IML 466  
Digital Studies Symposium  
Fall 2014

Instructor: Anne Bray  anne@freewaves.org  
Teaching Assistant: Elisabeth Raff elisaber@usc.edu  
Time: Wednesdays, 6:00 – 9:00 p.m.  
Office Hours: by appointment before or after class  
Room: SCI 106

Phone: 213-344-8910  
Course wiki: http://xwiki.usc.edu/groups/iml46637423fall2014/

**Course Description**
The Digital Studies Symposium brings new media art producers to the USC campus to present their projects, offering students a chance to understand the creative challenges presented by new media design. Participants will showcase cutting-edge, media-rich work, including Web-based documentaries, mobile projects, social media campaigns, video games and more. The sessions are open to all students; to receive credit for the course, however, students must enroll in IML 466: Digital Studies Symposium.

**Course Questions**
The Spring 2014 version of the Digital Studies Symposium course focuses on media artists, and asks the following questions:  
• what can scholars who want to communicate via diverse media formats learn from media artists?  
• where do art, design and scholarly communication overlap?  
• can scholarly media be immersive, engaging and pleasurable?
**Manifesto from Media Praxis**
The digital terrain is at once a culmination and a beginning for the tradition of media praxis. On the net, time, place, and media collide, reformat, are archived, become one(s) (and zeros). Access expands; duration and attention decrease, creating new viewing practices and ethics. Many of the binaries that structure earlier moments in this history become undone: distinctions between images and words, thinking and doing, producer and audience. New boundaries form. New forms of media citizenship and art are enabled, with new responsibilities and ethics. New voices are added, witnessing what occurs where they live, self-representing, and adding these sounds and images to a thus changed media discourse.

**Course Format and Hands-on Lab Component**
For the most part, classes will begin promptly at 6:00 p.m. with a discussion about the previous week’s links and questions; we will take a break at 6:45, during which time the guest speaker will set up. Lectures start at 7:00, and continue for 60 or 90 minutes, and students will participate in the question-and-answer session following each presentation. On one session during the middle of the semester, our class session will be lab-based, and will take place at the IML in the Blue Lab. The lab session will focus on creating scholarly media projects inspired by the strategies of media artists. Students enrolled in the Symposium will have access to IML labs, where they are welcome to use an array of software applications and equipment to complete assignments; students may also work with IML staff for tutorials and support.

Events will be announced throughout the semester. Recommended sources are RedCat, Young Project Gallery, LACMA, Hammer Art Museum, etc. Many of USC Visions and Voices events are suggested but ones related to students’ projects or subjects are most appreciated. For potential events, see http://www.usc.edu/dept/pubrel/visionsandvoices/.

**Recommended Readings**
*Spreadable Media: Creating Value and Meaning in a Networked Culture* (Postmillennial Pop) NYU Press, 2013, Henry Jenkins, Sam Ford and Joshua Green


**Assessment**
Students in this course will be expected to unite theory and practice, and student work will be assessed in both of these areas. Students will leave the course with:
- the ability to critically assess and interpret scholarly digital projects
- the ability to deploy digital media for their own scholarly practice
- an understanding of the emerging history and theory of digital humanities and sciences
- an understanding of how to unite multimedia with specific outcomes

**Grading Breakdown**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Discussant</td>
<td>10%</td>
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<tr>
<td>Weekly Blog Posts</td>
<td>40%</td>
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<tr>
<td>Participation</td>
<td>20%</td>
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<tr>
<td>Final Project: Due Finals Week</td>
<td>30%</td>
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**Discussant.** Each participant will lead the reading and discussion for one class session. Rather than simply summarize the reading, the discussant will highlight two or three key points, connect the reading to the presentations and projects already viewed in class, and create a context for the reading.

**Weekly Blog Posts.** Participants are required to post weekly 250-word mini-essays about the links and related questions on xwiki. They should be scholarly in tone.

