



ART 110: Drawing for ART and DESIGN

Units: 4

Section: 33843

Fall 2023: M/W 9:00 - 11:40am

Location: WAH 118

Instructors: Charla Elizabeth and Kim Sweet

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

Contact Info: celizabe@usc.edu, ksweet@usc.edu (When in communication, always email both instructors.)

Course Description

Drawing is the foundation for art and design and in this class, you will establish a foundation for your own creative practice. This course will teach you how to draw and provide both a practical and theoretical introduction to the discipline of drawing. These skills are applicable to many other disciplines including concept artists, storyboarders, filmmakers, architects, engineers and scientists. A goal of drawing can be to produce compelling and meaningful artworks in and of themselves. In addition, drawing is often used in planning, thinking and communication. In a world that communicates increasingly through images, drawing is an essential skill.

Students will learn the fundamental elements of art and design (space, line, shape, form, value, and texture) through an emphasis on direct observation. Learning to really look and see will frame drawing as a new way of experiencing and understanding the world, with a heightened perceptive ability. In addition, students will work on drawing in rapid visualization exercises and use drawing as a thinking tool, for proposals and to make ideas visual. Drawing also incorporates artistic freedom, allowing for expression and experimentation, and personal, social, emotional and intellectual interpretation.

Skills are developed by focusing on the process of drawing through many exercises, as well as creating “finished” works. Earlier assignments are more specific yet still with freedom to develop content on a personal level. In time, they expand to more open-ended projects with idea-based prompts through which conceptual development, technique, materials and content ally to create meaning. We will investigate a variety of subject matter and drawing materials to accomplish our goals. Instruction will be provided in all aspects of the class through group and one-on-one discussions and critiques, and demonstrations. Slide presentations of diverse contemporary and historical works will be shown to investigate a range of concepts addressed through drawing and conceptual ideas about drawing, including “non-traditional” approaches that expand our ideas of what drawing can be.

"I have learned that what I have not drawn I have never really seen, and that when I start drawing an ordinary thing, I realize how extraordinary it is, sheer miracle. " ~Frederick Franck, *The Zen of Seeing*

"Drawing is the art of hollowing out the paper." ~Georges Seurat

"Drawing is putting a line (a)round an idea." ~Henri Matisse

"You only become really fluent in a foreign language when you begin to think in that language. It is the same with drawing; you only begin to draw fluently when you automatically think visually." ~Keith Mickelwright (KM) in his book *Drawing: Mastering the Language of Visual Expression*

"Drawing requires that we are able to see in a way that does not assume we already know the answer." ~KM

Catalogue Description: An introduction to drawing, both skill and perception oriented, as the basic tool for all the visual arts and design.

Learning Objectives

The ultimate goal is for each student to deeply engage with drawing and thus expand skills and gain insight into their creative process, individual aesthetic, vision, and direction as an artist/designer. Most importantly, we are going to get excited about drawing.

Specific goals are as follows:

- Gain an expanded notion of drawing to recognize it is as a tool of thought as much as a craft.
- Recognize drawing as a universal means of engaging the world at large and a potent way to communicate meaning.
- Fine-tune one's ability to see and transpose what is seen onto a two-dimensional surface, improving hand/eye coordination and overriding preconceptions for ways of seeing.
- Learn to use drawing in your thinking process and communicate visually for a wide use of applications: sculpture, installation, concept art, story boarding, design brainstorming, etc.
- Become more proficient at using a range of drawing media, tools, techniques and approaches.
- Gain confidence in drawing, and in talking about art.
- Develop critique skills in order to analyze and to articulate observations of your own work and work of others, and acquire a vocabulary to be able to do so.
- Expand knowledge of contemporary and historical artists/designers and the dialogue surrounding drawing, and see how drawing has developed and changed throughout history.
- Develop conceptual, research, creative problem solving, and time management skills in response to projects.
- Develop an understanding of how context (e.g. cultural, social, geographic, etc.) influences one's perceptions and use of drawing– in order to see a relationship of your work to contemporary culture.

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 to Zoom, should that become necessary.

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

If, instead, you decide to purchase your materials from another vendor, below is the list you'll need:

GET YOUR **ART KIT** AT **BLICK®**

COURSE: USC – ART 110: DRAWING FOR ART AND DESIGN

INSTRUCTOR: ALL INSTRUCTORS/SECTIONS

PRICE BEFORE TAX: \$159.99 (Reg Price \$215.33)

Purchase now and pick up on campus!



