

# **Des 323: Design Theory**

**4 Units**

**Fall 2019**

**MW 2:00 - 3:50 pm**

**Instructor: Dr. Ceci Moss**

**Office Hours:** After class until 4:30pm

**Teaching Assistant:**

**Josephine Song**

**Office:** By appointment

**Office Hours:** By appointment

## **COURSE DESCRIPTION**

This course will provide students with a critical examination of issues, theories, movements and ideas that are relevant to contemporary design practice. The class will offer a survey of the study of visual communication and human-centered design.

Students will be given an introduction to an overview of the history of design with a focus on major movements and schools of thought from 1900 to present. Through discussions, readings, lectures and research assignments, students will explore selected themes, engage in critical analysis of selected historical and contemporary works and use case studies to further understand the cultural, social and political implications of design as a visual and cultural language. DES 323 is a GE option and open to all students, non-art/design students will benefit from an introduction to key formal elements of design and design thinking that are quickly becoming important aspects in contemporary communication.

## **LEARNING OBJECTIVES**

**ANALYSIS** - Increase your ability to analyze design (along with art, architecture, fashion, and other cultural production) including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts (both contemporary and historical).

**MAKING** - Expanding your knowledge about the creative process, as exemplified by the study of specific works in design history, with a focus on understanding various creative methodologies. These methodologies become apparent in the historical projects, yet they can be applied in any contemporary, creative pursuit.

**CONNECTIVITY** - Deepen your understanding of how political, cultural, and social conditions affect the practice of design. You will have an opportunity to see how various practitioners in the field create work to speak to specific audiences using innovative graphic forms (both images and typography).

**CONTEXT** - Enrich your discernment of design by understanding the theoretical,

historical, and aesthetic decisions behind a range of work.

**ENGAGEMENT** - Increase your understanding of the field of design (along with art, architecture, fashion, and other cultural production) in order to enhance your ability to create work and establish a practice that is engaged with the world at large.

**Prerequisite(s):** None.

**Co-Requisite(s):** None.

**Concurrent Enrollment:** None.

**Recommended Preparation:** None; DES 323 is an introductory course

### **Required Readings and Supplementary Materials**

- Andy Campbell, *Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ* (New York: Blackdog and Leventhal, 2019)
- Ceci Moss, *Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu* (New York: Bloomsbury, 2019) [Available after September 19]
- A HISTORY OF GRAPHIC DESIGN 6TH Edition, by Philip B. Meggs & Alston W. Purvis, 2016, John Wiley & Sons
- GRAPHIC DESIGN THEORY: READINGS FROM THE FIELD by Helen Armstrong, 2009, Princeton Architectural Press.
- The Required Readings are available on Amazon, all other readings will be available for download on blackboard.

### **DESCRIPTION AND ASSESSEMENT OF ASSIGNMENTS**

Syllabi and Class Schedule of Assignments will be posted on Blackboard. Please be aware that any changes made to the syllabus over the semester will be noted in class and also on Blackboard. Assignments will be posted on Blackboard and completed assignments will be posted onto Blackboard at the time of the assigned due date.

### **WRITING ASSIGNMENTS**

Writing Assignment (3-4 pages): Attend ONE of the USC Roski Talks (schedule: <https://roski.usc.edu/events/roski-talks-fall-2019>) or a USC Architecture Talk (schedule: <https://arch.usc.edu/events>). First, provide a brief summary of the lecture, and secondly, address the question, “How does this creative practitioner use their work (as an artist, architect, designer, etc.) to communicate to an audience? What is their creative methodology?”

Midterm Paper (3-4 pages): Attend ONE of the below approved exhibitions. First, provide a brief summary of the exhibition and its thesis. Think critically about its subject/issues; content/significance; context/site and its audience/public reception. It should be a visual and critical analysis based on what you observe in person. Second, select ONE artwork or object by an artist or designer within the exhibition. What decisions did this artist or designer make in terms of material, form, presentation, etc.? How do these choices help communicate the artist’s message or intent? What is the theoretical, historical and/or aesthetic significance of those creative choices?

