

ART 460 Post-Material Studio Units: 4

Monday, Wednesday – 12:00-2:40 pm

IMPORTANT:

The general expectation for a standard format course offered in a standard 15-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: [HAR211](#)

Instructor: Carmen Argote

Office: HARRIS 117

Office Hours: by appointment / email me

Contact Info: argote@usc.edu

***This syllabus is subject to change and may be updated throughout the session.**

Harris Photo Lab & Equipment Cage

harcheck@usc.edu

213-740-3389

Hours: Monday - Friday, 9:30AM - 5:00PM

Lab Tech: Jon Wingo

wingo@usc.edu

Adobe Help: Nikhil Murthy

Hours of Service: 10-5 m-f

Contact Info: nmurthy@usc.edu

IT Help: 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 Avetiysyan, havetisy@usc.edu

Telephone: 213-740-5555, ext. 11414

Course Description

This studio course will center on recognizing, investigating, and nurturing our creative cycle and address one's artistic practice as an ongoing conversation between our internal and external architectures. In her book *'The Creative Fire'* Dr. Clarissa Pinkola Estes describes the creative cycle as one of a: "Quickening, birth, rising in energy to a zenith, entropy, decline and death, then incubation"...and so it continues. Architecture is usually thought of as a building or a physical structure, but for the artist, architecture can have an expanded definition. This course will ask the questions, How do we notice and converse with our inner architecture? What cultural and systemic structures do we inhabit? What are the ways an artist deconstructs, demolishes, rebuilds, plays with, and reimagines the pressing issues of our time? Through the act of walking together, readings, critiques, writing prompts, movement exercises, field trips, artist talks, exhibition organizing, and artwork creation we will search, recognize, observe, reflect, converse and listen to our inner selves and each other.

Course Objectives

This studio course offers the student a conceptual and practical platform from which to explore and execute a major work or series. The primary focus throughout this course will be to grow intellectually and emotionally and to deepen the understanding of your motivations and ways of making art. Your practical responsibility will be to think of ideas, feel feelings, collect material, research information and turn these into proposals, experiments, and eventually formalize them into a work presented to the public. These responsibilities also include organizing the exhibition with classmates, installing the exhibition, creating public programs for the exhibition, deinstalling the exhibition, and reflecting on the process.

Proposals and plans will serve as the first presentation; research, data, and material collection will comprise the second presentation; and the work's formal realization will be the subject of the third and final presentation. This course is intended for students who are prepared to make a serious investment in exploring what it means to be an artist and how to work towards a deeper understanding of sustaining a lifelong intellectual, emotional and spiritual study beyond the confines of medium specificity and art-as-commerce.


Learning Outcomes

- Plan and complete a self-directed semester long project.
- Conduct original self-directed research.
- Learn project workflow which entails idea formation, proposal writing, research, material and formal experimentation, execution, iteration, presentation and project documentation.
- Go on class walking sessions and incorporate a somatic practice into artmaking.
- Familiarize yourself with The city of Los Angeles through using public transit.
- Visit galleries/museums for multiple presentational modes to consider.
- Read and discuss contemporary theories on art.
- Write a new project statement and artist statement to accompany the student exhibition.
- Produce a professional public art exhibition. (site TBD)

Expectations

This class requires at least **8 hours per week** of outside class work. For each unit of in-class contact time, the University expects two hours of out of class student work per week over a semester. Thus, this class, as a 4-unit course, has 8 hours of out of class course work.

Course Notes

- Upload all assignments onto  Art 460 Post Material Fall 2024
- **Required Materials:**
 - Notebook/sketchbook and pen or pencil for class activities. The Notebook should be only used for this class. Bring to every class.
 - Art making materials as needed. You will choose your medium for most of the exercises and mid-term and final projects. The projects will dictate the materials you need. Instructor will advise on how/where
- -Please download the free speechify app onto your phone
- -headphones/ earbuds that can play audio files from your phone
- -shoes that you can walk in such as sneakers, or hiking shoes

you can get materials, fabrication methods or equipment you need to complete your projects.

