

# CRIT 160:

## Critical Theory in Art, Design and Visual Culture

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### Instructor

Dr. Ceci Moss  
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### T.A.

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### Time and Location

MW 10-11:50am  
HAR 101

### Office Hours

After class and by  
appointment

### COURSE OVERVIEW

Based on the core idea from the humanities that we can learn to read, look, and think critically as well as to be self-reflexive as we relate to the world around us, CRIT 160 offers an introduction to critical thinking in relation to art, design, and visual culture. Understanding art, design and visual culture requires learning their complicated histories but also the theories and philosophies that have developed to address the visual. This course provides an issues-based introduction to critical theory in the twentieth and twenty-first centuries, especially as it relates to art, design, and visual culture.

The class is organized in three sections: *Subject/Object/World*, *Systems*, and *Resistance*. *Subject/Object/World* provides greater context for the dominant Western perspective, particularly within the nineteenth century, and its ties to colonialism, the patriarchy, modernity and capitalism. This section will showcase how assumptions regarding the artist's critical position to the world, their artistic output, and their imagined audience replicate certain power structures. *Systems* begins in the early part of the twentieth century, and reveals a paradigm shift in relation to the rise of cybernetics, the role of technological development and an information society. This presents a new framework for conceiving the subject, object and world that delivers both problems and possibilities. The last section, *Resistance*, brings us to the strange, weird, and evolving twenty-first century. Students will contemplate how to make meaning through critical creative practice given the mass medium of the internet, the rise of the attention economy, and much more.

The broad goal of this course is to teach critical thinking skills and the capacity to imagine creative solutions in relation to theoretical texts and art and design works as well as visual culture and thus to prepare students to engage in the various strains of contemporary artistic and design discourse and practice. Students will be expected to rigorously engage not only with the readings, but to develop regular art viewing as a part of their day-to-day life. Towards this end, the midterm will require that you go off campus, and view an exhibition from an approved list.

## **LEARNING OBJECTIVES**

In order to gain a deeper understanding of what it means to be human today, living in a world saturated with visual images and media, students in this course will gain a fluency with key issues in contemporary art and design discourse, while developing the skills and confidence to read, digest, and utilize critical theory in their own practice and writing.

In this course you will:

- Read a range of philosophies and theories relating to visibility, visual culture, art, design and media to reflect on what it means to live in today's world saturated with visual imagery;
- Cultivate a critical appreciation for the forms and strategies of art and design in the modern and contemporary worlds;
- Engage with concepts of visual creativity that have animated humanity, and relate these to ethical issues relating to the formation of communities and cultures;
- Learn to address the cultural contexts informing and informed by art, design, and critical theories of visual culture;
- Learn to read and interpret actively and analytically, to think critically and creatively, and to write and speak persuasively;
- Connect theories relating to art and design to broader ideas and values that have animated humanity throughout the centuries;
- Learn creative problem solving and to collaborate through discussion and debate in the learning process.

## **REQUIRED TEXT**

- Ceci Moss, *Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu* (New York: Bloomsbury, 2019)

Required readings available for purchase on Amazon, all other readings are available as a PDF through Blackboard.

## **DESCRIPTION AND ASSESSEMENT OF ASSIGNMENTS**

Syllabus will be posted on Blackboard. Please be aware that any changes made to the syllabus over the semester will be noted in class and also on Blackboard. Assignments will be posted on Blackboard and

completed assignments will be posted onto Blackboard at the time of the assigned due date.

## **WRITING ASSIGNMENTS**

Reading Responses: Students are required to submit regular reading responses on Blackboard, following a set prompt. The goal of the reading responses is to keep students accountable for completing the texts, and to facilitate class discussion. These are short writing exercises, no longer than 500 words per entry.

Midterm (3-4 pages): Attend ONE of the approved exhibitions and a maximum of TWO theoretical texts read in class thus far to critically analyze the show. First, provide a brief summary of the exhibition, film or performance and its thesis. Think critically about its subject/issues; content/significance; context/site and its audience/public reception. It should be a visual and critical analysis based on what you observe in person. Then, present a persuasive argument grounded in one to two of the theoretical readings from class. Consider the decisions the artist, curator, performer or institution made in terms of material, form, presentation, etc. What choices do these decisions communicate, and how do they inform the artwork's message? What is their theoretical, historical and/or aesthetic significance?

