

VISS 501: Introduction to Visual Studies: Methods and Debates



Professor Vanessa R. Schwartz
Fall 2019
University of Southern California

Wednesday, 2-5pm, Taper Hall 308
Office Hours: Wednesday, 5-6, Taper Hall 336 and by appointment at vschwart@usc.edu

Seminar Description:

Over the last two decades, Visual Studies has gained wide currency as a field of research and teaching in universities both in the United States and abroad. Scholars from disciplines as diverse as art history, American studies, literature, anthropology, film and media studies, psychology, history, and gender studies have focused attention on both the cultural specificity of vision and on the ever-widening array of images and objects available for viewing.

This course will provide a critical introduction to the history, methods and central debates within the field. How have scholars and critics taken up — or in some cases dismissed — the study of visual culture and to what ends? What are the limits and possibilities of the interdisciplinary models on offer? We will explore these questions through a sustained engagement with selected texts that are rich in methodological orientation and that address such subjects as definitions of the image, the experience of seeing, the science of vision, constructions of visuality, and the experience and creation of visual objects.

This course is one of two required courses as part of the USC's VSGC.

Books for Purchase:

Daniela Bleichmar, *Visual Voyages: Images of Latin American Nature from Columbus to Darwin* (New Haven: Yale University Press, 2017).

Horst Bredekamp, *Image Acts: A Systematic Approach to Visual Agency* (Boston: Walter de Gruyter, 2018).

Emanuele Coccia, *Sensible Life: A Micro-Ontology of the Image* (New York: Fordham University Press, 2016).

Edward Dimendberg, *Moving Eye: Film, Television, Architecture and the Modern* (Oxford: Oxford University, 2019).

Georges Didi-Huberman, *Images In Spite of All: Four Photographs from Auschwitz* (Chicago: University of Chicago Press, 2012).

Anne Friedberg, *Window Shopping: Cinema and the Postmodern* (Berkeley: University of California, 2000).

Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California, 2009).

Matthew Fox-Amato, *Exposing Slavery: Photography, Human Bondage, and the Birth of Modern Visual Politics in America* (New York: Oxford University Press, 2019).

Jason Hill and Vanessa Schwartz, eds. *Getting the Picture: The Visual Culture of the News* (London: Bloomsbury, 2015).

Nicholas Mirzoeff, *How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More* (New York: Basic Books, 2016).

Eyal Weizman, *Mengele's Skull: The Advent of a Forensic Aesthetics* (Berlin: Sternberg Press, 2012).

Reading PDFs:

<https://www.dropbox.com/sh/c6h71vqownqt26i/AAB25qhIxDJjj1oL3pLM-HfDa?dl=0>

Readings and Seminar Participation: Readings are extensive. Our primary task as individuals is to read with care. As a group, our goal is to engage in a discussion that helps illuminate the readings. Seminar participation will be considered an essential component of the class.

Expectations and Requirements: Students are expected to complete all required reading prior to seminar meetings and to discuss the texts and critical issues at hand during each session. Each student must also post a “response” to the week’s readings on the class electronic blackboard by no later than 5 am Wednesday morning, although posts earlier are welcomed. Students are also expected to read each other’s responses before class and thus we may need to adjust the deadline for submission based on the needs of the group. A response can be a critical summary of the readings, a series of questions, complaints, rants. The idea behind them is to ask each student to take some time to reflect on the week’s readings and to share those thoughts with the class before we meet as a starting point for discussion which I will organize and lead.

Special Events and Lectures: As part of this seminar you are expected to attend at least three special events sponsored by the VSRI but it is preferable that you attend them all. All special events are listed below:

1. ***Back-to-School with VSRI: Selling the Story: Commercial Pictures and Visual Persuasion***
Film Screening: *Bathtubs Over Broadway*
Screening and Q & A with Steve Young (Star) and Dava Whisenant (Director, Producer)
Wednesday, August 28
5:00-7:15pm
Cammilleri Hall at the Brain and Creativity Institute (BCI)
2. **VSGC Student Lunch**
Wednesday, September 4
12:30-2:00pm
SOS 250
3. ***USC-LACMA History of Photography Seminar***
Gallery discussion: *Thomas Joshua Cooper: The World's Edge*