Pay for Your Supply Kit Online:

Scan the QR code or click [here](#) to visit our secure payment website.

Follow the instructions to complete your kit purchase.

We will bring your kit to campus for pick up August 23rd and 24th from 10AM to 3PM in the USC Roski Courtyard

***Please note that the local store is listed as a default pick up location as this is where your kit is stored and any ordering questions should be directed to the number listed below**

If you missed the on campus pick up, visit the Beverly Blvd store to purchase a kit, or call us and have it shipped to you for free!

***Blick Art Materials on Beverly Blvd.
7301 West Beverly Blvd***

Item #	Qty	Description
10311-1059	1	BLICK NEWSPRINT PAD/18INCH X 24INCH 30LB 100/SHEET
13307-1007	1	BRISTOL PAD 17 INCH X 24 INCH
21962-2271	1	BLICK CHARCOAL/VINE SOFT 12/BOX
22220-2061	1	BLICK GRAPHITE PENCIL/6B
22220-2041	1	BLICK GRAPHITE PENCIL/4B
57445-1101	1	KNIFE/KNIFE NUMBER 1 WITH/CAP
21115-2003	1	DESIGN W/P BLACK INK/BLK 1OZ
55681-2418	1	STRGHT EDGE W/CENTER/SILVER 18IN
22921-0000	1	GENERAL CHARCOAL/BLK JUMBO RECT PK/3
21518-3068	1	PINK PEARL ERASER/LARGE EA CRD
24143-1260	1	BLICK/UTR ARTIST TAPE/UTR ARTIST TAPE .5 X60YD WHITE
05408-5138	1	FLAT HAKE BRUSH/1-3/8IN
21468-1001	1	SANDPAPER POINTER/SANDPAPER POINTER
22993-1000	1	BLENDING STUMPS/MED 3CT
03462-1001	1	ARTIST CHAMOIS/ARTIST CHAMOIS
22220-2021	1	BLICK GRAPHITE PENCIL/2B
22220-2110	1	BLICK GRAPHITE PENCIL/HB
13815-1023	1	BLICK WRBND SKETCH BK/9X12 80 SHEETS
20418-1009	1	GEN CHARCOAL PENCIL/KIT
21026-1030	1	BLICK KNEADED ERASER/LARGE
21416-1002	1	PENCIL SHARPENER/MAPED DUAL HOLE METL
05857-1002	1	DB SCHLSTC WONDR WHT RND WC/SCHLSTC SZ 2
05857-1008	1	DB SCHLSTC WONDR WHT RND WC/SCHLSTC SZ 8

Description and Assessment of Assignments

Homework/Production Expectations

In addition to class work, there is homework every week. Some projects will span more than a week which will require you to submit in-progress images of your work to ensure that you are working at an adequate pace. Drawing projects require ample time for labor and effort and rushed results are self evident. Each assignment prompt will be explained in class and made available on Blackboard each week. Some assignments will involve research and all will involve a preparatory process or brainstorming through preliminary sketches.

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."

Sketchbook: Use your sketchbook for any and all types of drawings (observational studies, from imagination...), experiment with materials, record thoughts, observations, questions in class, notes on lectures, technical advice, and response to your work in critiques. And most importantly, have a place to brainstorm ideas, record your research and conceptual development for projects, make compositional

Portfolio: Keep a portfolio to properly store all of your drawings. Please save everything If your drawings are loose, make sure they're not getting creased or crumpled. Your portfolio of classwork and sketchbook (including all exercises) will be reviewed at midterm and at the end of the semester. Other assignments have their own critique/due dates.

Written artist statement: For the final project, a statement outlining the conceptual framework and the what/why/how of your work will be due and read by you at the critique, and will form the basis of our subsequent discussion of your work. A general guideline will be handed out for assistance in writing about your work.

Participatory Requirements

Group Critiques: In critiques, students and instructor discuss the merits and weakness of each drawing, as well as offer suggestions and constructive criticism. The purpose of the critiques (crits) is to develop the ability to articulate your observations of art and to hear how your work is received and interpreted by others. It is also an opportunity to present completed work in a professional manner, and learn a visual and critical vocabulary. For the critiques, you should be prepared to speak about your work and to contribute meaningful comments and critical observation about the work of your classmates. When applicable, I encourage you to address both the content and formal components of painting, with an emphasis on the relationship between the two. Your engaged participation during class critiques is expected and will be part of your grade.

