IDSN 522:
Inclusive Design & Design Allyship
Units: 2
Spring 2025 – Thursday – 7 pm - 8:50 pm

Location: Online

Instructor: Davina Wolter
Office: IYH Admin Suite & via Zoom appointment (link provided via Calendly)
Office Hours: Before or after class, and by appointment; (standing weekly hours provided via Calendly link)
Contact Info: dwolter@usc.edu ; (preferred contact via Slack DM)

IT Help: https://uscedu.sharepoint.com/sites/IYAStudent/SitePages/IT-Resources.aspx
Hours of Service: 8:30 a.m. – 6:30 p.m.
Contact Info: iyahelp@usc.edu

Course Description

Together, we will explore the critical role that inclusive practices play in creating equitable and sustainable outcomes. We will look at how thoughtful design processes can work to define inclusive products, services, systems and policies, and why designing for diverse audiences results in more effective solutions for everyone. We will explore and define opportunites for design to facilitate and create allyship amongst audience groups, and how we can move intention to action.

Humans should be at the center of human-centered design.

As individuals, we have a tendency to solve problems using our own abilities, cultural context, and needs as a baseline, to create from what we consider "average" or "normal." While this may seem intuitive and a good place to initiate problem solving efforts, these tendancies can have harmful and widespread effects on the types of users, participants, and/or audience members our final design decisions include or exclude. As designers, whose needs should you be designing for, and when? As humans, we have all experienced interactions where we felt included or excluded, wether in using a product, services, or systems.

Together we will strive to include the rich tapestry of diversity of age, gender, race, language, culture, body types, physical and mental ability into our solutions, and explore when and how to create space for previously excluded participants in the design process.

In this course, we will participate in complex, rich discourse around inclusive design and the ongoing practice of design allyship. Including how to identify our own awareness and sensitivity to inclusive design practices, initiating inclusive practices in working groups while creating buy-in with stakeholders, and how to generate actionable outcomes to create design allyship.

As a class, we will co-create a toolkit to critically support human-centered design methodology, research techniques, and development of product. We will examine the myths and misconceptions around the "average user" and what is often overlooked as exceptions or edge cases.

Come with an open mind, ready to learn how to design for individuality to unlock innovation and potential.

Learning Objectives and Outcomes
- A rich understanding of previous case studies in design history to support inclusive design and design allyship
- Gain awareness of the landscape of human variation and user diversity: from physical and mental ability, culture, gender, age, identity, and beyond
- Explore a range of inclusive design contexts including systems, products, services, experiences
- Recognize and role-play dilemmas one will likely encounter when applying inclusive design
- An understanding of how to synthesize key insights and observations into actionable design challenges and briefs for product development.
- Be able to identify and diagnose "mismatched" interactions that are symptomatic of exclusionary practices

Prerequisite(s): IDSN 540 as recommended preparation only
Co-Requisite(s): None
Concurrent Enrollment: None
Recommended Preparation: None

Course Notes

The course is for a letter grade and will be conducted online. All assignments and lecture notes will be posted to Brightspace.

The course will cover a range of deliverable types. Each is graded according to the supplied assignment rubric, when the project scope is shared. All assignments will be discussed in class prior to address outstanding questions and posted for reference.

Students are responsible for all readings, lectures, and assignments, including homework, in-class work and participation, discussion and presentations. This course is a collaborative lecture, discussion, and making class. Students must engage in constructive critique sessions to provide feedback to their peers.

Technological Proficiency and Hardware/Software Required

- Laptop computer with authorized installations of the following software:
    - Adobe Creative Suite (Photoshop, Illustrator, InDesign)
    - 2D or 3D application, of your choosing, to visualize your solutions. Must be able to both render and create preliminary technical drawings of solutions

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

The following software are available for purchase online at the Iovine and Young Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$75 2024–2025 annual license (active through July 2025)
Apple Logic Pro	$35 semester licenses
SolidWorks	$35 semester license
Apple Final Cut Pro	$35 semester license

To purchase:
- Visit: https://commerce.cashnet.com/IOVINE
- Select the software license(s) you would like to purchase by clicking "View Details" or the software title, and make your purchase.
- You will receive an order confirmation receipt at the email address you provided.
- You will be notified by email when the software license has been activated.

