>

Mental Health Screening: <http://screening.mentalhealthscreening.org/michiganstate>

## Other possible options to assist you in centering yourself and doing the best work in the classroom as possible:

Vitamin D, blue light filter on phone and various light therapies to overcome Seasonal Affective Disorder.

Mindfulness and yoga training including deep diaphragmatic breathing can promote calmness.

Regular sleep and hygiene practices can offer consistency.

Reflective journaling, commit to face-to-face interactions, trust building to promote empathetic interaction.

1. Respect the privacy of your classmates and what they share in class.
2. Ask classmates for clarification if you find a discussion posting offensive or difficult to understand.
3. Avoid sweeping generalizations. Back up your stated opinions with facts and reliable sources.
4. Understand that we may disagree and that exposure to other people's opinions is part of the learning experience.
5. Be respectful of each other. We're all in this together. Before posting a comment, ask whether you would be willing to make the same comment to a person face-to-face.

6. Keep in mind that everything you write, indeed every click of your mouse is recorded on the network server. On the Internet there are no take backs.

7. Keep in mind that you are taking a college class. Something that would be inappropriate in a traditional classroom is also inappropriate in an online classroom.

### **Communication:**

Health and safety is a priority at this time. On-line classes can be challenging especially in a topic that is not usually online. Please communicate with me with your course challenges and I will seek to help or accommodate.

## **COURSE POLICIES**

**Class Recordings.** Meetings of this course may be recorded. The recordings may be available to students registered for this class. This is intended to supplement the classroom experience. Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Recordings may not be reproduced, shared with those not in the class, or uploaded to other online environments. Doing so may result in disciplinary action. If the instructor or another University office plan other uses for the recordings beyond this class, students identifiable in the recordings will be notified to request consent prior to such use.

## **COVID-19**

**Staying Home or Self-Isolating when Appropriate:** Students who need to quarantine themselves, have been sick with COVID-19 symptoms, tested positive for COVID-19, or have been potentially exposed to someone with COVID-19 should follow CDC guidance to self-isolate or stay home. **I will make accommodations for those who cannot meet deadlines due to illness or self-isolation. This will not harm your performance in the course or put you at a disadvantage in the class.**

**Cloth Face Coverings On Campus:** Cloth face coverings are required for everyone on campus. Please include the following language in your syllabus:

- Face coverings must be worn by everyone (including all faculty, staff, students, vendors, and visitors) indoors and outdoors while on property owned or governed by MSU and while participating in MSU-related or MSU-sponsored activities. If you have a medical condition that may prevent you from safely wearing a face covering, you should contact MSU's Resource Center for Persons with Disabilities to begin the accommodation process.
- Face coverings should (a) be non-medical grade to maintain supplies for health care use, (b) fit snugly against the side of your face, (c) cover your nose and mouth, (d) be secured with ties or ear loops, and (e) allow for breathing without restriction. Cloth face coverings should only be worn for one day at a time, and they must be properly hand washed or laundered before subsequent use. Face coverings may vary (for example, disposable non-medical face coverings or neck gaiters are acceptable).
- Failure to wear a face covering for those without an accommodation will result in the following: (1) A reminder of the requirement, the reason for it (to minimize spread), and a request to comply. (2) A request to leave the classroom if no compliance. (3) If no face covering

compliance and the student refuses to leave the classroom, class will be dismissed. (4) Should an emergency develop that you feel cannot be resolved by classroom dismissal, consider calling 911 for assistance

## Academic Honesty

Article 2.III.B.2 of the [Student Rights and Responsibilities \(SRR\)](#) states that "The student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards." In addition, the (insert name of unit offering course) adheres to the policies on academic honesty as specified in General Student Regulations 1.0, Protection of Scholarship and Grades; the all-University Policy on Integrity of Scholarship and Grades; and Ordinance 17.00, Examinations. (See [Spartan Life: Student Handbook and Resource Guide](#) and/or the MSU Web site: [www.msu.edu](http://www.msu.edu).)

Therefore, unless authorized by your instructor, you are expected to complete all course assignments, including homework, lab work, quizzes, tests and exams, without assistance from any source. You are expected to develop original work for this course; therefore, you may not submit course work you completed for another course to satisfy the requirements for this course. Also, you are not authorized to use the [www.allmsu.com](http://www.allmsu.com) Web site to complete any course work in this course. Students who violate MSU academic integrity rules may receive a penalty grade, including a failing grade on the assignment or in the course. Contact your instructor if you are unsure about the appropriateness of your course work. (See also the [Academic Integrity](#) webpage.)

