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Office hours by appointment

Fall 2022
Mondays, 2-5pm
THH 308

Art History 516 Photography
and Visual Culture
Does Photography Change Everything?

This seminar will consider the history of photography with an emphasis on the way the medium has been used as a form of communication and knowledge transmission despite the fact that in reality it is no less expressive and interpretive than any art form. We will consider the surfaces and supports to which images have adhered as much as the photographs themselves and the technological processes that have shaped and defined what photography is. We will also examine the key role played by print and circulation and distribution in the history of photography as well as the aesthetics of these communication forms. We will look at a variety of photographic experiences and their impact: historical and documentary photography, scientific photography, photojournalism, advertising, fashion, crime, paparazzi, snapshots. Via the study of cameras such as the Polaroid and the use of color film, we will consider the significance of technology. Questions of dissemination, reproduction, and exhibition will also be central to our exploration of photography.

Learning Objectives:

- Engage with a critical history of a broad variety of photographs and related materials produced from c. 1839-present
- Acquire a working knowledge of the historiography of photography with an emphasis on the Western experience
- Learn historiographic and historical research skills regarding medium and technology

Course Requirements & Grading:

50% Final paper (20 pages): Students will write a 20-page paper relating to some aspect of the history of two photographers I am asking us to study up-close: Diane Arbus and Richard Avedon. Each student's paper will be established by week 6 when a paper proposal will be submitted along with a bibliography. Paper drafts are due November 21 and will be revised and submitted by December 10 at 5 pm. Alternative Final Project: Students may create two syllabi in the field of Photo History: one 100-level and one advanced seminar. The syllabi will also be annotated to justify the selections of readings and will be accompanied by a ten-page explanatory essay. Due dates the same.

35% Presentation: Each student will select a week (or be assigned one) when they will do an additional reading and write a 1000-word review and post after they present it orally in class.

15% Discussion: All students must come prepared to discuss the readings in detail; there will be weekly postings of student reflections based on the readings which all students should read before class. All participants are expected to speak weekly in class and to post by 5 am the day of class. The quality of those interventions is the grade.

Course Website: <https://62e839f027700.site123.me>

Dropbox for Readings:

<https://www.dropbox.com/scl/fo/z5humh5oni10m3yppytavb/h?dl=0&rlkey=rhgvyyita231gzxikilg9s51f>

Books to Purchase (not available electronically):

- Marvin Heiferman (ed.) Photography Changes Everything. Aperture, 2012.
- David Levi Strauss, Photography and Belief. David Zwirner Books, 2020.

All other complete books from the syllabus are available via the course Dropbox.

[VSRI/ VSGC Calendar:](#)

*Attendance at the three USC-LACMA History of Photography Seminar events is required.

- Wednesday, September 7, 12:00pm VSGC Student Meeting and Lunch
- *Friday, September 9, 6-7pm; followed by dinner Exhibition Tour: Regeneration: Black Cinema 1898-1971
- September 12: 12:30-2pm PST
Maria Stavrinaki, Université Paris I Panthéon-Sorbonne
Book Talk: Transfixed by Prehistory: An Inquiry into Modern Art and Time
- September 20, TIME, Heiferman
- Saturday, October 1: Grant Writing Workshop
- Monday, October 17, 12:30-2pm: VSGC Student Research Presentation • *Monday, October 24, 6-7:30pm PST
Alice Morin, Institute for Media Studies, Philipps-Universität, Marburg
Producing Postwar Glamour: Condé Nast Photography, from the Studio to Print
- *Tuesday, November 8, 6-7:30pm
Nick Yablon, Associate Professor of History, University of Iowa
Street of Ruins: Charles Gilbert Hine's Photographic Survey of New York's Broadway, 1905
- Thursday, November 17, 12:30-2pm: Kelly Gates: TITLE
- Monday, December 5, 12:30-2pm: VSGC Student Research Presentations

Schedule of Meetings and Readings

Week One: August 22: Maximalism: It IS Everything

- Marvin Heiferman (ed.), *Photography Changes Everything*. Aperture, 2012.
- Sabine Kriebel, "Theories of Photography: A Short History." In *Photography Theory* (ed. James Elkins), Routledge, 2007, pp. 3-49.
- Clément Chéroux, "What is Photography?" pp.1-15 and "Utopia is Only Beginning" 1534 in *Since 1839: Eleven Essays on Photography*. Cambridge: MIT Press, 2021.
- Ariella Azoulay. "What is Photography?" in *Civil Imagination: A Political Ontology of Photography*. Verso, 2012, pp. 1-10.
- Steve Edwards, "Why Pictures? From Art History to Business History and Back Again." In *History of Photography*, 44:1, 2020, pp.3-15.

