



ART 260 Introduction to Video: Projection and Virtual Worlds in Art

Units: 4

Monday, Wednesday – 9:00 to 11:40 am

IMPORTANT:

The general expectation for a standard format course offered in a standard 16-week term is that the number of 50-minute contact hours per week should equal the number of semester units indicated and that one semester unit entails 1 hour of class time and 2 hours of outside work (3 hours total) per week. Standard fall and spring sessions (001) require a final summative experience during the University scheduled final exam day and time.

Please refer to the [Contact Hours Reference](#) to see guidelines for courses that do not follow a standard format and/or a standard term.

Location: WAH 6

Instructor: Patty Chang

Office: Harris Hall 117/Zoom

Office Hours: By appointment. Please email.

Contact Info: changpat@usc.edu

Intermedia Cage: Jon Wingo

Office: Harris 120

Contact Info: Tel: (213) 740-7431, wingo@usc.edu

Cage Phone: (213) 740-3389

Intermedia Computer Lab (Galen Lab): Michael Shroads

Contact Info: shroads@usc.edu

IT Help: Nikhil Murthy

Hours of Service: 9-5pm

Contact Info: roskiit@usc.edu, nmurthy@usc.edu

ITS Customer Support Center

Hours of Service: 24 hours per day, 7 days per week; Telephone: 213-821-1414

Email support: consult@usc.edu

Hours for email support: Monday-Friday, 8am-6pm Contact Info: Hayk Avetisyan,

havetisy@usc.edu, 213-821-1414

Course Description

This introductory course involves training and workshops in high-definition digital video cameras, lighting and sound techniques, Adobe Premiere editing software and various computer conversion and collage techniques. Students learn how to create and present video installations with video projectors, monitors, screens, speakers and live streaming.

The class will unpack how history, access, culture and technological shifts have influenced and affected how artists and filmmakers work with video and film. From the first Sony Portapak video cameras and live video image to cable television, surveillance, video projectors, computer generated work, 3-d, YouTube, streaming and phone videos. Screenings and lectures will focus on discursive artist practices and the role that film, video, sound, writing, performance, language, abstraction, installation, structure, streaming and narrative forms have played in their work.

The class has two (2) sections and two (2) main video projects. The first section introduces students to the medium of video art. The second section will focus on videos and films addressing the language of memory, time and duration. The third section of the class will concentrate on works in video installation. The students will come to understand digital video as a flexible tool that is able to communicate ideas through a large variety of conceptual, technical and aesthetic strategies.

Learning Objectives

ART 260 will explore video art in the contemporary art world. Through class screenings of historical and contemporary single channel and video installation works and films, reading essays on video art and relevant subjects and visiting gallery and museum exhibitions, students will learn to be critically aware of how images are made, how they function, and to be conscious and critical creators of moving image content. Students learn to produce video projects and to engage in critiques of student work. Workshops and assignments push students to experiment with subject matter and aesthetics. The creative projects, lectures, discussions, works screened, field trips and readings will lead to an understanding of time-based video in the fine art context.

Required Materials Storage:

1. Portable Hard Drive Capable of Working with Video Files. Hard drive must have a USB 3.0 connection. Instructor will review hard drive specifications in class. A drive like [this](#).
2. Headphones (recommended for editing sound)
3. Thumb flash drive
4. Notebook/sketchbook – taking notes is mandatory
5. Smartphone recommended for students to use for video and audio assignments.
6. Laptop with Adobe Creative Suite installed. Please install the latest versions of Premiere, After Effects and Audition by the second day of class.
7. In order to get access to Adobe Creative Suite please fill out the form at this link - <https://roski.wufoo.com/forms/q8c15nk0kgdapb/>

Homework

1. Upload all assignments onto [Google Drive Class Folder](#). In Art 260 Student Drive, students will create a folder with their first and last name. All videos and written assignments will be uploaded there. Please label with your first and last name and assignment name. For example, create a folder for yourself: "Patty Chang". Inside the folder make subfolders for each project: "Patty Chang Project 1". Inside the folder name the project video file: "Patty Chang_ Project 1_Title" as well as reading responses: "Patty Chang Reading Response 1", video homework: "Patty Chang Project 2 HW1" and project critique responses: "Patty_Chang_Proj1_Critique"
2. Instruction for Turning in video assignments - see below under REQUIRED DOCUMENTATION
3. Adobe Premiere Help: <https://www.linkedin.com/learning/premiere-pro-2020-essential-training/welcome?u=76870426>

4. Adobe Audition Help:

<https://www.linkedin.com/learning/audition-cc-2019-essential-training/essential-sound-adjustments-for-dialogue?u=76870426>

Attendance Policy

Attendance

Attendance is crucial to your success in the class. Class activities, discussions, critiques and lectures are critical to creating community in the class. Attendance will be taken at all meetings and is mandatory. Your final grade will be dropped one full letter grade per 2 unexcused absences. 3 unexcused absences will result in a failing grade.