- **Syllabus, Field Trip Forms, Technical handouts:** [These will be provided to you on the class google drive.](#)
- **Technological Proficiency and Hardware/Software Required Software:**
 - All students will be given access to the Adobe Suite provided by Roski.
 - Technology will be used as necessary for any given project.
- **Readings:** Readings will be provided on Brightspace as PDFs.
- **Hard copies of Readings:** You are responsible for printing the in-class readings.
- **Homework:** Homework should be uploaded by the due date to Brightspace.
- **Communication:** USC email account. Check your email daily for class communications from the instructor.
- **Electronic Policy: Students will not use laptops or phones during class times. No sleeping, texting,** emailing or online browsing for purposes other than class research. Notes should be taken with pen and paper unless you have an accommodation that specifies use of laptop or another device.
NO CELL PHONE USE IN CLASS.
- **Expectations:** All class projects are to be generated specifically for this class. Presenting projects created for other classes this semester, previous semesters or work done in the past will not be accepted for credit.

Notebook Writings

In this class you will always bring your notebook to collect your thoughts, reflections, inspirations, things that you want to remember. This notebook should only be used for this class. Students are required to bring the notebook each class for writing activities and response assignments. Your writings will be uploaded to Brightspace or to a class google drive.

In Class Readings/ audio books

In Class readings comprise a major part of our class time. They are the framework for the class and the material that we will use for our in-class conversations and walking exercises.

- Reading out-loud will be on a voluntary basis. You are encouraged to download the speechify app to your phone so that the readings are accessible by audio.
- The class will read most texts together during class. There will be class discussion requiring your involvement. Discuss an aspect of the reading that you elaborated on in your notes.
- **Public Transportation and Walking**

In this class, we will often be actively walking and, at times, taking the metro expo line. You will need to acquire a TAP card. You will need to wear comfortable shoes for walking and anything else you need such as a hat and water.

Class Project

Semester Long Project

For this course, you will create a significant body of work or large semester-long project to be presented in a site on USC (TBD). Possibly the Arts Library at Roski

Structure and Dates of Project Development

Phase One: Concept Proposal (Week 3-4)

Phase Two: Critique 1 (Week 5-6)

Phase Three: Critique 2 (Week 10 - 11)

Phase Four: Installation of Exhibition/Opening (Week 13)

Phase Four: Critique of final project at the Lindhurst Gallery/Documentation (Week 15)

Work Submission Policy: All proposal PDFs, mid-term presentations and work documentation should be uploaded to Brightspace or to the class [google drive](#).

Assessment Policy: Project grade includes concept proposal, mid-term presentation, final project and presentation for critique and project documentation. Upload onto your drive folder or Brightspace.

Description of Assignments Project Phase Details

Concept Proposal

Two-page proposal presented to class. First page includes project description and background. Second page includes relevant references (images, texts that the project refers to – your own or others). Make a powerpoint of these details to present during class. Upload onto your drive folder or Brightspace. [will be decided later]

Midterm presentations Critiques 1

Take a part of your proposal and make an artwork with any medium. Install the artwork for critique. Make documentation and written assessment and upload into your drive folder/ Brightspace. Cannot be an artwork used in another class.

Midterm presentations Critiques 2

Build on last critique or take another part of your proposal and make an artwork with any medium. Install the artwork for critique. Make documentation and written assessment and upload into your drive folder or Brightspace. Cannot be an artwork used in another class.

Installation of the exhibition

Installing your work on a site on USC TBD. Think about lighting, viewing points, spatial experience, relationship with other works. Meeting with your work Committee. Include sketches, floorplans and equipment needs of the project.

Final Project Documentation:

A Presentation of your final project in the public exhibition. This will include an extensive critique of the finished work and image documentation of the project.

- - 5 to 10 300 dpi documentation images uploaded to class google drive folder or Brightspace.
- - For any video or time-based work: Quicktime.MOV uploaded to google drive. If video is part of installation, please document With three still images: One image of full installation (pause the video for best image) and one image with detail.
- - Label each image or Quicktime file as follows: Jon_Snow_Mid-termproject1A.jpg, etc.
- - You can include notes from your notebook

Written Responses

Following your presentations and critique, you will be asked to write 1-2 pages responses of your presentations and critique.