## **APPROVED EXHIBITIONS**

*Soft Schindler* at the Schindler House  
October 12, 2019-February 16, 2020  
<https://makcenter.org/programming/soft-schindler/>

*Tanya Aguiñiga* at the Armory  
February 8, 2020-June 14, 2020  
<https://www.armoryarts.org/exhibitions/2020/aguiniga/>

*Postcommodity: Some Reach While Others Clap* at LAXART  
January 5, 2020-February 29, 2020  
<https://www.laxart.org/postcommodity>

*SOUND OFF: Silence + Resistance* at LACE  
January 8, 2020-March 15, 2020  
<https://welcometolace.org/>

*Gelare Koshogozaran* at Visitor Welcome Center  
<https://visitorwelcomecenter.org/>

*Rina Banerjee: Make Me a Summary of the World* at the Fowler Museum at

UCLA

December 8, 2019- May 31, 2020

<https://www.fowler.ucla.edu/exhibitions/rina-banerjee/>

*To View a Plastic Flower* at the Los Angeles Municipal Art Gallery

February 13-April 19, 2020

[https://www.lamag.org/portfolio\\_page/to-view-a-plastic-flower/](https://www.lamag.org/portfolio_page/to-view-a-plastic-flower/)

*lauren woods: American Monument* at the Beall Center for Art and Technology at UC Irvine

October 5, 2019-April 4, 2020

<https://beallcenter.uci.edu/exhibitions/american-monument>

*Shirin Neshat: I Will Greet the Sun Again* at the Broad

October 19-February 15, 2020

<https://www.thebroad.org/shirinneshat>

*Pauline Boudry and Renate Lorenz: Moving Backwards* at JOAN

December 8, 2019-February 16, 2020

<http://joanlosangeles.org/pauline-boudry-renate-lorenz/>

*Gabriela Ruiz: Full of Tears* at the Vincent Price Art Museum

September 21, 2019-February 15, 2020

[http://vincentpriceartmuseum.org/exhibitions\\_gabriela-ruiz.html](http://vincentpriceartmuseum.org/exhibitions_gabriela-ruiz.html)

*Naama Tsabar: Inversions* at Shulamit Nazarian

January 10-February 22, 2020

<http://www.shulamitnazarian.com/exhibition/naama-tsabar/>

*Tomashi Jackson: Forever My Lady* at Night Gallery

January 11-February 8, 2020

<http://www.nightgallery.ca/exhibitions/tomashi-jackson>

*Johanna Went: Passion Container* at the Box

January 25-March 11, 2020

<https://www.theboxla.com/>

*Ree Morton: The Plant That Heals May Also Poison* at the ICA LA

February 16, 2020-June 14, 2020

<https://www.theicala.org/en/exhibitions/69-ree-morton-br-the-plant-that-heals-may-also-poison>

*Tishan Hsu: Liquid Circuit* at the Hammer Museum

January 26-April 19, 2020

<https://hammer.ucla.edu/exhibitions/2020/tishan-hsu-liquid-circuit>

Final Project: Annotated Bibliography (5-7 pages) Imagine you are leading a weekly reading group for artists and designers, one that will inspire, guide, and expand the creative practices of its members. Choose one of the themes from the “Resistance” segment (for example: Accelerate, Assemble, Queer, etc.) and describe your focus within an introductory paragraph. Then, research and develop an annotated bibliography for this reading group. For art or design students, it would be worthwhile to select a theme that speaks to your own creative practice.

*NOTE: For all Writing Assignments, you must use consistent and properly formatted footnotes or endnotes, preferably using the Chicago Manual of Style format that is the standard in the field. If you have any questions about proper formatting, please see the Chicago Manual of Style or its website (<https://www.chicagomanualofstyle.org>). You will be marked down for inconsistent and/or improperly formatted footnotes. All writing should be in Times New Roman, 12pt, double spaced*

## **PRESENTATIONS**

Midterm Presentation: In the spirit of a Pecha Kucha, each student will do a **3-5 minute presentation with 3 slides** on their midterm paper. Slide 1 should introduce the exhibition, Slide 2 should introduce your thesis and Slide 3 should be the student’s finding/analysis. **A PDF of the presentation must be uploaded to the specified “PRESENTATIONS” folder in Blackboard by 5pm on Tuesday February 25. No late presentations will be accepted. Each PDF should be titled “LAST NAME\_FIRST NAME”. We will organize the presentations alphabetically by last name in the class.**

## **GRADING**

### *Grading Breakdown*

Reading Responses: 25%  
Midterm Paper: 25%  
Midterm Presentation: 10%  
Final Paper: 25%  
Attendance: 15%

**TOTAL 100**

### *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

Grading Scale: A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.