**Participation.** IML 466 is a symposium and students are expected to discuss issues and themes actively during the seminar portion, as well as after each presentation. Each student will lead one week’s discussion with a visiting guest.

**Final Project.** Each student in IML 466 will craft a digital final project. This could be a short video, Prezi, PowerPoint, audio file, or other format. The purpose of the project is to make an argument related to a theme in your major through media that could not be made as effectively on paper OR to create a visual prototype of a media art project that explores a specific cultural question or theme. The full project assignment will be individualized per student. The Project Proposal, due 10/22/14, will present an outline of work to be completed, as well as the rationale for the project. The Final Project will be due in December.

All projects completed in the course are gauged by a set of criteria and parameters that include (a) attention to a project’s conceptual core, (b) the quality of research and choice of research methodology, (c) the relationship between form and content, and (d) the project’s creative realization. See the final pages of this document for further details.

**Weekly Schedule**

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<tr>
<th>Week 1 Wednesday 8/27/14</th>
<th>Introduction to Scholarly Multimedia</th>
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<td>Introduction to the course’s speakers, readings, projects and expectations.</td>
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<td></td>
<td>What is digital scholarship? What can we learn from media artists-theorists?</td>
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<td></td>
<td><strong>Blog questions:</strong> What were you 10 top interactive verbs? How do you interpret the selection? How is Wefeelfine.org ?</td>
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<th>Week 2 Wednesday 9/3/14</th>
<th>Ken Gonzales Day, artist and photographer</th>
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<td>Ken Gonzales-Day's interdisciplinary and conceptually grounded projects consider the history of photography, the construction of race, and the limits of representational systems ranging from the lynching photograph to museum display. The <em>Searching for California Hang Trees</em> series offered a critical look at</td>
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the legacies of landscape photography in the West while his most recent project considers the sculptural depiction of race. *Profiled* began as an exploration of the influence of eighteenth century "scientific" thought on twenty-first century institutions ranging from the museum to the prison and extended to the sculpture and portrait bust collections of several major museums including: The J. Paul Getty Museum; The Field Museum, Chicago; The Museum of Man, San Diego; L'École des beaux-arts, Paris. The Bode Museum, Berlin, Park Sanssouci, Potsdam; The National Museum of Natural History, Paris; The Yale Center for British Art, New Haven; among others. Gonzales-Day lives in Los Angeles and is Chair of the Art Department at Scripps College.

Discussant:

**Blog questions:** What is an effective piece in any medium you have seen about race in wake of events in Ferguson? Please post a link or photo about the project. Or what do you think of Sharondaniel.net’s projects?

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<tr>
<th>Week 3</th>
<th>Robby Herbst and John Burtle, artists and activists,</th>
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| Wednesday | **Robby Herbst** is an interdisciplinarian broadly interested in socio-political formations; behavioral architecture, languages of dissent and counter cultures. He is a writer, artist, teacher, and something other. He co-founded, and is former editor, of *the Journal of Aesthetics & Protest*, and currently instigates the Llano Del Rio Collective’s guides to Los Angeles. He has history involved in alternative media. He is the co-editor, with Nicole Antebi and Colin Dickey, of “Failure! Experiments in Social and Aesthetic Practices”. He’s contributed to catalog essays for artist Katie Grinnan and Fritz Haeg, and entries in other arts and activist publications including: *Afterall, Proximity, Clamor, Artus,* and*Arthur.* He has lectured widely and taught contemporary art at USC, Otis College of Art, and Goddard College. He is a recipient of a Warhol Foundation Arts Writer’s Grant for essays exploring the phenomenology of social practice art and protest.  
Born in Long Beach, California, in 1984, **John Burtle** is a member of several collective endeavors including KCHUNG Radio, the Eternal Telethon, Open Arms, and Citizens Promoting a More Pleasurable Public. He also works alone, and has exhibited at Michael Benevento (Los Angeles) and was the artist in residence at the Experimental Meditation Center of Los Angeles. |
| Discussant: | **Blog questions:** Are personal or mass media approaches to distribution better? In which cases? Show examples. |

