THEATER 4656
*MPT Studio IV: Senior Workshop*
Spring 2020
T / TH 12:25 - 3:20  Bldg 73, Room 112
- 3 Credits-

Director / Choreographer / Instructor:
David Eggers | he/him/his | 646-239-9843 | david.w.eggers@utah.edu

Office: room #223 in Building 73. Office hours available for appointments:
M / W 11:00AM – 2:45PM; Tu / Th 11:00AM – 12:15PM; F 1:45PM – 2:45PM.

Musical Director: Cheney Doane cheneydoane@gmail.com 801-656-9189
Producer: Denny Berry denny.berry@utah.edu 914-263-8284

This syllabus is subject to change.

Prerequisite
THEA 4655

Course Fee: $300
This fee is included in tuition and covers all costs associated with the Senior Workshop.

Course Description
This workshop is a culmination of a series of studio courses designed to give students practice integrating the building blocks of musical theatre performance. Guided by a team of instructors, the students will perform a 70-90 minute long musical theatre piece that will have a public performance in Studio 115. The fourth in a series of four Musical Theatre Studio courses, that require practice and proficiency in music, dance, and acting. Students will integrate and incorporate the skills they have learned in the rehearsal and development of ensemble acting, singing, and dance scenes under the guidance of a team of teachers.

Content Overview
- Students will be guided by instructors as they prepare a musical theatre piece for production: *Seussical*.
- In addition to rehearsing and performing in the production, students will participate in *technical committees* which will be responsible for most aspects of the production: costume coordination; hair and makeup; sets; lighting; sound; video; marketing; staging and choreography; Juniors participation; running the production.
- Significant personal *preparation outside of class time* is required.
- One time during the semester, the class will present specific selections from the production in Dem Lab, in the form of a “press performance.”
- Mandatory evening and weekend *technical rehearsals, five public performances, and a full production strike* will serve as the final for this class.

Course Objectives
By the end of the semester, students will have a thorough understanding of the expectations of a professional rehearsal experience and the obligations of the actor to deliver the lines and music of the character s/he is to play.

Throughout the semester, students will learn to contribute to discussions regarding lyrics, text, acting, singing, staging, and choreography, with the director/choreographer/instructors, and subsequently apply the skills learned in preceding studio classes to fulfill the direction that is given.

By the end of the semester, students will understand the basic elements involved in producing a musical theater piece, and how these elements interact as a whole.

Throughout the semester, students will learn to collaborate with his/her fellow actors both from the technical point of view as well as the artistic.

Throughout the semester, students will learn the value of successful ENSEMBLE WORK within the preparation and presentation of shows.

Expectations
Class time should be viewed as a rehearsal for a production in a professional acting company. Treat the time together as you would if you were hired as a professional actor. You should enter the class with enthusiasm and readiness, preparedness and willingness to take risks, freedom from excuses based on laziness or fear, attempting truthfulness in your acting without ‘tricks’ or ‘showing.’ Everyone’s attitude affects others in the rehearsal and in the creative energy in the space.

- The class encourages creative experimentation. Behavior aimed at intimidation or embarrassing other students will not be tolerated. Our goal is to work together to develop a strong ensemble with our fellow classmates / actors.
- The student is expected to read the scripts of all projects and be able to discuss the details of the show’s timeline, plot development, and character studies. The student is encouraged to bring their character ideas to rehearsals. The concepts both directorial and choreographic will be guided by the instructor/s.
- Significant personal and group preparation is required outside of rehearsal time. Be available and willing to work with your scene partner/s outside of class. Rehearse. Collaborate.
- Commit to memorizing material before it is rehearsed; learn staging and choreography as it is taught, notating as you go, and memorize it as homework prior to the next session of class, allowing for productive, expedient review, fine-tuning when possible, and continual creation moving forward. Come to each rehearsal “knowing what you know, and knowing what you don’t know.”

Dem Lab  (subject to change)
- Specific selections from Seussical, chosen under the guidance of the instructors, will be presented in the style of a “press performance,” in one Dem Lab session, tentatively scheduled for Feb 28.

Class Rules
- Attendance is mandatory. (see Attendance below)
- **Cell phones are permitted only during break or for recording purposes:** violation will result in cell phone jail for the duration of rehearsal. 3 violations result in one absence.
- Materials must be printed for thorough and changing notation; use of electronic devices strictly forbidden.
- Students must be OFF-BOOK prior to published date of rehearsal for each song and scene.
- Students must contact instructor/s prior to class regarding any issues or absences.
There will be one 10-minute break within each class.

