IMAX
ART & PRACTICE OF GIANT SCREEN CINEMA

IML 475   MONDAYS, 7-9PM   2 UNITS

LEARN:

- FILMMAKING FOR THE GIANT SCREEN
- FILMMAKING IN SPACE
- 3D FOR GIANT SCREEN
- FILMMAKING FOR DOME THEATERS
- VERITE WILDLIFE FILMMAKING
- TO MAKE FILMS IN PLACES MOST PEOPLE WILL NEVER GO (AND YOU PROBABLY SHOULDN'T)
- BONUS: WEEKEND FIELD TRIP AND PRACTICAL EXERSIZE (OPTIONAL)

MAKE: A PROJECT FOR THE IMAX SCREEN

INSTRUCTOR:
MATT SCOTT
SECTION: 37453 R

OPEN TO ALL SCHOOLS & MAJORS
UNDERGRAD & GRAD

CLASS MEETS IN THE
MICHELLE & KEVIN DOUGLAS
IMAX THEATRE & IMMERSIVE LAB
RZC 119

Art & Practice of Giant Screen Cinema

IML 475   Units: 2.0   Fall 2022

Instructor
Prof: Matthew Scott, scottma@usc.edu,

Location: Michelle & Kevin Douglas IMAX Theatre, RZC 119
Time: Mondays, 7:00-8:50pm Pacific Time Zone - **Office Hours:** By Appointment
Google Classroom Code: TBD   **Zoom ID:** TBD   **Pass:** TBD
New: Students will need to use their USC ID to access the outside door to RZC.

Course Overview

The Giant Screen has been available to filmmakers as a mode of exhibition for over 45 years. What was once a niche corner of the larger cinematic landscape has steadily gained mainstream prominence in the last decade. At the same time, the Giant Screen industry is experiencing massive upheavals as it moves away from its traditional reliance on short form educational content and 70mm film. The goal of this course is to introduce students to the theory, history and practice of Giant Screen Cinema, to contextualize it within the current landscape of digital workflows and feature-length IMAX exhibition, and to give students hands-on opportunities to explore the unique affordances of Giant Screen spaces for visual argumentation and innovative storytelling.

This course will examine the visual language, established genres and economic realities of the Giant Screen short subject documentary film and the changing landscape of digital & narrative filmmaking on the industry. Special attention will also be paid to the process of making content for multiple formats of the Giant Screen simultaneously. The course format would normally include weekly screenings in the IMAX space, guest lectures and field trips.

In addition to a multiple-choice midterm exam covering assigned readings and lectures, coursework will include regular written responses to screenings and readings, a simple story exercise (IMAX format short film) for the giant screen, and a final project in which students will develop and pitch a documentary short "mission" film at the end of the semester. This final presentation must include compelling visual argumentation that utilizes the Giant Screen space.

In addition to offering a general introduction to field, this course is also designed as a foundational primer for students who wish to take further advanced courses in Giant Screen production across the divisions of the School of Cinematic Arts or who wish to integrate such practices into their advanced creative scholarship.

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX OR THE ROBERT ZEMECKIS CENTER

Students are requested to check their email at least one hour before class to be informed of any last-minute changes to the class schedule that may be caused by the ongoing Covid-19 pandemic.

Weekly Schedule (Subject to change.)

1. **Introduction and Screenings**
   •Welcome to Class
   •Set up SCA logins for non-SCA students
   •Introduction to the Giant Screen medium.
   Homework: Obtain login to SCA Community and Sign up for Hulu if needed.
   Read Bazin, "The Myth of Total Cinema"
   In Class Screenings: *Flight of the Butterflies*
   Home Screenings: Superpower Dogs

2. **Overview and History of Giant Screen Films**
   •Traits of Giant Screen
   •Early history with Cinerama, Multiscreen inc, IMAX
   •Different formats
   •Why large format
   •Framing and pacing considerations
   •Physiological response
   In Class Screenings: Deep Sea
   Home Screening: Galapagos and Into the Deep
   Homework: Read DIGSS and P3W before the next class period. Be prepared to discuss them in class. No Reflection.