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<th>Week 4</th>
<th>Gary Dauphin, writer and blogger</th>
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<td>Wednesday</td>
<td><strong>Gary Dauphin</strong> Editor in Chief of <a href="http://Annenberg.usc.edu">http://Annenberg.usc.edu</a> as well as a Los</td>
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Angeles-based writer and editor whose work has appeared in Bidoun, Essence, Interview, Lacanian Ink, The Root.com, Vibe magazine, the Village Voice, and other print and online publications. In addition to his writing, he has held a number of senior positions at leading African American-market websites, including founding Director and Editor-in-Chief of AOL Black Voices, Editor-in-Chief of Africana.com and Editor-in-Chief and Site Manager of BlackPlanet.com. He also maintains an active new media consultancy where he assisted organizations such as NPR with technical and strategic issues around online community, ethnicity, and editorial programming. He was Site Manager of KCET.org in Los Angeles.

His blog, www.ebogjonson.com, or you can always find him on Twitter.

Discussant:

Watching yourself  what do you want to know about your own data?

Floodwatch.o-c-r.org


http://freakonomics.com/experiments/

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<th>Week 5</th>
<th>LAB SESSION</th>
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<tr>
<td>Wednesday</td>
<td>Workshop re Software for final project</td>
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**Blog questions:** which history video teaches you more? Why?

http://storyofstuff.org/movies/story-of-stuff/

http://loiter.co/v/watch-as-1000years-of-european-boarders-change/

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<th>Week 6</th>
<th>Annette M. Kim, artist, researcher, and educator</th>
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<td>Wednesday</td>
<td>Annette M. Kim founded and directs SLAB (<a href="http://mit.edu/slab">http://mit.edu/slab</a>) which experiments with spatial ethnography and critical cartography in order to re-see the city. Her video installations have been shown internationally. Annette Kim is also Associate Professor at USC's Price School of Public Policy. She received a Ph.D. in city and regional planning, M.A. in visual studies from the University of California, Berkeley, a master in public policy from Harvard University, and a bachelor's degree in studio art and architecture from Wellesley College. Her current research examines the livelihood strategies of immigrants in rapidly growing Asian cities through spatial ethnography and humanistic cartography. She has also researched the development of real estate markets and the reformation of property rights in transition countries in Eastern Europe and Asia. Her books include Learning to be Capitalists:</td>
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**Entrepreneurs in Vietnam’s Transition Economy** (Oxford University Press, 2008) and the forthcoming **Sidewalk City: Re-Mapping Public Space in Ho Chi Minh City** (University of Chicago Press, 2015).

**Discussant:**

**Blog Questions:** What is the digital and online re-teaching us about PLACE?

Kristy Kang  
Hypercities.com  info based on Google Earth by Todd Presner, UCLA  
Delocator.net  finder of independent coffee shops  etc

http://meipokwan.org/Gallery/3DGIS.htm  3d data visualization  
http://www.civicdatadesignlab.org/  
http://urban-sensing.eu/  
http://visualizingurbanfutures.com/category/digital/  
http://www.themobilecity.nl/2011/05/30/yes-thats-a-nice-urban-data-visualization-so-what/  

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**Week 7**  
**Wednesday 10/8/14**

**Colleen Macklin, Indiecade, Gamer for Change**

Colleen Macklin is an associate professor teaching in the Design and Technology and Transdisciplinary Design programs at Parsons The New School for Design and the director of PETLab (Prototyping Evaluation, Teaching and Learning lab), a joint project of Games for Change and Parsons, supported by funding from the MacArthur Foundation, focused on developing new games, simulations, and play experiences which encourage experimental learning and investigation into social and global issues. Projects range from a curriculum in game design for the Boys and Girls Club to big games such as Re:Activism and the sport Budgetball. In addition to work in social games and interactive media, her research focuses on the social aspects of design and prototyping process. In this vein, she is working with the Social Science Research Council on a prototyping approach to creating innovative learning spaces with youth, public schools and cultural institutions, with funding through the MacArthur Foundation's Digital Media and Learning Initiative. University Forum member, Nokia and India China Institute Fellow (2006-2007). Member of the game design collectives Local No. 12 (see backchattergame.com) and The Leisure Society. Interactive work shown at Come Out and Play, SoundLab, The Whitney Museum for American Art and Creative Time. BFA, Media Arts Pratt Institute, graduate studies in Computer Science, CUNY and International Affairs, The New School.