Late assignments, tardiness and absences will have an effect on Final grades for the course as follows:

LATE ASSIGNMENTS will be deducted 10% of allowed points for each class day that it is late.

TARDINESS 15 minute + 1 Tardy / 2 Tardies = 1 Absence; After 3 Absences, the grade will drop by one letter.

**Students with more than five unexcused absences will automatically fail the course.**

### *Grading Expectations*

#### **READING RESPONSES**

*Graded as Check or Check Plus (completed assignment) or Minus (did not complete assignment). 90% or above Check or Check Plus overall is a passing grade.*

Follows the prompt

Original & creative execution

Demonstrates that the student completed and absorbed the week's readings

#### **MIDTERM**

*TOPIC AND INSTRUCTIONS*

Follows the instructions for the assignment  
Follows the essay/project guidelines  
Appropriate choice of topic

#### *ARGUMENT*

Clear and succinct introduction  
Thesis precisely formulated  
Thesis well substantiated  
Logically developed argument  
Paragraphs clearly focused and introduced by topic sentence  
Good editing and formal choices  
Strong justification of argument  
Clear conclusion  
Original & creative thought

#### *CRITICISM/METHODOLOGY*

Appropriate use of notes, source material, and readings  
Accurate use of terminology  
Good use of quotations  
Good acknowledgement of sources  
Clear and precise footnoting style using Chicago Manual of Style

#### **FINAL ANNOTATED BIBLIOGRAPHY**

Follows the instructions for the assignment  
Formatted using Chicago Manual of Style  
Reading selections derive from appropriate, intellectually rigorous sources (academic journals, contemporary art publications, etc.)  
Student demonstrates that they have read and understood the reading selections  
Student demonstrates that they comprehend their “Theme”

#### **PRESENTATIONS**

Follows the instructions for the assignment  
Appropriate choice of topic  
Legible & well set-out  
Fluently expressed  
Succinct & concise  
Correct grammar, syntax, spelling, punctuation  
Good eye-contact, presence

#### **Assignment Submission Policy**

It is the student’s responsibility to get assignments to the TA instructor if the student is absent. All assignments must be submitted via Blackboard. Assignments not presented or turned in by due dates are considered late and will be penalized as described above.

### Grading Timeline

Grades will be posted two weeks following submission of work.

### Additional Policies

Turn off all devices before class. Laptops may be used to make notes only: you may be asked you to close your computer if it is distracting you or your classmates. Students who surf, check email or similar will be asked to leave and marked absent for that day. If the behavior persists or becomes endemic to the class, then all student computers will be barred from the room.

Reading assignments are to be completed BEFORE each class and notes prepared to ensure class engagement.

### Course Schedule

Week	Subject	Assignments
	<b>SUBJECT/OBJECT/WORLD</b>	
Week 1		
1/13	Introduction/Syllabus <i>Representation / Mimesis / Poesis</i>	Reading and Discussion of Plato's <i>Republic</i> , Book 10 Close reading of Diego Velázquez <i>Las Meninas</i> 1656 .....
1/15	<i>Imagination / Interpretation</i>	Vilem Flusser "A New Imagination" in <i>Writings</i> Andreas Strohl, ed. (Minneapolis: University of Minnesota, 2002)  Susan Sontag "Against Interpretation"  RECOMMENDED: N.B. "An Art World Glossary for a Turbulent Decade" in <i>Art in America</i> <a href="#">[LINK]</a>



Week	Subject	Assignments
Week 2		
1/20	NO CLASS	
1/22	<i>Ideology &amp; Hegemony</i>	<p>Karl Marx &amp; Friedrich Engels (1977) "Historical Materialism (Excerpted)," in <i>Art in Theory 1815 – 1900: An Anthology of Changing Ideas</i>. Ed. Charles Harrison et. al. Cambridge: Blackwell Press. Pp. 173 – 177(pdf)</p> <p>Antonio Gramsci, "(i) History of the Subaltern Classes; (ii) The Concept of "Ideology"; (iii) Cultural Themes: Ideological Material"</p> <p>Louis Althusser, "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)"</p>
<b>READING RESPONSE DUE</b>		
Week 3		
1/27	<i>Modernity: The Nineteenth Century and the Rise of the Observer</i>	<p>Jonathan Crary "Modernity and the Observer" in <i>Techniques of the Observer: On Vision and Modernity in the Nineteenth Century</i></p> <p>RECOMMENDED: Walter Benjamin, "The Work of Art in the Age of</p>

