CRIT 160 Critical Theory in Art, Design, and Visual Culture

Creative practices require critical thinking. CRIT 160 Critical Theory in Art, Design, and Visual Culture provides a historically contextualized framework to access key critical theories (drawn from philosophy, cultural theory, art/design criticism, liberal arts disciplines, feminist and queer theory, critical race theory, and other relevant sources) informing, addressing, or otherwise relating to art and design since the eighteenth century. The class is structured around key themes, addressing historical debates and ideas but with an emphasis on contemporary practice and theories since the mid twentieth century. Theories will be put in historical, geographical, and cultural context, with examples from art and design practice as well as broader visual culture addressed in relation to the theories.

Key themes around which the class discussions/readings are structured are:

- Enlightenment
- Museum
- Reproduction
- Capitalism/Politics
- Materiality
- Identity/Body
- Globalization/Environment

Students in this course will gain a fluency with key issues and debates in historical as well as contemporary art and design discourse, while developing the skills and confidence to read, digest, and utilize critical theory in their own visual practice and writing.

⇒ PLEASE DO ALL ASSIGNED READINGS BEFORE MONDAY’S CLASS each week.
⇒ DISCUSSION POINTS must be posted by Sunday at 5 pm on Blackboard (see under “Participation” below).

REQUIREMENTS/ASSIGNMENTS:

1) Readings: posted as PDF’s on Blackboard or are available on links or as ebooks through the USC library as noted.

2) Participation and attendance policy: 15%

Attendance policy: you are expected to show up in every class, on time, prepared, and engaged. Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused
absences will receive a failing grade for the course. Habitual tardiness is not acceptable. See below on consequences.

PARTICIPATION elements:

➤ Attending at least 2 ROSKI TALKS (or Roski MA or MFA gallery opening, USC Visions & Voices art-related event) is required and part of your participation mark. After attending, you should send a brief one paragraph summary of the talk, with your own critical points, to Professor Jones AND the graders by Friday of that week. All talks/events are marked in bold PURPLE in syllabus—please look under Roski Events for confirmed locations and times: https://roski.usc.edu/events/roksi-talks-spring-23-series

➤ Participation* in all class discussions is mandatory. The participation grade is derived from your posted notes AND participation in classroom/zoom discussions. Professor Jones’s DISCUSSION TIPS are noted for each week’s readings—look at these before reading and to shape your notes. *Please let me know via email if you have difficulties engaging in class conversation for any reason.*

➤ CLASS ETIQUETTE if there is mandated return to ZOOM CLASSES: unless impossible, you should be visible and attentive throughout each class period. DO NOT USE SOCIAL MEDIA OR WATCH MOVIES WHILE YOU ARE IN CLASS, unless they are part of class assignments/discussions. I EXPECT FULL INVESTMENT IN WHAT WE ARE COVERING SINCE THE CLASS IS FOR YOU. HOWEVER: Given the circumstances, it is understood that any one of us may have personal lives (pets! siblings! roommates!) interfere with our participation in the class zoom meeting and impede our concentration. Please do your absolute best to be completely present. If you have extenuating circumstances, including bad or no internet, living in a different time zone, or any personal issues getting in your way, please just be in touch with me personally and I will work with you and support you so that you can learn as much as possible and complete the class successfully.

➤ Each student will submit SUMMARIES/DISCUSSION POINTS by Sunday at 5 pm for the following week’s readings. These can be very brief, taking the form of bulleted points (separate points for each reading) or a one paragraph narrative, and must include 1-2 questions/comments prepared for the class discussion.

➤ DISCUSSION PROTOCOL: this class covers philosophy and theory relating to art and design, which (especially with art) often address controversial topics; I also will frequently reference current political issues and debates—such as anti-Chinese racism, #metoo issues of sexual violence and harassment, and anti-Black racism and the Black Lives Matter movement, as these directly affect art and design. Because we will often discuss complex issues that have weighted significance for specific classmates, I hope you can educate everyone if an issue is of particular relevance to you. If discussions become too heated (or are in any way triggering) and you need to leave the class, please let me know afterwards so we can talk about it and improve the class sensitivity in future and come up with strategies to discuss issues productively.
3) **Short writing assignment** (4-6 pp including notes) 20%

**Due February 10 by 6 pm** via email to Prof. Jones and the graders (email addresses above):

NOTE: THERE ARE NO EXCUSED EXTENSIONS FOR ANY ASSIGNMENTS EXCEPT FOR FAMILY or HEALTH EMERGENCIES, in which case you must either arrange with Prof. Jones ahead of time or present a medical certificate or family note. Otherwise late papers will be marked down 3 points (of numerical grades) for every day late (including weekend days).