**Discussant:**

**Blog questions:** Which piece do you prefer? why?
**http://www.thewildernessdowntown.com/**  
Arcade Fire interactive music video

Bjork’s interactive music album app, listeners to "contribute" to songs by playing with interactive on-screen visuals, first MoMa app to be downloadable from their permanent collection

Google street view interactive game

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<th>Week 8</th>
<th>Wednesday</th>
<th>10/15/14</th>
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<td><strong>Alexandra Juhasz, documentarian, Learning from Youtube &amp; Fem Tech Net</strong></td>
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<td>Dr. Alexandra Juhasz, Professor of Media Studies, Pitzer College, teaches media production, history and theory. She has a Ph.D. in Cinema Studies from NYU and has taught courses at NYU, Swarthmore College, Bryn Mawr College, Claremont Graduate University, and Pitzer College, on YouTube, media archives, activist media, documentary, and feminist film. Dr. Juhasz has written multiple articles on feminist, fake, and AIDS documentary. Her current work is on online feminist pedagogy, YouTube, and other more radical uses of digital media. Dr. Juhasz produced the feature films, The Owls, and The Watermelon Woman, as well as nearly fifteen educational documentaries on feminist issues like teenage sexuality, AIDS, and sex education. Her first book, AIDS TV: Identity, Community and Alternative Video (Duke University Press, 1996) is about the contributions of low-end video production to political organizing and individual and community growth. Her second book is comprised of transcribed interviews from her documentary about feminist film history, Women of Vision, with accompanying introductions (Minnesota University Press). Her third book, F is for Phony: Fake Documentary and Truth’s Undoing, was co-edited with Jesse Lerner, from the University of MN Press. Dr. Juhasz’s innovative &quot;video-book,&quot; Learning from YouTube (2011), is recently published by the MIT Press. Her earlier digital effort is Media Praxis: A Radical Web-Site Integrating Theory, Practice and Politics. She blogs on this and other projects at <a href="http://www.aljean.wordpress.com">www.aljean.wordpress.com</a>.</td>
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Discussant:  
**Blog Questions:** Make 5 statements of your own about Youtube See http://vectors.usc.edu/projects/learningfromyoutube/
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<th>Week 9</th>
<th>Wednesday 10/22/14</th>
<th>Due: Final Project Proposal</th>
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<td>Group brainstorming of final projects’ visual and verbal presentations.</td>
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**Blog questions:** do you like the original or redo better? Why?

Perry Bard’s Man With a Movie Camera Global Remake

[https://archive.org/details/ChelovekskinoapparatomManWithAMovieCamera](https://archive.org/details/ChelovekskinoapparatomManWithAMovieCamera)

107 minutes 1929

[http://dziga.perrybard.net/](http://dziga.perrybard.net/)

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<th>Week 10</th>
<th>Wednesday 10/29/14</th>
<th>Erik Loyer, media artist and creative director</th>
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<td><strong>Erik Loyer</strong> is a media artist and creative director working at the intersection of interactivity, story, music and animation. He uses tactile and performative interfaces to tell stories with interactive media.</td>
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His work has been exhibited online and internationally at venues including Artport at the Whitney Museum of American Art; the Digital Gallery at the Museum of Contemporary Art, Los Angeles; the Prix Ars Electronica; Transmediale; and IndieCade. Loyer’s award-winning website *The Lair of the Marrow Monkey* was one of the first to be added to the permanent collection of a major art museum, and his serialized web narrative *Chroma* went on to win the Best Digital Creation award at the Montreal International Festival of New Cinema and New Media.