- Joan M. Schwartz (Department of Art History and Art Conservation, Queen's University)
 Saturday, September 21
 10:00-11:30am
 LACMA, Resnick Pavilion
4. ***EMSI Visual and Material Culture***
Making and Unmaking the Paper World: Dark Media and Graphic Performance in Late Georgian Britain
 Joseph Monteyne, (Department of Art History, Visual Art & Theory, University of British Columbia)
 Wednesday, September 25
 12:30-2:00pm
 DML 240
5. **Book Talk: *Weaving Modernism: Postwar Tapestry Between Paris and New York***
 Kay Wells (Department of Art History, University of Wisconsin, Milwaukee)
 Friday, September 27
 12:30-2:00pm
 and
- Graduate Student Research Round-Up: Formulating a Research Project**
 Friday, September 27
 2:15-4:00pm
 SOS 250
6. **Grant-Writing Workshop**
 Saturday September 28
 Screeners: Kay Wells (Art History, University of Wisconsin, Milwaukee); Ali Behdad (Comparative Literature, UCLA); Kerim Yasar (East Asian Languages and Cultures, USC), Amy Knight Powell (Art History, USC)
 10:00am to 4:30pm
 SOS 250
 [Strongly Recommended for EVERY Student. First year and second year: morning CV-writing. Second and third and above: full day.]
7. **Book Talk: A Conversation about *The Moving Eye: Film, Television, Architecture, Visual Art and the Modern***
 Edward Dimendberg (editor, School of Humanities, UC Irvine) and Michael Turcios (CAMS and VSGC, USC)
Thursday, October 10 or Friday, October 11 TBD
 12:30-2:00pm
 SOS 250
8. ***Selling the Story: Commercial Pictures and Visual Persuasion***
Talk Title TBD
 David Lubin (Department of Art, Wake Forest College)
 Wednesday, October 16

12:30-2:00pm
THH 309K

9. **USC-LACMA History of Photography Seminar**
Selling the Story: Commercial Pictures and Visual Persuasion
Arctic to Asbestos: New Documentary Work and the Environment
Louie Palu, Documentary Photographer and Filmmaker
Wednesday, October 23
12:30-2:00pm
Location Pending

10. ***Selling the Story: Commercial Pictures and Visual Persuasion***
Performing Live: News, Shows and Shipwrecks
Clare Pettitt (Professor of Nineteenth Century Literature and Culture, King's College London)
Thursday, October 24
5:00-6:30pm
The Ide Room, THH 420

11. **Graduate Student Research Round-Up: Research and the Grant Proposal**
12:30-2:00pm
Job Market Discussion
2:00-3:30pm
Both on Tuesday, November 5
SOS 250

12. **EMSI Visual and Material Culture**
Piranesi Works
Carolyn Yerkes (Department of Art and Archaeology, Princeton University)
Wednesday, November 20
12:30-2:00pm
DML 240

13. **USC-LACMA History of Photography Seminar**
Selling the Story: Commercial Pictures and Visual Persuasion
Imaging Animal Industry: Visualizing the American Meat Trade
Emily Kathryn Morgan (Department of Art and Visual Culture, Iowa State University)
Thursday, December 5
5:00-6:30pm
Dundon-Berchtold University Club of USC, Scriptorium

Final Project:

Please listen to at least two podcasts a week from the BBC Series, "A History of the World in 100 Objects" (<http://www.bbc.co.uk/programmes/b00nrt2/episodes/downloads?page=4>). In addition, please screen multiple episodes of either Kenneth Clark's *Civilisation* or the new *Civilisations* by the 12th week. If you do Clark, the order of screening is more important than the

2018 series. I prefer the British version to the American one. We will try to rip a copy and make it available. More information coming on that.

The final exercise in this class is to make a visual lesson about an image or exhibition or about looking or seeing. Your final project is to “visualize” a lesson through PowerPoint, Prezi, Keynote or an alternative means. In addition, you are to write a 10-12 page paper, “Visualizing Knowledge,” which reflects on the methods and approaches you used in making your lesson that may or may not have emerged from taking the class. The paper will consider the different “theories and methods” and definitions of Visual Studies encountered in the class and transmitted through your visual presentation of your lesson. Students are asked to reflect upon the specific issue of the production of the image and producers, what images do, questions of looking, circulation, truth, evidence, and knowledge construction relating to vision, visibility, images, seeing, and spectacle. In other words, how and why is this an object that relates to a field that might be called “Visual Studies” that is different from how you might have treated this in your home discipline, or is it different at all?