Teaching and Learning Methods

- Habits of the professional actor encourage the highest standards and discipline within the rehearsal process. (See *The Professional Actor’s Code of Conduct* below)
- A planned Dem Lab presentation provides the student with the opportunity for self-analysis through video-taping and group discussion.
- Classes will be conducted as professional rehearsals, at an aggressive pace, similar to a typical “regional” theatre schedule, with three (8-hour) days for staging Act I, two and a half (8-hour) days for staging Act II, and a rough-thru of the entire show at the end of the sixth day of rehearsal. (There are two more 8-hour days to finish / review / run before tech.) Do whatever is necessary for you to keep up, including outside preparation and review, individually and as groups.
- At the discretion of the instructor/s, various techniques may be suggested to enhance the investigation and fulfillment of the text, music, and acting.
- Students will devote time and energy to setting intentions, submit an Intention Setting worksheet in the first week of class, and use their intentions to guide their work and focus throughout the semester. A Setting Intentions Follow-up sheet will be submitted at semester’s end.
- Students will immediately begin noting observations and insights into the rehearsal and learning process, from which they will complete and submit an Observation Sheet approximately every three weeks, beginning Week Three of class, highlighting significant observations and intentions.
- If any students have not yet done so, they will be required to create a written analysis of their material, submitting a Character / Story / Lyric Work at the beginning of the semester.
- Students will maintain technical responsibilities throughout the semester, moving their individual technical work forward in a timely manner, in collaboration with their fellow committee members and committee head, and reporting regularly for production meetings, as scheduled.

Required Course Materials

- A digital copy of the class libretto and music of Seussical will be provided from which you will print paper copies for rehearsal.
- Journal, notebook, pencils, erasers, highlighters, tabs, water bottles, recording device (phone permitted for recording purposes only).
- Appropriate, professional rehearsal clothing and shoes (both for studio 112 and PAB 115).

Due Dates & Written Assignments

Jan 9: Setting Intentions sheet
Jan 23: 1st Observation sheet
Feb 13: 2nd Observation sheet
Mar 5: 3rd Observation sheet
Apr 2: 4th Observation sheet
Apr 21: Final Observation sheet
Apr 21: Intentions Follow-up work

Evaluation Methods and Criteria

Grading any artistic endeavor is always subjective. The ONLY way not to do well in this major’s core class is to miss class or come to class unprepared.
An A in the working world - to which most of you aspire - would mean that you had so impressed the creative team that they want to work with you again. And this is something that cannot be ticked off a list of tasks that are expected. What we are asking is nebulous… it is something that cannot be required because it is surprising and unusual, just like the designation of an A should be. This is what is going to be expected of you, so let’s start training you now not to deliver the minimal but to go above and beyond. This requires creativity which is an essential requirement of success in any line of work. Surprising, unexpected, unusual progress of a sort that is deemed by the instructors as impressively beyond expectation will result in a grade of A.

The final grade is based on a system of 400 points as represented by the following considerations:

Attendance: 100 points / 25%
- **2 Excused absences permitted**: Attendance is mandatory, however illness or emergencies may occur, for which you should save your two excused absences. These two absences will be excused before the final attendance grade is calculated (you will be marked as absent when not present, then two absences will be marked as excused at semester’s end).
- **Additional absences**: 1 day of signed doctor’s notes are excused; further absences, no matter the reason, result in 0% for the day.
- **Roll Call**: roll call will be taken promptly at 3:05PM. As a professional actor, you are expected to be on time; develop the good practice of being on time, or preferably early, now.
- **Lateness**: being late or leaving early (also marked as late) reduces your daily attendance score from 100% to 80%.
- **NOTE**: This class emphasizes work as an ensemble; in order to progress with the staging, **attendance is crucial** not only for you, but for the group as a whole.