As Creative Director for the experimental digital humanities journal *Vectors*, Loyer has designed over a dozen interactive essays in collaboration with numerous scholars including the Webby-honored documentary *Public Secrets*, and his commercial portfolio includes Clio and One Show Gold Award-winning work for Vodafone, as well as projects for BMW, Sony, and NASA.

He is the founder of interactive design studio Song New Creative, and develops story-driven interactive entertainment under the Opertoon label, including the best-selling, critically-acclaimed iOS application *Strange Rain*. A recipient of a Rockefeller Film/Video/Multimedia Fellowship, Loyer has a B.A. in Cinema/Television Production from the University of Southern California.

Discussant:

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<th>Week 11</th>
<th>Wednesday 11/5/14</th>
<th>Subversive Karaoke: Visions and Voices event 7-9 pm</th>
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<td>At USC Roski MFA Gallery 3001 S. Flower Street, Los Angeles</td>
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The Art of the Empty Orchestra: Creativity in a Karaoke Culture

Wednesday, November 5, 2014: 7:00pm - 11:00pm

Karaoke—a Japanese word that translates into English as “empty orchestra”—is everywhere. A participatory karaoke event, exhibition and discussion with New Sound Karaoke, Amy Von Harrington, Jibade-Khalil Huffman, Valerie Tevere and Angel Nevarez will explore karaoke as a technology, an aesthetic and a participatory cultural practice.

Discussant:

**Blog question:** Please rewrite a song as a subversive karaoke piece related to your final project or participate in one assignment of found in [http://www.learningtoloveyoumore.com/](http://www.learningtoloveyoumore.com/)

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<th><strong>Week 12</strong></th>
<th><strong>Wednesday 11/12/14</strong></th>
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<td><strong>Glenn Kaino, Artist and Creative Director</strong></td>
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Glenn Kaino (American b. 1972) received his BFA from the University of California, Irvine, in 1993 and his MFA from the University of California, San Diego, in 1996. Developing his practice at the height of the Internet boom, Kaino began to explore ideas of systems as a way to bring distinct wisdoms and knowledge forms into the language of contemporary art. Informed by the process of kit-bashing, akin to a model-maker’s process of reassembling standard models and structures into new and innovative forms, Kaino began to approach his sculptural process as a form of conceptual kit-bashing—appropriating the languages, logics, production processes, and value systems of various fields of study to apply them to his artistic process as a way to consolidate improbable materials.

His work has been the subject of numerous solo exhibitions, including *Bring Me the Hands of Piri Reis*, Honor Fraser Gallery, Los Angeles (2012); *Glenn Kaino: Safe/Vanish*, LAXART, Los Angeles (2011); *Honor Among Thieves*, Performa09, in collaboration with Creative Time, New York (2010); *Transformer: The Work of Glenn Kaino*, The Andy Warhol Museum, Pittsburgh (2008); and *The Burning Boards*, The Whitney Museum of American Art at Altria, New York (2007) amongst others. Glenn’s work has also been included in group exhibitions at institutions around the world, including at UCLA’s Hammer Museum (2011); Museum der Moderne Mochsberg, Salzburg, Germany (2011); The Museum of Contemporary Art, Los Angeles (2010); and the Orange County Museum of Art, Newport Beach, California (2008) amongst others. In 2004, his work was included in the California Biennial at the Orange County Museum of Art and the Whitney Biennial at the Whitney Museum of American Art. His work is represented in various public collections including The Los Angeles County Museum of Art (LACMA), Los Angeles; The Hammer Museum, Los Angeles; The Museum of Contemporary Art, San Diego; and The Studio Museum of Harlem. In addition to his studio practice, Glenn has been involved in various projects...
that established experimental platforms for the production and dissemination of contemporary art. In 1997, he cofounded Deep River, an artist-run gallery in Los Angeles that was active through 2002, staging solo shows with some of Los Angeles's most important emerging artists. Most recently, he cofounded The Mistake Room, an itinerant platform for exhibitions, publications, and situation-specific artist projects. In December 2012 Glenn will represent the United States in the 13th International Cairo Biennale in Cairo, Egypt. Glenn Kaino currently lives and works in Los Angeles.

