GESM110- Seminar in The Arts:

**Trans\* Media and/as**

**The Transgender Archive**

Fall 2022

Mondays and Wednesdays 5:00-6:20 PM

Taper Hall, B10

Dr. Slava Greenberg

**Email**: slavagre@usc.edu

**Office**: SCA 318 (School of Cinematic Arts, 3rd floor)

**Office Hours:** Fridays, 1:00-2:00 PM and by appointment—email me for meeting via zoom!)

**Course description**

Since the 2014 *Time* magazine cover featuring trans actress Laverne Cox alongside the question “Is America at a Transgender Tipping Point?” scholarly discussions have focused on critique of the double-edged sword of visibility. Inspired by the subtitle of historian, filmmaker and theoretician Susan Stryker’s *Transgender History* book “The Roots of Today’s Revolutions,” this course traces the current draw to archives in contemporary films, television, and other media produced by trans artists. In this course we will move beyond questions of representation and examine a new turning point within trans media revealing untold histories, re-telling narratives that had previously been medicalized, and unpacking incoherency, disability, and madness in trans archives by questioning its gaps, absences, and silences. The course will focus on critical media analysis, film theory, trans studies and trans history, as well as provide tools to develop an independent archival research.

**Learning Objectives**

* Through engaging with films and media from the 1970 through 2022 students will hone analytical skills using appropriate vocabulary from film theory and trans studies.
* Students will increase their ability to analyze cinematic arts by developing independent research to understand their contexts. Independent research will allow students the choice of either a scholarly research paper or an option to engage with archival material through making creative work (video essay, graphics, visual presentation, exhibit, website).
* The course will deepen students’ appreciation of the connections between contemporary films, television, and other media and current transgender politics and social condition in relation to medicalization in the U.S. and show how these audiovisual projects strive to use the past in hopes for a better future.
* The course will enrich the students’ discernment of creative production by increasing knowledge of its theoretical, historical, and aesthetic bases across history and cultures. The course will increase the students’ understanding of archives, historiography and narrative as they are told in contemporary cinematic arts and encourage them to engage critically with such texts. Students will also be provided with tools to produce their own reflections on encountering the archival ghosts.

**Archives**

ONE (in person)

Digital Transgender Archive (online)

Transgender Media Portal (online)

**Required Reading**

Books (and chapters)

Susan Stryker. *Transgender History: The Roots of Today’s Revolution* (New York: Seal Press 2017 2nd edition). In particular chapters 2 & 4 “A Hundred-Plus Years of Transgender History,” 45-78 and “The Difficult Decades” 151-194.

Ardel Haefele-Thomas. *Introduction to Transgender Studies* (New York: Harrington Park Press 2019). In particular chapters 4 & 12 “Direct Action, Collective Histories, and Collective Activism: What a Riot!” 130-169 and “The Importance of Archives: Hearing Our own Voices” 436-461.

Reina Gossett, Eric A. Stanley, and Johanna Burton. *Trap Door: Trans Cultural Production and the Politics of Visibility* (Cambridge, MA/London: The MIT Press 2017). In particular chapters: Chris E. Vergas “Introducing the Museum of Transgender History and Art,” 121-134 Morgan M. Page “*One from the Vaults:* Gossip, Access, and Trans History-Telling,” 135-146 Mel Y. Chen “Everywhere Archives: Transgendering, Trans Asians, and the Internet, 147-160, and Samatina and Jeanne Vaccaro “Canonical Undoings: Notes on Trans Art and Archives” 349-362.

C. Riley Snorton. *Black on Both Sides: A Racial History of Trans Identity* (Minneapolis/London: University of Minnesota Press 2017). In particular chapters 4 & 5 “A Nightmarish Silhouette: Racialization and the Long Exposure of Transition,” 129-176 and “DeVine’s Cut: Public Memory and the Politics of Martyrdom 177-198.