In preparation for this, please also read:

- Vanessa R. Schwartz, “Film and History,” in James Donald and Michael Renov, eds., *The Sage Handbook of Film Studies* (London: Sage, 2008), 199-215.
- W.J.T. Mitchell, “Showing Seeing: A Critique of Visual Culture,” *Journal of Visual Culture* 1, no. 2 (August 2002): 165-181.

Grading:

Weekly Posts: 20%

Seminar: 30%

Final paper: 40%

Contribution to activities: 10%

Schedule of Readings, Seminars, and VSRI Events

Part I: Definitions

Week One: August 28: Seeing, Images, Knowing

Complete readings and post a response on the class blackboard by 8 pm, August 27.

Read:

- “The Visual Culture Questionnaire,” *October* 77 (Summer 1996): 25-70.
- W. J. T. Mitchell, Introduction and “The Pictorial Turn,” in *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1994): 1-34.
- Vanessa R. Schwartz and Jeannene M. Przyblyski, “Visual Culture’s New History: Twenty-First Century Interdisciplinarity and Its Nineteenth-Century Objects,” in *The Nineteenth-Century Visual Culture Reader* eds. Schwartz and Przyblyski (New York: Routledge, 2004): 3-14.

Screen:

- First episode of Clark, *Civilisation*, “The Skin of Our Teeth” (1967)
(<https://www.youtube.com/watch?v=w6qYjisp51M>)

- First episode of BBC *Civilisations*, “The Second Moment of Creation” (2018) (PBS version available on Amazon Prime and Netflix)
- Emmanuel Vaughan-Lee, “A First Glimpse of Our Magnificent Earth, Seen From the Moon,” *New York Times*, October 2, 2018, (<https://www.nytimes.com/2018/10/02/opinion/earthrise-moon-space-nasa.html>)

VSRI EVENT

Back-to-School with VSRI: *Selling the Story: Commercial Pictures and Visual Persuasion* Film Screening: *Bathtubs Over Broadway*

Screening and Q & A with Steve Young (Star) and Dava Whisenant (Director, Producer)

Wednesday, August 28

5:00-7:15pm

Cammilleri Hall at the Brain and Creativity Institute (BCI)

Week Two: September 4: Ways of Seeing and Looking at What?: Rewind on How Visual Studies Came to Be

Read:

- Daniel Boorstin, Introduction and Chapter One, in *The Image: A Guide to Pseudo-Events in America* (New York: Vintage, 1992).
- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” in *The Nineteenth-Century Visual Culture Reader* eds. Schwartz and Przyblyski (New York: Routledge, 2004): 63-70.
- Vanessa Schwartz, “Walter Benjamin for Historians,” *The American Historical Review* 106:5 (December 2001): 1721-43.
- Michael McNay, “John Berger Obituary,” *Guardian*, January 2, 2017
<https://www.theguardian.com/books/2017/jan/02/john-berger-obituary>
- John Blakinger, Introduction & Chapter 3 in *Gyorgy Kepes: Undreaming the Bauhaus* (Cambridge: MIT, 2019).
- Selections from Gyorgy Kepes, *The New Landscape in Art and Science* (Chicago: Paul Theobald, 1956).
- Selections from Gyorgy Kepes, ed., *The Nature and Art of Motion* (New York: George Braziller, 1965).

Screen:

- William Karel, *Dark Side of the Moon* (2002) (available on Amazon Prime)
- John Berger, *Ways of Seeing* (1972) (four episodes:
https://www.youtube.com/watch?v=0pDE4VX_9Kk&t=8s
https://www.youtube.com/watch?v=0pDE4VX_9Kk&t=8s
<https://www.youtube.com/watch?v=Z7wi8jd7aC4>
<https://www.youtube.com/watch?v=5jTUebm73IY>)

VSRI EVENT

VSGC Student Lunch

Wednesday, September 4

12:30-2:00pm

SOS 250

Week Three: September 11: What is An Image?