Discussant:

Blog question: What is the difference between art and ads?

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### Week 14

**Wednesday 11/19/14**

Public Matters’ Reanne Estrada and Mike Blockstein, artists and educators

Publicmattersgroup.com

**Mike Blockstein**, Principal of Public Matters, is a visual artist and educator working in cross-disciplinary community-based public art projects that utilize a sense of place as a mechanism to address social, cultural and built environments. Connecting artistic processes, leadership development and civic engagement, he has created and led projects nationally with youth, community development and arts organizations. Among his projects is A Chinatown Banquet, a nationally recognized art, education, and leadership development project about Boston Chinatown in conjunction with the Asian Community Development Corporation. The former Executive Director of Southern Exposure, a San Francisco nonprofit artists’ organization, and a former Board President of the National Association of Artists’ Organizations, Blockstein holds a Masters in Public Administration from Harvard’s Kennedy School of Government.

**Reanne Estrada**, Creative Director of Public Matters, is an internationally exhibiting visual artist whose diverse practice includes installation, performance, video and public art. She worked for nine years as an educator and in cause-related marketing, design, and curatorial programming at Creative Growth Art Center, an internationally recognized studio and gallery for artists with disabilities. Her public art projects emphasize a collaborative approach and focus on community narratives in Asian American communities. Estrada has an A.B. in Visual and Environmental Studies from Harvard University.

Discussant:

Blog question: which is most effective among these doc sites:

Halftheskymovement.org

Brenda Longfellows’ Offshore by helios design labs
IML Assessment Parameters. All IML projects are graded based on these parameters:

- Conceptual Core:
  - The project’s controlling idea must be apparent.
  - The project must be productively aligned with one or more multimedia genres.
  - The project must effectively engage with the primary issue/s of the subject area into which it is intervening.

- Research Component:
  - The project must display evidence of substantive research and thoughtful engagement with its subject matter.
  - The project must use a variety of credible sources and cite them appropriately.
  - The project ought to deploy more than one approach to an issue.

- Form & Content:
  - The project’s structural or formal elements must serve the conceptual core.
  - The project’s design decisions must be deliberate, controlled, and defensible.
  - The project’s efficacy must be unencumbered by technical problems.

- Creative Realization:
  - The project must approach the subject in a creative or innovative manner.
  - The project must use media and design principles effectively.
  - The project must achieve significant goals that could not be realized on paper.

Fair Use and Citation Guidelines: We assert that all of our course work is covered under the Doctrine of Fair Use which is based on four considerations: the purpose of the use, the transformative nature of the use, the amount of the original used and the impact on the market. In order to make this claim, however, all projects will need to include academically appropriate citations in the form of a Works Cited section, which covers all sources, in order to receive a passing grade. The Works Cited is either included in the project or as a separate document, as appropriate to your project. The style we use is

David Dusfrene’s Fort McMoney.com

<table>
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<tr>
<th>Week 15</th>
<th>Thanksgiving Break</th>
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<td>11/26/14</td>
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<th>Week 16</th>
<th>Final projects presented to the class.</th>
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<td>Wednesday 12/4/14</td>
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<table>
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<th>Final Projects</th>
<th>Final projects presented to the class.</th>
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<td>Wednesday 12/10 or 11/14</td>
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APA 5th edition and you may refer to these guidelines:
http://owl.english.purdue.edu/owl/resource/560/01/

**Statement on Academic Integrity:** USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:
http://www.usc.edu/dept/publications/SCAMPUS/gov/. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/.

**Statement for Students with Disabilities:** Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Wednesday through Friday.