IDSN 599: Sound and Story
Units: 2.0
Spring 2021—Wednesdays—7:30pm-9:20pm

Location: Online

Instructor: Wayne Jones
Office Hours: TBD
Contact Info: Email: jonesmw@usc.edu
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IT Help: 2U Student Support
Hours of Service: Available 24/7, 365 days/year
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1-855-487-3504

Course Description
Every design tells a story. And to the extent that the designer understands their user, this story will resonate with the specific needs and aspirations of their target audience.
The invisible and often unconsidered character in this story is Sound.
When designed effectively, Sound and Audio have the ability to support and augment the story of products, experiences, presentations and branding in ways that add tremendous value for designers, businesses and their end users.

The course will be divided into three modules:
1) Understanding the Fundamentals of Multimedia Sound Design (5 weeks)
2) Developing Strategies for Audio and Product Integration (6 weeks)
3) The Role of Audio in Environmental Design and Immersive Environments (4 weeks)

Instruction will include lectures, demonstrations, project assignments, quizzes and exams.

Learning Objectives and Outcomes:
In this course, the student will learn to approach Sound for Multimedia, Product and Experiential Design with the writer's mindset. Upon completion of this course, students will be able to:

• Understand the fundamental elements of Multimedia Sound Design and how to advance important elements of Narrative and Story like time and place, action and pacing, and dramatic impact.

• Explore and understand the unique ability of audio to persist in memory.

- Develop strategies for Audio and Product Integration with the goal of enhancing perceived quality, brand loyalty and trust, and the enhancement of HCI (Human Computer Interaction) through auditory feedback and reinforcement.

- Understand the fundamentals of VUI (Voice User Interface) design and the growing impact of voice technology as the natural evolution in Search, Smart Product Design and Marketing Communication.

- Understand the role of audio in Environmental Design, Immersive Environments such as AR/VR and other forms of interactive media.

Specific Topics to be Covered:
- Understanding how sound affects us
- Creating a sound palette informed by narrative
- Serving the Story: Sound in its proper context
- Sound as Meaning in Product Design
- Conversation Design
- The Effect of Sound in Environment and Experience
- Communicating with creative team members, producers and product managers
- Fundamental skills and techniques for high quality recording, editing and audio media integration

Prerequisite: IDSN 560: Narrative and Storytelling

Course Notes
Students are responsible for all asynchronous material, including video lectures, interviews, and reading publication materials assigned by instructor throughout the course.

Technological Proficiency and Hardware/Software Required
Students must provide their own laptop. The laptop specifications take into consideration that students will be creating, streaming, and downloading audio and video; communicating using video conferencing applications; and creating and storing large multimedia files.

	Apple	Windows PC
Laptop (Minimum Standards)	● 2.6 GHz dual-core Intel Core i5 or 2.0 GHz quad-core Intel Core i7 ● Minimum 13-inch display ● 250 GB hard drive or larger ● 8 GB memory; 16 GB memory recommended	● Intel Core i5 or Intel Core i7 ● Minimum 14-inch display ● 250 GB hard drive or larger ● 8 GB memory; 16 GB memory recommended

Operating System	● Mac OS X or higher	● Windows 7, 8, 10, or higher
Peripherals	● HD webcam, speakers, and microphone (most newer laptops have built-in webcam, speakers, and microphone) ● Headset ● Digital camera (cameras on newer smartphones are acceptable) ● External drive for cloud account for backup and storage ● Headphones (Sony MDR-7506 or equivalent highly recommended)	
Software	● Adobe Creative Cloud (Photoshop, Dreamweaver, Illustrator, and Acrobat) ● Apple Logic Pro X or Apple GarageBand Digital Audio Workstation ● Browser: Most recent version of Internet Explorer, Firefox, Chrome, or Safari	
Network	● Cable modem, DSL, T1/T3 or higher	

Description and Assessment of Assignments

The majority of assignments for this course will be project based and will relate to specific skills and concepts covered in class. Online viewing of tutorials and other video material will be assigned as well. Assignments will be assessed according to:

1) Adherence to instructions
2) Creative problem solving
3) Demonstrated understanding and skill in use of tools and learned techniques.