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyahelp@usc.edu.

Required Readings and Supplementary Materials

- Regular access to computer, color printer, and copier
- Notebook/Sketchbook
- Project materials to be purchased at the Student's selection on a per project basis.
- Portable storage device or digital storage device, or cloud-based storage required. It is the student's responsibility to BACK EVERYTHING UP, losing work is not an acceptable excuse for missing work. It cannot be emphasized enough that you should have a reliable backup arrangement.
- Required Textbook(s):
  both may be found at the USC Bookstore, Amazon, or similar. Used available.
  Please purchase in advance of course start.
    - *Mismatched*; Kat Holmes
    - *Design Justice*; Sasha Costanza-Chock

Optional Readings and Supplementary Materials

- See page towards end of syllabus with recommended readings and resources

Description and Assessment of Assignments

All assignments, and their corresponding rubrics are distributed via Brightspace in detail. Each assignment, the corresponding rubric, and timeline for deliverable will be reviewed in class by the instructor when introducing an assignment. Students are encouraged to check in with their instructor to confirm deliverables and any additional questions they may have in advance of the deliverable due dates.

Participation

Participation grades are determined by a student's interaction with course material as async materials in Brightspace, in-class lecture content and discussion, and practice activities and projects. Students will also be evaluated on their ability to create and sustain provocative, insightful, and relevant discussion of the course material with their peers and the instructor. If a student is absent, there is no opportunity to be evaluated on participation for that day's work.

Students are expected to actively participate in this course both live during in-class session and in the online forums and discussion postings. 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 will be affected for students who do not contribute to the course through active participation. Students should notify the instructor in advance if they are unable to attend class. Those unable to attend will be required to review the online recording for the session missed and submit thoughtful feedback to the instructor in order to supplement their participation grade.

Grading Breakdown

Assignment	Points	% of Grade
Participation	(15) = 100	10%
Quizzes (1)	(1) = 100	10%

Individual Assignment 01: **Identifying Mismatch**	(1) = 150	15%
Team Assignment 01: **Bandaid Challenge**	(1) = 250	25%
Team Assignment 02: Final Presentation and Deliverables; **Co-Creation**	(1) = 400	40%
TOTAL	1000	100%

Grading Scale

A: (95-100%) A-: (90-94%)
EXCELLENT – Means that your work is excellent. You have a thorough understanding of the course content, theories and the ideas presented in lectures and readings. Your grades on all your assignments, attendance and participation are consistently excellent. You are engaged and actively participate in discussions and with the assignments. All of your assignments are thoroughly researched and turned in on time. You consistently demonstrate a high level of comprehension in your discussions and through your assignments.

B+: (87-89%) B: (83-86%) B-: (80-83%)
GOOD – Means that your work is good, and you demonstrate an above average understanding of the course content. Your grades on all your assignments, attendance and participation are consistently good or excellent. Ideas presented in class are understood and is reflected in your assignments. Your concepts are good, if not excellent, and you are usually able to bring them to life visually as needed.

C+: (77-79%) C: (73-76%) C-: (70-73%)
AVERAGE – Means that your work, attendance, and participation are fair (average). You understand some of the ideas, themes and concepts presented in class. Your attendance and participation are average. Your performance in critiques is average.

D+: (67-69%) D: (60-66%)
BELOW AVERAGE – Means that your work was below average. You did not understand most of the ideas presented in class and did not adequately demonstrate comprehension in your assignments. Assignments were routinely not turned in or turned in on time. Your assignments are mediocre or poor and you were not able to communicate comprehension. Your attendance and participation were poor.

F: (0-59%)
FAILING – Means that your work was poor or missing. You didn't understand the majority of the ideas presented in class and it is reflected in your work. Your concepts and ideas were poor or lacking and/or your work was not turned in. You did not attend and participate enough to pass.

Assignment Submission Policy
All assignments will be provided in detail both in Brightspace and in-class lecture materials by the instructor with their corresponding rubrics and timeline. Be sure to adhere to all assignment and submission details, as distributed, when each assignment is launched as these will impact the evaluation of your work.

Student work will be assessed based on the following criteria:
- Level of execution on assignments.
- Degree of complexity of the assignment goal.
- Innovative application of tools and concepts.
- Knowledgeable integration of relevant course material used to create design solution.
- Thorough display of student's strategy in creating and executing their solutions.