Week	Subject	Assignments
1/29	<i>Modernity and Historical Progress</i>	<p>Technological Reproducibility” in <i>The Work of Art in the Age of Technological Reproducibility</i> pp. 19-55 (pdf)</p> <p>.....</p> <p>Max Horkheimer and Theodor W. Adorno “The Concept of Enlightenment” in <i>Dialectic of Enlightenment</i></p> <p>Vilhem Flusser “The Ground We Tread” in <i>Post-History</i></p> <p>RECOMMENDED: Walter Benjamin “Theses on the Philosophy of History” in <i>Illuminations</i></p>
Week 4		
2/3	<i>Modernity: Racism, Colonialism, the Patriarchy and the Nation State</i>	<p>Gayatri Chakravorty Spivak, “Can the Subaltern Speak?” [excerpt]</p> <p>Bolivar Echeverria “Images of “Whiteness”” in <i>Modernity and “Whiteness”</i> (Medford: Polity Press, 2019)</p> <p>Silvia Federici “Introduction” in <i>The Caliban and the Witch: Women, the Body and Primitive Accumulation</i></p> <p>.....</p>
2/5	<i>Postmodernism</i>	<p>.....</p> <p>Fredric Jameson, “Postmodernism, or the Cultural Logic of Late</p>

Week	Subject	Assignments
		<p>Capitalism” Excerpts (pdf)</p> <p>Jean Baudrillard, “Precession of the Simulacra” (pdf)</p> <p>bell hooks, “Postmodern Blackness” in <i>Postmodern Culture</i> (1:1) September 1990</p>

**READING RESPONSE DUE**

**SYSTEMS**

Week 5		
2/10	<i>Informational Culture</i>	<p><b>WATCH:</b></p> <p>“Part 2. 'The Use and Abuse of Vegetational Concepts” from the documentary series <i>All Watched Over By Machines of Loving Grace</i> by Adam Curtis <b>[LINK]</b></p> <p>Tiziana Terranova “Three Propositions on Informational Cultures” in <i>Network Culture: Politics for the Information Age</i></p>
2/12	<i>Posthuman/ Postmodern Subjects</i>	<p><b>RECOMMENDED:</b></p> <p>“The Whole Earth: In Conversation with Diedrich Diederichsen and Anselm Franke” <b>[LINK]</b></p> <p>.....</p> <p>N. Katherine Hayles “Toward Embodied Virtuality” and “Conclusion: What Does It Mean to be Posthuman?” in <i>How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics</i></p>

Week	Subject	Assignments
		<p>Mark Poster, "Postmodern Virtualities"</p> <p>RECOMMENDED: N. Katherine Hayles "Cybernetics" in <i>Critical Terms for Media Studies</i></p>
<p>Week 6 2/17</p>	<p>NO CLASS</p>	<p>2/19</p> <p>GUEST SPEAKER Gelare Khoshgozaran</p> <p>Browse Gelare Khoshgozaran's site before class: <a href="https://gelarekhoshgozaran.com/">https://gelarekhoshgozaran.com/</a></p>
<p>Week 7</p>	<p><i>Globalization and Biopower</i></p>	<p>2/24</p> <p>Michel Foucault (1982) "The Subject and Power," <i>Critical Inquiry</i>, Vol. 8, No. 4, Pp. 777 – 795 (pdf)</p> <p>Hardt and Negri "Preface" and "Biopolitical Production" in <i>Empire</i></p> <p>RECOMMENDED: Michel Foucault "17 March 1976" in <i>Society Must Be Defended: Lectures at the College de France, 1975-1976</i> trans. David Macey (New York: Picador 2003) (pdf)</p> <p>.....</p>
<p>2/26</p>	<p>MIDTERM PRESENTATIONS</p>	<p>Midterm and Midterm Presentation</p>

Week	Subject	Assignments
Week 8		
3/2	MIDTERM PRESENTATIONS, CONTINUED	
3/4	<i>Networks: Control Society and Protocol</i>	<p>.....</p> <p>Alexander Galloway, "Chapter 1: How Control Exists After Decentralization" in <i>Protocol</i> (Cambridge: MIT Press, 2004)</p> <p>Gilles Deleuze, "Postscript on the Societies of Control," <i>Negotiations</i> (New York: Columbia University Press, 1995), 169-182. (pdf)</p>
<b>RESISTANCE</b>		
Week 9		
3/9	<i>Hack</i>	<p>McKenzie Wark, "Hacking" "Information" and "Production" in <i>A Hacker Manifesto</i></p> <p>Wendy Hui Kyong Chun "Race and/as Technology, or How to Do Things to Race"</p>
3/11	<i>Meme</i>	<p>.....</p> <p>Hito Steyerl "Spam of the Earth: Withdrawal from Representation" in <i>The Wretched of the Screen</i></p>
Joshua Citarella "Politigram"		