Proposal Presentation Response, Midterm Presentations Response, Final Critique Response

Guidelines for Written Responses

It 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:

- 1) Ideas that you want to continue to explore in future projects.
- 2) What was successful about your project, what was expressed to be not successful and why (by others? By you?)
- 3) Techniques and aesthetics used for the project.
- 4) Any other thoughts or feelings that came up about the presentation. Was something triggering?
- 5) What part of the creative cycle are you in? How can you work from this place?

Notebook Responses: Field Trip & Artist lead walk Responses

Following field trips to museum or gallery exhibitions / visiting artist talks/ walks, you will be required to upload photos of your notebook pages that you wrote during, or after the event. If you did not write any notes during the events, you should write it down after the event and upload a photo of the notes.

Exhibition Committee

Each student will be assign to be in one or more committees in preparation for the Exhibition:

- Design identity Committee
Responsibilities: Poster, exhibition handout design
- Promotion Committee
Responsibilities: Promote the exhibition and send out the invitations
- Equipment Committee / Installation Committee

Equipments : You can check the list of the equipments in the [4D Area Student Handbook](#)

- Program Committee
Responsibilities: Possible public program such as talk, panel, and/or performances

- Documentation Committee
- Reception Committee

Responsibilities: Organize reception, order food, table, set-up and clean up

Grading and Attendance Policy

Attendance will be taken at all meetings and is mandatory. Participation in class discussions helps to create a common dialogue for the class and is impossible without your attendance. The class relies on student discourse at its core; therefore, the discussion of reading, the ongoing critique and critical discussion of ideas and proposals by classmates, and the desire to think together through group discussion will play heavily into your grade.

- Three unexcused absences will result in your grade being lowered by a half letter. (example A to A- to a B to B-)
- Six absences will result in a failing grade regardless of your coursework. Two late arrivals or early departures will equal one unexcused absence.

Any student not in class after the first 10 minutes is considered tardy.

An absence cannot be considered for excuse if notification of the absence does not precede the scheduled class and the required work is not made up in a timely manner. It is the student's responsibility to find out from the syllabus and classmate what work was missed and how to make it up.

- 100% attendance does not positively affect the final grade.

Grading:

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

Grade Breakdown:

20% - Responses to readings, field trips, artist walks, and completion of class activities.

10% - Active involvement, cooperation and completion of all aspects of the exhibition from committee work, planning, installation, and deinstallation.

30% - Presented development of project [MID-TERM]

40% - Final presentation and quality of completed project [FINAL]

Preface: On "Discussion"

You will see the word “Discussion” often here. Please keep in mind that this course is predicated on readings followed by the group discussion and attention, and it is through this format—the open sharing of ideas and influences and positions—that the course will work. This is not about “talking”; rather, it is about thinking and listening that supports your peers in their process.

Preface: On walking and using public transportation

We will be walking and riding as an action of learning.

You are required to get a tap card or be ready to pay fare to ride the metro as needed.

<https://www.taptogo.net/LIFE>

Access the Art 460 Syllabus Here on Brightspace: Art 460 Fall 2024

Week	Date	In Class	Preparations	Deliverables	
1		Play and the Erotic: Intro + Set intentions : What conversations may be had between my interior patterns of behavior and societal/ exterior patterns of behavior? <i>What conversations may be had between them?</i>			
	Mon 8/26	- Introductions, syllabus -Walking route, conversation? Notes on walking as a class methodology [In Class Writing Prompt] Where do I find myself in the creative cycle now? Set intentions for next 3 months Exercise: Non-stop writing for 2min (get it out, dump your thoughts) [Writing Prompt] In the context of my creative process...	-Bring Blank Journal - Collect notes, writings,		
		-3 months ago what were my expectations?(3 min) -What do I celebrate right now?(3 min) -In the next 3 months, what do I want to feel more of? (3 minutes) -make a list of practices that help with feeling joy. [In Class Reading]: Play <i>Playing and Reality: Playing by Winnicott</i> <i>Free Play: Mind at Play by Stephen Nachmanovich</i> <i>Clarissa Pinkola Estes: The Creative Fire (audio file)</i>			