3. **LABOR DAY – No Class**
   •Class does not meet this week.
   Home Screening: Everest (1996).
   Homework: Attend a screening of Hubble at the California Science Center and visit the Space Shuttle Endeavor and its external fuel tank. While you are there, take note of the people visiting the Science Center and IMAX screening. Write a REFLECTION noting what groups and demographics of visitors you notice at the science center and in the IMAX theater. Importantly, also note the groups and demographics you don't see during your visit.
   •Reflections must be submitted by 11:59pm on Saturday Sept 11.

4. **Giant Screen Framing, Technology - Past & Present** (Film: *BBOWS reel*)
   •Deep Dive into Framing for the Giant Screen
   •Deeper history of the formats and tech including film, digital and laser.
   •Custom cameras over time
   •IMAX Camera demonstration
   •Film vs Digital (BBOWS reel)
   •Digital enabling actual Verité
   •Unforgiving medium
   •IMAX Quality Control
   •New and emerging technologies
   •Introduction of Simple Story midterm projects
   In Class Screening: Space Station
   Home Screenings: National Parks Adventure and Legends of Flight

Homework: REFLECTION: Both <u>NPA</u> and <u>LoF</u> share a common element that could make them inappropriate for kids on a school outing. Write a reflection of what you think that is. Do you think these films are ok to screen for 3rd to 6th graders? If you noticed the same element in <u>Flight of the Butterflies</u> or <u>Hubble</u>, is it handled differently?

5. **Institutional Films: Understanding your Market's Needs** (Guests: TBA)
    •3rd grade to adults
    •Educational value/STEM
    •Standards of scientific accuracy
    •Parameters of programming for children
    •Special regional considerations
    •Genres of mission films
    •Immersive storytelling
    In Class Screenings: <mark>Born to Be Wild</mark>
    Homework - REFLECTION: Propose an idea of what your Simple Story will be. Include details of where and how you will shoot, what camera you will use. What precautions you will take to prevent contracting Covid-19?
    Home Screenings: <mark style="background-color:#00ff00">Fires of Kuwait</mark> and <mark>Rolling Stones Live at the MAX</mark>.

6. **Developing a project for Giant Screen** (Guest: Di Roberts)
    (This class may run late)
    •Why Giant Screen
    •Economics of Giant Screen films (you aren't going to get rich)
    •To Dome or not to Dome, and/or full dome?
    •Creative challenges of corporate money
    •Grant money
    •Theater collations
    In Class Screening: <mark style="background-color:#ff00ff">Journey To Mecca</mark>
    Homework: REFLECTION: Think of 3-5 idea for an IMAX mission film that you would like to make and write a reflection detailing what inspires you about all them.
    Home Screenings: <mark style="background-color:#00ff00">Journey to the South Pacific</mark> and <mark>Rocky Mountain Express</mark>

7. **Non-Traditional Giant Screen** – (Guest: Emily Allard)
    •Projection Mapping
    •Evolution and technology
    •Artistic installations
    •Commercial use
    •Use for social change
    Homework: REFLECTION: Describe an existing giant screen size canvass you'd like to light paint on. What is it and what would you display? What motivates you to choose this location and media? Would you obtain permission or just show up and do it? Do you think permission is necessary?
    Home Screenings: <mark>Max Max: Fury Road</mark>

8. **Theatrical IMAX** –
    •IMAX theatre available to test Simple Stories -Oct TBD- by reservation, from 11am-6pm.
    •Changing economics
    •Do the artistic conventions translate?
    •Changing the technology while preserving the brand.
    •Helpful to Institutional theaters or no?
    In Class Screening: <mark style="background-color:#00ff00">Pandas</mark>