Read:

- Emanuele Coccia, *Sensible Life: A Micro-Ontology of the Image* (New York: Fordham University Press, 2016).
- Nicholas Mirzoeff, *How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More* (New York: Basic Books, 2016).
- W. J. T. Mitchell, "What Is an Image?" *New Literary History* 15, no. 3 (Spring 1984), 503-537.
- Asbjørn Grønstad and Øyvind Vågnes, "What do pictures want? Interview with W. J. T. Mitchell," *Image & Narrative*, November 2006, <https://www.visual-studies.com/interviews/mitchell.html>

Week Four: September 18: What is Sight? Who Sees?

Read:

- Martin Jay, Chapters 2, 3, 4, 5 (for overview) *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California, 2009).
- Oliver Sacks, "To See And Not See," in *An Anthropologist on Mars* (New York Vintage 1996), 108-152.
- Marice Merleau-Ponty, "The Theory of the Body is Already the Perception" in *Phenomenology of Perception*, (New York: Routledge 2002), 235-282.
- Rene Descartes, "Optics" in *The Visual Culture Reader*, ed. Nicholas Mirzoeff (New York: Routledge 1999), 60-65.
- "Trevor Paglen: Sight Unseen," Smithsonian American Art Museum, <https://americanart.si.edu/exhibitions/paglen>. (Watch lecture and consider exhibition from website.)

VSRI EVENT

USC-LACMA History of Photography Seminar

Gallery discussion: *Thomas Joshua Cooper: The World's Edge*

Joan M. Schwartz (Department of Art History and Art Conservation, Queen's University)
Saturday, September 21
10:00-11:30am
LACMA, Resnick Pavilion

Week Five: September 25: Vision in Motion? Or Is it The Frame that Changes?

Read:

- Anne Friedberg, *Window Shopping: Cinema and the Postmodern*. (Berkeley: University of California, 2000) -- (*Virtual Window* alternate).
- Edward Dimendberg, *Moving Eye: Film, Television, Architecture and the Modern*. (Oxford: Oxford University, 2019).

Optional:

- Vanessa Schwartz, *Spectacular Realities: Early Mass Culture in Fin-de-Siècle Paris*. (Berkeley: University of California, 2003).

or

· Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century* (Oakland: University of California, 2014).

VSRI EVENT

EMSI Visual and Material Culture

Making and Unmaking the Paper World: Dark Media and Graphic Performance in Late Georgian Britain

Joseph Monteyne, (Department of Art History, Visual Art & Theory, University of British Columbia)

Wednesday, September 25

12:30-2:00pm

DML 240

VSRI EVENTS

Book Talk: *Weaving Modernism: Postwar Tapestry Between Paris and New York* (Yale, 2019)

Kay Wells (Department of Art History, University of Wisconsin, Milwaukee)

Friday, September 27

12:30-2:00pm

Graduate Student Research Round-Up: Formulating a Research Project

Friday, September 27

2:15-4:00pm

SOS 250

VSRI EVENT

Grant-Writing Workshop

Screeners: Kay Wells (Art History, University of Wisconsin, Milwaukee); Ali Behdad (Comparative Literature, UCLA); Kerim Yasar (East Asian Languages and Cultures, USC), Amy Knight Powell (Art History, USC)

Saturday September 28

10:00am to 4:30pm

SOS 250

[Strongly Recommended for EVERY Student. First year and second year: morning CV-writing. Second and third and above: full day.]

Week Six: October 2: What Do Images Do?

Read:

· Horst Bredekamp, *Image Acts: A Systematic Approach to Visual Agency* (Boston: Walter de Gruyter, 2018).

· Keith Moxey, "Visual Studies and the Iconic Turn," *Journal of Visual Culture*, 7, no. 2 (August 2008): 131-146.

Part II. Knowledge, Transmission and Support(s)

Week Seven: October 9: What is a Medium? Change class day: YOM KIPPUR: Move to Monday evening or Thursday or Friday?