Grading Breakdown

Assignment	% of Grade
Class Participation	5
Quizzes (2)	10
Module 1 Exam	10
Module 2 Exam	10
Projects	40
Final Project	25
TOTAL	**100**

Grading Scale

Course final grades will be determined using the following scale:

A   95-100

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

Assignment Submission Policy

All assignments must be delivered by the date and time (**Pacific Time)** that deliverable is listed as due per instructor guidelines. The instructor will provide due dates for all assignments and deliverables during course meeting times. Late assignments will be subject to the late submission policy indicated below.

Late Submissions

Assignments will be accepted after the deadline with the following grade penalties. Do not ask for extensions; the below are the extensions.

- Submission in the 24 hours after the deadline: 10% deduction
- Submission between 24 and 48 hours after the deadline: 20% deduction
- Submission between 48 hours and 3 days after the deadline: 50% deduction
- Submission more than 3 days after the deadline will receive NO credit

Keep copies of all your files and emails until the end of the semester.

Correcting a Grading Error or Disputing a Grade

If you don't inform the instructor of missing or incorrect grades within two weeks of those grades being posted, the grades will be assumed correct. Do not wait until the semester's end to check or appeal any grades. If you feel a grade merits re-evaluation, you are encouraged, within one week of the instructor providing a grade and initial feedback, to send the instructor a memo in which you request reconsideration. The memo should include a thoughtful and professional explanation of your concerns. Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative. (Note: Complaints on the date of a graded assignment's return to you will not be addressed; it is essential to wait one full day prior to raising a concern.)

Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students

are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by ⅓ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally many not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Additional Policies

Class notes policy: Notes or recordings made by students based on a university class or lecture may only be made for purposes of individual or group study, or for other noncommercial purposes that reasonably arise from the student's membership in the class or attendance at the university. This restriction also applies to any information distributed, disseminated, or in any way displayed for use in relationship to the class, whether obtained in class, via e-mail or otherwise on the Internet, or via any other medium. Actions in violation of this policy constitute a violation of the Student Conduct Code and may subject an individual or entity to university discipline and/or legal proceedings. Again, it is a violation of USC's Academic Integrity Policies to share course materials with others without permission from the instructor.

No recording and copyright notice: No student may record any lecture, class discussion, or meeting with the instructor without his/her prior express written permission. The word "record" or the act of recording includes but is not limited to any and all means by which sound or visual images can be stored, duplicated, or retransmitted whether by an electro-mechanical, analog, digital, wire, electronic, or other device or any other means of signal encoding. The instructor reserves all rights, including copyright, to his/her lectures, course syllabi, and related materials, including summaries, slides (e.g., Keynote, PowerPoint), prior exams, answer keys, and all supplementary course materials available to the students enrolled in the class whether posted to the LMS or otherwise. They may

not be reproduced, distributed, copied, or disseminated in any media or in any form, including but not limited to all course note-sharing websites. Exceptions are made for students who have made prior arrangements with The USC Office of Disability Services and Programs and the instructor.

Participation and Critiques: Students are expected to actively participate in this course. The purpose of a critique is to provide constructive feedback to each other in a safe environment that helps to push the boundaries of critical thinking and creative problem solving. In an online forum, participation includes:

- Careful reading and viewing of assigned materials by the date due
- Regular, substantive contributions to discussions
- Active engagement with online content
- On-time attendance and full attention in synchronous sessions
- Significant collaboration with classmates and teammates

Course grades for students who do not contribute to the course through active participation may be affected. Students should notify the instructor in advance if they are unable to attend.

Contact Hours
This 2-unit course requires 1500 minutes of instructional time per semester, which equals 100 minutes (1 hour and 40 minutes) of instructional time each week. In addition, it is expected that students will work, on average, an additional 200 minutes (3 hours and 20 minutes) per week outside of class — on readings/viewings, homework assignments, field experiences, and individual or team projects. Synchronous class sessions will be offered as a regularly scheduled evening class once each week.

How to Purchase Software at the discounted Academy Rate through the USC Bookstore:
The following first year software are now available for purchase online through the USC Bookstore at the Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$70 2020-2021 annual license
Apple Logic Pro	$35 semester license

1. Visit the USC Bookstore online: https://www.uscbookstore.com/usciyasoftware.
2. Select the software license(s) you would like to purchase.
3. When you proceed to checkout, add the Promo Code "IYASoftware" (This will override the listed taxes).

