



ART 110: Drawing for ART and DESIGN

Units: 4

Section: 33846

Fall 2023: T/Th 3:00 - 5:40 pm

Location: WAH 118

Instructors: Nery Gabriel Lemus and Danie Cansino

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

Contact Info nglemus@usc.edu daniecansino@gmail.com (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 creative practice. This course will teach you how to draw and provide a practical and theoretical introduction to the discipline of drawing. These skills are applicable to many other disciplines, including concept artists, story boarders, 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 aesthetics, 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.)

GET YOUR **ART KIT** AT **BLICK®**

Blick on Beverly Blvd has set up supply kits for your upcoming class. These personalized kits have been created by your instructor and contain the required supplies for your class, at a discounted price.

COURSE: UNIVERSITY OF SOUTHERN CALIFORNIA ART 110 - DRAWING

INSTRUCTOR: NERY GABRIEL LEMUS

PRICE BEFORE TAX: \$159.99

How to purchase your supply kit and SAVE UP TO \$48 OFF individual item prices:

Option 1: Visit our store at 7301 West Beverly Blvd in Los Angeles

Option 2: Purchase Online for FREE Campus Delivery (See purchasing steps below)

1. Scan the QR Code below (**Please note that kits are not available at Blick.com**)
2. Click Buy Now and provide your billing information to complete your purchase
3. Complete your online purchase and save your confirmation information
4. Our store will be on campus on the date requested by your instructor, to deliver pre-purchased kits to your classroom.
5. Provide your confirmation email at your kit pick up to receive your kit!



Contact us @ (323) 933-9284 for questions about QR code ordering, kit availability, and home delivery options.

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

Item #	Qty	Description
10311-1059	1	BLICK NEWSPRINT PAD/18INCH X 24INCH 30LB 100/SHEET
10316-1009	1	STRATHMORE DRAW PAD/18X24 80LB 24SHT
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
22718-1023	1	DRAWING BOARD/23INCH X 26INCH WITH/CLIP
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 SHARPNER/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
21703-1003	1	KRYLON COATINGS/WORKABLE MATTE 11OZ

Description of Assignments

- 1. Musical Line-** This project introduces the student to exploring mark making with line. The project will also help the student exercise design concepts.
- 2. Figure Ground-** This project helps the student understand concepts of figure and ground. The project also explores branding.
- 3. Still Life-** This project introduces the student to sighting techniques to get proportions right with still lifes.
- 4. Rule of Thirds-** This project continues to explore the still life but focuses more on composition.
- 5. Value Cup Drawing-** This project will help the student further understand the concept of value.
- 6. Self-Portrait-** This assignment helps the student understand how to create a portrait.
- 7. Concert Poster-** This assignment synthesizes many of the concepts learned thus far in class and will give the student to incorporate personal taste.
- 8. Illusion of Space-** This assignment will help the student understand the various concepts used to create an Illusion of space.
- 9. Album Cover-** This project will focus on design techniques as well as concepts of color.
- 10. Tattoo Sleeve Composition-** This project continues to help the students build on their design skills.
- 11. Final-** The final will be a combination of skills learned throughout the semester and be a larger more involved piece.

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 sketches, keep clippings and photos of your sources of visual inspiration.

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.

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.

Pass/No Pass Option: Students are able to choose a P/NP grading option.

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%

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 is 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).

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: Tuesday, August 22

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: Thursday, August 24

D

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.

Homework: Sketch in your sketchbook- have 3 pages complete. Come prepared to share your sketch work for our next class.

WEEK 2, Class One: Tuesday, August 29

N

Sketches are due. We will look at your sketches that you worked on at the beginning of class. Introduction to line and how lines communicate — horizontal, vertical, diagonal, crossed, wavy and spiraled. Artists who work with line. Musical Line exercise.

Homework: Refine and complete Musical Line image- due next class. Draw in sketchbook- complete 5 pages.

WEEK 2, Class Two: Thursday, August 31

D

Musical Line drawing due. Critique musical line drawing. Introduction to negative space and positive form. In-class negative-space drawings with rubber bands and chairs. Begin to work on Figure Ground Design. Come up with 3 ideas and select one to complete.

Screening: Rubber Band Negative Space Exercise

Handout: Negative Space and Positive Form

Homework: Continue to work on your Figure Ground Design.

WEEK 3, Class One: Tuesday, September 5

N

Sighting techniques. Introduction to line, plane and volume. Introduction to the third dimension. Introduction to form. Cones, Spheres, Cylinders and Cubes. Introduction to Proportion. In-class still life drawings with prop setups.