### **APPROVED EXHIBITIONS**

*Cross Colors: Black Fashion in the 20th Century*  
California African American Museum (Free Admission)  
Dates: September 25, 2019 - March 1, 2020  
<https://caamuseum.org/exhibitions/2019/cross-colours-black-fashion-in-the-20th-century>

*No Wrong Holes: Thirty Years of Nayland Blake*  
ICA LA (Free Admission)  
Dates: September 29 - January 26, 2020  
<https://www.theicala.org/en/exhibitions/67-no-wrong-holes-br-thirty-years-of-nayland-blake>

*Donna Huanca: Obsidian Ladder or Anna Uddenberg: Prive*  
Marciano Art Foundation (Free Admission, Must Reserve Tickets Online. Performances on Saturday.)  
Dates: Present until December 1, 2019  
<https://marcianoartfoundation.org/exhibitions/>

*RAW: Craft, Commodity, and Capitalism*  
Craft & Folk Art Museum (Students \$7, Sundays Donation Based)  
Dates: September 29, 2019 – January 5, 2020  
<http://www.cafam.org/media/77438/pr--raw--craft-contemporary.pdf>

*Where the Sea Remembers*  
The Mistake Room (Free Admission)  
Dates: July 13 - October 12, 2019  
<http://www.tmr.la/ewherethesearemembers>

*belonging*  
Hammer Museum (Free Admission)  
Dates: August 31-November 3, 2019  
<https://hammer.ucla.edu/exhibitions/2019/belonging/>

*Calafia: Manifesting the Terrestrial Paradise*  
Armory (Free Admission)  
Dates: Sunday, Oct 6, 2019 -Sunday, Jan 12, 2020  
<https://www.armoryarts.org/exhibitions/2019/calafia/>

*Gabriela Ruiz: Full of Tears*  
Vincent Price Art Museum (Free Admission)  
Dates: SEPTEMBER 21, 2019 - FEBRUARY 15, 2020  
[http://vincentpriceartmuseum.org/exhibitions\\_gabriela-ruiz.html](http://vincentpriceartmuseum.org/exhibitions_gabriela-ruiz.html)

*NOTE: For the Writing Assignment and the Midterm, you must use consistent and properly formatted footnotes or endnotes, preferably using the Chicago Manual of Style format that is the standard in the field. If you have any questions about proper formatting, please see the Chicago Manual of Style or its website (<https://www.chicagomanualofstyle.org>). You will be marked down for inconsistent and/or improperly formatted footnotes. All writing should be in Times New Roman, 12pt, double spaced.*

**Midterm Presentation:** In the spirit of a [Pecha Kucha](#), each student will do a **3-5 minute presentation with 3 slides** on their midterm paper. Slide 1 should be on the exhibition itself/thesis, Slide 2 should be on the selected artwork or object, Slide 3 should be the student's finding/analysis. **A PDF of the presentation must be uploaded to the specified "PRESENTATIONS" folder in Blackboard by 5pm on Sunday October 13. No late presentations will be accepted.** Each PDF should be titled "LAST NAME\_FIRST NAME". We will organize the presentations alphabetically by last name in the class.

Manifesto (Final Project) (750 Words Maximum) will be due on the last day of class.

### **MANIFESTO FINAL PROJECT PROMPT:**

#### WRITING A MANIFESTO

How many times in your life do you have an opportunity to really think about much less articulate, and make public the principles and beliefs that you feel are most important to you?

#### DEFINITION

A manifesto is declaration of your beliefs, opinions, motives, and intentions. It differs from a straight statement of principles in that it is also, whether implicitly or explicitly, a call to action.

The subject of a manifesto should, therefore, be about something you feel needs to be changed – whether something you perceive in the larger world around you, in a discipline or area of study or work, in a field of art, or in yourself.

The power of the manifesto is that it provides a plan of action; it is thus always positive in nature. Instead of being merely a critique, it is generative.

A good manifesto is never uncontroversial. It stakes a position and stands firmly by it.

#### LANGUAGE

When formulating your manifesto, be concise. How can you express yourself precisely but with a maximum impact? (Remember, you want your manifesto to linger in people's minds!) Keep what you write it under 750 words.

Use clear and strong language (i.e. use verbs).

Write in the present tense.

Experiment with using imperatives – the better to move people to action. Again, you are not just communicating with others, you are trying to get them to nod in agreement – or at the very least to respond with some heat, whether positive or negative.