Please be prepared to discuss what you think photography changed. Write a two-paragraph reflection before class HERE: <https://62e839f027700.site123.me>

Which short essays in Heiferman struck you as the two or three most interesting or exciting thing you read among the essays, either because they were the most important or most surprising?

Week Two: August 29: Ontologies and Essence

- Margaret Olin, *Touching Photographs*. University of Chicago Press: 2010, pp.1-20.
- André Bazin, "The Ontology of the Photographic Image (1967)" in *Classic Essays on Photography* (ed. Alan Trachtenberg) Leete's Island Books, 1980, pp. 237-244.
- David Levi Strauss, *Photography and Belief*. David Zwirner Books, 2020.
- Christopher Phillips, "The Judgment Seat of Photography." In *October* 22, Autumn 1982, pp. 27-63.
- François Brunet, "Introduction: The Idea of Photography," in *The Birth of the Idea of Photography*, MIT Press, 2019, pp. 1-10.

Week Three: No Class Monday, September 5: Labor Day "Read"

through one of the following photo textbooks:

- Anne McCauley, "Writing Photography's History Before Newhall." In *History of Photography*, 21:2, 1997, pp. 87-101.
- Beaumont Newhall, *The History of Photography: From 1839 to the Present*, The Museum of Modern Art: 1982:
<https://archive.org/details/historyofphotogr0000newh/page/n3/mode/2up>
- Gisèle Freund, *Photography and Society*, David R. Godine, 1980.
- Juliet Hacking, *Photography the Whole Story*, Prestel: 2012. (NO ELECTRONIC VERSION)
- Erina Duganne, Heather Diack, Terri Weissman. *Global Photography: A Critical History*, Routledge: 2020.

For class next week, post a summary of what the book you selected suggests about how to study the history of photography.

Week Four September 12: Medium vs. Intermediality

- William Ivins. "Pictorial Statement without Syntax: The Nineteenth Century," in *Prints and Visual Communication*. MIT Press, 1969, pp. 113-134.
- John Durham Peters. "Mass Media," in *Critical Terms for Media Studies* (eds. W.J.T. Mitchell and Mark B.N. Hansen). University of Chicago, 2010, pp. 267-79.
- Hans Belting. "Art History Versus Media Studies," in *Art History After Modernism*. University of Chicago, 2003, pp. 161-166.
- Peter Parshall, "The Education of a Curator: William Mills Ivins Jr. at the Met," in *The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor*, Freyda Spira and Peter Parshall. Yale University Press, 2016, pp. 13-25.

Alice Morin and Jens Ruschatz, "Photography In/Between Media Formats: The Work of Format from Magazines to Books, from Horst. P. Horst to Henri Cartier-Bresson," *Interfaces*, 45, 2021, pp. 1-26.

Week 5: September 19: Technology: Camera, Film, and Print

Guest Appearance: Kelly Midori McCormick

Print: Benson, *The Printed Picture*: <https://printedpicture.artgallery.yale.edu/>, especially Color printing and Intaglio Camera:

- Peter Buse, *The Camera Does the Rest: How Polaroid Changed Photography*. The University of Chicago Press, 2016.
- Kelly Midori McCormick, "The Japanese Camera and the Aesthetics of Postwar National Design" (unpublished manuscript).
- Robert E. Mensel, "Kodakers Lying in Wait": Amateur Photography and the Right of Privacy in New York, 1885-1915, *American Quarterly*, Vol. 43, No.1, March 1991, pp. 244-5.

Film: Color

- Kim Timby. "Look at those Lollipops! Integrating Color into News Pictures," in *Getting the Picture: The Visual Culture of the News*, (eds. Jason Hill and Vanessa Schwartz). Bloomsbury: 2015, pp. 236-243.
- Lisa Hostetler, "Real Color," in *Color Rush: American Color Photography from Stieglitz to Sherman*. Aperture, 2013, pp. 18-27.
- Katherine Bussard. "Full Spectrum: Expanding the History of American Color Photography," in *Color Rush: American Color Photography from Stieglitz to Sherman*. Aperture, 2013, pp. 2-17.

