ART 380: Studio Critique II
Units: 2
Section: 33803

Fall 2023: TH 6:00 - 8:40 pm

Location: WAH 108

Instructor: Kim Sweet

Office Hours: By appointment, before or after class and by Zoom

Contact Info: ksweet@usc.edu

Course Description:
A continuation of ART-380 for third-year students, providing an interdisciplinary forum for artistic practice and a deepening critique of one's work and the work of peers, in relation to a broader world context.

How do we come to identify the communities we want to participate in or possibly create? How, as artists, do we build compassion for our own journey and practice? Throughout this course we will explore how you and your fellow contemporary artists navigate these questions.

Overview
Studio Critique II explores the themes, practices, contexts, and questions undertaken by contemporary artists and designers. Students will also learn how to use the critique process to discuss their own work and the work of others.

This studio course offers students an opportunity to explore creative research strategies used by artists and designers. The class is designed to help students recognize work habits, biases, strengths, and weaknesses, and to identify the most productive research methods for their studio practice.

Students a)will be involved in various types of activities geared towards deepening the critique process: collecting information on kindred artists, b) systems of critique, c) recording and representation, and d) drawing and other notational systems, in relation to keeping a project journal.

With the help of faculty-directed assignments specific to the student's area of production, students begin to develop their own studio practice. While developing their own work, students will investigate a wide variety of research methods that facilitate artistic practice.

Course Objectives

- Students learn critical thinking in their verbal and written communication through writing assignments, presentations, participation in class discussions and critiques
- Students will learn, practice and integrate strategies, methods, and skills needed to conceive, develop and execute works of art and design in a more complex and mature manner.
- Students are called upon to describe, analyze, interpret and evaluate their work and the work of others in the context of relevant cultural, historical and global influences.
- Students will practice ideation, research skills, exploration and investigation as part of the creative process.
- Students will learn to develop, articulate, and express personal content and language in order to articulate their creative process.
- Students will learn and put into practice a forensic investe of the work being critiqued.
- Students will learn ways to become self-directed and to sustain intellectual and creative growth.
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Course Notes: Blackboard, Google Drive, (and Zoom when necessary) Certain sections of **Blackboard** are used for this class. All readings, handouts which include assignment prompts will be posted under "Content". All documents related to the syllabus are posted under "Syllabus". Our class will have a shared
Google Drive folder. You will be asked to take pictures of your assignments and upload them to your individual folder in the class folder. Written assignments will be uploaded as well.

Technological Proficiency and Hardware/Software Required

Students will need access to a computer and digital camera and should be able to access Zoom, should that become necessary.

COURSE NOTES

Class google drive:
Professor will share google drive. Students are to upload final project documentation, all proposals in student folders in addition to written reflections.

Required Documentation for Midterm, and Final Project:

Documentation should consist of
(1) image of the entire work and
(2) detail image. In total, you will upload to class google drive folder
 (3) 300 dpi documentation images.
For any video or time-based work: Quicktime.MOV uploaded to google drive.
If video is part of installation, please document with (2) still images: (1) image of full installation (pause the video for best image) and (1) detail.

Label each image or Quicktime as follows: last_first_mid-term project or finalproject.jpg, etc.

Course Texts:
Essays, artists' writings, and assignments will be provided on class Google Drive as PDFs.
Students will be asked to prepare questions for discussion in class.

Readings: Readings will be provided on class google drive as PDFs.

Communication: USC email account. Check your email daily for class
communications from the instructor.

Syllabus, Technical handouts: These will be provided to you on the class google
drive.

Required Materials:

Notebook/sketchbook and pen or pencil – taking notes is mandatory. Bring to every class. -
Art/design making materials as needed. You will choose your medium for most of the
exercises and mid-term and final projects. The projects will dictate the materials you need.
You will be responsible for providing materials for your work.

Materials (Students are expected to have all necessary supplies **by the third class.**)

Electronic Policy:

Technological Proficiency and Hardware/Software Required
Software:
- All students will be given access to the Adobe Suite provided by

    Roski.