Tardies

It is important that you arrive on time to class or online meetings. Class announcements happen at the start of class. Respect your peers in class by never being late. Export your projects in advance of any critique class or homework review. I will warn you when tardiness is excessive. Your grade will be lowered if it persists.

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

Cell phone usage and online browsing (other than for class purposes) will not be tolerated during class. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session. NO PHONE USE IN CLASS.

Grading Breakdown

Project 1 MID	30%
Project 2 FINAL	55%
Homework & In-Class Work	15%

Grading Scale

Course final grades will be determined using the following scale

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

Assignment Submission Policy

Assignments must be completed before the start time of the class the day of your critique.

Digital documentation of your work must be uploaded to class Gdrive folder for archival purposes by the day after your critique.

Extra Credit

If you need it, just ask.

PROJECTS Explanation of Grading - Rubrics

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:

Conceptual merit 30%: Your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. They should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort 30%: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment and the amount of in-class and out-of-class effort evident in the project.

Planning and organization 30%: Because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece.

Assignment Submission Policy

Assignments must be submitted on classroom Google Drive by the class day that readings are due. Critique write up assessments are to be uploaded by the next class day after critique is completed. All grading will be done through Blackboard.

Project guidelines

1) PROJECT 1: INSIDE/OUTSIDE FRAMING and SCALE

The first project is to produce a video (5 minutes max.) that focuses on choices of framing and scale as methods of creating meaning. These strategies have the ability to highlight specific contexts or obscure them, and they can help emphasize minute detail, top-down narrative, or confusion. This project asks you to think clearly about what you want to show the viewer, as well as your own relationship to the subject you are filming. Finished projects will count as your midterm and will be shown as a video projection for critique in class.

How can framing and scale draw attention to some details while excluding others? How can you use these strategies to imply a specific point of view? How might framing and scale influence the relationship between the viewer and video's subject? How can framing and scale choices contribute to effects of abstraction and/or representation?

Project Grading: The project grade includes a final .mov or .mp4 file and project critique evaluation copied into your google drive folder.

2) PROJECT 2: SCALES of MEANING - MICRO/MACRO POLITICS - THE SELF IN RELATION TO A GREATER WORLD

This project will consist of a 5-minute video that includes sound and subtitles. The assignment asks you to consider your relationship as an individual artist to broader structures of meaning. How do you relate to the world around you, and what are the political and social implications of this interaction? How does the external world manifest itself? Where is your *self* located in the world, and what form do identity and agency take in this context? Finished videos will count as your final project and will be shown and critiqued in class.

Project Grading: The project grade includes a final .mov or .mp4 file copied onto instructor station, and project critique evaluation uploaded onto the class G drive.

Proposal and Project Presentations

These are written presentations to the class. 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.

Your proposal should address: 1) What the idea of the project is and why it interests you. 2) How your chosen form will relate to and realize your conceptual concerns. 3) How you will technically accomplish the project. For this you should consider your shooting method, location, cast and production schedule. 4) Explain how you are considering the project concept and theme. Reference other artists' work that we have screened in class. 5) Bring any visual support materials to further explain your conceptual and aesthetic goal.

In the process of creation it's entirely likely that your ideas and practice will shift, perhaps radically. If this is the case, please be sure to address how and why you changed your project as you prepare for class critiques and in your written critique assessment.

Written Critique Response

Following your critique you will be asked to write a 2 -page assessment of your project and critique.

Page One: INSIDE/OUTSIDE FRAMING and SCALE

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. The analysis should also address:

Ideas you garnered from the project.

- 1) Ideas that you want to continue to explore in future projects.
- 2) What was successful about your project, what was not successful and why.
- 3) Techniques and aesthetics used for the project.

Page Two:

The second page should be a response to a classmate's work that you responded to strongly. It can be a positive or negative response.