Week Six: September 26: Format: Trapped in The Photobook

- Patrizia Di Bello, Colette Wilson, and Shamooin Zamir (eds.), *The PhotoBook From Talbot to Ruscha and Beyond*, Taylor & Francis: 2012, "Introduction," pp. 1-17
- Orhan Pamuk. "I Like Your Photos Because they are Beautiful." *New York Times*, November 1, 2018. <https://www.nytimes.com/2018/11/01/opinion/orhan-pamuk-araguler-istanbul.html>

- Gabriel Koureas, "Orhan Pamuk's Melancholic Narrative and Fragmented Photographic Framing—Istanbul: Memories of a City (2005)," in *The PhotoBook From Talbot to Ruscha and Beyond* (eds. Patrizia Di Bello, Colette Wilson, and Shamooun Zamir). Taylor & Francis: 2012, pp.211-218.
- François Brunet, "Photography and the Book," in *Photography and Literature*, Reaktion Books, 2009, pp. 35-62.
- Alan Trachtenberg, "François Brunet: Photography and Literature, Reaktion Books, 2009," in *Transatlantica 1*, 2010, pp. 1-5.

Optional: Martin Parr, *The Photobook: A History*. V. 1 and 2. Phaidon, 2004.

Week Seven: October 3: Biography: Are Photographers Artists?

Watch:

- Selkirk, "Who is Marvin Israel?" <https://www.neiselkirk.com/films>
- "Finding Vivian Meir" https://www.amazon.com/gp/video/detail/amzn1.dv.gti.32a9f77b-2643-fc1b-5f8247994ded09f4?autoplay=0&ref=atv_cf_strg_wb Avedon:
- Adam Gopnik. "Richard Avedon." *The New Yorker*, October 11, 2004.
- Andy Grundberg. "Richard Avedon, the Eye of Fashion, Dies at 81." *The New York Times*, October 2, 2004.
- Hilton Als. "Richard Avedon and James Baldwin's Joint Examination of American Identity." *The New Yorker*, November 13, 2017.
- Winthrop Sargeant. "A Woman Entering a Taxi in the Rain," *The New Yorker*, November 8, 1958.

Arbus:

- AD. Coleman, "Diane Arbus, Lee Friedlander, and Garry Winogrand at Century's End," in Max Kozloff, ed., *The Social Scene: (Los Angeles: Museum of Contemporary Art, Los Angeles, 2000)*.
- Susan Sontag, "America, Seen Through Photographs Darkly," in *On Photography*. Farrar, Strauss & Giroux: 1977, pp. 25-43.
- Carol Armstrong, "Biology, Destiny, Photography: Difference According to Diane Arbus," *October* 66, 1993, pp. 28-54.
- Sarah Parsons, "Sontag's Lament: Emotion, Ethics, and Photography," *Photography and Culture* 2.3, 2009, pp. 289-302.
- Anthony Lanem "In the Picture: A new biography of Diane Arbus," *The New Yorker*, May 30, 2016.
- Rachel Adams, "Review: Bringing Out the Dead: Inside the Arbus Archive," *American Quarterly*, Vol.57, No.1, March 2005, pp. 207-221
- Arthur Lublow, "The Woman Who Influenced Diane Arbus' Eye," *Wall Street Journal*, May 25, 2016.

Optional:

- Anna Lacoste, *Felice Beato: A Photographer on the Eastern Road*. The J. Paul Getty Museum: 2010.

- Christopher Bonanos, *Flash: The Making of Weegee the Famous*. Henry Holt and Co.: 2018.
Jason E. Hill, "In the Police Wagon, in the Press, and in The Museum of Modern Art (A Note on Weegee's Frank Pape, Arrested for Homicide, November 10, 1944)." In Mitra Abbaspour, Lee Ann Daffner, and Maria Morris Hambourg, eds. *Object: Photo. Modern Photographs: The Thomas Walther Collection 1909–1949*. An Online Project of The Museum of Modern
<https://www.moma.org/interactives/objectphoto/assets/essays/Hill.pdf>

Week Eight: October 10: No Class:

Work on Avedon/Arbus Project or Syllabi and Visit LACMA Show on Advertising and Kamoinge Collection Show at the Getty

- Romi Crawford, "Reading Between the Photographs: Serious Sociality in the Kamoigne Workshop," in *Working Together: Louis Draper and the Kamoigne Workshop* (ed. Sarah Eckhardt), Duke University Press, 2020, pp. 109-117.
- Sarah Eckhardt, "History of the Kamoigne Workshop," in *Working Together: Louis Draper and the Kamoigne Workshop* (ed. Sarah Eckhardt), Duke University Press, 2020, pp. 47-69.
- Bill Gaskins, "True & Free: A Creation Story of The Black Photographers Annual," in *Working Together: Louis Draper and the Kamoigne Workshop* (ed. Sarah Eckhardt), Duke University Press, 2020, pp. 131-143.
- Black Photographers Annual: <https://user-qpwbkti.cld.bz/bpa1973/4/>

Week Nine: October 17: Mobility and Circulation Pick

One:

- Nadya Bair, *The Decisive Network: Magnum Photos and Postwar Image Market*, University of California Press: 2020.
- Nadya Bair, "The International Origins of 'Concerned Photography': Cornell Capa in the United States, Japan, and Israel," *American Art*, Vol.36, No.2, Summer 2022, pp. 75-101

OR

- Tim Cresswell and John Ott (eds.), *Muybridge and Mobility*, University of California Press: 2022 Optional:
- Vanessa R. Schwartz, *Jet Age Aesthetic: The Glamour of Media in Motion*, Yale University Press, 2020.
- David E. Little, *The Sports Show: Athletics as Image and Spectacle*. University of Minnesota Press: 2012.
- Gail Buckland, *Who Shot Sports: A Photographic History, 1843 to the Present*. Knopf: 2016.

Week Ten: October 24: Fashion: Business, Pictures, and Magazines

Guest: Alice Morin Fashion and Advertising:

- Helena Ribeiro, "Made in America: Paris, New York and Postwar Fashion Photography," in *The Fabric of Cultures: Fashion, Identity, and Globalization* (eds. Eugenia Paulicelli, & Hazel Clark). Routledge: 2009, pp. 41-52.
- Alexandra Palmer, "The Paris Couture Structure," in *Couture & Commerce: The Transatlantic Fashion Trade in the 1950s*. UBC Press: 2001, pp.13-40.
- Alice Morin. " 'Vogue As Seen by . . .': The Age of Photographers, 1968 to 1986," in *Vogue Paris. 100 Years* (ed. Sylvie Lécallier). Thames & Hudson: 2021, pp. 165-196.
- Marlène Van De Castele, "The Fashion Photographer as Subject," in *Vogue Paris. 100 Years* (ed. Sylvie Lécallier). Thames & Hudson: 2021, pp. 165-196.

The Photo-Essay:

- Nadya Bair. "Photo-Essays at Life," in *Life Magazine and the Power of Photography* (eds. Katherine A. Bussard, Kristen Gresh), Princeton University Press: 2020, pp. 129-163.

Of interest:

- Brian Moeran, "More Than Just a Fashion Magazine," in *Current Sociology* 54/5 (2006): pp. 725-744.
- Schwartz, Vanessa Schwartz, "Arrival and Departures. Photojournalism and the Making of the Jet Set," in *Jet Age Aesthetic: The Glamour of Media in Motion*. Yale University Press: 2020, pp. 98-137.
- Susan Train. Interview by Sofia Tchkonja, 2015. Susan Train by Sofia Tchkonja for the project "Icons and Muses". <https://vimeo.com/64016510> On Women's Magazines:
- Rachel Ritchie, Sue Hawkins, Nicola Phillips, & S. Jay Kleinberg (Eds.), "Introduction," in *Women in Magazines: Research, Representation, Production and Consumption*. Routledge, 2016, pp. 1-23.
- Ellen McCracken. *Decoding Women's Magazines: From Mademoiselle to Ms..* Palgrave Macmillan: 1992.
- Alison Matthews David, "Vogue's New World: American Fashionability and the Politics of Style," *Fashion Theory* 10/1-2, 2006: pp. 13-38.
- Janice Cheddie, "The Politics of the First: The Emergence of the Black Model in the Civil Rights Era." *Fashion Theory* 6/, 2002: pp. 61-81.