Read:

- John Durham Peters, Introduction, in *The Marvelous Clouds: Toward a Philosophy of Elemental Media* (Chicago: University of Chicago, 2015).
- Johanna Drucker, "Art," in *Critical Terms for Media Studies*, eds. W.J.T. Mitchell and Mark Hansen (Chicago: University of Chicago, 2010), 3-18.
- Bill Brown, "Materiality," in *Critical Terms for Media Studies*, eds. W.J.T. Mitchell and Mark Hansen (Chicago: University of Chicago, 2010), 49-63.
- Walead Beshty, "The Commons in the Age of Its Technological Reproducibility," in *Picture Industry: A Provisional History of the Technical Image (1844-2017)*, ed. Walead Beshty (Zürich: JRP Ringier Kunstverlag, 2018), 20-33.
- W.J.T. Mitchell, "There are no Visual Media," *Journal of Visual Culture*, 4, no. 2, (August 2005): 257-266.
- Olivier Lugon, "Photography and Scale: Projection, Exhibition, Collection," *Art History*, 38, no. 2 (2015), 386-403.

VSRI EVENT

Book Talk: A Conversation about *The Moving Eye: Film, Television, Architecture, Visual Art and the Modern*

Edward Dimendberg (editor, School of Humanities, UC Irvine) and Michael Turcios (CAMS and VSGC, USC)

Thursday, October 10 or Friday, October 11

12:30-2:00pm

SOS 250

Week Eight: October 16: Visual Knowledge: Imperial Knowledge/Racial Knowledge

Read:

- Daniela Bleichmar, *Visual Voyages: Images of Latin American Nature from Columbus to Darwin* (New Haven: Yale University Press, 2017).
- Matthew Fox-Amato. *Exposing Slavery: Photography, Human Bondage, and the Birth of Modern Visual Politics in America* (New York: Oxford University Press, 2019).

Screen:

- Chris Marker and Alain Resnais, *Les Statues Meurent Aussi* (1953) (<https://www.youtube.com/watch?v=LkkIDfY8ifQ>: with English Subtitles)

VSRI EVENT

Selling the Story: Commercial Pictures and Visual Persuasion

Talk Title TBD

David Lubin (Department of Art, Wake Forest College)

Wednesday, October 16

12:30-2:00pm
THH 309K

Week Nine: October 23: Visual Evidence and Truth

Read:

- Georges Didi-Huberman, *Images In Spite of All: Four Photographs from Auschwitz* (Chicago: University of Chicago Press, 2012).
- Eyal Weizman, *Mengele's Skull: The Advent of a Forensic Aesthetics* (Berlin: Sternberg Press, 2012).
- Thierry de Duve, "Art in the Face of Radical Evil," *October*, Vol. 125 (Summer 2008): 3-23.
- Courtney Baker, "Emmett Till, Justice, and the Task of Recognition," in *Humane Insight: Looking at Images of African American Suffering and Death* (Urbana, University of Illinois, 2015): 69-93.

Screen:

- Errol Morris, *Standard Operating Procedure* (2008) (available on Amazon Prime)

VSRI EVENT

USC-LACMA History of Photography Seminar
Selling the Story: Commercial Pictures and Visual Persuasion
Arctic to Asbestos: New Documentary Work and the Environment
Louie Palu, Documentary Photographer and Filmmaker
Wednesday, October 23
12:30-2:00pm
Location TBD

VSRI EVENT

Selling the Story: Commercial Pictures and Visual Persuasion
Performing Live: News, Shows and Shipwrecks
Clare Pettitt (Professor of Nineteenth Century Literature and Culture, King's College London)
Thursday, October 24
5:00-6:30pm
The Ide Room, THH 420

Week Ten: October 30: Pictures and Time

Read:

- All of Part One, p.11-100 and Section: News Pictures Time, in *Getting the Picture: The Visual Culture of the News* ed. Jason Hill and Vanessa Schwartz (London: Bloomsbury, 2015).
- Daniela Bleichmar, Vanessa R. Schwartz, "Visual History: The Past in Pictures," *Representations* Vol. 145 No. 1 (Winter 2019): 1-31.
- Billie Melman, "Ur: Empire, Modernity, and the Visualization of Antiquity Between the Two World Wars," *Representations* Vol. 145 No. 1 (Winter 2019): 129-151.
- Aaron Rich, "The Accent of Truth: The Hollywood Research Bible and the Republic of Images," *Representations* Vol. 145 No. 1 (Winter 2019): 152-173.