4. For shipping, select FedEx Home Delivery (free).
5. Once you complete your online purchase, you will receive a confirmation email/receipt. *(Note that even if a shipping charge appears on your invoice, it will not be charged to your credit card. This relates to a known technical problem with the Bookstore's online store.)*
6. Upload your receipt here to receive access to your purchased license.
7. You will be notified by email when the license has been activated.

Course Schedule: A Weekly Breakdown

UNIT	TOPIC	SUB-TOPICS	ASSIGNMENTS/TESTS
MODULE 1: FUNDAMENTALS OF MULTIMEDIA SOUND DESIGN			
Unit 1	• Course Introduction • Instructor Introduction • How Sound Affects Us	• Psychoacoustics • Response Types: • Physiological • Psychological • Cognitive • Behavioral • Multimodal Perception • Audio-Visual Binding • Audio-Haptic Binding • Crossmodal Perception	N/A
Unit 2	• Advancing Narrative Elements With Sound	• Creating a Palette Informed by: • Time and Place • Action and Pacing • Character • Story Arc • Underscore Music	**Read:** • *Designing Across Senses, ch.6 (Park/Alderman)* • *Multi-Modal Perception, (Lachs)* • *Crossmodal Processing, (Spence)* **Assignment: 1.1** • Active Listening
Unit 3	• Comparative Analysis and Application Pt.1	• Source Music • Sound Effects (SFX) • Sound Design	**Read:** • *Unheard Melodies, ch.2 (Gorbman)* • *What Should a Brand Sound Like? (Neff)* **Quiz 1_In Class**

Unit 4	• Comparative Analysis and Application Pt.2 • Audio Recording Basics	• Pitch Decks • Pitch Videos • Podcast/Livestreams • Film/TV	**In-Class Deconstruction of Multimedia Sound Design**
Unit 5	• Editing For Impact	• Function • Tone • Timing • Texture • Pacing • Dynamics	**Module 1 Exam** **Assignment: 1.2** • Audio/Podcast Deconstruction
MODULE 2: DEVELOPING STRATEGIES FOR AUDIO AND PRODUCT INTEGRATION			

Unit 6	• Every Product Has a Voice
	• Intentional and Consequential Sound
	• Additive & Subtractive Audio Design
		• Conscious and Unconscious Effects of Product Sound on:
		  • Perception
		  • Cognition
		  • Experience
		  • Behavior
			Read:
			• *The Experience of Product Sounds, (Van Egmond)*
			• *Designing with Sound, ch.2 & ch.3 (Case/Day)*
			
			Assignment: 2.1
			Neighborhood Walking

Unit 7	• Sound As Meaning	• Sound as:
		  • Quality
		  • Security
		  • Precision
		  • Power
		  • Gender Identification
		  • Nostalgia
			Read:
			
			Quiz 2_In Class
			
			Assignment: 2.2
			• Audio/Product Deconstruction Project

Unit 8	• Enhancing Brand Identity. Loyalty And Trust	• Audio Branding
		  • Identity
		  • Values
		  • Reinforcement (Pavlov)
		  • Persistence of Sound in Memory
			Read:
			• *Designing with Sound, ch.5 (Case/Day)*
			
			Assignment: 2.3
			• Audio Logo Mapping

Unit 9	• Invisible Design • HCI (Human Computer Interaction)	• VUI (Voice User Interface) • Conversation Design	**Read:** • *Designing Voice User Interfaces, ch.2 (Pearl)* • *Secret Messages for Alexa and Co., (Ruhr)*

Unit 10	• Usage Scenarios	• Frame Based Storytelling within Audio Design Process
		  • Use Scenarios
		  • Story Boarding
		  • Audio Mood Boards
			Read:
			• *Designing Across Senses, ch.9 (Park/Alderman)*
			• *Conversation Design, (Actions on Google)*
			
			• *Launching the Speech Commands Dataset, (Warden)*

Unit 11	• VUI Design (Voice User Interface)
	