Julian Gill-Peterson. *Histories of the Transgender Child* (Minneapolis/London: University of Minnesota Press 2018). In particular the introduction “Toward a Tran of Color Critique of Medicine” 1-34 and chapters 4 & 5 “From Johns Hopkins to the Midwest: Transgender Childhood in the 1960s,” 129-162 and “Transgender Boyhood, Race, and Puberty in the 1970s” 163-194.

stef m. shuster. *Trans Medicine: The Emergence and Practice of Treating Gender* (New York: New York University Press 2021). In particular Part I. Historical Contexts of Trans Medicine, 1950s-1970s chapters 1 & 2 “Creating Worthy Patients, 1950-1970” 12-48 and “Legitimacy Wars between Physicians and Therapists” 49-74.

Ellis Martin and Zach Ozma. *We Both Laughed in Pleasure: The Selected Diaries of Lou Sullivan 1961-1991* (New York: Nightboat 2019). In particular the introduction by Susan Stryker “’My Own Interpretation of Happiness’: An Introduction to the Journals of Lou Sullivan” 7-11 and” Editor’s Note” 12-16.

Joanne Meyerowitz. *How Sex Changed: A history of Transsexuality in the United States* (Cambridge MA: Harvard University Press 2002). In particular chapters 6 & 7 “The Liberal Moment” 208-254 and “The Next Generation” 255-186.

Jack Halberstam. *Trans\*: A Quick and Quirky Account of Gender Variability* (Oakland CA: University of California Press 2018). In particular chapters 1 & 5 “Trans\*: What’s in a Name?” 1-21 and “Trans\* Representations” 84-106.

Articles

*JCMS: Journal of Cinema and Media Studies* 61, no. 2 (2022) In Focus “Transing Cinema and Media Studies.” In particular CáelM. Keegan and Laura Horak “Introduction” 164-168, Magnus Berg “Expanding Trans Cinema through the Tranny Fest Collection” 181-187, Thomas J Billard and Erique Zhang “Toward a Transgender Critique of Media Representation” 194-199, and micha cárdenas “Poetics of Trans Ecologies” 206-212.

Marika Cifor. “Presence, Absence, and Victoria’s Hair: Examining Affect and Embodiment in Trans Archives,” *TSQ: Transgender Studies Quarterly* 2, no. 4 (2015): 645-649.

Quinlan Miller and Erica Rand. “Hot for TV, Hot for Ann B.: Ann B. Davis, Queer Attractions, and Trans Media,” *Spectator* 37, no. 2 (2017): 30-39.

Aaron H. Devor and Nicholas Matte. “One Inc. and Reed Erickson: The Uneasy Collaboration of Gay and Trans Activism, 1964-2003,” *GLQ* 10, no. 2 (2014): 179-209.

Sandy Stone. “The Empire Strikes Back: A Posttranssexual Manifesto,” *Camera Obscura* 10, no. 2 (1992): 150–176. [first published in 1987]

Abram J. Lewis. “‘I am 64 and Paul McCartney Doesn’t Care:’ The Haunting of the Transgender Archive and the Challenges of Queer History,” *Radical History Review* 120 (2014): 13-34.

Vivian Sobchack. “Chasing the Maltese Falcon: On the Fabrications of a Film Prop,” *Journal of Visual Culture* 6, no. 2 (2007): 219-246.

Harper Shalloe. “Trans/sexual Negativity and the Ethics of (S)exploitation in *Let Me Die a Woman*,” *ReFocus: The Films of Doris Wishman* Edited by Alicia Kozma and Finley Freibert (Edinburgh: Edinburgh University Press 2021), 47-64.

Eliza Steinbock. “T4T: Archival Legacies of Trans for Trans Adoration,” *Re\_Visioning Bod-ies* Das Neue Alphabet (The New Alphabet) Edited by Daniel Neugebauer, 10 (Leipzig: Spector Books 2022).

In-class Screenings and talks

*Framing Agnes* (Chase Joynt 2022, 75 min.)

*No Ordinary Man* (Aisling Chin-Yee and Chase Joynt 2020, 82 min.)

*Changes* (Pat Rocco 1970, 17 min.) [available through the UCLA Film and Television Archive https://www.cinema.ucla.edu/blogs/archive-blog/2020/03/31/illuminating-trans-lives-on-screen]

*One for All…* (Chris E. Vargas 2012, 7 min.)