Students are encouraged to seek clarification and check in regarding their solutions <u>prior</u> to imminent deadlines.

Assignments must be submitted to Brightspace by 7:05 pm on the deliverable due date, unless noted.
Assignments submitted late will be accepted but will incur the following grade penalties:
- 24 hours after deadline is a 10% deduction
- 24-48 hours after the deadline is a 20% deduction
- 48 hours to 3 days late is a 50% deduction.
- Submissions more than 3 days late will receive NO CREDIT, unless approved in advance by the instructor.

Please note deliverable criteria as sighted on each assignment rubric (as shared in class and course materials), as deductions will be incurred by inaccurate submission processes.

Grading Timeline
Grades for each assignment to be shared within 2-3 weeks of submission. Grading notifications will go out via Brightspace system in RESPONSE to submissions in Brightspace.

Students are welcomed, and encouraged, to check in at any time regarding their standing in the class.

Correcting a Grading Error or Disputing a Grade
In the event you feel strongly that there is an error in your grade, please inform the instructor of missing or incorrect grades within a week of the grades being posted for the assignment and request a re-evaluation of your submission. Do not wait until the semester's end to check or appeal any grades, as any grades submitted and not discussed during a two-week time period will no longer be viable for re-evaluation.

If you feel a grade merits re-evaluation, you are encouraged to send the instructor a memo in which you request reconsideration and demonstrate clear need for re-evaluation, within one week of the instructor providing a grade and initial feedback. The memo should include a thoughtful and professional explanation of your concerns and showcase how the work effectively meets rubric designation and submission criteria.

Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative upon re-evaluation. Please wait at least one full day after receiving evaluation before submitting a request for re-evaluation.

Attendance

The Academy maintains rigorous academic standards for its students and **<u>on-time attendance</u>** at all class meetings is expected. Each student will be allowed <u>two</u> absences over the course of the semester for which no explanation is required. Students are admonished to not waste these two excused absences on non-critical issues, and encouraged 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.

After these two absences are utilized, each subsequent 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.

An established pattern of tardy and/or disruptive behavior may result in being asked to leave the class for the day, incurring a full absence.

Attendance will be taken live at the beginning of each class. <u>It is your responsibility</u> to ensure your attendance is recorded at the start of each class.

In the event of online classes, you are required to submit a chat text entry (or similar) to record your attendance in class.

If you are more than 15 mins late for a class–without prior permission from the instructor–it will be counted as an 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 may 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. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors and student athletes should provide Travel Request Letters.

All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Unless students provide an accommodation letter from USC's Office of Student Accessibility Services (OSAS) or a letter from IYA Student Services detailing visa or travel restrictions, attendance and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations.

Students who are experiencing illness should not attend class in person. Please inform the instructor **in advance** of any class sessions that you can't attend for medical reasons, and accommodations will be arranged to view recorded lectures and submit alternatives to any missed class participation. Students will not be penalized for not attending class in person under these circumstances should they provide clear documentation supporting illness in advance of the class.

Iovine and Young Hall Cleanout
The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded the day after final exams end. No exceptions.**

Classroom norms
Course and classroom agreements will be shared and collaborated on at the first course meeting.

Zoom etiquette
This is an online course, all cameras should remain on during classroom discussions and collaborative work. **Please treat these online interactions with the same courtesy as considered for in-class room attendance and community engagements.**

Should you have need to move to off-camera modality, please inform the instructor and inform them of your need. This does not include supporting in-transit commuting or similar. Once class begins, it is expected that you are available for full participation and that your attention is solely focused on the course

and its participants. Lack of camera usage and active engagement will be reflected in your participation grade.

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Collaboration - In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts while working in groups and independently.

AI Generators & Course Policy

In this course, you are encouraged to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI generation tools may present incorrect information, biased responses, incomplete analyses, and potential "hallucinations;" thus they are not yet prepared to produce refined final materials that meet the standards of this course.

To adhere to our university values, **you must cite** any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

In this course, you are encouraged to use AI as a supportive tool for inspiration and ideation as cited, but not to use it to create and craft a final solution. Do not let the tool dictate your solution outcomes or supersede your ability to discern and implement strategic work.