Homework:

Prepare a still life setup and draw it using the sighting techniques learned in class.

WEEK 3, Class Two: Thursday, September 7

D

Figure Ground Design due. Critique Figure Ground Design. Form. 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. Bring items to use for composition exercise.

WEEK 4, Class One: Tuesday, September 12 *

N

Still Life Drawing is due. We will critique your Still Life drawings. Introduction to Composition. Focal points/emphasis, overlapping, symmetry/asymmetry. Work on rule of third project using items brought from home.

Handout: Composition

WEEK 4, Class Two: Thursday, September 14

N

Rule of Thirds drawing due. Critique Rule of Thirds drawing. Introduction to Value, Light and Shadow. Work on value cup and fabric drawing.

Handout: Value, Light and Shadow.

Homework: Finish your cup drawing.

Week 5, Class One: Tuesday, September 19 *

D

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

Homework: TBD

Week 5, Class Two: Thursday, September 21 *

D

Value Cup Drawing due. We will critique your cup drawings. Facial proportion, frontal view. In-class self-portrait.

Handout: Facial Proportions

Homework: Finish Self-Portrait.

Week 6, Class One: Tuesday, September 26

Continue to work on Self-Portrait.

Week 6, Class Two: Thursday, September 28

N

Self- Portraits are due. Introduce Concert Poster Project and Pen and Ink techniques. Begin to work on ideas. Come up with at least 3 ideas to share with your professor.

Homework: Continue working on your concert poster.

Week 7, Class One: Tuesday, October 3

Concert Poster continued.

Homework: Continue to work on concert poster.

Week 7, Class Two: Thursday, October 5

Concert Poster Continued.

Homework: Continue to work on concert poster.

Week 8, Class One: Tuesday, October 10

D

Concert Poster is due. We will critique your concert poster. Illusion of space. We will cover foreshortening, 1-point perspective, 2-point perspective, overlapping, transparency, atmospheric perspective. In-class or outside drawing exercises with compositional choices and, one- and two-point perspective. We will begin to work on a project that creates the illusion of space.

Handout: Introduction to Perspective

Homework: Continue to work on your illusion of space drawing.

Week 8, Class Two: Thursday, October 12

Continue working on your Illusion of space drawing.

Week 9, Class One: Tuesday, October 17

Continue working on your Illusion of space drawing.

Week 9, Class Two: Thursday, October 19

INDIVIDUAL MIDTERM CRITIQUES

We will break up the class into 3 groups. Each student will come at their allocated time and set up the work that they have created thus far. You will be graded on your professionalism- how you present your work, how well you have taken care of it and how you talk about it. You will be provided feedback by your instructors.

Week 10, Class One: Tuesday, October 24

N

Illusion Space Project due. Critique Illusion of Space project. 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. Introduce album cover project. You will come up with 3 ideas to share with your professor and discuss the best piece to make. This project will have color restrictions based on the color schemes discussed.

Week 10, Class Two: Thursday, October 26

Continue album cover project.

Film: Watch Vinyl Revolution

Week 11, Class One: Tuesday, October 31

Continue to work on album cover.

Week 11, Class Two: Thursday, November 2

D

Album Cover is due. Critique album cover. Design Thinking Lecture. Introduce tattoo design assignment. This assignment will be done using a narrow portrait layout template to mimic a sleeve design. Come up with 2 ideas and select the best one to finalize.

Week 12, Class One: Tuesday, November 7

Continue to work on tattoo sleeve.

Week 12, Class Two: Thursday, November 9

Continue to work on tattoo sleeve.

Homework: Continue to work on your tattoo sleeve.

Week 13, Day One Tuesday, November 14

Protest Poster due. Critique tattoo sleeve design. Field trip to the USC Fisher Museum of Art to view *Kara Walker: Cut to the Quick, From the Collections of Jordan D. Schnitzer and His Family Foundation*.

Week 13, Class Two: Thursday, November 16

N

Introduce the Final project. Come up with 3 concepts to share with your professors.

Week 14, Class One: Tuesday, November 21

Continue to work on Final project

Artist Talk: TBD

Week 14, Class Two: Thursday, November 23. THANKSGIVING BREAK

Week 15, Class one: Tuesday, November 28

Continue to work on Final project

Week 15, Class two: Thursday, November 30

Continue to work on Final project

Final Critiques: December, 7

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 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 ovp@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.