## Turnitin Policy

Consistent with MSU's efforts to enhance student learning, foster honesty, and maintain integrity in our academic processes, instructors may use a tool called Turnitin to compare a student's work with multiple sources. The tool compares each student's work with an extensive database of prior publications and papers, providing links to possible matches and a "similarity score." The tool does not determine whether plagiarism has occurred or not. Instead, the instructor must make a complete assessment and judge the originality of the student's work. All submissions to this course may be checked using this tool. Students should submit papers to Turnitin Dropboxes without identifying information included in the paper (e.g., name or student number), the system will automatically show this information to faculty in your course when viewing the submission, but the information will not be retained by Turnitin

## Limits to confidentiality

Essays, journals, and other materials submitted for this class are generally considered confidential pursuant to the University's student record policies. However, students should be aware that University employees, including instructors, may not be able to maintain confidentiality when it conflicts with their responsibility to report certain issues to protect the health and safety of MSU community members and others. As the instructor, I must report the following information to other University offices (including the Department of Police and Public Safety) if you share it with me:

- Suspected child abuse/neglect, even if this maltreatment happened when you were a child,
- Allegations of sexual assault or sexual harassment when they involve MSU students, faculty, or staff, and
- Credible threats of harm to oneself or to others.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that

individual. If you would like to talk about these events in a more confidential setting you are encouraged to make an appointment with the MSU Counseling Center.

## **Accommodations for Students with Disabilities (from the Resource Center for Persons with Disabilities (RCPD))**

Michigan State University is committed to providing equal opportunity for participation in all programs, services and activities. Requests for accommodations by persons with disabilities may be made by contacting the Resource Center for Persons with Disabilities at 517-884-RCPD or on the web at [rcpd.msu.edu](http://rcpd.msu.edu). Once your eligibility for an accommodation has been determined, you will be issued a Verified Individual Services Accommodation ("VISA") form. Please present this form to me at the start of the term and/or two weeks prior to the accommodation date (test, project, etc.). Requests received after this date may not be honored.

## **Drops and Adds**

The last day to add this course is the end of the first week of classes. The last day to drop this course with a 100 percent refund and no grade reported is \_\_\_\_\_. The last day to drop this course with no refund and no grade reported is the Middle of the Semester \_\_\_\_\_. You should immediately make a copy of your amended schedule to verify you have added or dropped this course.

## **Commercialized Lecture Notes**

Commercialization of lecture notes and university-provided course materials is [not permitted] in this course.

## **Internet**

Some professional journals will not consider a submission for publication if the article has appeared on the Internet. Please notify your instructor in writing if you do not want your course papers posted to the course Web site.

## **Disruptive Behavior**

Article 2.III.B.4 of the [Student Rights and Responsibilities \(SRR\)](#) for students at Michigan State University states: "The student's behavior in the classroom shall be conducive to the teaching and learning process for all concerned." Article 2.III.B.10 of the [SRR](#) states that "The student and the faculty share the responsibility for maintaining professional relationships based on mutual trust and civility." [General Student Regulation 5.02](#) states: "No student shall . . . interfere with the functions and services of the University (for example, but not limited to, classes . . .) such that the function or service is obstructed or disrupted. Students whose conduct adversely affects the learning environment in this classroom may be subject to disciplinary action through the Student Judicial Affairs office.

Please note that as of September 1, 2021,

## **MSU Attendance**

Students whose names do not appear on the official class list for this course may not attend this class. Students who fail to attend the first four class sessions or class by the fifth day of the semester, whichever occurs first, may be dropped from the course.

## **Campus Emergencies**

If an emergency arises in this classroom, building or vicinity, your instructor will inform you of actions to follow to enhance your safety. As a student in this class, you are responsible for knowing the location of the nearest emergency evacuation route or shelter. These directions appear on the maps posted on the walls throughout this building. If police or university officials order us to evacuate the classroom or building, follow the posted emergency route in an orderly manner and assist those who might need help in reaching a barrier-free exit or shelter. To receive emergency messages, set your cellular phones on silent mode when you enter this classroom. If you observe or receive an emergency alert, immediately and calmly inform your instructor.