Learning to use AI is an emerging skill, and I welcome the opportunity to meet with you to provide guidance with these tools during office hours or after class. Keep in mind the following:
- AI tools are permitted to help you brainstorm topics or revise work you have already written.
- If you provide minimum-effort prompts, you will get low-quality results. You will need to refine your prompts to get good outcomes. This will take work.
- Proceed with caution when using AI tools and do not assume the information provided is accurate or trustworthy. If it gives you a number or fact, assume it is incorrect unless you either know the correct answer or can verify its accuracy with another source. You will be responsible for any errors or omissions provided by the tool. It works best for topics you understand.
- AI is a tool, but one that you need to acknowledge using. Please include a paragraph at the end of any assignment that uses AI explaining how (and why) you used AI and indicate/specify the prompts you used to obtain the results and what prompts you used to get the results. Failure to do so is a violation of academic integrity policies.
- Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance. The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the tool used.]

Please ask your instructor if you are unsure about what constitutes unauthorized assistance on an assignment, or what information requires citation and/or attribution in advance of submitting an assignment for evaluation.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. 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 relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonestly and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](), page 13).

Course Evaluations

All students enrolled in the course are asked to complete the summary evaluation of the course. Feedback is welcomed, encouraged, and appreciated.

Course Schedule & Deliverables Outline

Deliverables Breakdown:

(subject to change as needed)
* Project grading criteria are shared for each assignment, and distributed as rubrics. We will go over each deliverable rubric in class.
**Each project assignment requires submission to Brightspace (final pdf submission) AND Google drive (working files).
***Grades and written feedback received via Brightspace.

1: Participation – 100 pts
Class participation grade is based on your engagement during class discussions, the constructive critique and evaluation of peer work, and team engagement. You are encouraged to share relevant examples of product design history and design methodology, drawing from your everyday life, and lived experiences.

Quiz – 100 pts
Applied Reading Materials:
Students will work individually to create original critical thought-based solutions dependent on the application of inclusive design theory as supplied in reading materials. *Take home format.*

Assignment 01 – 150 pts
Identifying Mismatch:
Students will work individually to create documentation of identity mapping and source examples of relevant mismatch in action, then develop their own unique approach to breaking through opportunities for exclusion by synthesizing research and the diagnosis of a single mismatch case study.

Assignment 02 – 250 pts
Bandaid Challenge:
Students will work in teams to create an inclusive human-centered design based on audience profiles and high-level goals provided.

Final Presentation & Final Project Deliverable – 400 pts
Co-Creation:
For the final project, students will work in teams in order to develop and design a human-centered solution for a their selected user group. The team will work in stages to draft proposal, toolkit, and final deliverable materials. The goal of the work will be to instill key insights and inclusive practices in order to have significant creative or functional implications on a product, service or solution.

Project Timeline:
- Week 11: Project Proposal
- Week 14: Toolkit & Artifact
- Week 15: Final Presentation

Project Grading:
- Project Proposal: 20%; 80 pts
- Toolkit & Artifact: 40%; 160 pts
- Final Presentation: 40%; 160 pts

All final submissions *due 7 pm the morning of the Final Exam date*. All final materials, including team and self-evaluation updates due to the CRX drive within 24 HRS of final presentation/exam time.
*Post final URL of drive materials to Brightspace.

> **For the date and time of the final for this class, consult the USC *Schedule of Classes***
> Final Exam Time & Date: Thursday, May 8, 7-9 pm per USC Schedule

IDX_INCLUSIVE DESIGN & DESIGN ALLYSHIP:
Weekly Schedule
*subject to change as needed, changes may be required due to guest engagements
**all classes are online attendance only unless noted or as notified in advance.