- 1) Take notes during your peers' project presentations.
- 2) Choose 2 of your peers' projects that interest you most.
- 3) Write 1 paragraph on each of 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?

Guidelines for Written Responses to Assigned Readings

Produce 1 to 2 full pages of notes about the reading.

Notes must be typed (12 pt. font double-spaced)

- 1) Acceptable notes for credit as a written response to a reading should include: -Interests - Questions -Matters of reference -Relationship to other readings, works or ideas discussed/screened in class.
- 2) Your notes should reflect your engagement and consideration of the text as a whole. Keep in mind that to understand the author's position does not mean that you have to accept or support what the author is stating.

Class Discussion of Readings

Following each reading, there will be class discussion requiring your involvement. Come prepared to discuss an aspect of the reading that you elaborated on in your notes. Examples may include any areas discussed above. This can also be a visual reference or diagram.

Written Exhibition / Screening / Class Visitor Responses

Following field trips to museum or gallery exhibitions or screenings, you will be required to write a 1 to 2-page response to the exhibition and the class discussion that followed. Often a reading will be assigned before the field trip. Include references to the reading about the artists' work.

Responses should include the following: -Overall reaction to entire exhibition(s) AND -Choose one time-based work to discuss in depth

- 1) What interested you and why
- 2) General themes, reactions, arguments
- 3) Relationship to other works from class, themes or other artists, film/video works
- 4) This may include diagrams or lists

Class Critiques

Critiques are for everyone to create a dialogue and discussion about what you are making. The discussion should be generative and critical. Think beyond "liking" something – think about why you like it and what the piece is doing, how it works, what the themes are, what the interpretations are, how the piece could be improved, what other works or ideas it may relate to covered in class or outside, etc.

What to consider during your critique and when critiquing your peers work:

- What is the concept/theme of the video work?
- How does the video work relate to history or the present?
- How does the video work relate to culture? (Popular, mainstream, avant-garde)
- How does the video work relate to other art? (Other movements of art, contemporary, historical for example Pop Art, Fluxus, Pictures Generation, Post-Internet, Dadaist, Abstraction, etc.)
- How does technique (the way it was shot, edited, the aesthetic look of the piece or shots) influence, affect and intersect with the subject of the work?
- How does it contrast to their original proposal? And to their other work? (Once we have more projects)
- What formal elements could be adjusted, reconceived in order to improve the work?

Questions to ask yourself:

- What is the concept/subject of the piece?
- Why did you make this work?
- What is your personal relationship to the material/concept/themes?
- How do the aesthetics you used (how it was shot, edited, presented) work with the subject of the piece? Is the aesthetic in contrast to the subject? Or is it parallel to the subject?

Goals/Etiquette:

-Learn to speak about all types of works – even ones that are not the same as your aesthetic. -Feel free to politely disagree with the Professor and other students – this is a discussion and art is subjective.
 -Be generous -Think of something to say for everyone’s critique -Be present at everyone else’s critiques. Do not be late to critique.
 Premise of the “Crit” The premise of crit is that the group can convey insight to the student, bringing a degree of objectivity to the highly subjective directives of their private creative process. Ideally, students leave the crit as better artists, with new understanding of their work, their process, and themselves. Crit has the quality of a ritual; it is a performance enacted within a small subculture of initiates who are sensitive to the subtleties of meaning it carries. Like all rituals, it comes with its own rules, etiquette, and taboos.

Required Documentation

Please label with your first and last name and assignment name. For example, create a folder for yourself: “Patty Chang”. Inside the folder make subfolders for each project: “Patty Chang Project 1”. Inside the folder name the project video file: “Patty Chang_ Project 1_Title” as well as reading responses: “Patty Chang Reading Response 1”, video homework: “Patty Chang Project 2 HW1” and project critique responses: “Patty_Chang_Proj1_Critique”
 QUICKTIME FILE TECHNICAL SPECS: -Export your final project as a .mp4

Access Art 260 Class Google drive [HERE](#)

Syllabus: Art 260 Fall 2023

Week	Date	In Class	Preparations	Deliverables
1		Intros + Demos + PROJ #1 - FRAMING and SCALE/Body and City - Camera Demo		
	Mon 8/21	Introductions/ Syllabus Video History Lecture Project 1 Introduction Screenings: Marilyn Minter - Green Pink Caviar Theresa Hak Kyung Cha - Mouth to Mouth Bas Jan Ader - Fall 1, 2, Broken Fall Sadie Benning - A Place Called Lovely Yoshua Okón - Octopus	- Bring a notebook - Bring external hard drive	