Independently Viewing

*Screaming Queens: The Riot at Compton’s Cafeteria* (Victor Silverman and Susan Stryker 2005, 57 min.)

*The Lady and the Dale* (TV Mini Series directed by Nick Cammilleri and Zackary Drucker 2021 for HBO total of 4 episodes 3h 32 min.)

*Pride* (TV Mini Series produced for FX a total of 6 episodes, 41-47 min each)

*Let Me Die a Woman* (Doris Wishman 1977, 79 min.)

*Disclosure: Trans Lives on Screen* (Sam Feder 2020, 108 min.)

*Paris is Burning* (Jennie Livingston 1990, 71 min.)

*The Watermelon Woman* (Cheryl Dunye 1996, 90 min.)

Listening

One from the Vault podcast (Episodes 5 “The Trans Howard Hughes” 38 min. and a choice of another)

**Description and Assessment of Assignments**

1. **Participation:** Including reading, viewing, listening, showing up ready, constructive feedback. Students are expected to show up ready to discuss readings and to engage in in-class exercises, guest lectures, archival visits, and workshops and provide constructive feedback to their colleagues **(5 pts).**
2. **Responses:** Ten short weekly responses to be submitted before the beginning of the class they are listed under. Some of these ask you to respond to specific questions and some give you the freedom to decide what you want to reflect on as long as your reflection concerns the material we are working on. Your responses may take the form of critical observations on one or several readings, guest lectures, or screenings. You’re highly encouraged to use lectures and discussions to generate and incorporate ideas. Please strive to be clear in these comments; but there is no need to be terribly formal. Around one page per response is sufficient. Notice that there are 10 opportunities to respond. In addition, you can write a report on any of the media listed under “independently viewing” and I will give you up to 10 extra points for responses beyond the required 10 **(10x2.5=25 pts).**
3. **Archival Collections Reports**: Three finding reports from three different archival collections. In addition, I will give you up to 10 extra points for reports beyond the required 3 (the report should be at least one page long and not exceed 1000 words) **(3X5=15 pts).**
4. **Midterm exam**: on October 3rd students will write an essay in class. The essay will ask students to mobilize what you they have learned up to then and exercise their critical theorizing skills and film analysis. I will screen a short film and provide possible prompts related to different topics we’ve covered to students formulate an argument. The paper should demonstrate that the student has a rich, in-depth understanding of trans media as or about transgender history as shown in the primary text **(20 pts).**
5. **Final Project (An integrative film/media/Archival material analysis)**. This project, gives you an opportunity to articulate your understanding of what trans film/media and/as the transgender archive is and what it can do for you. Students can draw on class notes, readings, discussions and screenings and use them as raw material from which your reflection will grow in the course of the semester. In the paper/project, you have to choose a trans media sample and articulate an argument about it while addressing at least two approaches/theories discussed in class. You may not choose a media text that was screened in class. The more specific and precise you are in your references to the material covered in (or outside of) class, the more successful your essay will be. You may submit this analysis in the form of a written essay or a video essay or other type of art or media (to be submitted for approval with the proposal). If you’re writing a paper, 10 pages would be a good length. If you choose a video essay it shouldn’t exceed 5 minutes and you should enclose a written description and reflection of the project (up to 5 pages).

Please bring a preliminary description of your final project idea (“**project proposal**”) on October 26. We will set aside time on that day to discuss your plans.

During the last two class meeting, we’ll hold a symposium to share final projects. I will put students in panels according to idea clusters. Students will each have about 10 mins to **present** their argument, which includes a clip and/or other materials. Final submission of the projects is noon on December 5, through Turnitin. **(10 for project proposal + 20 for paper+ 10 for presentation = 40 pts)**

**All assignments to be submitted by e-mail to slavagre@usc.edu**

**Grading Breakdown**

|  |  |
| --- | --- |
| **Assignment** |  |
| Participation | 5 |
| Response papers | 25 |
| Archival Collections Reports | 15 |
| Midterm Exam | 15 |
| Final paper | 40 |
| TOTAL | 100 |

**Weekly schedule (subject to changes)**

**WEEK 1**

**August 22** Intro—why do (trans and queer) media scholars love archives so much?

Reading: Eliza Steinbock. “T4T: Archival Legacies of Trans for Trans Adoration,” *Re\_Visioning Bod-ies* Das Neue Alphabet (The New Alphabet) Edited by Daniel Neugebauer, 10 (Leipzig: Spector Books 2022).