	• Speech Recognition
	  -vs-
	  Voice Recognition
		• Voice Enabled Devices
		  • Smart Speakers
		  • IOT
		  • No Click Shopping
			Assignment: 2.4
			Alexa Skills Set Project (In-Class Team Project)

MODULE 3: THE ROLE OF AUDIO IN ENVIRONMENTAL DESIGN AND IMMERSIVE ENVIRONMENTS			
Unit 12	• Architectural and Environmental Psychology • Impact of Noise • Interactive Installations • Accessibility and Advanced Auditory Signaling • Behavior Modification	• Acoustical Design as Aesthetic Reinforcement • Supporting the Architects Vision • Cognitive Load • Stress Reduction • Directed Sound and Narrow Field Spotlight	**Read:** • *How Restaurants Got So Loud, (Wagner)* • *Warning System…Tsunami, (Wright)* **Module 2 Exam**

Unit 13	• Virtual Reality • Augmented Reality	• Gaming • Interactive Installations • Ambisonics • Bravemind: Virtual Reality Exposure Therapy-USC ICT	**Read:** • *Getting Your Sound Into the Game (Spanos)* • *How Sound Design Can Add Texture To A Virtual World (Colgan)* • Storyboard/Slide Deck of Podcast Timeline **DUE**

Unit 14	• Podcast Editing and Review	• Team Podcast:
		  • Storyboard/Slide Deck of Podcast Timeline Edit
		  • Dialogue Edit
		  • Sound Design Edit
			Podcast Draft Submission (Check In Mid-Week)
			
			• Final Guest Interviews DUE

Unit 15	N/A	**Final Project Due**	**Podcast Presentations**

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Reading Materials
Required Reading:

Module 1
• Park, C., Alderman, J., (2018). *Designing Across Senses.*
  Sebastopol*, CA: O'Reilly Media, Inc*
• Lachs, L., *(2020). Multi-Modal Perception.* Retrieved from:
  https://nobaproject.com/modules/multi-modal-perception
• Spence, C., Senkowski, D., Röder, B., (2009). *Crossmodal Processing.* Retrieved from:
  https://link.springer.com/article/10.1007/s00221-009-1973-4

- Gorbman, C., (1987). *Unheard Melodies: Narrative Film Music*.
  Bloomington, IN. Indiana University Press
- Neff, J., (2019, July 16). *What Should A Brand Sound Like?* Retrieved from:
  https://adage.com/article/cmo-strategy/what-should-brand-sound/2183431

Module 2
- Van Egmond, R., (2008). *The Experience of Product Sounds.* (Publisher Summary)
  Retrieved from: https://doi.org/10.1016/B978-008045089-6.50006-X
- *Case, A., (2019). Designing With Sound: Fundamentals for Products and Services.*
  Sebastopol, CA: O'Reilly Media, Inc
- Pearl, C., (2017). *Designing Voice User Interfaces*.
  Sebastopol, CA: O'Reilly Media, Inc
- Actions on Google, (2019, September). *Conversation Design.* Retrieved from:
  https://designguidelines.withgoogle.com/conversation/conversation-design/what-is-conversation-design.html#
- Warden, P., (2019, August 24). *Launching the Speech Commands Dataset.*
  Retrieved from: https://ai.googleblog.com/2017/08/launching-speech-commands-dataset.html
- Ruhr-Universitaet-Bochum, (2018). *Secret Messages for Alexa and Co*. Retrieved from:
  https://phys.org/news/2018-09-secret-messages-alexa.html

Module 3
- Wagner, K., (2018). *How Restaurants Got So Loud.* Retrieved from:
  https://www.theatlantic.com/technology/archive/2018/11/how-restaurants-got-so-loud/576715/
- Wright, S., (2018). *Warning System Might Have Saved Lives in Indonesian Tsunami.*
  Retrieved from: https://apnews.com/110eb42c03324a08bff5b3e6b58c309e/Warning-system-might-have-saved-lives-in-Indonesian-tsunami
- Spanos, G., (2009). G*etting Your Sound Into the Game.* Retrieved from:
  http://www.gamesounddesign.com/GettingYourSoundIntoTheGame.html
- *Colgan, A., (2017). How Sound Design Can Add Texture To A Virtual World.*
  Retrieved from: https://uploadvr.com/explorations-vr-sound-design/