Students will write a paper that is a close analysis of one critical text assigned in class. The paper will serve to perform a “close reading” of the selected text, including its references, context, historical grounding, and how it has informed subsequent debates and practices.

Where and when was the person writing the text and how might this context have informed their ideas? What motivated the writer to write? What are they trying to say? Whose ideas are they building on? Who builds on their ideas?

Referencing other theoretical texts and/or art or design practices is an excellent idea to ground your analysis.

—> if you are using in-text references be sure to include a bibliography of your sources at the end of the paper and to use correct format for the bibliography

—> if you are using footnotes or endnote, citations should use correct format

**please refer to Chicago Manual of Style for all formatting questions of citations:** available free as an ebook through USC library: [https://www-chicagomanualofstyle-org.libproxy1.usc.edu/home.html](https://www-chicagomanualofstyle-org.libproxy1.usc.edu/home.html)

4) **In-class midterm:** 25%

**⇒ March 6 Class**

To be described in detail in class leading up to the midterm.

5) **Take Home Final:** 40%

**⇒ SCRIPT SENT to all students April 28 at 9 am;**

**⇒ DUE to Prof. Jones and the Graders via email May 5 at 9 am**

To be described in detail in class. Reviews will cover the bases before the final is due.

**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. Discussion Points will not receive credit for late submissions, as they are meant to assist with class discussion. Submitting timely Discussion Points also contributes to your attendance for the week.

TARDINESS/ABSENCES: Please be on time to class. 3 Tardies = 1 Absence; after 3 Absences, the grade will drop by one letter. Students with more than 5 unexcused absences will automatically fail the course.

**Assignment Submission Policy**

It is the student’s responsibility to get assignments to the instructor if the student is absent. Digital work may be submitted via Blackboard or directly to Professor Jones and the two
graders, as instructed; details will be clearly given when assignments are given. Digital versions of relevant assignments will be posted via Blackboard.

**Grading Scale (Example)**

Course final grades will be determined using the following scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A</td>
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<td>A-</td>
<td>90-94</td>
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<td>B+</td>
<td>87-89</td>
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<td>B</td>
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<td>B-</td>
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<td>C+</td>
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<td>D-</td>
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<td>F</td>
<td>59 and below</td>
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CRIT 160 Critical Theory in Art, Design, and Visual Culture

As a general rule, the class will be formatted with larger themes and then weekly themes. Each week will usually consist of a day (Monday) that will be mostly lecture, but with discussion solicited throughout, and a day (Wednesday) in which students and the professor will look at design and art practices through the DISCUSSION TIPS as well as student SUMMARIES/DISCUSSION POINTS.

ROSKI TALK January 10 @ 7 pm
madison moore Artist, Professor, USC Roski & McKenzie Wark, Professor, The New School Parsons; USC Roski Grad Building downtown, 1262 Palmetto Street and Mateo

PUBLIC TRANSPORT is available:
Expo line subway to 7th St then transfer to Dash A on Figueroa OR
Dash F (just outside USC gate at Expo/Trousdale) to Dash A at Figueroa & 7th St

I. Introduction to Critical Theory in art, design, and visual culture

WEEK 1: January 9

DISCUSSION TIPS: Why think critically? What does critical thinking add to making? Why do we need to know something about ideas from the past and contexts for ideas in the present?

Understanding DENATURALIZING as a strategy of critical theory

REQUIRED READINGS:

LOOK AT:
John Berger, Ways of Seeing, 1972; BBC episode 1: https://www.youtube.com/watch?v=0pDE4VX_9Kk

ADDITIONAL READING:
Chris Cutrone, “The Relevance of Critical Theory to Art Today,” New Art Examiner 31, n. 5 (June 2017), 14-17; available online at: http://www.newartexaminer.net/the-relevance-of-critical-theory-to-art-today/

ROSKI TALK January 17 @ 7pm Genevieve Gaignard, artist; USC Roski Grad Building downtown, 1262 Palmetto Street and Mateo

II. Enlightenment

January 16 NO CLASS MLK Day

WEEK 1: January 11 + WEEK 2: January 18 Aesthetics

DISCUSSION TIPS: What is aesthetics in a general sense? What is aesthetic philosophy? What time/place does it come from?