Optional:

Mason Klein, with essays by Maurice Berger, Leslie Camhi, and Marvin Heiferman, *Modern Look: Photography and the American Magazine*. The Jewish Museum: 2021. <https://thejewishmuseum.org/exhibitions/modern-look-photography-and-theamerican-magazine>

Week Eleven: October 31: Political Photography Politics

and Social Movements:

- Kwame Brathwaite. "The Photos that Lifted Up the Black is Beautiful Movement." *New York Times*, November 27, 2018, <https://www.nytimes.com/2018/11/27/lens/kwamebrathwaite-black-is-beautiful.html>
- Panel Discussion with Tanisha Ford and others: <https://www.youtube.com/watch?v=0xhKVYGMpo>

- Christopher Pinney, "Notes from the Surface of the Image: Photography, Post-Colonialism, and Vernacular Modernism," in *Empires of Vision: A Reader* (eds. Martin Jay and Sumathi Ramaswamy). Duke University Press: 2014, pp. 450-70.
- Gideon Lewis-Kraus. "What We See When We Look at Travel Photography" *New York Times*, September 22, 2016.:
<https://www.nytimes.com/2016/09/25/magazine/whatwe-see-when-we-look-at-travel-photography.html>
- Hannah Feldman, "Flash Forward: Pictures at War," in *Photography's Orientalism: New Essays on Colonial Representation* (eds. Ali Behdad and Luke Gartlan). Getty Research Institute: 2013, pp. 153-170.
- Ali Behdad and Luke Gartlan, "Introduction," in *Photography's Orientalism: New Essays on Colonial Representation* (eds. Ali Behdad and Luke Gartlan). Getty Research Institute: 2013, pp. 1-10.
Ali Behdad, "Mediated Visions: Early Photography of the Middle East and Orientalist Network," *History of Photography*, 41:4, 2017, pp. 362-375.

Optional:

- Patricia Hayes and Gary Minkley, eds. *Ambivalent: Photography and Visibility in African History* Ohio University Press: 2019
- Matthew Fox-Amato. *Exposing Slavery*. Oxford UP: 2018.

Week Twelve: November 7: Photo Time

Guest: Nick Yablon

- Nick Yablon, *Remembrance of Things Present: The Invention of the Time Capsule*. University of Chicago Press, 2019.
- Jason E. Hill. "Snap-Shot: After Bullet Hit Gaynor," in *Getting the Picture: The Visual Culture of the News* (eds. Jason E. Hill, Vanessa R. Schwartz). Routledge: 2015, pp. 190-196.
- Jason E. Hill. "On Deadline: Life as a Weekly Magazine," in *Life Magazine and the Power of Photography* (eds. Katherine A. Bussard, Kristen Gresh), Princeton University Press: 2020, pp. 63-85.
- Clement Ch eroux, "History Through Photography," in *Since 1839: Eleven Essays on Photography*. The MIT Press: 2021, pp. 201-237.
- Peter Geimer. "Photography as a 'Space of Experience': On the Retrospective Legibility of Historic Photographs," in *Getty Research Journal*, No.7, 2015, pp. 97-108.

Week Thirteen: November 14: Evidence/Proof/Witness

Guest: Jason Hill

- Will Straw, "After the Event: The Challenges of Crime Photography;" Jason Hill, "Snap-Shot after Bullet Hit Gaynor;" Zeynep Gursel, "A Short History of Wire Service Photography," in Jason Hill and Vanessa Schwartz, eds., *Getting the Picture: The Visual Culture of the News* (Bloomsbury, 2015), 139-144; 190-96; 206-11

- Stuart Hall, Chas Critcher, Tony Jefferson, John Clarke, and Brian Roberts, *Policing the Crisis: Mugging, the State, and Law and Order* (MacMillan, 1978), 29-77
- Leigh Raiford, "Burning All Illusion: Abstraction, Black Life, and the Unmaking of White Supremacy," *Art Journal* 79.4 (2020): 76-91
- Jason Hill, "On Deadline: *LIFE* as a Weekly News Magazine," in Kate Bussard and Kristin Gresh, eds., *LIFE Magazine and the Power of Photography* (Princeton, 2020), 62-85
- Jason Hill, "Municipal Law Enforcement and its Transmissions," *History of Photography* (forthcoming, 2022)
- Dylan Rodriguez, "Criminal," in E. R. Edwards, R. A. Ferguson, & J. O. Ogbar, *Keywords for African American Studies* (NYU, 2018).
- Mira Waits, "Photography and the Production of the Colonial Police in India," *History of Photography*, (forthcoming, 2022)