Suggested Reading
- Brown, R. S., (1994). *Overtones and Undertones.* Berkley, CA: Berkley Press
- Velasco, C., Balboa, D., Marmolejo-Ramos, F., Spence, C., *(2014).*
  Crossmodal Effect of Music and Odor on Olfactory Quality Perception. Retrieved from:
  https://www.frontiersin.org/articles/10.3389/fpsyg.2014.01352/full
- Inglis, S., (2002) *Music and Sound Design for Video Games*. Retrieved from:
  https://www.soundonsound.com/techniques/music-sound-design-video-games

Required Listening
- To the Best of Our Knowledge, (2019, September). *Listening to the City.*

Retrieved from: https://www.ttbook.org/show/listening-city
- Twenty Thousand Hertz, (2018). *Sonic Branding.*
  Retrieved from: https://www.20k.org/episodes/sonicbranding
- Twenty Thousand Hertz, (2018). *Ultrasonic Tracking.*
  Retrieved from: https://www.20k.org/episodes/ultrasonictracking

Additional Resources

Storyboarding Resources
- 24 Best Storyboard Software of 2020 with Free Templates
  Retrieved from: https://www.studiobinder.com/blog/best-storyboard-software-free-storyboard-templates/

Description and Assessment of Assignments
The below provides a brief overview of assignments throughout the course as they correspond to each module. Additional assignment details will be provided separately. Participation (Individual): Throughout the semester, students will be expected to contribute to class in a variety of ways. They will be asked to: Provide substantive and thoughtful feedback to questions posted, by peers and instructor, in specified online forums. Provide written and verbal responses during live, synchronous sessions. Complete, after the delivery of each Team assignment, individual Peer Feedback Reports.

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Assignments

Module 1

1.1 – **Active Listening Experiment** Part 1 (Listening vs Hearing)
Tools:
- A timer. (Stand alone timer, Smart Phone or Computer)
- A recording device. (Stand alone timer, Smart Phone or Computer)
Instructions:
Find a comfortable place inside your home where you can remain quiet and still.
Set the timer to 3mins.
Deliverable: Create a 3 min recording of your environment without, stopping, restarting or editing. As you create the recording, close your eyes and actively listen. Begin by allowing your ears to attend to the myriad sounds in your environment. Before listening back to your recording, create a written log of all the sounds you recall from the experiment: note the sounds themselves, whether they carried a specific prominence, timbre, texture or subjective/object meaning. Next, add a new column to your log, listen back to your recording and add any sounds that you may have missed when recalling from memory.

1.1 – **Active Listening Experiment** Part 2 (Environmental Assessment)

Instructions:
Choose a day before next week's class to conduct a morning listening experiment.

Upon waking, make note of:
1) What noise, if any, caused you to wake.
2) Make note of any other sounds that are part of your environmental soundtrack. Any and everything plays a part in this soundtrack: Traffic noise, subtle fan noise, the notifications coming from your mobile devices, etc.
3) After 10mins, spend the next 1/2 hour or so of your morning taking particular notice of only product noises and your assessment of their usefulness, pleasantness, annoyance, etc. This may be the first time you've actively paid attention to beeps and timer alerts on your microwave, etc.
4) These are intentionally designed sounds; now expand your active listening to the sounds of those familiar objects around you that were probably not designed; accidental sounds that are consequential to that mechanics and manufacture of the product....there are more of these than you may realize:)
5) Deliverable: Choose 2 products which you judge to have effective sound design and 2 contrasting products whose sound design suffers from inferior sound design and how you think they could be improved. *Remember: Don't limit your assessment to intentionally designed sounds...

1.2 - Audio/Media Deconstruction Project (Individual)
Instructions:
• Deconstruct and Analyze assigned video using the following criteria with respect to the role and impact of audio design:
  • Time and Place, Action and Pacing, Character and Story Arc
  • Function and Tone, Texture and Dynamics
  • Sound Spotting (In-Point Out-Point Timing)
  • Texture and Dynamics, Editing Style
• **Deliverable:** Produce a Story Timeline populated with above data. Specific Format guidelines will be covered in class.