REQUIRED READINGS:

BACKGROUND (if you don’t know what the Enlightenment is, be sure to look at these)
William Bristow, “Enlightenment,” focus on the intro; Stanford Encyclopedia of Philosophy (2017), available online at: https://plato.stanford.edu/entries/enlightenment/

ADDITIONAL READINGS:
Discussion of Immanuel Kant in relation to the Enlightenment, see: https://iep.utm.edu/kantaest/#SH2d

➔ ROSKI TALK January 24 @ 7pm Clare Kim, Curator; USC Roski Grad Building downtown, 1262 Palmetto Street and Mateo

WEEK 3: January 23, 25  Difference
DISCUSSION TIPS: What are the contexts for and the limits of the European Enlightenment?
Who benefits from its logic and who doesn’t?

REQUIRED READINGS:
https://www.earlymoderntexts.com/assets/pdfs/wollstonecraft1792.pdf
Thomas Jefferson, Declaration of Independence, 1776; available online at National Archives: https://www.archives.gov/milestone-documents/declaration-of-independence
https://monoskop.org/images/a/a5/Fanon_Frantz_Black_Skin_White_Masks_1986.pdf

BACKGROUND:
G.F.W. Hegel, on “Lordship and Bondage” (the master slave dialectic) in The Phenomenology of Spirit (1807), tr. A.V. Miller (Oxford: Oxford University Press, 1977), sections 178-196 (pages
LOOK AT:
Black American Portraiture, Exhibition at LACMA (2022)
Work by Lyle Ashton Harris, Renée Cox, Mark Greenfield, Glenn Ligon
“No Humans Involved,” Exhibition at UCLA Hammer Museum (closes January 9, 2022):
https://hammer.ucla.edu/exhibitions/2021/no-humans-involved

ADDITIONAL READINGS:
Eric Steinhart, “The Master Slave Dialectic,” at
http://ericsteinhart.com/progress/HEGEL/MASLAVE.HTM

→ ROSKI TALK January 31 @ 7pm Paula Scher, Designer; Gin D. Wong HAR 101 auditorium, main campus

III. Museum
WEEK 4: January 30, February 1 Natural History Museums
→ GO TO LOS ANGELES NATURAL HISTORY MUSEUM
DISCUSSION TIPS: What does the natural history museum do? Where did it come from? What are fetishes? What are artifacts?
REQUIRED READINGS:
Frantz Fanon, chap 5, “The Fact of Blackness,” in *Black Skin White Masks*, 109-140. 
[https://monoskop.org/images/a/a5/Fanon_Frantz_Black_Skin_White_Masks_1986.pdf](https://monoskop.org/images/a/a5/Fanon_Frantz_Black_Skin_White_Masks_1986.pdf)

**ADDITIONAL READINGS:**

➡️ **ROSKI TALK February 7 @7pm Aurora Tang, Curator; USC Roski Grad Building downtown, 1262 Palmetto Street and Mateo**

➡️ **PAPER DUE Friday February 10, 6 pm, via email to Prof. Jones and the graders**

**WEEK 5: February 6, 8 Art Museums**
➡️ **GO TO LACMA or MOCA**

**DISCUSSION TIPS:** *What does the art museum do? Where did it come from? What are “works of art”??*

**REQUIRED READINGS:**

**LOOK AT:**
Natural History Museum, Los Angeles + Los Angeles County Museum of Art
Coco Fusco and Guillermo Gómez Peña, *Two Undiscovered Amerindians Visit...* (Cage Piece), 1992ff
Fred Wilson, *Mining the Museum*, 1992
Andrea Fraser, *Museum Highlights*, 1989
Bob Flanagan and Sheree Rose, *Visiting Hours*, 1994
Yong June Kwak (with Marvin Astorga), *Mutant Salon*, 2012ff; [https://www.youngjoon.com/mutantsalon](https://www.youngjoon.com/mutantsalon)

**ADDITIONAL READINGS**


la paperson, *A Third University is Possible* (Minneapolis: University of Minnesota Press, 2017).


**IV. Reproduction**

**WEEK 6: February 13, 15  Photography**

**DISCUSSION TIPS:** What happens when images can be reproduced indexically (look up “indexicality” and “index”)? Can photographs be “art” if they are simply mechanical reproductions of the world?