	Wed 8/28	<p>[In Class Reading] <i>Poetry is not a Luxury</i> by Audre Lorde</p> <p><i>Uses of the Erotic: The Erotic as Power</i> by Audre Lorde</p> <p><i>The Life of Lines</i> by Tim Ingold Chapter 10: Knowledge</p> <p>[Activity] <i>walk and talk about the intersection of these 3 works of writing/philosophical thought</i></p> <p>[In Class Writing Prompt] Write on the erotic</p> <p><i>"The erotic is a resource within each of us that lies in a deeply female and spiritual plane, firmly rooted in the power of our unexpressed or unrecognized feeling."</i> Audre Lorde</p>			
2	Walking as an Art Practice - part 1				
	Mon 9/02	LABOR DAY [NO CLASS]			
	Wed 9/04	<p>[Guided Walk] Maryam Hosseinzadah We will walk from Del Mar station to Fillmore station</p>		Meet at Pasadena Del Mar Station at 12:00pm	
3	Walking as an Art Practice - part 2				
	Mon 9/9	<p>[In Class Reading] <i>The Life of Lines</i> by Tim Ingold Chapter 11: whirlwind, Chapter 12: footprints along the path, Chapter 25: The maze and the labyrinth</p> <p><i>Decolonizing Culture</i> by Anurada Vikram Essay: Divide and Conquer, artist confront the gentrification of urban space</p> <p>[Activity] Readings + Feeling + Thought development Walk: <i>How do these readings connect?</i></p> <p><i>The Situationist City</i> by Simon Sadler (read pages 91-103) Part 1: Drifting as a revolution of everyday life Part 2: Language, time and the city</p>			

	Wed 9/11	-Project Proposal Powerpoint sharing -Schedule crit day		Bring Project Ideas - share powerpoint with images and text or bring objects and your project proposal	
4	Art Criticism and writing on art: Group discussions and Individual meetings to discuss and work through possible body of work				
	Mon 9/16	[In Class Reading] <i>Site Writing</i> by Jane Rendall Essay: She is Walking in a Town which she does not know <i>The Power of Coincidence</i> by David Richo Chapter: The Time it Takes			
	Wed 9/18	[Field Trip] Los Angeles Municipal Arts Gallery	Meet at Los Angeles Municipal Art Gallery (LAMAG) at Barnsdall Art Park at 12:00pm		
5	Critique #1				
	Mon 9/23	-Critique		-bring in artwork	
	Wed 9/25	-Critique		-bring in artwork	
6	The in between/Between spaces				
	Mon 9/30	[Field Trip] Expo Line to East LA platform stops: -Little Tokyo station (Audrey Chan) -Historic Broadway Station (Steven Greenfield) -Expo Station (Robberty Flick) -Grand Ave Arts/Bunker Hill Station (Pearl C. Hsiung) [Activity] Site writing		We will meet outside of Watt and walk to Expo Line	
	Wed 10/2	[Field Trip] Expo Line to Santa Monica [Activity] Site writing		We will meet outside of Watt and walk to Expo Line	

7	Creating an Exhibition				
	Mon 10/7	<p>Exhibition Planning Meeting</p> <p>Site visit and meeting with Librarian at Arts Library</p> <p>-Work committee meeting</p> <p>[Writing Prompt] Describe a situation where the presentation of your work made you feel seen. Who was involved? What were the circumstances that made you feel satisfied? Is it the work itself and your labor? Or is it who saw it? How did they react?</p>			
	Wed 10/9	<p>[In Class Reading] TBD</p>		Space selection + [DEMO] Equipment with Jon	
8	Psychomagic Acts and Conversings				
	Mon 10/14	<p>[Writing Prompt] What is the conversation the art is having with you? With others? What are the surprises you have encountered along the way?</p> <p>[In Class Reading] <i>Psychomagic</i> by Alejandro Jodorowsky, (page: 250) Additional reading: TBD</p> <p><i>Life of Lines</i> by Tim Ingold Chapter: The Correspondence of Lines (last chapter)</p>			
	Wed 10/16	<p>[Writing Prompt] -Describe a moment when you felt in your power. -Make a list of situations where it is hard to express yourself. -We have the love that we most need, how can we nourish ourselves? -Is there a part of your body you can't sense or feel?</p> <p>[Activity] -Make a list of small and large things that you can do to take care of yourself (5 min) What are the qualities in yourself that you most love? List them and speak it to the water, then drink it.</p>			