- Technology will be used as necessary for any given project.

Description and Assessment of Assignments:

Homework/Production Expectations
In addition to class work there will be periodic reading. And the expectation of independent
works made to be critiqued.

Expectations: This class requires at least **4 hours per week of outside class** work. For each unit of in
class contact time, the University expects two hours of out of class student work per week over a
class, as a 2-unit course, has 4 hours of out of class course work.
University policy: "For each unit of in-class contact time, the university expects two hours of out
of class student work per week over a semester." All class projects are to be generated
specifically for this class. Presenting projects created for other classes this semester, previous
semesters or work done in the past will not be accepted for credit. The exception would be if you
are working on a continuing series or the project is so monumental or time consuming to warrant
such a consideration.

Midterm Project

You will work pairs. You will create your own individual projects but help each other in project idea development, material and spatial selection and curating each artist's work for the critique day. Groups will be selected in week 3 or 4. This will also determine the week your midterm will take place.

Final Project

For your final project, you will develop, produce and present a project. The final project may use the medium of your choice. You will generate your own subject or theme. This project is a chance for you to further investigate the ideas, themes and aesthetics you have experimented with in past works. The final project should reflect a significant amount of time and effort in its conceptual development and final form. It may take the form of any medium – from photo, painting, drawing, sculpture, performance, video, hybrid-forms, post internet work, installation, conceptual mapping and anywhere in between. I encourage you to push yourself to develop the depth of your work and the aesthetics and techniques you choose for the project.

1) Identify the subject you choose to address with the project.
2) Choose the medium(s) and technique(s) that best serve the subject you wish to investigate. Consider the presentation of the work.
3)Create a 1-page project proposal (see guidelines below) and present it to class for feedback.
4) Work on this project outside of class and receive input as needed from the instructor.
5) Present the project for mid-way critique. Receive instructor and peer feedback.
6) Present the work for final critique. After your critique, write a 2-page critique analysis.
Project grade includes project proposal, project, presentation for critique and critique evaluation.

Project Proposal

These are one-page written proposals. They provide an opportunity for you to test your work or concept on your colleagues in the class, and to consider and articulate your goals so that our feedback can be as useful and appropriate to your needs as possible. The mid-term project proposal and the final project proposal will be presented to class.
Your proposal should address:
1) What the idea of the project is and why it interests you.
2) How your chosen medium and form will relate to and realize your conceptual concerns.
3) How you will technically accomplish the project. Where will you source your materials, equipment (for example, shooting photos or video or fabricating, drawing, painting, collage, printing, etc.).
4) Explain how you are considering the project concept and theme. Reference other artists' work that we've seen or talked about in class or that you know of otherwise.
5) What does the project relate to in the world?
6) Bring any visual support materials to further explain your conceptual and aesthetic goal.

Written Critique Analysis

Following your critique you will be asked to write a two-page analysis of your project and critique.
Page One:
The first page of the essay should include the most important lessons and insights from the critique given to you by both the class and the professor. Use your journal notes to help you.
The analysis address:
1) Ideas you garnered from the project.
2) Ideas that you want to continue to explore in future projects.
3) What was successful about your project, what was not successful and why.
4) Techniques and aesthetics used for the project. Were they successful or not? What will you continue to develop? How did the aesthetics and techniques affect how you and others perceived the work? Did they have the effect you intended?
5) What was useful to you from the critique? Record your thoughts.
Page Two:

1) Take notes during your peer's project presentations.
2) Choose one of your peers' projects that interests you most. *Each project can only be chosen once for all projects to be equally distributed*.
3) Write 250 – 500 words on their projects. Note their project titles. Discuss what drew you to their work and why. What aesthetics did they employ? What was their concept? How did this work build, develop or differ from previous projects?