Written Assignments: 100 points / 25%
- **Written assignments are due before midnight on designated dates**. You automatically lose 10% per day the assignment is late. Examples: submit an assignment 4 days late, the highest grade you can get is 60%; ten days late, you receive a 0%.
- **Setting Intentions worksheet** demonstrates your current clear purpose for this class, your sophomore year, and your potential career trajectory after graduation; it requires time and thought to define your desires, which will help guide your work, commitment, and focus.
- **Observation Sheets** require significant, thoughtful written reflections taken from your insights derived from the class process, pertinent life experiences, feedback from fellow students, and self-reflection of your work and intentions.
- **Setting Intentions Follow-Up sheet** requires you to look back at your semester and at your intentions you set at the beginning of the semester, reflecting on your progress, what helped or didn’t help you, and any changes made to your intentions moving forward.
- **Character / Story / Lyric analysis** focuses on specific character elements, given set of circumstances, story elements, and lyric comprehension of the specific musicals being studied.

Creativity, Readiness, & “Direct-ability:” 100 points / 25%
- In class, are you ready to work, warmed-up, focused? Ready to listen, deliver material, and receive instruction? Are your materials printed and with you? Are you dressed appropriately for a professional rehearsal (clothing and shoes)?
• Have you come to class ready to demonstrate thoughtful preparation, with justifiable ideas and choices regarding the work?
• Are you prepared and “direction-ready,” with the text and lyrics committed to memory? And later, are you prepared with the staging, choreography, adjustments, and notes committed to memory?
• Are you able to enter into a dialogue with the instructors?
• Are you willing to try different ideas or approaches to a given moment or line?
• Can you assimilate ideas and direction, even that with which you do not agree?
• Do you offer excuses and defensive responses when notes or adjustments are given?
• Can you apply and maintain adjustments and direction to the work?
• Can you retain notes and changes from one class to the next?

Participation & Execution: 100 points / 25%
• Did you participate in class discussions, asking questions, offering ideas or helpful observations?
• Did you participate in and contribute to the success of technical committees and production meetings?
• Did you consistently practice delivering the material to its fullest in the rehearsal process (this means NO MARKING unless explicitly invited to mark)?
• Were you able to perform the material at least at the level achieved in the rehearsal process?
• Were you able to control nerves?
• Were you able to find new aspects of the character in the course of the performances?

Recommended Reading / Viewing
Book: A Challenge for the Actor, by Uta Hagen
Book: Stella Adler: The Art of Acting, compiled and edited by Howard Kissel
Youtube Videos: Uta Hagen Acting Class Part 1; Uta Hagen Acting Class Part 2
Zoom Video Interviews (request log in): Joe DiPietro; Gavin Creel; Dick Scanlan; Jay Binder.
More interviews coming!

Daily Rundown - Weekly Rehearsal Schedule
General rehearsal goals are indicated in the Daily Rundown (available in Canvas for printing), and specific weekly rehearsal schedules with individual call times will be posted 24 hours in advance. The schedule is tentative at best and will require you to remain flexible and open to the pace at which the scenes, songs, and dances come together.
Additional costume and wig fittings, production meetings, and outside technical work will be scheduled on an as-needed basis.

Grade Scale

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>95 - 100%</td>
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<tr>
<td>A-</td>
<td>90 - 94%</td>
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<tr>
<td>B+</td>
<td>87 - 89%</td>
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<tr>
<td>B</td>
<td>83 - 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80 - 82%</td>
</tr>
<tr>
<td>C+</td>
<td>77 - 79%</td>
</tr>
<tr>
<td>C</td>
<td>73 - 76%</td>
</tr>
<tr>
<td>B-</td>
<td>70 - 72%</td>
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</tbody>
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A grade of C or above is necessary to pass a required major’s course.

Student Feedback
Student feedback is encouraged and welcomed as my aim is to help our department’s overall mission of preparing students to enter the professional theatre industry. CTLE evaluations will be available mid-way through and at the end of the semester.

The Professional Actors’ Code of Conduct.

Adopt the disciplines of the successful professional actor for both rehearsal and performance. These good habits are born of principals that will assure you success in our rehearsals and in all of your endeavors.