1: Introduction
Thursday, January 16
Discuss: Introduction to the Course
Lecture: The Myth of Average
           Identity Mapping
Read: Selection 01 from *Mismatch*
Do: Identifying Mismatch_Work

2: Foundations of IDX
Thursday, January 23
Lecture: Terminology, Landscape, and Movement
Read: Selection 02 from *Mismatch*
Do: Identifying Mismatch_Work

3: IDX in Practice
Thursday, January 30
           Identitfying Mismatch_DUE
Read: Selection 03 from *Mismatch*
Do: Bandaid Challenge_Work

4: IDX in Spaces + Places
Thursday, February 6
Lecture: Reconsidering Accessibility
Read: Selection 01 from *Design Justice*
Do: Bandaid Challenge_Work

5: IDX in Product
Thursday, February 13
           Quiz #1 – Mismatch
Discuss: Product Design_Emotional & Social Impact
Read: Selection 02 from *Design Justice*
Do: Bandaid Challenge_Work

6: IDX in Media & Culture
Thursday, February 20
Lecture: Representation & Authenticity
           *Guest Speaker, TBD
Read: Selection 03 from *Design Justice*
Do: Bandaid Challenge_Work

7: IDX & Bias

Thursday, February 27

               Bandaid Challenge_DUE

Lecture: Social Equity

               Co-Design

               Check-ins and in-class worktime

Read: Selection 04 from *Design Justice*

Do: Building Together_Work, Proposal

8: *Midway*

Thursday, March 6

Lecture: *Workshop

               *Guest Speaker, TBD

Read: Excerpt from *Building for Everyone*

Do: Building Together_Work, Proposal

9: IDX & Technology

Thursday, March 13

Lecture: The Power of ISM

Read: Excerpt from *Building for Everyone*

Do: Building Together_Work, Proposal

*March 17-21: USC Spring Break

10: Accessibility Guidelines

Thursday, March 27

               Building Together: Proposal DUE

Lecture: Accessibility Resources

               Research practices

Read: Excerpt from *Demystifying Disability*

Do: Building Together_Work, Toolkit

               Quiz – IDX in Action distributed

11: IDX & Design Research

Thursday, April 3

Read: Excerpt from *Invisible Women*

Do: Building Together_Work, Toolkit

12: Integrating IDX

Thursday, April 10

               Quiz – IDX in Action DUE

Lecture: Turning Insights into Actions

Read: Excerpt from *Demystifying Disability*

Do: Building Together_Work, Toolkit

13: Co-Creation

<u>Thursday, April 17</u>

        Building Together: Toolkit DUE (Check in, Draft 01)

Read: Excerpt from *The End of Average*

Do: Building Together_Work, Artifact

14: Evaluation & Refinement

<u>Tuesday, April 24</u>

        Building Together: Toolkit & Artifact DUE (Check in, Draft 02 + Prototype/Widget)

Do: Building Together_Work, Final Deliverables

15: Final Project Development

<u>Thursday, May 1</u>

> Final Group Presentations <

Final Presentations, Documentation **ROUGH DUE**

        *Course Eval time

16: Final Project Presentations

<u>Thursday, May 8</u>

> Final Group Presentations + Final Individual Deliverables <

Final Presentations, Documentation and Team/Self Evaluations **DUE**

        All final submissions are due the evening of the final exam.

        All final work and documentation materials, including team and self-evaluations, are due to the drive or submitted *within 24 hours* of final presentation/exam time.

        Final Exam Time & Date: Thursday, May 8, 7-9 pm per [USC Schedule](#)

Important University Dates for Spring 2025 Semester ([Registration Calendar](#))

Jan. 2-10	Registration for spring semester continues
Jan. 10	Last day to register and settle without late fee
Jan. 13	Spring semester classes begin for Session 001 and Online Session 060
Jan. 13-17	Late registration and change of program for Session 001
Jan. 20	Martin Luther King Day, university holiday
Jan. 31	Last day to register and add classes for Session 001 and Online Session 060
Jan. 31	Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001 and Online Session 060
Jan. 31	Last day to change enrollment option to Pass/No Pass or Audit for Session 001 and Online Session 060
Jan. 31	Last day to purchase or waive tuition refund insurance
Feb. 4	Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Pass/No Pass or Audit for Session 001
Feb. 17	Presidents' Day, university holiday
Feb. 28	Last day to drop a course without a mark of "W" on the official transcript only. Mark of "W" will still appear on student record and STARS report and tuition charges still apply. *Please drop any course by the end of week three for session 001 and Online Session 060 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.
Feb. 28	Last day to change a Pass/No Pass to a letter grade for Session 001 and Online Session 060
March 16-23	Spring recess
April 11	Last day to drop a class with a mark of "W" for Session 001 and Online Session 060
May 2	Spring semester classes end
May 3-6	Study days
May 7-14	Final examinations
May 14	Spring semester ends
May 14-17	Commencement Week