•**Homework:** Study for Midterm
•IMAX theatre available to test simple stories Oct TBD by reservation.
Screenings: <mark>China – Panda Adventure</mark>

9. **Midterm** –
   •Test
   •Viewing and Critique of Simple Story projects
   •**Homework:** None
   Home Screenings: <mark>T-Rex Back to the Cretaceous</mark> and <mark>Survival Island</mark>

10. **Final Project Introduction** - (Guest:)
    •Introduction of Final Project
    •Demo Pitch
    •Tech details of creating material for final presentation
    In Class Screening: <mark>A Beautiful Planet</mark>
    Homework: REFLECTION: 1. Propose a final project topic. 2. After watching A Beautiful Planet,
    propose three questions for next week's guest speaker.
    Screenings: <mark>The Dream is Alive</mark> and <mark>Hail Columbia</mark>

11. **Filmmaking in orbit – A practical guide**. (Guest: NASA Astronaut Terry Virts) (This
    class may run late)
    •Challenges of filming in zero gravity
    •Challenges of getting gear into and out of orbit
    •Training Astronauts
    •Cosmic radiation and your sensor
    Homework: Read: Basic Principals of Stereoscopic 3D. REFLECTION: Write a reflection
    discussing what potential problems the Mission film you are pitching may face and how you will
    deal with those problems. Reference what you have learned from speakers and lectures in class.
    Home Screenings: <mark>Living in the Age of Airplanes</mark>

12. **IMAX Facility Tour** - **(Field Trip)** - (Guest: David Keighley) (This class may run late)
    •Camera Comparison
    •David Keighley Presentation.
    •A recording of this Field Trip will not be possible. Students who cannot attend will not be
    penalized.
    Homework: Read: Basic Principals of Stereoscopic 3D
    In Class Screenings: Laser Demo, <mark>North of Superior</mark>, <mark>To Fly</mark>
    Home Screenings: <mark>The Secrets of Life on Earth</mark>

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This field trip could be cancelled due to Covid.
Alternate class lesson:

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History of IMAX - Nov **-** (Guest: TBD)
•Evolution of IMAX cameras
•History of camera formats
•Visual Effects optical process
•History of the IMAX theaters and more.
Homework: Practice for your final
Home Screenings: <mark>The Secrets of Life on Earth</mark>

13. **3D - Beyond the Beam splitter**. (Guest: IMAX Stereographer TBA)
    •How Giant Screen 3D is different from other 3D?
    •Does 3D enhance the film going experience?
    •When to shoot native, when to roto, when to stay 2D
    •Faking a frame offset
    •Bad 3D in all its forms
    In Class Screening: Island of Lemurs: Madagascar
    Homework: REFLECTION: Can you feel immersed in a story without 3D? When to you want to see 3D? When does it add to the story? When is it a distraction?
    Home Screenings: Horses – The Story of Equus

14. **Final Presentation Q&A and testing on screen -** (This class is optional)
    •Testing media on screen and feedback available for your final presentations.
    •PLEASE be safe and wear a mask if traveling for Thanksgiving.
    Homework: Practice for your final
    In Class Screenings: Voyage of Time
    Home Screenings: To The Arctic

15. **Filmmaker Case Study -** (Guests: TBD) (Film: TBD) (This class may run late)
    •Inspiration for film
    •Development Experience
    •Production Challenges
    •Marketing and Distribution successes & failures
    Homework: Practice for your final
    In Class Screenings: Under the Sea

16. **FINAL: Pitch Presentations**. (This class <u>WILL</u> run late)
    •IMAX theatre available to test/practices pitches Dec 8-10 by reservation, from 11am-6pm.