Given the inherent vulnerability in making and sharing artwork, it is my goal to create and facilitate a safe space for students to discuss and share insights with each other. That said, hostile, insensitive, remarks towards one another will not be tolerated.

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 processes 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 %

Student performs in an outstanding way. Student exhibits excellent achievement in all work. Student exceeds the criteria and challenges him/herself to seek fresh solutions to problems. Student exhibits 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 %

Student performs beyond the requirement of the assignments. Student exhibits above average progress. Student meets and exceeds the criteria. Student exhibits 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. Student exhibits average progress and improvement. Student spends the minimum time and effort on the assignments. Student exhibits 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. Student exhibits minimal output and improvement in work. Student does not meet the criteria in all assignments. Student exhibits minimal interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement is less than adequate.

F	0 or 59%
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Student fails to meet a minimum of performance levels. Student does 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

Exercises, Homework and Projects 60%

Participation 10%

Critiques 15% (Midterm) 15% (Final)

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 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.

Studio Access, Maintenance & Classroom Conduct

This drawing studio is used by several classes, so you must thoroughly clean your work area at the end of each class session. No material, drawings or trash may be left. No open beverage containers or food is

allowed in class during instructional time. When there is no lecture, you are welcome to listen to your own music, provided you keep it low enough to hear an announcement, or use only one earbud. 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 relationship 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.

TENTATIVE SCHEDULE

(subject to change)

WEEK 1, Class One: Monday, August 21

Introduction to class, instructor and students. Review Class Syllabus, requirements and goals.

Homework: Get supplies and materials (at the very least, Graphite Pencils, Newsprint, Sketchbook, Eraser).

WEEK 1, Class Two: Wednesday, August 23

Materials and supplies review. Discuss the development of drawing and its theories. Discuss Right Brain theories and perform Right Brain exercises. In-class drawing exercises with blind-contour drawing. Discuss the use of sketchbooks.

Handout: Read class Handout and "14 Reasons Why Artists Keep Visual Journals," posted on Blackboard.

Homework: Sketch in your sketchbook for 15 minutes a day until we meet again. Come prepared to share your sketch work.

WEEK 2, Class One: Monday, August 28

Homework presentation/discussion/critique.

Introduction to line and how lines communicate — horizontal, vertical, diagonal, crossed, wavy and spiraled. Artists who work with line. Musical Line exercise.

Handout: No Handout

Homework: Refine and complete Musical Line images. Draw in sketchbook, 15 minutes a day, four days a week (total drawing time = one hour).

WEEK 2, Class Two: Wednesday, August 30

Homework presentation/discussion/critique.

Introduction to negative space and positive form. In-class negative-space drawings with rubber bands and chairs.

Screening: Rubber Band Negative Space Exercise

Handout: Negative Space and Positive Form

Homework: Sketch in your sketchbook for 15 minutes a day until we meet again. Come prepared to share your sketch work.

WEEK 3, Class One: Monday, September 4 NO CLASS, LABOR DAY

WEEK 3, Class Two: Wednesday, September 6

Homework presentation/discussion/critique.

Sighting techniques. Introduction to line. In-class still life drawings with prop setups.

Handout: TBD

Homework: 1) Prepare a still life setup and draw it using the sighting techniques learned in class. Due 9/11.

WEEK 4, Class One: Monday, September 11

Homework presentation/discussion/critique.

Introduction to the third dimension and form. Cones, Spheres, Cylinders and Cubes. How to create the illusion of three dimensions. 4 Basic Building Blocks of Form. General to specific. Wrapped form drawings. Blind drawings.

Handout: Form

Homework: Work on Still Life Drawing

WEEK 4, Class Two: Wednesday, September 13

Homework presentation/discussion/critique.

Introduction to Composition. Focal points/emphasis, overlapping, symmetry/asymmetry.

Handout: Composition

Homework: TBD

Week 5, Class One: Monday, September 18

Finalize Poster Design

Transfer poster to Bristol Board provided.

Week 5, Class Two: Wednesday, September 20

Work on poster: ink image. Finish image

Homework: TBD

Week 6, Class One: Monday, September 25

Class Critique Posters: present/discussion

Introduction to Value, Light and Shadow.

Homework: TBD

***** All classes below need to be updated**

Week 6, Class Two: Wednesday, September 27
Homework presentation/discussion/critique.