· George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1970).

Screen:

· Bill Morrison, *Dawson City: Frozen Time* (2016) (available on Amazon Prime)

VSRI EVENT

Graduate Student Research Round-Up: Research and the Grant Proposal

12:30-2:00pm

Job Market Discussion

2:00-3:30pm

Both on Tuesday, November 5

SOS 250

Week Eleven: November 6: Circulation, Transport, Networks, Mobility

Read:

- Vanessa Schwartz, "Networks: Technology, Mobility, and Mediation in Visual Culture," *American Art* 31, no. 2 (Summer 2017): 104-109.
- Vanessa Schwartz, *Jet Age Aesthetic: The Glamour of Media in Motion* (New Haven: Yale University Press, 2020).
- Lawrence Alloway, "Art and the Communications Network," *Canadian Art*, no.100 (January 1966).
- Francois Brunet, Introduction, in *Circulation*, ed. Francois Brunet (Chicago: Terra Foundation for American Art, 2017): 10-39.

Screen:

· The Walt Disney Company, *Epcot* (1966) (<https://www.youtube.com/watch?v=sLCHg9mUBag>)

Week Twelve: November 13 Guest: Akira Lippit: readings TBD

During this period, each student will also have a dedicated video meeting to discuss progress on their visual lesson.

Week Thirteen: November 20: Selling the Story: Commercial Pictures and Visual Persuasion: Guest: Jennifer Greenhill

- "What Is It?" *Printers' Ink* 40 (July 23, 1902): 12-14.
- Clowry Chapman, "Mental Images as Sales Factors," *Printers' Ink* 71 (June 6, 1910): 92-3.
- Walter Dill Scott, "The Psychological Value of the Return Coupon," *Mahin's Magazine* 1: 4 (July 1902): 14-18.
- Herbert Sidney Langfeld, "Illustrations Indicating Motion Stimulate Both Brain and Muscle to Action," *Associated Advertising* 11 (April 1920): 13, 50.
- David P. Kuna, "The Concept of Suggestion in the Early History of Advertising Psychology," *Journal of the History of the Behavioral Sciences* 12 (1976): 347-53.
- Jeremy Blatter, "Screening the Psychological Laboratory: Hugo Münsterberg, Psychotechnics, and the Cinema, 1892-1916," *Science in Context* 28 (2015): 53-76.

- Ellery E. Foutch, "Moving Pictures: Magic Lanterns, Portable Projection, and Urban Advertising in the Nineteenth Century," *Modernism/modernity* 1 (December 2016): <https://modernismmodernity.org/articles/moving-pictures-magic-lanterns>
- Elaine Scarry, "On Vivacity" and "On Solidity" in *Dreaming By the Book* (2001), 3-30.
- Mark B.N. Hansen, "From Fixed to Fluid: Material-Mental Images Between Neural Synchronization and Computational Mediation" in Jacques Khalip and Robert Mitchell, eds., *Releasing the Image: From Literature to New Media* (2011), 83-111.

VSRI EVENT

EMSI Visual and Material Culture

Piranesi Works

Carolyn Yerkes, (Department of Art and Archaeology, Princeton University)

Wednesday, November 20

12:30-2:00pm

DML 240

No Class Thanksgiving Holiday November 27

Week Fourteen: December 4: Presentations

Final Visual Presentations: Possibly December 4 (date and time to be determined by the group.)
Likely Location at Schwartz residence with dinner but other possibilities exist.

VSRI EVENT

USC-LACMA History of Photography Seminar

Selling the Story: Commercial Pictures and Visual Persuasion

Imaging Animal Industry: Visualizing the American Meat Trade

Emily Kathryn Morgan (Department of Art and Visual Culture, Iowa State University)

Thursday, December 5

5:00-6:30pm

Dundon-Berchtold University Club of USC, Scriptorium

10-15 page paper due electronically by December 12 at 9am.

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, policy.usc.edu/scientific-misconduct.

Support Systems:

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

engemannshc.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) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

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

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (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.