- Don’t just be on time, be early. Do what it takes to get yourself ready to work.
- Be on time for all appointments concerning the production such as wig and costume fittings.
- Bring your music and script to rehearsal every day.
- Record your music for review at home.
- Be ‘off book’ prepared with both the music and the text for the scenes scheduled to be rehearsed.
- Review the day’s rehearsal work and return to the next rehearsal with it memorized. It is beneficial to take time after the day’s rehearsal to review your changes. Go over the notes physically if possible, at least mentally, so they percolate in your brain overnight.
- Adopt the discipline of an athlete: assure your own maximum physical and mental working capacity with self-care: adequate sleep, hydration, nutrition, and reasonable exercise for cardio health and physical flexibility.
- Wear appropriate rehearsal clothing which does not restrict your breathing or ability to move. Neutral clothing is ideal. This means no restrictive jeans, bare bellies or cleavage, short skirts, flip-flops, or other inappropriate clothing. It may be determined that specific clothing items are needed as part of a character choice. In that case, these articles are taken on and off at the beginning and end of rehearsal.
- No chewing gum or eating during rehearsal. In 3-hour classes, breaks will be provided for snack time.
- Take advantage of the restroom, water fountain and other facilities BEFORE rehearsal so that you can be fully present in the room during rehearsal. As in Actors’ Equity, breaks will be scheduled.
- Check the weekly rehearsal schedule (Daily Rundown) prior to each rehearsal so you are prepared. **Schedules are always subject to change.**
- Work from a printed paper copy of the script, libretto or score. Have a pencil (not a pen because things change) to record blocking and other notable aspects of the rehearsal period.
- Make a checklist for rehearsal needs. For example: yellow highlighter, tabs to mark your scenes, water bottle, specific rehearsal clothing, snacks for breaks, recording device, script and music.
- After a performance, the actor should ALWAYS get out of costume before greeting guests.
- Leave rehearsal and dressing rooms clean. Garbage tossed.
- NO TALKING in rehearsal. NO CELL PHONE activity.
- A successful professional is kind and considerate to everyone in the company. Musicians are included in the company as are running crew, dressers, and those who work in the front of
the house or the stage area. Learn the names of crew members. Be friendly. Say “please,” “thank you,” and “you’re welcome.”

YOUR BEHAVIOR TODAY IS YOUR PROFESSIONAL REPUTATION TOMORROW.

Policy 6-100III-O:
The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the 1st class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.

Non-Contract Statement
This syllabus is meant to serve as an outline and guide for our course. Please note that I may modify it with reasonable notice to you. I may also modify the Course Schedule to accommodate the needs of our class. Any changes will be announced in class and posted on Canvas under Announcements. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

Accommodations Policy (http://regulations.utah.edu/academics/6-100.php).
Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs.

Faculty and Student Responsibilities
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

"Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning." (6-316) Defining Plagiarism: "Plagiarism means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." (Policy 6-400, Student Code)

Academic Code of Conduct
The mission of the University of Utah is to educate the individual and to discover, refine and disseminate knowledge. The University supports the intellectual, personal, social and ethical development of members of the University community. These goals can best be achieved in an open and supportive environment that encourages reasoned discourse, honesty, and respect for the rights of all individuals. Students at the University of Utah are
encouraged to exercise personal responsibility and self-discipline and engage in the rigors of discovery and scholarship. Students at the University of Utah are members of an academic community committed to basic and broadly shared ethical principles and concepts of civility. Integrity, autonomy, justice, respect and responsibility represent the basis for the rights and responsibilities that follow. Participation in the University of Utah community obligates each member to follow a code of civilized behavior. The purposes of the Code of Student Rights and Responsibilities are to set forth the specific authority and responsibility of the University to maintain social discipline, to establish guidelines that facilitate a just and civil campus community, and to outline the educational process for determining student and student organization responsibility for alleged violations of University regulations. University policies have been designed to protect individuals and the campus community and create an environment conducive to achieving the academic mission of the institution. The University encourages informal resolution of problems, and students are urged to discuss their concerns with the involved faculty member, department chair, dean of the college or dean of students. Informal resolution of problems by mutual consent of all parties is highly desired and is appropriate at any time.

**Student Names & Personal Pronouns**

Class rosters are provided to the instructor with the student's legal name as well as “Preferred first name” (if previously entered by you in the Student Profile section of your CIS account). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class, on papers, exams, group projects, etc. Please advise me of any name or pronoun changes (and update CIS) so I can help create a learning environment in which you, your name, and your pronoun will be respected. If you need assistance getting your preferred name on your UIDcard, please visit the LGBT Resource Center Room 409 in the Olpin Union Building, or email bpeacock@sa.utah.edu to schedule a time to drop by. The LGBT Resource Center hours are M-F 8am-5pm, and 8am-6pm on Tuesdays.