Screening Media Availability: HULU.com   SCA COMMUNITY   NETFLIX.com   Amazon/Prime

Required Readings (Available on course Google Drive)
 "Digital Immersive Giant Screen Specifications (DIGSS)," Giant Screen Cinema Association

"Production and Post-Production Workflows (P3W)," Giant Screen Cinema Association

Bazin, Andre. "The Myth of Total Cinema" and "The Ontology of the Photographic Image." In Bazin, André, Dudley Andrew, and Jean Renoir. 2004. *What Is Cinema?: Volume I: 1*. Translated by Hugh Gray. 1 edition. University of California Press.

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**STUDENTS ARE EXCPECTED TO READ THE SYLLABUS
AND COME TO CLASS PREPARED EACH WEEK.**

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TECHNOLOGICAL PROFICIENCY AND HARDWARE/SOFTWARE REQUIRED
Students are expected to have <u>basic</u> operational knowledge of cinema or video cameras, Non-linear editing software (such as Avid, Premiere, and/or Resolve) and some understanding of a presentation program such as Keynote or Power Point. If students have concerns about their technical capabilities with any of these skills, they should discuss them with their instructor.

Additional resources are available to help develop these skills via USC's <u>Linked-In Learning</u> (formerly Lynda.com) account that can be accessed through TrojanLearn.

Due to the Covid-19 Pandemic, students are expected to have or obtain access to:
•Cinema or video camera capable of shooting at minimum 1080x1920 (HD) at 23.98 or 24.00fps. For the purposes of this class, an iPhone or other smart phone is acceptable.
•A laptop or desktop computer with non-linear editing software (Avid, Premiere, or Resolve) and 200GB-500GB of hard drive space to edit and output.
•An internet connection with enough capacity to use Zoom and upload a finished short film (90 seconds) to the class google drive.
•A Hulu.com account for accessing screening material.

Please note: Many non-Cinematic Arts students have successfully completed this course with high marks.

COVID-19 and IML475

The experience of watching and creating content for the giant screen cannot fully be communicated through video conference. The effects of immersion through the giant screen, both physical and psychological, must be experienced to be fully understood.

<u>Students should be prepared to attend class in person each week.</u> In the event of an interruption to in person learning at USC, class will be held via Zoom. An email notification will be sent out the night before as a reminder.

To keep students safe while in class the following precautions are being taken:
•All students will show their completed TrojanCheck QR code for the day upon arrival in class.
•Students will be issued single use 3D glasses for 3D screenings.
•The theatre will be cleaned between each use.
•Students, instructors and guest speakers will be required to wear masks that cover their nose and mouth while indoors.
•State, County, City and University guidelines on social distancing will be followed at all times. Exact procedures on safety and social distancing will be updated as necessary as this pandemic evolves.

In the event classes cannot meet on campus, this course will transition to Zoom and alternate lessons and assignments will be issued as necessary based on where we are in the course when in person sessions cease and/or resume.

•**<u>Students who test positive, are informed or believe they have been exposed or who are experiencing symptoms of Covid-19 are required to isolate and not attend class in person. If you are required to isolate, please email your instructor as soon as possible and a plan for remote learning will be established while you are unable to attend class in person</u>**.

•A live web stream via Zoom will be provided for students who cannot attend in person. This stream will be made available after the conclusion of class for students to learn asynchronously. If technical difficulties prevent a live stream from occurring or being recorded, students will be provided with a recording of the lecture from 2020 with any updates.

Viewing IMAX films outside of an IMAX theater

Viewing IMAX content at home cannot fully replicate the experience of watching these films in a theater they were intended to be projected in - for many reasons that will be covered in class.

In the absence of class meeting in the IMAX theater, the following procedures used by many IMAX editors will at least replicate some of the immersive quality of the viewing experience:

1. Set up your Hulu account to work with the largest screen you have access to.
2. Do your best to make the room you are viewing in as quiet and dark as possible.
3. For viewing on monitors in the 50"-75" range, position your head center to the monitor, with your eyes approximately 12"-18" back from the screen and located approximately 1/3rd of the way up from the bottom of the screen.
4. For viewing on Laptop computers, set playback to full screen, then position your head with your chin over the edge of the laptop nearest to you at a comfortable viewing angle of the screen.
5. If surround sound is available to you, please use it.
6. Before you begin viewing, turn off as many lights in the room as you safely can and block out any extraneous light if possible.