#### PROMPTS

Writing manifestos, like all writing, requires careful thought. For manifestos focused on your creative life:

1. Brainstorm why you write/design/perform/make
2. Think also about what threatens your creative energy and passion.
3. Create a list of all of the methods or ideas or ways of thinking that have helped you to create despite the odds.
4. Transform that list into a series of instructions, giving enough background and context for the instructions to be persuasive.

Lastly, while this assignment will take the final form of a PDF turned in on Blackboard, perhaps you might consider other mediums for your manifesto. Could it exist as a dedicated Instagram account? A twitter bot? A series of flags? You're welcome to be creative, and list these ideas in the assignment at the end of the manifesto.

Late assignments, tardiness and absences will have an effect on Final grades for the course as follows:

LATE ASSIGNMENTS will be deducted 10% of allowed points for each class day that it is late. Reading responses will not receive credit for late submissions as they are meant to assist with class discussion. TARDINESS 15 minute + 1 Tardy / 2 Tardies = 1 Absence; After 3 Absences, the grade will drop by one letter.

**Students with more than five unexcused absences will automatically fail the course.**

#### **Grading Breakdown**

**Assignment Points % of Grade**

Writing Assignment 10%  
Midterm Paper 35%  
Final Project: Manifesto 30%  
Attendance / Participation 25%  
**TOTAL 100**

### **Grading Scale**

Course final grades will be determined using the following scale

A 95-100  
A- 90-94  
B+ 87-89  
B 83-86  
B- 80-82  
C+ 77-79  
C 73-76  
C- 70-72  
D+ 67-69  
D 63-66  
D- 60-62  
F 59 and below

Grading Scale: A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.

### **Grading Expectations**

#### **WRITING ASSIGNMENT + MIDTERM PAPER**

##### *TOPIC AND INSTRUCTIONS*

Follows the instructions for the assignment  
Follows the essay/project guidelines  
Appropriate choice of topic

##### *ARGUMENT*

Clear and succinct introduction  
Thesis precisely formulated  
Thesis well substantiated  
Logically developed argument  
Paragraphs clearly focused and introduced by topic sentence  
Good editing and formal choices  
Strong justification of argument  
Clear conclusion  
Original & creative thought

##### *CRITICISM/METHODOLOGY*

Appropriate use of notes, source material, and readings  
Accurate use of terminology  
Good use of quotations  
Good acknowledgement of sources  
Clear and precise footnoting style using Chicago Manual of Style

#### **MANIFESTO**

Follows the instructions for the assignment  
Follows the essay/project guidelines  
Clear, persuasive, creative  
Makes a strong statement

## **PRESENTATIONS**

Follows the instructions for the assignment

Appropriate choice of topic

Legible & well set-out

Fluently expressed

Succinct & concise

Correct grammar, syntax, spelling, punctuation

Good eye-contact, presence

## **Assignment Submission Policy**

It is the student's responsibility to get assignments to the TA instructor if the student is absent. Digital work must be submitted via blackboard, details will be clearly given when assignments are given. Digital version of assignments will be posted via Blackboard.

Assignments to be reviewed will be presented during normal class times. Student must come in prepared to present their work and give input to other students' projects during discussions. When an assignment is due, the project must be clearly labeled and left with the TA instructor. Assignments not presented or turned in by due dates are considered late and will be penalized as described above.

## **Grading Timeline**

Grades will be posted two weeks following submission of work.

## **Additional Policies**

Students will not use laptops or phones during class times. Notes should be taken with pen and paper unless you have an accommodation that specifies use of a laptop or other device.

**Course Schedule: A Weekly Breakdown**

	TOPICS/ DAILY ACTIVITIES	READINGS
<b>Week 1 - Introductions / Design is both a noun and a verb</b>		
<b>M 8.26</b>	Introduction to the class, review syllabus. What is design theory? Books, writing assignments and other expectations.	
<b>W 8.28</b>	Design is both a noun and a verb:  How do artists and designers make things that communicate to people? What does it mean to “make”? What is communication? Who is the audience and/or reader? Form, content, media, medium.	REQUIRED:  Vilem Flusser (1993) “About the Word Design,” in <i>The Shape of Things: A Philosophy of Design</i> (London: Reaction Books, 1999). (pdf)  “Design and Reflexivity,” Jan Van Toorn, <i>Graphic Design Theory</i> , p 102 – 106.
<b>Week 2 - Mass Culture in the 19<sup>th</sup> Century/ Arts &amp; Crafts / Art Nouveau</b>		
<b>M 9.2</b>	Labor Day / No Class	