Quinlan Miller and Erica Rand. “Hot for TV, Hot for Ann B.: Ann B. Davis, Queer Attractions, and Trans Media,” *Spectator* 37, no. 2 (2017): 30-39.

C. Riley Snorton. “A Nightmarish Silhouette: Racialization and the Long Exposure of Transition,” *Black on Both Sides: A Racial History of Trans Identity* (Minneapolis/London: University of Minnesota Press 2017), 129-176.

Viewing independently: *The Watermelon Woman* (Cheryl Dunye 1996, 90 min.)

**August 24** Screening: *Screaming Queens: The Riot at Compton’s Cafeteria* (Victor Silverman and Susan Stryker 2005, 57 min.)

Optional Reading: Susan Stryker. *Transgender History: The Roots of Today’s Revolution* (New York: Seal Press 2017 2nd edition). In particular chapters 2 & 4 “A Hundred-Plus Years of Transgender History,” 45-78 and “The Difficult Decades” 151-194.

Sandy Stone. “The Empire Strikes Back: A Posttranssexual Manifesto,” *Camera Obscura* 10, no. 2 (1992): 150–176. [first published in 1987]

**WEEK 2**

**August 29**  Trans media archivism and other Hollywood Shaming documentaries

Reading: Laura Horak. “‘Can We Be Visible in This Culture without Becoming a Commodity?’ An Interview with *Disclosure* Director Sam Feder,” *TSQ: Transgender Studies Quarterly* 8, no. 4 (2021): 559-571. (560-561).

Chris Holmlund “Critical Love,” and Slava Greenberg “Toward Communal Trans Spectatorship,” Disclosure, Docalogue, October 2021, <https://docalogue.com/disclosure/>

Viewing Independently: *Disclosure: Trans Lives on Screen* (Sam Feder 2020, 108 min.)

**August 31** From “Bad Objects” to Erased Histories

Reading: C. Riley Snorton. “DeVine’s Cut: Public Memory and the Politics of Martyrdom,” *Black on Both Sides: A Racial History of Trans Identity* (Minneapolis/London: University of Minnesota Press 2017), 177-198.

Cáel M. Keegan, "On the Necessity of Bad Trans Objects." *Film Quarterly* 75, no. 3 (2022): 26-37.

**WEEK** **3**

**September 5 NO CLASS**

**September 7** Gifts from ONE Archives #1: Erickson’s Phone books

Reading: Aaron Devor PhD & Nicholas Matte. “Building a Better World for Transpeople: Reed Erickson and the Erickson Educational Foundation,” *International Journal of Transgenderism* 10, no. 1 (2007): 47-68.

Slava Greenberg. “Accenting the Trans Voice, Echoing Audio-Dysphoria,” in *Thinking with an Accent* edited by Pooja Rangan, Akshya Saxena, Ragini Tharoor Srinivasan, and Pavitra Sundar (UC Press, 2023).

Listening: One from the Vault podcast, Episodes 5 “The Trans Howard Hughes” 38 min.

**WEEK** **4**

**September 12** Gifts from ONE Archives #2: Eric’s Ego Trip

Reading: Jack Halberstam. “Eric’s Ego Trip,” *Aperture* (Winter 2017) n/a <http://issues.aperture.org/article/2017/4/4/erics-ego-trip>

Aaron H. Devor “On Reed Erickson’s Eric’s Ego Trip,” *Transgender Hirstory in 99 Objects: Legends & Mythologies* (Museum of Transgender Hirstory & Art and ONE National Gay & Lesbian Archives at the USC Libraries brochure March 21-July 11, 2015), 18-19.