Required Documentation for Mid-term, and Final Project:

Documentation should consist of (1) image of the entire work and (2) detail image. In total, you will upload to class google drive folder (3) 300 dpi documentation images.
For any video or time-based work: Quicktime.MOV uploaded to google drive.
If video is part of installation, please document with (2) still images: (1) image of full installation (pause the video for best image) and (1) detail.
Label each image or Quicktime as follows: last_first_mid-term project or finalproject.jpg, etc

On Critique and Discussion:

Critique is about listening and thinking through your ideas collectively to develop the ability to think critically and to articulate your observations of art. **You should be prepared to speak about your own work, and to contribute meaningful comments and critical observations about the work of your peers.** You are expected to address both the content and formal components of the artworks, with an emphasis on the relationship between the two. This will further your understanding of how your work is received and interpreted by others. Critique is a rigorous process that will help shape your own approach and language. Please do the work and support your peers in their process.

Grading

Students enrolled in this course will receive a cumulative letter grade at the end of the semester.

Evaluation

 • The quality of the work submitted will be the most important criterion. This includes presentation of ideas, attention to detail, level of craftsmanship, and overall presentation.
 • Commitment to the work and the creative process as exhibited by research, materials located and process completed outside of class. The level of experimentation and risk taking demonstrated by this commitment.
 • Participation in class discussion, group critiques and presentation of preliminary sketches.
 • Understanding of terms and issues relating to the specific project.
 • Mid-term and Final critiques grades.

Grading Breakdown

A 4.0 or 94 – 100%

A- 3.75 or 90 – 93 %

 Students perform in an outstanding way. Students exhibit excellent achievement in all work. Student exceeds the criteria and challenges him/herself to seek fresh solutions to problems. Students exhibit commitment to expanding ideas, vocabulary and performance.

B+ 3.5 or 87 – 89 %

B 3.0 or 84 – 86%

B- 2.75 or 80 – 83 %

Students perform beyond the requirement of the assignments. Students exhibit above average progress. Students meet and exceed the criteria. Students exhibit above average interest in expanding ideas, vocabulary and performance.

C+ 2.5 or 77 – 79%

C 2.0 or 74 – 76%

C- 1.75 or 70 – 73%

Criteria of assignment are met, and all requirements are fulfilled. Students exhibit average progress and improvement. Students spend the minimum time and effort on the assignments. Students exhibit moderate interest in expanding ideas, vocabulary and performance.

D+ 1.5 or 67 – 69%

D 1.0 or 64 – 66%

D- 0.75 or 60 – 63%

Student performance is uneven, and requirements are partially fulfilled. Students exhibit minimal output and improvement in work. Students do not meet the criteria in all assignments. Students exhibit minimal interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement is less than adequate.

F 0 or 59%

Students fail to meet a minimum of performance levels. Students do not exhibit achievement or progress in any assignment. Student work is consistently incomplete or unsuccessful. Student's attendance, participation and class involvement is inadequate.

Grading Distribution:

20% - Participation in all reading discussions, presentations and participation in the

group critiques

20% - Assignments/Exercises

30% - MID-TERM PROJECT Presentation and quality of completed project

> Grade includes project proposal, presentation in critique, critique evaluation and photo documentation

30% - FINAL PROJECT and Written 1-2 page essay on your final project. Final presentation and quality of completed project presented in critique Grade includes project, presentation in critique, critique evaluation, photo documentation and essay.

You are encouraged to meet with your instructor(s) at any time if you have questions or concerns about your performance in the class.

 Attendance:

This being a studio course, *attendance is mandatory*. Any more than two absences will result in a lowered grade. If you have to miss a class, it is your responsibility to get the notes from Blackboard and/or contact your instructor(s) or a classmate for homework assignments and missed information.

You are permitted two absences without damage to your grade. 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** (i.e., those absences that have not been cleared with the professor) will receive a failing grade for the course.