**REQUIRED READINGS:**


**ADDITIONAL READINGS:**


WEEK 7: February 20 NO CLASS; February 22 Spectacle

DISCUSSION TIPS: What happens when photographic technologies expand to cinema? Television? The World Wide Web? How do we respond to images now that they circulate ubiquitously?

REQUIRED READINGS:


LOOK AT:

Works by Situationist International; Lynn Hershman Leeson; Ashley Bickerton; Cindy Sherman, Jeff Koons, Barbara Kruger, Mary Kelly, Lorna Simpson, Nikki Lee, George Chakravarthi; rafa esparza; Hito Steyerl; Casey Kauffman


ADDITIONAL READINGS:


V. Capitalism/Politics

WEEK 8: February 27, March 1  Labor + brief midterm review

DISCUSSION TIPS: What does industrial labor have to do with art? With design? How can thinking about labor and capitalist relations assist our understanding of art and design?

REQUIRED READINGS:


LOOK AT:
Womanhouse, 1972, catalogue; available at the ONE Gay & Lesbian Archives
Womanhouse, 1974; film by Johanna Demetrakas (Women Make Movies or Kanopy)
Works by Noah Peurifoy; David Hammons; Mierle Ukeles; Alan Kaprow, Judy Chicago, Suzanne Lacy; Jeremy Deller; Mika Rottenberg; Tom Müller; Paul Donald
Xin Xin, Separation Anxiety project, 2016: https://xin-xin.info/projects/2018/01/14/separation-anxiety.html
Teching Hsieh, One Year Performance: April 11, 1980/April 11, 1981 [time lapse video of performance]
Allan Sekula, Fish Story, 1995; [PDF] and available at: https://fadingtheaesthetic.files.wordpress.com/2013/08/fish_story.pdf

ADDITIONAL READINGS:
Fredric Jameson, Postmodernism, or, the Cultural Logic of Late Capitalism (Durham, NC: Duke University Press, 1991).
Amelia Jones, “Eww, Gross!”: Mika Rottenberg’s Late Capitalist Feminism,” PARKETT 98 (Zürich; 2016).

**ROSKI TALK March 7 @7pm, Handtmann Photography Lecture, Guadalupe Rosales, Artist; Gin D. Wong Auditorium, HAR 101 main campus**

**March 6 IN CLASS MIDTERM**

**WEEK 9:** March 6 midterm, March 8 Avant-Garde / Counter Culture

**DISCUSSION TIPS:** What theories have situated the artist in society? Where did theories of “alienation” or denaturalization come from? How do artists and designers relate to counter cultures? How do avant garde or counter cultures relate to mainstream or bourgeois culture?

**REQUIRED READINGS:**

**LOOK AT:**
- Works by: historic avant gardes (Dada especially, and Duchamp); Abstract Expressionists; Crenshaw Dairy Mart; Patrisse Cullors, noe olivas, Alexander Dorriz

**ADDITIONAL READINGS:**
- Fred Moten, “The Sentimental Avant-Garde,” *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 25-84; available online at:

SPRING BREAK: March 13, 15

VI. Materiality

WEEK 10: March 20, 22 Materiality

DISCUSSION TIPS: How do we theorize materiality as opposed to virtuality? How do artists and designers relate to materials and materiality?

REQUIRED READINGS:

LOOK AT:
Work by: David Hammons, Senga Nengudi, Cassils, Paul Donald, Juliana Cerquiera Leite
Wu Hung curated exhibition, Allure of Matter: Material Art from China, 2019; Los Angeles County Museum of Art
Craft Contemporary Museum, Los Angeles

ADDITIONAL READINGS:

ROSKI TALK March 28 @7pm, Sadie Barnette, artist; USC Roski Grad Building downtown, 1262 Palmetto Street and Mateo
VII. Identity/Body

WEEK 11: March 27, 29  Identity
DISCUSSION TIPS: How and when do theories of identity arise and why? How were humans thought about before identity theory? How after? How does an understanding of how identification works assist in understanding how art and design have meaning?

REQUIRED READINGS:

ADDITIONAL READINGS/SOURCES:
Korean fonts: https://hellchosun.net/52
George Aye, “Dismantling White Supremacy Culture within AIGA,” Medium.com (June 7, 2020), available online at: https://medium.com/@george_aye/decolonizing-aiga-a6cc8fb8692e

WEEK 12: April 3, 5  Body
DISCUSSION TIPS: How does the body relate to art making? Design making? What role does the body have in each practice? How is the body materialized or “expressed” in art? In design?