Optional: Aaron H. Devor and Nicholas Matte. “One Inc. and Reed Erickson: The Uneasy Collaboration of Gay and Trans Activism, 1964-2003,” *GLQ* 10, no. 2 (2014): 179-209.

Joynt, C. and E. Harsin Drager. 2019, December. “Condition Verified: On Photography, Trans Visibility, and Legacies of the Clinic.” *Arts*. 8(4): 150. Multidisciplinary Digital Publishing Institute.

**September 14** Guest Lecture: Dr. Laura Horak is an Associate Professor of Film Studies at Carleton University and director of the [Transgender Media Lab](https://carleton.ca/transmedialab/) and [Transgender Media Portal](https://transgendermediaportal.org/).  Working from the framework of intersectional feminist digital humanities, Horak is creating new digital tools to connect her scholarship with diverse trans communities. A key project of the Transgender Media Lab is the [Transgender Media Portal](https://www.transgendermediaportal.org/), a collaborative online database and website that combines features of IMDb and Wikipedia to highlight innovative work of trans filmmakers over the past half-century. As of January 2021, the database contains more than 1,500 records and the website has been visited more than 8,400 times by 6,500 unique users from 117 countries. The portal enables new ways of analyzing trans film production and distribution and shares information with educators, students, festival programmers, artists, activists, and the public. It engages trans arts communities and the public to collaboratively generate new knowledge about trans films. Horak completed a pilot proof-of-concept and ran a [usability test and consultation with Ottawa’s trans arts community](https://hcommons.org/deposits/item/hc:30641/) in February 2020. She hopes to launch the public version of the database in Fall 2023, followed by a series of trainings and edit-a-thons at transgender and queer film festivals around North America.

**WEEK 5**

**September 19** Digital Transgender Archive

Reading: Rawson, K.J., "Digital Transgender Archive" (2016). *English Department Faculty Scholarship*. 1.  
<https://crossworks.holycross.edu/engl_fac_scholarship/1>

Marika Cifor. “Presence, Absence, and Victoria’s Hair: Examining Affect and Embodiment in Trans Archives,” *TSQ: Transgender Studies Quarterly* 2, no. 4 (2015): 645-649.

**September 21 NO CLASS**

**WEEK 6**

**September 26** Trans Media and Cis Archives

Reading: Morgan M. Page “*One from the Vaults:* Gossip, Access, and Trans History-Telling,” in Reina Gossett, Eric A. Stanley, and Johanna Burton. *Trap Door: Trans Cultural Production and the Politics of Visibility* (Cambridge, MA/London: The MIT Press 2017), 135-146

Mel Y. Chen “Everywhere Archives: Transgendering, Trans Asians, and the Internet, in Reina Gossett, Eric A. Stanley, and Johanna Burton. *Trap Door: Trans Cultural Production and the Politics of Visibility* (Cambridge, MA/London: The MIT Press 2017), 147-160.

Optional: Harper Shalloe. “Trans/sexual Negativity and the Ethics of (S)exploitation in *Let Me Die a Woman*,” *ReFocus: The Films of Doris Wishman* Edited by Alicia Kozma and Finley Freibert (Edinburgh: Edinburgh University Press 2021), 47-64.

Viewing independently: *Let Me Die a Woman* (Doris Wishman 1977, 79 min.)

Screening: *Changes* (Pat Rocco 1970, 17 min.) [available through the UCLA Film and Television Archive <https://www.cinema.ucla.edu/blogs/archive-blog/2020/03/31/illuminating-trans-lives-on-screen>]

**September 28** First ONE visit.

**WEEK 7**

**October 3 Midterm**

**October 5** Archives and Trans Worldbuilding

Reading: Chris E. Vergas “Introducing the Museum of Transgender History and Art,” Reina Gossett, Eric A. Stanley, and Johanna Burton. *Trap Door: Trans Cultural Production and the Politics of Visibility* (Cambridge, MA/London: The MIT Press 2017), 121-134.

Screening: *One for All…* (Chris E. Vargas 2012, 7 min.)