Please note, attendance on all critique days are especially important! Whether you have presented already or not, any unexcused absence on a critique day will immediately lower your grade an entire letter. In addition, habitual tardiness is not acceptable. Coming late (more than 10 minutes) to class, taking more than a 20-minute break and leaving class early all constitute a "tardy". Three tardies equals one absence, with consequences as above. Lastly, coming to class unprepared (without materials and/or assignments or having not done the readings) is not acceptable, and will be noted and reflected in your grade. After a first warning, students who persist in the following disruptive activities: sleeping, texting, online browsing etc. for purposes other than class research, will result in a tardy for that class session.

Missed Classes:

Email me if you plan to miss class and I will let you know how you can make up the class. Contact a classmate and review the syllabus to see what you have missed. Critique and lecture days are nearly impossible to make up. Make these a priority to never miss.

Class Conduct:

If zooming, MUTE your sound unless you are called on or have something to contribute. Turn off cell phones before class. Laptops may be used for Zoom only. Students who are obviously surfing, checking email, watching videos/television, or similar will be marked absent for that day with results per the above. You are to be fully engaged during class.

Studio Access, Maintenance & Classroom Conduct:

This studio is used by several classes, so you must thoroughly clean your work area at the end of each class session. No material or trash may be left. No open beverage containers or food is allowed in class during instructional time. Time in the studio is not used for phone calls, texting, or web/social.

• Studio Access Policy: Students will be given a temporary code to use for the first three weeks of class while students fill out and return the appropriate studio access form. Students must fill out and turn in the mandatory access form in order to have studio access past the third week of the semester.

Additional regulations:

The following Section 11.12 of the Student Conduct Code of USC is hereby referenced and incorporated into this syllabus. In addition, Section 11 of said Conduct Code states as follows: "Faculty members may include additional classroom and assignment policies, as articulated in their syllabus". Under the authority of this section's general principles and the concept of respect for the intellectual property of others and the obligation to avoid using another's work as one's own, students are prohibited from using, reformatting, distributing, publishing or altering the class syllabus, Zoom recordings, PowerPoints, PDFs or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code. **Please see SCampus for *University Student Conduct Code*:**
Section 11 – Behavior Violating University Standards and Appropriate Sanctions
General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, […] and the obligations both to protect one's own academic work from misuse by others […]. All students are expected to understand and abide by these principles.

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. (Living our Unifying Values: The USC Student Handbook, page 13).

The Use of AI – permitted on specific assignments

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 text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets 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.

Course Schedule

Specific dates are subject to change. If possible, students will be notified ahead of time if changes are made.

SCHEDULE
(subject to change)

WEEK 1: Thursday, Aug 24, 2023
Introduction to class, instructor and students. Review Class Syllabus, requirements and goals.
Homework: Prepare a 10 minute presentation of your work as an introduction for next week's class. Get supplies/materials (at the very least Sketchbook).

WEEK 2: Thursday, Aug 31, 2023
Presentations of work

Homework: Handwritten on a single sheet of paper list 30 words that describe you:

Think about and be prepared to talk about 3 artist you admire and how they relate to your work

WEEK 3: Thursday, Sep 7, 2023

Present: 3 artist you admire and how they relate to your work

In class work on self description in small groups

Homework: write an artist's statement based on how you understand yourself. Give a brief overview of the field of art you are practicing

WEEK 4: Thursday Sep 14, 2023

Reading: TBD

Determine midterm projects. Discuss working relationships.
 Work on preparations and proposals for midterm, 10 min each.

WEEK 5: Thursday Sep 21, 2023
Time TBD as class time conflicts

Field Trip USC Fisher Museum In-depth gallery walkthrough
 Kara Walker: Cut to the Quick, From the Collections of Jordan D. Schnitzer and His Family Foundation Field Trip USC
Field Trip to The Broad
Keith Haring
Time TBD as class time conflicts

Homework: Write a one page summary of the exhibition. How are these artists the same, how do they differ? the artists- What strategies do they employ in their work?