**Resources**

**Arts Pass**

Arts Pass is what makes it possible for students to use their UCard to get free/discounted tickets to hundreds of arts experiences on campus each year. This is open to all University of Utah students and includes screenings, performances, concerts, and exhibitions by our students and faculty, and also provides free or discounted access to the professional arts organizations on campus: UtahPresents, Pioneer Theatre Company, and the Utah Museum of Fine Arts. To learn more about Arts Pass and a schedule of upcoming events visit this website: finearts.utah.edu/arts-pass

**Americans with Disabilities Act (ADA) Statement**

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

**Addressing Sexual Misconduct**

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

**American Indian Resource Center**

The mission of the American Indian Resource Center (AIRC) is to provide academic support, career counseling, mentoring, and program activities for the University of Utah’s American Indian community and campus community as a whole. The AIRC provides an inclusive, supportive, and nurturing environment to assist American Indian students in their journey towards academic, professional, and personal success. In addition, the AIRC aims to provide academic and cultural programs that promote American Indian sovereignty, self-determination, history, arts, ontology, and epistemology. [http://diversity.utah.edu/students/airc/airc-mission](http://diversity.utah.edu/students/airc/airc-mission)
ASUU Tutoring Center
The ASUU Tutoring Center provides individual tutoring ($7 per hour) and group tutoring sessions ($4 per hour) for currently enrolled University of Utah students. Students can receive assistance for a wide range of subjects at a reasonable rate, thanks to the Associated Students of the University of Utah who help defray the cost of tutoring. Tutoring is very flexible. Depending on the availability of the tutor you select, appointments may be set for any time including evenings and weekends, and always at a location that is convenient for the tutor and student. For additional information call 801-581-5153 or visit the ASUU Tutoring Center in Rm. 330 SSB.

Campus Safety
The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Career Services
The University provides a variety of career services that you can access throughout your time at the University. 201 S. 1460 E, Room 350. http://careers.utah.edu, 801-581-6186.

Center for Ethnic Student Affairs
The living mission of the Center for Ethnic Student Affairs (CESA) is to provide support to students of color at the University of Utah. While primarily serving the needs of African American, American Indian, Asian American, Latina-Latino, and Pacific Islander students, CESA promotes an environment of acceptance that honors all forms of diversity. The center is committed to providing programming that assists students in navigating cultural, economic, social, and institutional barriers in order to achieve academic excellence. http://diversity.utah.edu/students/cesa.

Center for Wellness & University Counseling Center
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness - www.wellness.utah.edu; 801-581-7776; and the University Counseling Center: http://counselingcenter.utah.edu, 801-581-6826.

Learners of English as an Additional/Second Language
If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (http://linguistics.utah.edu/esl-program/); the Writing Center (http://writingcenter.utah.edu/); the Writing Program (http://writing-program.utah.edu/); the English Language Institute (http://continue.utah.edu/eli/). Please let me know if there is any additional support you would like to discuss for this class.

LGBT Resource Center
If you are a member of the LGBTQ community, I want you to know that my classroom is a safe zone.* Additionally, please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Oplin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: http://lgbt.utah.edu/. Please also let me know if there is any additional support you need in this class.

*What is a Safe Zone? The LGBT Resource Center offers Safe Zone trainings for faculty, staff and instructors at the U. The aim of the training is to promote inclusive teaching and foster a respectful, safe environment for lesbian, gay, bisexual, transgender, queer and questioning individuals in our classrooms. In order to define your classroom as a Safe Zone, you need to participate in this training.

Office of Equity and Diversity
The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students, and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity
and Diversity is proud to lead the University’s efforts to support the success and achievement of faculty, students, and staff who self-identify as African American, Latina/o or Chicana/o, Asian American, Pacific Islander, American Indian, members of the Lesbian, Gay, Bisexual, Transgender and Questioning community, and women in underrepresented fields.  http://diversity.utah.edu, 801-581-7569.

Veterans Center
If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources: http://veteranscenter.utah.edu/. Please also let me know if you need any additional support in this class for any reason.

Women's Resource Center
The Women’s Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women’s identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality. http://womenscenter.utah.edu/

The Writing Center
If writing is difficult for you, if you’re new to college and don’t yet feel quite able to meet college writing expectations, or if you simply would like to improve your writing, I encourage you to visit the Writing Center: www.writingcenter.utah.edu. 801-587-9122.