**WEEK 8**

**October 10** Guest Lecture: Dr. Abram J. Lewis, is an assistant professor at Williams Women’s, Gender, and Sexuality Studies. His first book project, "The Falling Dream: Unreason and Enchantment in the Queer 1970s," examines the politics of madness and magic in post-Stonewall queer and feminist activism. He’s interested in how experiments with spells, paranormal phenomena, psychosis, and psychedelics helped expand possibilities for queer being, action and change during the early onset of neoliberalism. Dr. Abram J. Lewis is also a founder of the NYC Trans Oral History Project, a collective-run community archive that works in partnership with the New York Public Library, as well as LGBT Oral Histories of Central Iowa. He is also working on a second book project on community trans oral history politics and praxis.

Reading: Abram J. Lewis. “‘We Are Certain of Our Own Insanity’: Antipsychiatry and the Gay Liberation Movement, 1968–1980.” Journal of the *History of Sexuality* 25, no. 1 (2016): 83–113.

**October 12** Discussion about Trans, Crip, and Mad interdependencies.

**WEEK 9**

**October 17** Guest Lecture: Dr. stef m. shuster is an Assistant Professor at Michigan State University in Lyman Briggs College and the Department of Sociology. In their book, *Trans Medicine: The Emergence and Practice of Treating Gender* ([NYU Press, 2021](https://nyupress.org/9781479899371/trans-medicine/)), shuster makes an important intervention in how we understand the development of this field and how it is being used to "treat" gender identity today. Drawing on interviews with medical providers as well as ethnographic and archival research, shuster examines how health professionals approach patients who seek gender-affirming care. From genital reconstructions to hormone injections, the practice of trans medicine charts new medical ground, compelling medical professionals to plan treatments without widescale clinical trials to back them up. Relying on cultural norms and gut instincts to inform their treatment plans, shuster shows how medical providers' lack of clinical experience and scientific research undermines their ability to interact with patients, craft treatment plans, and make medical decisions. This situation defies how providers are trained to work with patients and creates uncertainty. As providers navigate the developing knowledge surrounding the medical care of trans folk, *Trans Medicine* offers a rare opportunity to understand how providers make decisions while facing challenges to their expertise and, in the process, have acquired authority not only over clinical outcomes, but over gender itself.

Reading: stef m. shuster. *Trans Medicine: The Emergence and Practice of Treating Gender* (New York: New York University Press 2021). In particular Part I. Historical Contexts of Trans Medicine, 1950s-1970s chapters 1 & 2 “Creating Worthy Patients, 1950-1970” 12-48 and “Legitimacy Wars between Physicians and Therapists” 49-74.

**October 17** Class discussion about archival research.

**WEEK 10**

**October 24 NO CLASS**

**October 26** Final projects proposals are due. Projects workshop.

**WEEK 11**

**October 31** Trans Media as the Trans Archive

Screening: *Framing Agnes* (Chase Joynt 2022, 75 min.)

OR

*No Ordinary Man* (Aisling Chin-Yee and Chase Joynt 2020, 82 min.)

Reading: Julian Gill-Peterson. *Histories of the Transgender Child* (Minneapolis/London: University of Minnesota Press 2018). In particular the introduction “Toward a Tran of Color Critique of Medicine” 1-34 and chapters 4 & 5 “From Johns Hopkins to the Midwest: Transgender Childhood in the 1960s,” 129-162 and “Transgender Boyhood, Race, and Puberty in the 1970s” 163-194.

**November 2** Second ONE visit (group work).

**WEEK 12**

**November 7** Screening: *By Hook or by Crook* is a 2001 queer buddy film written, directed, and played by Harry Dodge and Silas Howard. The film chronicles the tale of two unlikely friends who commit petty crimes as they search for a path to understanding themselves and the outside world. Silas Howard plays Shy (a trans man), who leaves his small town after the death of his father, and heads to the big city to live a life of crime. Along the way, he encounters Valentine, a quirky adoptee, in search of his birth mother. An immediate kinship is sparked between these men and they become partners in crime. Suffering money troubles, emotional problems, and physical confrontations, the duo face their issues head on and learn to trust each other and support each other in pursuit of their goals

Reading: J. Jack Halberstam. “The Transgender Look,” [particularly the “Lovely and Confusing: *By Hook or by Crook and the* Transgender Look” section pp. 92-96] *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (NYP 2005), 76-96.