	Wed 8/23	<p>[Jon Wingo - Orientation, Camera Demo]</p> <p>In-class assignment- use camera and tripod and film a close up, a medium shot and a wide shot</p> <p>Watch Assignment PROJ #1, HW1</p> <p>Screenings: Francis Alÿs - The Collector, Magnetic Shoes, Reel-Unreel, Children's Games Naotaka Hiro_Pt_Pt (foggy Day) 2011 Shilpa Gupta - <i>Untitled Thread</i> David Hammons_Phot Free 1995-1997 Pope L. - <i>The Great White Way</i></p>	Read Rosalind Krauss - <i>Aesthetics of Narcissism</i> and Kate Horsfield - <i>Busting the Tube</i>	PROJ #1, HW 1: Film the body up close, 3 shots, max 1.5 min- use your phone camera
2	Interiors - Light Demo			
	Mon 8/28	<p>Watch Assignment PROJ #1, HW2</p> <p>Screenings: Alix Pearlstein - Interiors (video interiors as example of shooting in studio) Kenneth Tam - Sump <i>Kalup Linzy - Conversations wit de Churen IV, 2005</i> <i>-Latoya Ruby Frazier -Untitled (Self Portrait)</i></p>		PROJ #1, HW2: make an object, then film the object moving through the city. Use close, medium, and wide shots.
	Wed 8/30	<p>[Jon Wingo - Light Demo]</p> <p>-Introduce HW3</p> <p>-Choose an interior of studio setup to shoot in and come up with a scenario/action/props-use lights</p>		
3	Premiere Demo			
	Mon 9/4	NO CLASS: Labor Day		
	Wed 9/6	<p>[Nikhil Murthy - Editing Demo]</p> <p>[In Class]</p> <p>-In-class Assignment</p> <p>-Edit together</p> <p>-screen record refresher</p> <p>Abbey Williams Reprise 2021</p>	Screen record 1 minute of found footage, bring to class	PROJ #1 HW3: set up a studio interior shot, or use lights in an interior space. Choose action and props-use lights. Film multiple angles. -Also bring in PROJ #1 HW 2 for use in Edit Demo.

		Exhibition walkthrough		
4	Interview - Sound Demo			
	Mon 9/11	<p>Screenings: Latipa - Ex-Utero Ilana Harris Babou, <i>Leaf of Life</i> -Watch Assignments, PROJ #1 HW4</p> <p>[In-Class] -Discuss HW4 Choose interview subject, write list of interview questions</p>		PROJ #1, HW4: Combine found footage with something you shot (1 min. max)
	Wed 9/13	<p>[Jon Wingo - Sound Demo] Zoom recorder, Blue Yeti Mic, [In Class] -practice interviewing classmates -revise interview questions</p>		
5				
	Mon 9/18	<p>[In Class] Gregg Bordowitz - Fast Trip, Long Drop Kerry Tribe, <i>Aphasia Poetry Club</i> -Watch Assignments, PROJ #1 HW5</p>	Read interview with Kerry Tribe	PROJ #1 HW5: interview someone close to you, ask questions about something you really want to know, use microphone
	Wed 9/20	<p>[Subtitle Demo] -Subtitle and export project videos Watch Rough Cuts</p>		PROJ #1 HW6-shoot one more video of your choosing to add PROJ #1 Rough cut due
6	Mid-Term Crit			
	Mon 9/25	Crit Day 1 - Midterm Due (1st half of class roster)		Mid-term Project (1st half of class roster) **Mid-term projects need to be uploaded into your folder at least 1 hour before class begins for processing**