<b>W 9.4</b>	Industrialization in the 19 <sup>th</sup> Century / Formation of mass culture / Marxism / The Emergence of the “Observer” / Substructure and Superstructure	REQUIRED:  Karl Marx & Friedrich Engels (1977) “Historical Materialism (Excerpted),” in <i>Art in Theory 1815 – 1900: An Anthology of Changing Ideas</i> . Ed. Charles Harrison et. al. Cambridge: Blackwell Press. Pp. 173 – 177(pdf)  “The Socialist Ideal: Art,” William Morris, <i>The New Review</i> , 1891. (link)  RECOMMENDED: <i>Megg’s History of Graphic Design</i> , Philip B. Meggs & Alston W. Purvis, sections on Victorian typography, p 151 – 161. <i>Megg’s History of Graphic Design</i> , Philip B. Meggs & Alston W. Purvis, sections on the Arts & Crafts Movement, p 187 – 195. <i>Megg’s History of Graphic Design</i> , Philip B. Meggs & Alston W. Purvis, sections on Art Nouveau, p 209 – 225.
<b>Week 3 – Shock and Awe in the Avant-Garde: Futurism / Dada</b>		
<b>M 9.9</b>	Futurism: Relationship between design and the new political orders of the early 20th century. Marinetti, futurism and Italian fascism. Speed, cars and war.	REQUIRED:  Walter Benjamin, “The Work of Art in the Age of Technological Reproducibility” in <i>The Work of Art in the Age of Technological Reproducibility</i> pp. 19-55

		<p>(pdf)</p> <p>“Manifesto of Futurism,” F. T. Marinetti, 1909. <i>Graphic Design Theory</i>, p 21.</p> <p>RECOMMENDED:</p> <p><i>Megg’s History of Graphic Design</i>, Philip B. Meggs &amp; Alston W. Purvis, section on “The Influence of Modern Art,” p 269 – 281.</p>
<p><b>W</b> <b>9.11</b></p>	<p>Dada: Art/Life Divide, Resistance, and an Avant-Garde</p>	<p>REQUIRED:</p> <p>Peter Bürger, “The Negation of the Autonomy of Art by the Avant-garde” in <i>Theory of the Avant-garde</i> (Minneapolis: University of Minnesota Press, 1984) (pdf)</p> <p>Hugo Ball, “Dada Manifesto” (1916) (link)</p> <p>RECOMMENDED:</p> <p><i>Megg’s History of Graphic Design</i>, Philip B. Meggs &amp; Alston W. Purvis, section on “The Influence of Modern Art,” p 269 – 281.</p>
<p><b>Week 4 – Constructivism and the Bauhaus / Guest Lecture by Dr. Zanna Gilbert – WRITING ASSIGNMENT DUE</b></p>		
<p><b>M</b> <b>9.16</b></p>	<p>Rodchenko, Stepanova and Lenin. Constructivism and design. Montage and dialectics. Walter Gropius, Joseph Albers and Bauhaus pedagogy. Architecture as an interdisciplinary field.</p>	<p>REQUIRED:</p> <p>“Who We Are: Manifesto of the Constructivist Group,” Aleksander Rodchenko, Varvara Stepanova, and Aleksei Gan, 1922. <i>Graphic Design Theory</i>, p 22 – 24.</p> <p>“The Theory and Organization of the Bauhaus,” Walter Gropius, 1932. Bauhaus Press. (pdf)</p> <p>“The New Typography,” Jan Tschigold, 1928. <i>Graphic Design Theory</i>, p 35 – 38.</p> <p>RECOMMENDED:</p> <p><i>Megg’s History of Graphic Design</i>, Philip B. Meggs &amp; Alston W. Purvis, section on “The Bauhaus and New Typography,” p 345 – 360.</p> <p><i>Megg’s History of Graphic Design</i>, Philip B. Meggs &amp; Alston W. Purvis, section on “A New Language of Form,” p 317 – 331.</p>
<p><b>W</b> <b>9.18</b></p>	<p>Guest Lecture by Dr. Zanna Gilbert on the Latin American Avant-Garde and Mail Art</p>	<p>TBD</p>