REQUIRED READINGS:
Alok [Vaid Menon], “There Are No Clothes for Nonbinary Femmes Like Me, So I Made My Own,” Them. (April 25, 2018); available online at: https://www.them.us/story/alok-vaid-menon-new-fashion-collection

LOOK AT:
Lynn Hershman Leeson, Electronic Diaries, 1984-2019
Howardena Pindell, Free, White, and 21, 1980; https://www.youtube.com/watch?v=8MZo5LNDk90
Trinh T. Minh-ha, Surname Viet Given Name Nam, 1989; available on reserve at Leavey Library
Work by: Behnaz Farahi http://behnazfarahi.com/

*** Ellen Lupton Roski Talk on *The Senses* available: [https://www.youtube.com/watch?v=5-OAHlyuJ78&list=PLnbOyYGykij9XpG356qDYr9JhX4sNlkI6Y&index=3](https://www.youtube.com/watch?v=5-OAHlyuJ78&list=PLnbOyYGykij9XpG356qDYr9JhX4sNlkI6Y&index=3)

Alok Vaid-Menon Instagram account

**ADDITIONAL READINGS:**


**ROSKI TALK** April 11 @7pm, Nicole Miller, Artist; USC Roski Grad Building downtown, 1262 Palmetto Street and Mateo

**VIII. Globalization/ Environment**

**WEEK 13: April 10, 12 Globalization**

**DISCUSSION TIPS:** What does the “global” or “globalization” mean? How has the idea of globalization affected art and design? How have shifting structures of globalization affected art and design?

**REQUIRED READINGS:**


**LOOK AT:**

Hito Steyerl work
Documenta and Venice Biennale

ADDITIONAL READING:

WEEK 14: April 17, 19 Environment
DISCUSSION TIPS: How can we talk about and take action in relation to climate change? How are artists and designers addressing climate change, and what role do they have in discussions about and actions around climate change?
REQUIRED READINGS:
See an abbreviated version of Haraway presenting this material: “Anthropocene, Capitalocene, Plantationocene, Chthulucene: Staying with the Trouble,” 2014: https://vimeo.com/97663518
ADDITIONAL READINGS:

LOOK AT:
Work by Ulay; Lauren Bon; Lesley-Ann Noel; Julie Mehretu, Sutapa Biswas, Isaac Julien; Joyce Campbell; Cannupa Hanksa Luger
Lesley-Ann Noel emancipatory design: [https://design.ncsu.edu/people/lmnoel/](https://design.ncsu.edu/people/lmnoel/)
Rael San Fratello environmental + experimental + empowering design: [https://www.rael-sanfratello.com/studio](https://www.rael-sanfratello.com/studio)

**WEEK 15: April 24 Pandemic // April 26: REVIEW**

**DISCUSSION TIPS:** *How has the COVID pandemic changed the way we think, live, move in the world? How has it affected art and design theory and practice?*

**REQUIRED READINGS:**
Amelia Jones, “Queer Communion: Ron Athey,” *Turba* 1 n. 1 (Spring 2022), 168-172. [PDF]

**ADDITIONAL READINGS/ LOOK AT:**
Giovanni Boccaccio, *The Decameron* (1340s), tr. John Payne; project Gutenberg ebook: [https://www.gutenberg.org/files/23700/23700-h/23700-h.htm#Proem](https://www.gutenberg.org/files/23700/23700-h/23700-h.htm#Proem)
#CovidArtMuseum on Instagram: [https://www.instagram.com/covidartmuseum/](https://www.instagram.com/covidartmuseum/)
“Coronavirus” design, *Dezeen* (2021); [https://www.dezeen.com/tag/coronavirus/](https://www.dezeen.com/tag/coronavirus/)
April 28  Take-home final sent out

➤ TAKE HOME FINAL script will be emailed to everyone on Friday, April 28 at 9 am; Professor Jones will be available for any questions 10a-noon that day

➤ FINAL is due at 9 am Friday, May 5; email to Prof. Jones and Graders
Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university’s mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s).

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

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

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.

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.

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 is comprised 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) 740-5086 or (213) 821-8298
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 otpf@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.