	Wed 9/27	Crit Day 2 - Midterm Due (2nd half of roster)		Mid-term Project (2nd half of class roster) **Mid-term projects need to be uploaded into your folder at least 1 hour before class begins for processing**
7	Intro to Final Project - Scales of Meaning- Micro/Macro Politics – The Self in Relation to a Greater World			
	Mon 10/2	Display Case Install Screening: Richard Fung - <i>The Way to my Fathers Village, My Mother's Place</i> <i>Sea in the Blood</i> Jumana Manna, <i>A Magical Substance Flows into Me</i>	Read: Remaking Home Movies (2009) by Richard Fung My Mother's Place The Way to My Father's Village	
	Wed 10/4	Introduction to Final Project - Scales of Meaning- Micro/Macro Politics – The Self in Relation to a Greater World Mimesis/Diegesis Screenings: Hito Steyerl - Lovely Andrea Sondra Perry - Lineage	Read Hito Steyerl: " <i>Cut! Reproduction and Recombination</i> "	
8				
	Mon 10/9	Artist Talk: Jisoo Chung -Work on Proposals -storyboard examples		
	Wed 10/11	Share Project Proposal	Project 2 proposal	PROJ #2 HW1: Project 2 proposal, concept, description, list of three shot ideas-
9	Edit Demo 2 and Final Project Work			
	Mon 10/16	Work Day Assignment: Go see Yalda Afsah show at JOAN Gallery before it closes on 10/21 (JOAN Gallery : 1206 Maple Avenue, Suite 715, open 12-6pm Thursday-Saturday)		PROJ #2 HW2: Make storyboards
	Wed 10/18	[Nikhil Murthy - Premiere Edit Demo 2] color/sound/motion/keyframe/effects/ audio adjusting -Display Case Deinstall		PROJ #2 HW3: shoot 5 new shots for editing demo

10				
	Mon 10/23	Screening: Ho Tzu Nyen Utama- Every Name in History is I, 2003, 26 min	Read: Ho Tzu Nyen	
	Wed 10/25	[Nikhil Murthy - After Effects Demo] chroma key, windows, motion		PROJ #2 HW4: Shoot 3 shots for AF demo chroma key
11				
	Mon 10/30	-Project Check-In/Individual meetings -Watch Assignment, PROJ #2 HW4 [Jon Wingo - Installation Equipment Demo?]		PROJ #2 HW4 pt. 2: put together using chroma key
	Wed 11/1	In class work Editing/Laying out project Screening: John Akomfrah Vertigo Sea Arthur Jafa		
12				
	Mon 11/6	In Class Work TBA		
	Wed 11/8	In Class Work TBA		
13				
	Mon 11/13	Watch rough cuts - in class work		PROJ #2: Rough Cuts Due
	Wed 11/15	Watch rough cuts - in class work		PROJ #2: Rough Cuts Due
14				
	Mon 11/20	Work Day		
	Wed 11/22	NO CLASS - Thanksgiving		
15				
	Mon 11/27	FINAL CRIT (2nd half of class roster)		Final projects due (2nd half of class roster) **Final projects need to be uploaded into your folder at least 1 hour before class begins for processing**
	Wed 11/29	FINAL CRIT (1st half of class roster)		Final projects due (1st half of class roster) **Final projects need to be uploaded into your folder at least 1 hour before class begins for processing**
Final	Mon 12/11	Written Critique Response Due		

Roski Talks FALL 2023 Schedule

8/29-30	Danielle Shang (Curator, Writer, Art Historian)
9/5	Emma Berliner
9/12-13	Carolina Caycedo (Artist, MFA Alum)
9/19	Roman Ley (Packaging Design Director at Google)
9/26-27	Christopher Lew (Curator, Whitney Museum)
10/10	Cosmo Whyte (Artist)
10/17	Roski Young Guns Panel: Kim Paquet Moran/Chandler Chow and others
10/24-25	Toni Smalls (Artist, Art Director)
11/7	Faculty Talk: Andy Campbell & Jennifer West (pending)
11/14	Pablo Jose Ramirez (New Chief Curator, Hammer Museum)

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation two projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before the end of the Finals period.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 2 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA19_ART330_Koblitz.doc)

All works in word doc MUST include title, date, medium (tangible items used in making the artwork), dimensions (in inches)

Example:

Best Work Thus Far, 2018

inkjet print

30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name_First Name_Title.extension
(Example: Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

If the work was photographed by someone other than the artist, and the photographer wants credit, they should add "Photo: [insert professional name/title/company]"

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_ART330_Koblitz.doc)

Website address

Screenshot 1
Screenshot 2
Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows:
Last Name_First Name_Screenshot Number.extension
(Example: Doe_Jane_1.tif)

Where do these images go?

Images may be used for the following: Roski Flickr, Roski website, in slide presentations for prospective students (Portfolio Forum, eg), printed matter and social media. Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Kirsten Schmidt (schmidtk@usc.edu), Communications Manager

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.