Listening: <https://www.swarthmore.edu/news-events/listen-jack-halberstam-trans-bodies-and-power-age-transgenderism>

**November 9** Discussion: writing about the past.

**WEEK 13**

**November 14** Last ONE visit.

**November 16** Guest lecture: “The Missing Piece” by Cole Bastian Joshua

Reading: Mike Hernandez and Sky Renfro. “Packing, Pissing and Passing,” *Dagger* (1994): 168-178.

Ellis Martin and Zach Ozma. *We Both Laughed in Pleasure: The Selected Diaries of Lou Sullivan 1961-1991* (New York: Nightboat 2019). In particular the introduction by Susan Stryker “’My Own Interpretation of Happiness’: An Introduction to the Journals of Lou Sullivan” 7-11 and” Editor’s Note” 12-16.

**WEEK 14**

**November 21** Final projects workshop

**November 23 NO CLASS**

**WEEK 15**

**November 28** Final projects presentations.

**November 30** Presentations and concluding notes.

**ACADEMIC POLICIES**

**Land Acknowledgement Statement:**

For those participating from the LA Basin, we acknowledge our presence on the traditional, ancestral and unceded territory of the Tongva and Chumash peoples.

For those who are elsewhere, please visit Native-Land.ca to discover the Original People of your home.

**Disability Acknowledgement Statement:**

In the spirit of disability culture, please feel free to attend to your needs and take care of yourself in ways that you need to best access the course. This can include stim, stretch, knit, doodle, move around, change seats, do yoga, take small breaks or do what feels right to your bodymind.  Also, please communicate with me about access needs throughout the course as they may change.

<https://margaretprice.wordpress.com/access-statement-for-presentations/>

**Course Content:**

The required materials (readings, screenings, etc.) that are used in this course may, at times, depict or address potentially sensitive subject matter. Our discussions in class may also include these topics. The selection and presentation of these materials do not amount to an endorsement of the ideas expressed in them. If you have personal concerns about any of these materials, please discuss them with your professor so they may arrange appropriate alternatives if needed.

**Disruptive Student Behavior:**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

**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” <https://policy.usc.edu/scampus-part-b/>.  Other forms of academic dishonesty are equally unacceptable.  See additional information in SCampus and university policies on scientific misconduct, [http://policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct/).

**Statement on Fair Use:**

Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. USC projects are produced with fair use doctrines in mind using its four pillars: (1) the purpose and character of use, (2) the nature of the copyrighted work, (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and (4) the effect of the use upon the potential market for or value of the copyrighted work. Generally speaking, this means you must only use as much of a copyrighted work as is necessary to make your point, and you must cite your sources accordingly.

**Citation Guidelines:**

We assert that work produced in our classes is covered under the Doctrine of Fair Use. In order to make this claim, however, all projects must include academically appropriate citations in the form of a References section, which covers all sources, in order to receive a passing grade. The References section is either included in the project itself or as a separate document, as appropriate. For citation purposes, we follow *Kairos Journal of Rhetoric,Technology and Pedagogy* style guide; Kairos uses [APA format](https://urldefense.proofpoint.com/v2/url?u=https-3A__owl.purdue.edu_owl_research-5Fand-5Fcitation_apa-5Fstyle_apa-5Fformatting-5Fand-5Fstyle-5Fguide_general-5Fformat.html&d=DwMFaQ&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=rUhT8lf5L1SvhABl-GYLQwXJPWiT8klYJQfeaPke8EM&m=MeJGvYHCNPVfRnTHtR_vrkF9J1fq7OqZy_Y2qQHsgDo&s=Dh3ukG49EBzUUL1nOVWlZYkL57VNNiuWOeLX5_Zk8Ws&e=), which is slightly modified and whose general guidelines and specific examples may be found here: [http://kairos.technorhetoric.net/styleguide.html#apa](https://urldefense.proofpoint.com/v2/url?u=http-3A__kairos.technorhetoric.net_styleguide.html-23apa&d=DwMFaQ&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=rUhT8lf5L1SvhABl-GYLQwXJPWiT8klYJQfeaPke8EM&m=MeJGvYHCNPVfRnTHtR_vrkF9J1fq7OqZy_Y2qQHsgDo&s=Kxz2fc2JzfSQfl1qc23k2bGJwCpdsBcU4mZ4qB-ISOc&e=)

**Research:**

Need to do research but don't know where to start? Searching for a book, article, or data to support your argument? Not sure how to cite a source in your bibliography? Ask a librarian!