Accessing Media for Screenings

The media for most assigned screenings is available via:

Hulu.com – If you are not already a Hulu subscriber, total cost for the fall term will be between $18 and $36 if you choose to avoid ads, including the free 1-month trial. Students will sign up for their own accounts.

SCA Community Movie Library - https://scacommunity.usc.edu. Students will need to register for an SCA Community account. If you have trouble registering, please email the webmaster and your instructor.

Netflix.com – As of the writing of this syllabus, no screenings were available on Netflix.

Amazon/Amazon Prime – In rare cases, films screened in class may only be available for rent or purchase from Amazon if you are not able to attend the in-class screening.

Students taking the course from a location outside the United States may run into issues of content not being available via the above listed sites in their region. If you encounter this problem, try connecting your computer to the USC VPN https://itservices.usc.edu/vpn/ then logging into the service again. If problems persist, please contact your instructor.

Class Zoom Expectations

When class is held via Zoom, students are encouraged to enable their cameras for the first 5-10 minutes of class while attendance is being noted. Virtual backgrounds are welcome. No student will be penalized for not using their camera in a Zoom session.

Microphones should be muted when not talking to reduce background noise, including typing.

During class students are encouraged to post their questions in the Zoom chat window. They may be answered immediately or at an appropriate pause in the lecture.

In the event of a 'Zoom bombing' incident, the instructor will end the meeting and send out a new zoom meeting link to student's USC email accounts as soon as possible.

Students should be aware that all Zoom sessions will be recorded in accordance with USC policy.

Grading Breakdown
•**10% Participation** - class discussions and Q&As with class guests are an important part of the course and students are expected to come prepared with questions, interests and contributions to dialogue.
•**10% Reading/screening reflections** - students will submit semi-weekly responses to screenings, readings and other class experiences. Schedule and responses in this syllabus.
•**10% Giant Screen Simple Story Exercise** - a chance for students to experiment with framing and composition for the giant screen.
•**30% Midterm exam**. Multiple-choice based on class lectures and assigned readings + screenings.
•**40% Final Project**: 5-minute pitch of a 'mission' project. Must include potential funding sources, timeline, budget, relevant science, potential cast, list of narrator choices. Must include compelling visual argumentation justifying its existential necessity of Giant Screen format.

Assignments
Reflections
Semi-weekly there will be a reading response, lab or screening with an accompanying critical reflection. Responses/reflections should be approximately 200 - 300 words and posted to the class Google Drive and emailed by 11:59pm on the Saturday following class. All writing should be written and structured as a formal writing assignment and properly edited and cited. Reading responses may also include non-textual media, for example images, music, video or other sensory media that help support your analysis.

Simple Story Exercise
Students will create a 60-90 second project for the Giant Screen on a subject of their choice and approval by the instructor. The purpose of this exercise is to demonstrate the students understanding of the framing and pacing conventions inherent to Giant Screen filmmaking.
Students should review the <u>Technical Details</u> and <u>File Naming Convention</u> sections of the Syllabus prior to beginning their project.
Students will be graded on:
•Completion of the project.
•On time delivery
•Project meets the time requirements
•Project delivered in the correct technical settings (Audio/Video/File)
•Understanding of Giant Screen framing and pacing conventions.

Final Pitch
Students will demonstrate their understanding of the material presented in class by creating a 5-minute pitch for a potential IMAX documentary mission film. Students will present their pitches to industry professionals with experience successfully pitching or greenlighting Giant Screen projects in the Michelle & Kevin Douglas IMAX Theatre using media they have created for the IMAX screen. This media may be in the form of a power point presentation, DCP or a combination thereof. Pitches <u>must</u> include a hand out.