Introduction to Value, Light and Shadow.

Week 7, Class One: Monday, October 2
Homework presentation/discussion/critique.

Introduction to the figure. Proportion. Gesture. Live model exercises.

Week 7, Class Two: Wednesday, October 4
Homework presentation/discussion/critique.

Part 2, figure drawing.

Homework: TBD

Week 8, Class One: Monday, October 9
Homework presentation/discussion/critique.

Introduction to Linear Perspective: (one-, two-point,) picture plane, ground plane, eye level, vanishing points, rate of plane duplication. Outside drawing exercises one- and two-point perspective.

Handout: Introduction to Perspective

Homework: TBD

Week 8, Class Two: Wednesday, October 11
Homework presentation/discussion/critique.

Portraits

Homework: TBD

Week 9, Class One: Monday, October 16
Homework presentation/discussion/critique.

Portraits

Homework: TBD

Week 9, Class Two: Wednesday, October 18
INDIVIDUAL MIDTERM CRITIQUES

Week 10, Class One: Monday, October 23
Homework presentation/discussion/critique.

Abstraction/Representation. In-class exercise.

Homework: Refine/Complete Abstraction series. Due 10/30

Week 10, Class Two: Wednesday, October 25

Homework presentation/discussion/critique.

Introduction to Composition. Rule of thirds, Golden spiral, Hierarchy, Symmetry/Asymmetry. Begin sustained drawing.

Homework: Refine/Complete Abstraction series. Due 10/30

Week 11, Class One: Monday, October 30

Homework presentation/discussion/critique.

In-class studio. Sustained drawing continued.

Homework: TBD

Week 11, Class Two: Wednesday, November 1

Homework presentation/discussion/critique.

Introduction to Color. Slides on color theory and using color in drawing. Drawing with expressive and symbolic/constructive color approaches, as opposed to only perceptual/impressionistic. Or, choose a color scheme/color harmony to drive a composition.

Homework: TBD

Week 12, Class One: Monday, November 6

Homework presentation/discussion/critique.

Continue work with color.

Homework: TBD

Week 12, Class Two: Wednesday, November 8

Homework presentation/discussion/critique.

Narrative. Protest poster.

Homework: TBD

Week 13, Day One Monday, November 13

Homework presentation/discussion/critique.

Protest Poster

Homework: TBD

Week 13, Class Two: Wednesday, November 15

Homework presentation/discussion/critique.

Protest poster presentations.

Homework: TBD

Week 14, Class One: Monday, November 20

Homework presentation/discussion/critique.

FINAL PROJECT assigned. Brainstorm final project: Start writing, sketching, gathering... (make at least 3 sketches in your sketchbook of preliminary ideas).

Week 14, Class Two: Wednesday, November 22 - NO SCHOOL, FALL RECESS

Week 15, Class One: Monday, November 27

Homework presentation/discussion/critique.

Continue in-class work on final project.

Week 15, Class Two: Wednesday, November 29

Homework presentation/discussion/critique.

Continue in-class work on final project.

Final Critiques: Monday, December 11, 11A - 1P

Course schedule

Week 1	8/21: Intro to class and syllabus 8/23: Drawing theory
Week 2	8/28: Line 8/30: Negative space
Week 3	9/4: NO SCHOOL, VETERAN'S DAY 9/6: Sighting techniques
Week 4	9/11: Form 9/13: Composition
Week 5	9/18: Poster/ use of distance 9/20: Finish Poster/Ink
Week 6	9/25: Class Critique Posters: present/discussion Introduction to Value, Light and Shadow. 9/27: Light and Value in nature
Week 7	10/2: Figure Proportion 10/4: Figure/Gesture Drawing
Week 8	10/9: Linear Perspective 10/11: Linear perspective continued. Concert poster.
Week 9	10/16: Portraits 10/18: Midterm Critiques
Week 10	10/23: Abstraction 10/25: Composition
Week 11	10/30: Composition continued 11/1: Introduction to Color
Week 12	11/6: Color continued 11/8: Narrative. Protest poster.
Week 13	11/13: Studio class 11/15: Poster Presentations
Week 14	11/20: TBD 11/22: NO SCHOOL, FALL RECESS
Week 15	11/27: Final project 11/29: Studio class
FINAL CRITIQUES	Monday, December 1, 11A - 1P

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, compromises 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.