Also of interest:

- Leigh Raiford, "Burning All Illusion: Abstraction, Black Life, and the Unmaking of White Supremacy," *Art Journal* 79.4 (2020): 76-91. Online with USC Libraries.
- Donna Schwartz, "Objective Representation: Photographs as Facts," in *Picturing the Past: Media, History, Photography* (eds. Bonnie Brennan and Hanno Hardt). University of Illinois Press: 1999, pp. 158-81.
- Martin Jay, "Photography and Event," in *Double Exposure: Memory and Photography* (ed. Olga Shevchenko). Transaction: 2014, pp. 91-111.
- John Tagg, "The Pencil of History," in *The Disciplinary Frame: Photographic Truths and the Capture of Meaning*, University of Minnesota Press: 2009, pp. 209-234.

Week Fifteen: November 21: Photography, The Archive and Digital Afterlives

Guest: Catherine Clark

- Estelle Blaschke, "The Excess of the Archive," in *Documenting the World: Film, Photography and the Scientific Record* (eds. Gregg Mitman and Kelley Wilder). University of Chicago Press: 2016, pp. 224-254.
- Helen Lewandowski, "'All the News That's Fit to Print': Analyzing Everyday Photography in The New York Times, 2000 to 2020," in *Journal for Media History*, Vol.24 no.1, 2021, pp. 1-28.
- Catherine Clark, "'C'était Paris en 1970': Amateur Photography and the Assassination of Paris," in *Paris and the Cliché of History: The City and Photographs, 1860-1970*. Oxford University Press: 2018.

Collections:

- Mary Panzer, "Pictures at Work: Romana Javitz and the New York Public Library Picture Collection," in *The "Public" Life of Photographs* (ed. Thierry Gervais). The MIT Press: 2016, pp. 99-123.
- Richard K Doud. "An Interview with Ramona Javitz, 23 February 1965." *Archives of American Art Journal* 41.1/4 (2001): pp. 2-17.

The Digital Tomorrow:

- "The Times Capsule of History Goes Digital"

(<https://www.nytimes.com/2018/11/10/reader-center/past-tense-photos-historymorgue.html>)

- <https://www.nytimes.com/interactive/2020/06/12/arts/design/robert-frankamericans.html?action=click&module=card&pageType=theWeekenderLink>

Week 16: November 28: Amateur vs. The Art Market

- Kim Beil, *Good Pictures: A History of Popular Photography*, Stanford University Press, 2020.
- Penelope Dixon, "A Short History of Photograph Collecting," *Afterimage*: 2001.
- Clement Chéroux, "The Importance of the Vernacular" in *Since 1839: Eleven Essays on Photography*. The MIT Press: 2021
- Geoffrey Batchen, "SNAPSHOTS: Art History and the Ethnographic Turn," *Photographies*, Vol.1, No.2, September 2008, pp. 121-142.
- Olivier Lugon, "Photography and Scale: Projection, Exhibition, Collection," *Art History*, Vol. 38, No.2, April 2015, pp. 386-403.

See Dropbox for Sub-folder "Photo Art Market Sources":

- "Investors in Camera Masterpieces," *Fortune*, 1976.
- "Photography: A Special Issue: Introduction," *October*, Summer 1978, Vol.5, pp. 3-5.
- Stuart Alexander, "Photographic Institutions and Practices," in *A New History of Photography* (ed. Michel Frizot), Könemann: 1998, pp. 695-707.
- Ben Lifson and Abigail Solomon-Godeau, "Photophilia: A Conversation about the Photography Scene," *October*, Spring 1981, Vol. 16, pp. 102-118.
- "Connoisseurs and Collections," *Aperture*, Summer 1991, No.124 (entire issue)

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 scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

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

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

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Works with faculty, staff, visitors, applicants, and students around issues of protected class.
equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation

and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations.
dsp.usc.edu

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Assists students and families in resolving complex issues adversely affecting their success as a student
EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

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