Research help is available:

* In person and by phone, chat and email at Ask a Librarian
* Through research guides and FAQs
* By contacting your subject librarian

USC Libraries: <https://libraries.usc.edu/>

**Zoom Safety and Etiquette**

"Netiquette" or "internet etiquette," describes the recommended communication and behavior of online communication. Having a Zoom netiquette policy for your course can help minimize the chances of miscommunication and perceived disrespect. [This CET resource](http://cet.usc.edu/cet/wp-content/uploads/2019/03/Netiquette-Considerations.docx) provides possibilities for what to include in your course policy.

It is also recommended that you encourage students to contact you with questions or concerns about complying with a policy. For instance, if a student is unable to keep their camera on during the synchronous Zoom session, encourage them to contact you prior to the class session to discuss expectations and accommodations needed.

For the safety of the classroom environment, students must login to Zoom through their USC account. <https://usc.zoom.us>

**Synchronous session recording notice**

Synchronous sessions will be recorded and provided to all students asynchronously. Information for faculty on recording class sessions can be found on the [Academic FAQs for Faculty](https://coronavirus.usc.edu/faculty/academic-faqs-for-faculty/) on the USC COVID-19 Resource Center.

**Sharing of course materials outside of the learning environment**

The sharing of any synchronous and asynchronous course content outside of the learning environment is prohibited and against USC university policy.

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (SeeSection C.1 Class Notes Policy).*

**COVID-19 Information for Students Coming to Campus**

USC has COVID-19 and health protocols requirements for students who will be coming to campus.

Please consult the [USC COVID-19 resource center website](https://coronavirus.usc.edu/students/) for the latest COVID-19 testing and health protocol requirements. Requirements are continuously updated so please check frequently.

Students should also stay informed with the “We Are USC” portal:

https://we-are.usc.edu/students/

Students are also expected to follow the [University’s Expectations on Student Behavior](http://view.comms.usc.edu/?qs=97e5c68d5a61f9d01de8c643a7edaf31eb85bbbdd236cb7319e7cb260f9b8b19f25457cda5dcf9a87cde2e9a0dd7c25cf70339e5014de102895f5ec516e4a950cb44af3a94df553b).

**PLEASE NOTE:**

**FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY ARCHIVES (INCLUDING ONE) AND INSTRUCTIONAL SPACES IN THE SCHOOL OF CINEMATIC ARTS COMPLEX**

**Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[*studenthealth.usc.edu/counseling*](https://studenthealth.usc.edu/counseling/)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*Student Health Leave Coordinator – 213-821-4710*

[*https://policy.usc.edu/student-health-leave-absence/*](https://policy.usc.edu/student-health-leave-absence/)

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[*suicidepreventionlifeline.org*](http://www.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 and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[*studenthealth.usc.edu/sexual-assault*](https://studenthealth.usc.edu/sexual-assault/)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*USC Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[*equity.usc.edu*](https://equity.usc.edu/)*,* [*titleix.usc.edu*](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[*usc-advocate.symplicity.com/care\_report*](https://usc-advocate.symplicity.com/care_report/)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[*dsp.usc.edu*](http://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 Campus Support & Intervention - (213) 821-4710*

[*campussupport.usc.edu*](https://campussupport.usc.edu/)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[*diversity.usc.edu*](https://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*](http://dps.usc.edu/)*,* [*emergency.usc.edu*](http://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) 442-1200 – 24/7 on call*

[*dps.usc.edu*](http://dps.usc.edu/)

Non-emergency assistance or information.

*Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)*

[*ombuds.usc.edu*](https://ombuds.usc.edu/)A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.