9	The Body Keeps the Score and Integration			
	Mon 10/21	<p>[In Class Reading] <i>The Body Keeps the Score</i> by Bessel van der Kolk Chapter 17: Leadership</p> <p><i>Collected Works: Part Two</i> by C.G Jung Essay: Individuation/The function of the Unconscious</p>		
	Wed 10/23	<p>[In Class Reading] Talk: <i>Live Happily in the Present Moment</i> by Thich Nhat Hanh (possible audio)</p>		
10	Critique #2			
	Mon 10/28	Critique		-Bring artwork
	Wed 10/30	Critique		-Bring artwork
11	Embodiment as a way into Art - part 1			
	Mon 11/4	<p>[In Class Reading] <i>Free Play: Mind at Play</i> by Stephen Nachmanovich Art for Life's Sake (page 181)</p> <p><i>The Body Keeps the Score</i> by Bessel van der Kolk Chapter 6: Losing your Body, Losing Yourself</p> <p>In-class work day - planning</p>		
	Wed 11/6	<p>[Field Trip] Institute of Contemporary Art Los Angeles, ICALE <i>Scientia Sexualis</i></p>		Meet at ICALE at 12:00pm
12	Embodiment as a way into Art - part 2			
	Mon 11/11	Veterans Day [NO CLASS]		
	Wed 11/13	<p>[Field Trip] PST ART+REDCAT and walkthrough</p>		Meet at Watt to take metro to REDCAT
13	The Show			
	Mon 11/18	Install day	Bring any tools for install	
	Wed 11/20	Presentation		

14	Evidence				
	Mon 11/25	Documentation planning [In Class Reading] <i>The Life of Lines</i> by Tim Ingold Chapter: The Correspondence of Lines (last chapter)			
	Wed 11/27	Thanksgiving [NO CLASS]			
15	Critique #3				
	Mon 12/2	Critique			
	Wed 12/4	Critique Deinstall			
16	Study Week				
	Fri 12/9	Deadline to complete deinstall			
Final	Fri 12/11	Submit final project Images, Installation Images, Project Assessments due (Reflection on process)		Upload to class google drive by 11:59 pm	

Roski Talks Fall 2024

Unless stated otherwise, all Roski Talks will take place at 7:00 p.m. at the USC Roski Graduate Building, located at 1262 Palmetto St., Los Angeles, CA, 90013.

Please note that the locations are subject to change; for the latest updates, visit our website or contact the Roski School directly.

Roski Talks are free and open to the public.

9/10	Naima Keith (curator, Los Angeles County Museum of Art)
9/17	Nadya Tolokonnikova (founder of Pussy Riot) in conversation with Suzanne Lacy and Jennifer West (artists, Professors at USC Roski School of Art and Design), USC Wong Auditorium (USC Campus, Harris Hall 101), 823-29 Exposition Boulevard, Room 100, Los Angeles, CA 90089
9/24	River Jukes-Hudson and Stephen Serrato (designers, founders of ELLA)

10/2	Rose B. Simpson (artist), Ahmanson Auditorium, MOCA, Museum of Contemporary Art, 250 South Grand Avenue, Los Angeles, CA 90012
10/22	Alexis Bard Johnson (curator, ONE Archives at the USC Libraries)
10/29	Andrew Thomas Huang (artist, director)
11/12	Coco Fusco (artist, scholar)
11/19	Mindy Seu (designer, publisher, creator Cyberfeminism Index)
12/3	April Greiman (artist, designer, Professor at USC Roski School of Art and Design) and Jori Finkel (writer, journalist, contributor to The New York Times), USC Wong Auditorium (USC Campus, Harris Hall 101), 823-29 Exposition Boulevard, Room 100, Los Angeles, CA 90089

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation for 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)

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 of 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 Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on [Research and Scholarship Misconduct](#).

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

studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. *Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086*

eeotix.usc.edu

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

usc-advocate.symplicity.com/care_report

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.usc.edu

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) 821-4710

campussupport.usc.edu

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

diversity.usc.edu

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

dps.usc.edu, emergency.usc.edu

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) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

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) 442-3340 or otfp@med.usc.edu

chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.