Recommended Readings and Resources
(some digital versions are available)

The History, Theory and Practice of Product Design by Bernhard Burdek, Birkhauser
Designing Interactions, Bill Moggridge, MIT Press
A Primer of Visual Literacy by Donis A. Donis, MIT Press
Design in Context by Penny Sparke, Chartwell Books, Inc.
Design History: Understanding Theory and Method by *Kjetil Fallan,* Berg Publishers
The Geometry of Design by Kimberly Elam, Princeton Architectural Press
The Art of Innovation: Lessons in Creativity by Tom Kelley, by Crown Business
The Power of Limits: Proportional Harmonies in Nature, Art & Architecture by Gyorgy Doczi,
Shambhala Boulder & London
Bauhaus by Frank Whitford, Thames & Hudson
Industrial Design, John Heskett, Thames & Hudson
Principles of two-Dimensional Design and three-Dimensional Design by Wucius Wong,
Van Nostrand Reinhold
Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s,
by Alastair Duncan, Harry N. Abrams
*Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the
Developing World* by IDEO, IDEO Press
Graphic Design Theory: Readings from the Field edited by Helen Armstrong, foreword by Ellen Lupton
Design Paradigms: A Sourcebook for Creative Visualization by Warren K. Wake, John Wiley & Sons, Inc.
HCD Toolkit by IDEO: https://www.ideo.com/post/design-kit
Stanford d.School Bootcamp: https://dschool.stanford.edu/
HABI Education Labs Framework: http://habieducationlab.org/design/
Design Thinking Handbook: https://www.designbetter.co/design-thinking/why-we-need-design-thinking
IDEO Shopping Cart Project. https://www.youtube.com/watch?v=M66ZU2PCIcM
Innovation Management articles: http://www.innovationmanagement.se/latest-articles/
Jeremy Alexis: What is Problem Framing in Design? https://vimeo.com/6180364
https://vimeo.com/groups/iitdesigncommunity/videos/21770257
What fuels great design (and why most startups don't do it),
https://library.gv.com/what-fuels-great-design-and-why-most-startups-don-t-do-it-a8dd2c4f5cb4
Getting People to Talk: An Ethnography & Interviewing Primer: https://vimeo.com/1269848
Going Deeper, Seeing Further: Enhancing ethnographic interpretations.
http://5a5f89b8e10a225a44ac-
ccbed124c38c4f7a3066210c073e7d55.r9.cf1.rackcdn.com/files/pdfs/news/jar_2006.pdf
Complete Beginner's Guide to UX Research,
http://www.uxbooth.com/articles/complete-beginners-guide-to-design-research/
Needfinding: The why and how of uncovering people's needs. Dev Patnaik.
http://www.paulos.net/teaching/2011/BID/readings/needfinding.pdf
A Beginner's Guide to Finding User Needs. Jan Dittrich. Read the 'Analysis'
section only. https://jdittrich.github.io/userNeedResearchBook/#toc53
Design Research: From Interview to Insight Part 1 Summarizing the Interview:
https://medium.com/design-research-methods/design-research-from-interview-to-insight-part-one-
summarising-the-interview-dceee9ba0969
Design Research: From Interview to Insight Part 2, Synthesizing Insight:
https://medium.com/design-research-methods/design-research-from-interview-to-insight-f6957b37c698
Case Study: How to use empathy to create products people love. Start at 25m20s
through end. https://vimeo.com/126976733#t=1520s
"The Importance of Synthesis during the design process." Jon Kolko
http://www.jonkolko.com/writingInfoArchDesignStrategy.php
Mental Models: Digging beyond user preferences:
https://www.youtube.com/watch?v=M4AsxNg9nNU
Abductive Thinking and Sensemaking: The Drivers of Design Synthesis. Jon Kolko
http://www.jonkolko.com/writingAbductiveThinking.php

Statement on University Academic and Support Systems

Students and Disability Accommodations:
USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Student Financial Aid and Satisfactory Academic Progress:
To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

Support Systems:
Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
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.

Reporting Incidents of Bias or Harassment - *(213) 740-2500*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101
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
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
Non-emergency assistance or information.

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

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.