Week 5 – Semiotics		
M 10.7	Introduction to semiotics and structuralism. Sign / signifier / signified. The sign is arbitrary, negative and differential.	REQUIRED: “A Course in General Linguistics,” Ferdinand de Saussure, 1916, Excerpts. (pdf)
W 10.9	Myth as a second-order or meta-level sign. The impact of semiotics. Encoding/Decoding.	REQUIRED: “Myth Today,” Roland Barthes, <i>Mythologies</i> , 1972, Excerpts. (pdf)  Stuart Hall, “Encoding/Decoding” (pdf)

Week 6 – Post War Visions		
M 9.23	Design as media. Multimedia architecture. The Cold War. In class screening of “The Powers of Ten”	REQUIRED: “Enclosed by Images: The Eameses’ Multimedia Architecture,” Beatriz Colomina, <i>Grey Room</i> , No. 2, 2001. p 5 - 26. (pdf)  Gene Youngblood “The Audience and the Myth of Entertainment” in <i>Expanded Cinema</i> (New York: E. P. Dutton & Co, 1970) (pdf)  RECOMMENDED: “The Whole Earth: In Conversation with Diedrich Diederichsen and Anselm Franke” <a href="https://www.e-flux.com/journal/45/60114/the-whole-earth-in-conversation-with-diedrich-diederichsen-and-anselm-franke/">https://www.e-flux.com/journal/45/60114/the-whole-earth-in-conversation-with-diedrich-diederichsen-and-anselm-franke/</a>
W 9.25	Pop Art and Spectacle	REQUIRED: Guy Debord “The Commodity as Spectacle” in <i>Society of the Spectacle</i> (pdf)  RECOMMENDED: Charlotte Cotton, Martin Harrison, Hiroko Ikegami, and Tomáš Pospiszyl “Roundtable: Pop and the Travelling Image” in <i>International Pop</i>
Week 7 – Information and Systems of Control		
M 9.30	The "global village" and the information age, television and design, Screening of <i>The Medium</i>	REQUIRED: Marshall McLuhan (1964) “The Medium is the Message,” <i>The New Media Reader</i> . Ed. Noah Winthrop (pdf)

	<i>is the Medium</i> (1969)	<p>RECOMMENDED</p> <p><i>The Medium is the Massage</i>, Marshall McLuhan and Quentin Fiore, 1967, p 1 - 41. (pdf)</p> <p>Adam Curtis "All Watched Over By the Machines of Loving Grace: The Use and Abuse of Vegetable Concepts" FILM</p> <p><a href="https://vimeo.com/groups/96331/videos/80799352">https://vimeo.com/groups/96331/videos/80799352</a></p>
W 10.2	"Technological vision machines," pandemonium, surveillance, control society	<p>REQUIRED:</p> <p>Branden Hookway <i>Pandemonium: The Rise of Predatory Locales in the Postwar World</i> (Princeton: Princeton Architectural Press, 1999) (pdf)</p> <p>Ceci Moss, "Introduction" in <i>Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu</i> (New York: Bloomsbury, 2019)</p> <p>RECOMMENDED</p> <p>Gilles Deleuze, "Postscript on the Societies of Control," <i>Negotiations</i> (New York: Columbia University Press, 1995), 169-182. (pdf)</p>

<b>Week 8 - Midterm Presentations - Midterm papers and presentations due, submit BOTH to blackboard by 5pm on Sunday October 13, 2019</b>		
M 10.14	Midterm presentations	
W 10.16	Midterm presentations	
<b>Week 9 - Midterm Presentations, continued</b>		
M 10.21	Midterm presentations	
W 10.23	Presentations spill over day + review	
<b>Week 10 - Postmodernism</b>		
M 10.28	Postmodernism, late capitalism, culture, consumerism	<p>REQUIRED:</p> <p>Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism" Excerpts (pdf)</p> <p>RECOMMENDED:</p> <p>Jean François Lyotard (1984) "Answering the Question: What Is Postmodernism?" <i>The Postmodern Condition: A Report on Knowledge</i>. (pdf)</p>
W 10.30	Postmodernism, Architecture,	REQUIRED:

	Design	<p>Jean Baudrillard, "Precession of the Simulacra" (pdf)</p> <p>"Learning from Las Vegas: The Forgotten Symbolism of Architectural Form," Robert Venturi, Denise Scott Brown and Steven Izenour, 1972. <i>Graphic Design Theory</i>, p 70 - 76.</p> <p>RECOMMENDED:  <i>Megg's History of Graphic Design</i>, Phillip B. Meggs &amp; Alston Purvis, section on "Postmodernism," p 491 - 511.</p>
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<b>Week 11 - Power and Designing Strategies of Resistance</b>		
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<b>M 11.4</b>	"new economy of power relations", the formation of the subject, operations of power, relations of strategy	<p>REQUIRED:</p> <p>Michel Foucault (1982) "The Subject and Power," <i>Critical Inquiry</i>, Vol. 8, No. 4, Pp. 777 - 795 (pdf)</p> <p>Women's Center for Creative Work "Core Values"  <a href="https://wccwcorevalues.persona.co/">https://wccwcorevalues.persona.co/</a></p> <p>RECOMMENDED:  Michel Foucault "17 March 1976" in <i>Society Must Be Defended: Lectures at the College de France, 1975-1976</i> trans. David Macey (New York: Picador 2003) (pdf)</p>
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<b>W 11.6</b>	Feminism, Gender, Performativity, Patriarchy, Design	<p>REQUIRED:</p> <p>Judith Butler (1990) "Subjects of Sex/Gender/Desire," in <i>Gender Trouble: Feminism and the Subversion of Identity</i> (New York: Routledge,1999) (pdf)</p> <p>RECOMMENDED:  Judith Butler, "Preface 1999" in <i>Gender Trouble: Feminism and the Subversion of Identity</i> (New York: Routledge,1999) (pdf)</p>
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<b>Week 12 - Designing Futures in the Present</b>		
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<b>M 11.11</b>	Realizing an undercommons, poesis in the present, emergent strategy	<p>REQUIRED</p> <p>Fred Moten, <i>Poetics of an Undercommons</i> (Colorado Springs: Sputnik &amp; Fizzle, 2016), pp. 9-24 (pdf)</p> <p>adrienne maree brown, "Principles of Emergent Strategy" in <i>Emergent Strategy: Shaping Change, Changing Worlds</i>, pp. 40-41 (pdf)</p>
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W 11.13	Imagining queer horizons, "then and there"	REQUIRED "Introduction: Feeling Utopia" in Jose Esteban Munoz <i>Cruising Utopia: The Then and There of Queer Futurity</i> (New York: NYU Press, 2009) (pdf)
<b>Week 13 – Designing Futures in the Present (Cont.)</b>		
M 11.18	Guest Lecture by Dr. Andy Campbell, author of <i>Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ</i>	REQUIRED Andy Campbell, "Introduction" in <i>Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ</i> (New York: Blackdog and Leventhal, 2019)
W 11.20	Alternative futures, dreaming, technology, alienation	REQUIRED Laboria Cuboniks "Xenofeminism: A Politics for Alienation" (link)

<b>Week 14 - Manifesto Final Project Focus</b>		
M 11.25	Manifesto workshop.  In-class exercises.	REQUIRED:  Please read through the following anthologies of manifestos for inspiration.  Manifestos for the Information Age: An Anthology  <a href="http://blog.9while9.com/manifesto-anthology/index.html">http://blog.9while9.com/manifesto-anthology/index.html</a>  Mary Caw <i>Manifesto: A Century of Isms</i>  Penny Weiss, <i>Feminist Manifestos: A Global Documentary Reader</i> (New York: New York University Press, 2018)  <a href="https://www.jstor.org/stable/j.ctvf3w44b">https://www.jstor.org/stable/j.ctvf3w44b</a>
W 11.27	THANKSGIVING – NO CLASS	
<b>Week 15 – Manifesto Final Project</b>		
M 12.2	Manifesto workshop. In-class feedback and small group critique.	
W 12.4	<b>Manifesto Final Project Due</b> / Student Readings of Manifesto (Volunteer Basis)	

## **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://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>.

## **Support Systems:**

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

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Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

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

[engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

### *USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](https://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.* Provides overall safety to USC community. [dps.usc.edu](https://dps.usc.edu)

### *Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](https://diversity.usc.edu)