WEEK 6: Thursday Sep 28, 2023

Midterm Critiques Group I

WEEK 7: Thursday, Oct 5, 2023

Midterm Critiques Group II

WEEK 8: Thursday Oct 9, 2023

NO CLASS Fall Recess

WEEK 9: Thursday Oct 19, 2023

Reading: TBD

Review and discuss written artist statements based on Midterm feedback

WEEK 10: Thursday, Oct 26, 2023

 Final project preparations and proposals due: class discussion

WEEK 11: Thursday, Nov 2, 2023
 Reading: TBD

 WEEk 12: Thursday Nov 9, 2023

Final project Critique (1-4)

WEEK 13: Thursday   Nov 16, 2023

Final project Critique (5-8)

WEEK 14: Thursday Nov 23, 2023

NO SCHOOL, FALL RECESS

WEEK 15: Thursday Nov 30, 2023

Work on Artist statement, discuss readings
MFA studio visits

Final: Thursday, December 7, 2023
Paper due on or before 11:59 pm

Course schedule

Week 1	8/24: Intro to class and syllabus **Homework: Prepare a 10 minute presentation of your work as an introduction for next week's class. Get supplies/materials (at the very least Sketchbook).**
Week 2	8/31: In Class Presentation of Work **Homework: Handwritten on a single sheet of paper list 30 words that**

	describe you: Think about and be prepared to talk about 3 artist you admire and how they relate to your work
Week 3	9/7: Present: 3 artist you admire and how they relate to your work Expand self description with the help of your fellow students in small groups **Homework: Homework: write an artist's statement based on how you understand yourself. Give a brief overview of the field of art you are practicing**
Week 4	9/14: **Determine midterm project. Discuss working relationships.** Work on preparations and proposals for midterm, 10 min each.
Week 5	Field Trip USC Fisher Museum In-depth gallery walkthrough *Kara Walker: Cut to the* Quick, From the Collections of Jordan D. Schnitzer and His Family Foundation Trip to The Broad to see the Keith Haring Exhibition Time TBD as class time conflicts **Homework: write a one page summary of the exhibition and how the artists What strategies do they employ in their work.**
Week 6	9/28: **Midterm Critiques Group I**
Week 7	10/5: **Midterm Critiques Group II**
Week 8	10/12:**No Class Fall Recess**
Week 9	10/19: Reading: TBD Review and discuss written artist statements based on Midterm feedback
Week 10	10/26: Final project preparations and proposals due: class discussion
Week 11	11/2: Reading: TBD
Week 12	11/9: Final project Critique (1-4)
Week 13	11/16: Final project Critique (5-8)
Week 14	11/23: **NO SCHOOL, FALL RECESS**
Week 15	11/30: Work on Artist statement, discuss readings MFA studio visit
FINAL Paper Due	**Thursday, December 7, 2023 before 11:59 pm**

Partial List of Exhibitions around town

USC Fisher Museum of Art - https://fisher.usc.edu/exhibitions/
https://calendar.usc.edu/event/exhibition_walkthrough?utm_campaign=widget&utm_me
dium=wi dget&utm_source=USC+Event+Calendar#.YwUasi-B30o
check out - https://galleryplatform.la
Get the AP SEE/SAW:
http://artforum.com/guide/country=US&place=los-angeles CAAM –
https://caamuseum.org/exhibitions
Center for Land Use Interpretation (CLUI) –
http://www.clui.org/section/programs-projects Gallery Luisotti -
https://galleryluisotti.com/exhibitions-current/
The Getty- https://www.getty.edu/visit/exhibitions/
The Mistake Room - https://www.tmr.la
Night Gallery - https://www.nightgallery.ca/exhibitions/awol-erizku3
The Underground Museum –
https://theunderground.museum/past-exhibitions ICA LA –
https://www.theicala.org/en/exhibitions
JOAN https://joanlosangeles.org
*Kayne Griffin https://www.kaynegriffin.com/exhibitions
M + B https://www.mbart.com/exhibitions/
REDCAT - https://www.redcat.org/gallery
LAXART https://laxart.org/exhibitions

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 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.