Presentations will be graded on the following criteria:

<u>Understanding of the industry:</u>
•Why does this project need to be on a Giant Screen?
•Intended audience and is the subject appropriate
•Educational value
•How will you ensure the science is accurate?
•Who will your sponsors be? What are you giving them?
•How will you promote the film?

Logistics:
•Where will you film and when?
•What cameras will you use? Why?
•What formats will you deliver in?
•What crew will you need? Who are the Key people?

Conventions of the Medium
•Does your presentation conform to the conventions of the medium? Framing, Pan/Tilt, Juxtapositions, scale?
•Is your presentation visually compelling?

Hand Out:
•Do you have one?
•Does it include your contact info?
•Does it include the name of the project?

Time:
•Did you stay under your allotted time?
•Were you able to communicate your vision in the allotted time?

Media used in this presentation may be original content or found material that conveys your vision of this potential film. Source citations to be included with the hand out.

Technical Notes:
Power Point:
Frame Size: 1080x1920
Frame Rate: 23.98 or 24.00 (for embedded video)
Audio: DCI Spec
Presentation: Your laptop. Mini Display-Port or HDMI connection. Strongly suggest testing in advance.

DCP: (Simple Story)
Frame Size: 1080x2048 or 1080x1920
Frame Rate: 23.98 or 24.00
Audio: -17db
Presentation: Must be delivered to Matt Scott for processing at least 48hrs before your presentation.

File Naming Convention:
All files must adhere to the following naming convention:

IML475_203_[student last name]_[project title]_[date]**.mov**
                    (*if needed*).   (*YYMMDD*)

Suggested resources for Final Pitch project:
https://lfexaminer.com/films/
https://www.giantscreencinema.com

ASSIGNMENT SUBMISSION POLICY
Reflections are due by 11:59pm on the Saturday following class unless stated otherwise and must be emailed to scottma@usc.edu.

The midterm is conducted in class, if possible. Students should bring a pen or pencil.

The Simple Story projects are due on the date specified in the syllabus and <u>must</u> be uploaded to the class Google drive. <u>DO NOT SEND LINKS</u>. If you are having trouble uploading your project to the class Google drive, try uploading from an SCA lab computer. If you continue to have trouble, please contact your instructor as soon as possible. Simple story projects are screening immediately following the midterm.

GRADING TIMELINE
•Reflection grades and Participation will be shared following the midterm and available at anytime on request.
•Midterm grades and Simple story project grades will be posted after graded midterms are distributed the following week.
•Final Grades will be posted as soon as possible after the final project presentations are complete.

ATTENDANCE POLICY
You are expected to be present for every scheduled class session. If you must miss a class, please be sure to watch the Zoom recording and get any notes and assignments from a classmate so you do not fall behind. If you must arrive late, it is better to attend for a portion of a class than to not attend at all.

During the Covid-19 Pandemic, we know there will be many unusual technological and logistical challenges for every student. Please do your best.

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   MINIMUM PASSING GRADE FOR MEDIA ARTS + PRACTICE MAJORS
C-   70-72
D+   67-69
D   63-66
D-   60-62   MINIMUM PASSING GRADE FOR USC
F   59 and below

ACADEMIC POLICIES

SCA Diversity and Inclusion Statement:
Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self- expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here https://equity.usc.edu/harassment-or-discrimination/

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.

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.
 Statement on Fair Use:
Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MA+P 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, which is slightly modified and whose general guidelines and specific examples may be found here: http://kairos.technorhetoric.net/styleguide.html#apa

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 provides possibilities for what to include in your course policy.

If issues arise that may prevent adherence to USC's Zoom policy's, please contact your instructor with questions or concerns about complying with a policy. Students are encouraged to contact their instructor 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 may be recorded and provided to all students asynchronously. Information for faculty on recording class sessions can be found on the 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 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.

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

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, 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
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
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
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) 442-1200 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

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