Module 2

2.1 - Neighborhood Walking Tour (Team)
• **Instructions:**
• Begin the project as individual team members and narrate a recorded walking tour of your neighborhood. As you narrate, remember the value of using space and prolonged silences in your recording as a means of drawing the listeners ear to your environment and creating a more immersive experience. The goal of the project is to paint an audio landscape of your environment, using sparse narration as support and underscore to the experience: the inverse of the more common multimedia format.

• The team portion will involve stitching together the individual tour segments into a cohesive whole. Technical and artistic instructions on planning, transitions, etc. will be covered in class.

2.2 - Audio/Product Deconstruction Project (Team)
• **Instructions:**
• Work in teams to select an existing product that incorporates effective elements of sound design. Begin by analyzing and summarizing what you interpret as the story of both the product and the associated brand in the form of a synopsis. Next create an A/B chart and deconstruct and categorize both the designed sound components and the accidental sound components with respect to the following criteria:
  • Quality and Value
  • Security
  • Precision
  • Power
  • Gender Identification
  • Nostalgia
  • Other
• **Deliverable:** Based on your teams' data: create an analytical report, focusing on the success and failure of the brand to project narrative and image through sound design.

2.3 - Audio Logo Mapping (Individual)
• **Instructions:**
• As a template for this assignment, create four Coordinate Plane diagrams similar to those found on pp.88-89 of *Designing With Sound.*
• Select four consumer brands whose audio logos resonate with you.
• Listen carefully to each audio logo several times and make your best guess as to where each brand's logo might live on the coordinate plane. (When beginning this exercise, it can be difficult to commit to a certain quadrant. Oftentimes, deduction is your best friend. Try choosing the most obvious "poor' choice, then continue to recalibrate your ear as reason and intuition begin pointing you in the right direction.)

2.4 - Alexa Skills Set Project (Team)
• **Instructions:** Detailed instructions will be covered in class.
• Getting Started with the Alexa Skills Kit:
  Retrieved from: https://developer.amazon.com/en-US/alexa/alexa-skills-kit

Module 3

Final Project - Podcast Episode (Team)
• **Description:**
  • Your team will model that of a Podcast Production Team responsible for producing a weekly Podcast on the theme "Current trends in Product and Experiential Sound Design." The goal of the final project is to bring together skills

and concepts learned during the course and apply them in an organized and creative fashion that demonstrates an understanding of Storytelling and Messaging through Sound Design. In addition to evaluating technical skills, assessment of soft skills, organization and teamwork will rank highly in determining the overall success of the project.

- During the project, I will be acting in two contrasting capacities:
    1) Program Director for the Podcast station and
    2) A professional audio/sound consultant
- Work between Teams and Program Director will involve:
    a) Creative meetings
    b) Scheduling of Project Target Dates, Progress Reports, etc.
       (These parameters will be executed on highly compressed schedule)
    c) A process of audio file submissions and revisions with strict file naming
       conventions

- **Instructions:**
    - Designate a "Creative Lead' as the primary communicator with the "Podcast Station Program Director" via Google Drive, Dropbox, WeTransfer or other specified online file transfer system.
    - Designate a "Technical Lead' as the primary communicator with the "Sound Design Consultant" via Google Drive, Dropbox, WeTransfer or other specified online file transfer system.
    - Submit a show topic subject for approval which focuses on a Product Design, Experiential Design, etc.
    - Storyboard Show Concept and Layout using Keynote
    - Create of Script Outline based on approved subject
    - Engage in Conceptual and Development Meetings with Program Director and Sound Design Consultant

- **Technical Specifications:**
    - Technical specifications and Instructions on Deliverables will be covered in class.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP)
-213-740-9355 (WELL
https://studenthealth.usc.edu/sexual-assault/
 Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking). (wording from the site)

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu
Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

USC Policy Reporting to Title IX (213) 740-5086
https://policy.usc.edu/reporting-to-title-ix-student-misconduct/
The university encourages individuals to report prohibited conduct to the *Title IX Office*. Individuals can report to the university *Title IX Coordinator* in the *Office of Equity and Diversity.*

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/ssa
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.