Week	Subject	Assignments
		& the Post Left”
		N.B. “How the grotesque online culture wars fuel populism” in <i>The Economist</i> August 3, 2018 <a href="#">[LINK]</a>
<b>SPRING RECESS NO CLASS 3/15-3/22</b>		
Week 10		
3/23	<i>Gender Trouble</i>	<p>Judith Butler (1990) “Subjects of Sex/Gender/Desire,” in <i>Gender Trouble: Feminism and the Subversion of Identity</i> (New York: Routledge,1999)</p> <p>Paul B. Preciado, "Pharmacopornographic Politics: Towards a New Gender Ecology", trans. Yvette Vinke, <i>parallax</i> 14:1, 2008, pp 105-117.</p> <p>RECOMMENDED: Judith Butler, “Preface 1999” in <i>Gender Trouble: Feminism and the Subversion of Identity</i> (New York: Routledge,1999) (pdf)</p> <p>.....</p>
3/25	<i>Queer</i>	<p>“Introduction: Feeling Utopia” in Jose Esteban Munoz <i>Cruising Utopia: The Then and There of Queer Futurity</i> (New York: NYU Press, 2009)</p> <p>Eli Hill “15 Young LGBTQ Artists Driving Contemporary</p>

Week	Subject	Assignments
Week 11		Art Forward” in Artsy June 7, 2019 <a href="#">[LINK]</a>
3/30	<i>Occupy and Cloak</i>	Zach Blas “Queer Darkness” in <i>Depletion Design: A Glossary of Network Ecologies</i> (Amsterdam: Institute of Network Cultures, 2012)
4/1	<i>Assemble</i>	Alexander Galloway “Black Box, Black Bloc” in <i>Communization and its discontents: Contestation, critique, and contemporary struggles</i> (Brooklyn: Minor Compositions, 2011)
		..... Judith Butler “Introduction” in <i>Notes Towards a Performative Theory of Assembly</i>
		Hardt & Negri “Preface” in <i>Assembly</i>
Week 12		<b>READING RESPONSE DUE</b>
4/6	<i>Accelerate</i>	Nick Srnicek and Alex Williams “#Accelerate: Manifesto for an Accelerationist Politics”
		Steven Shaviro, “Accelerationist Aesthetics: Necessary Inefficiency in

Week	Subject	Assignments
4/8	<i>Sousveillance and Obfuscation</i>	<p>Times of Real Subsumption” in <i>e-flux journal</i> #46, June 2013</p> <p>-----</p> <p>Simone Browne, “Introduction, or other Dark Matters” in <i>Dark Matters: On the Surveillance of Blackness</i> (Durham: Duke University Press, 2015)</p> <p>Finn Brunton and Helen Nissbaum “Introduction” in <i>Obfuscation: A User’s Guide for Privacy and Protest</i></p> <p>RECOMMENDED: Branden Hookway <i>Pandemonium: The Rise of Predatory Locales in the Postwar World</i> (Princeton: Princeton Architectural Press, 1999)</p>
Week 13		
4/13	<i>Dispersion and Digital Images</i>	<p>Seth Price, “Dispersion” (2002-Ongoing)</p> <p>Hito Steyerl, “In Defense of the Poor Image” in <i>e-flux journal</i> issue 9, November 2009</p> <p>Ceci Moss, “Introduction” in <i>Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu</i> (New York: Bloomsbury, 2019)</p> <p>Artforum, Summer 2017, “Cultural Appropriation: A</p>



Week	Subject	Assignments
4/15	<i>Decolonization</i>	Roundtable," by Salome Asega, Homi K. Bhabha, Gregg Bordowitz, Joan Kee, Michelle Kuo, Ajay Kurian, and Jacolby Satterwhite ----- Rey Chow "Where Do We Go From Here? The Global Visual Economy" in Frieze, Issue 199 November-December 2018  Irmgard Emmelhainz "Decolonization as the Horizon of Political Action" from e-flux journal #77
<b>READING RESPONSE DUE</b>		
Week 14		
4/20	<i>Intra-action</i>	Karen Barad,"Angential Realism: How Material-Discursive Practices Matter" in <i>Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning</i> (Durham: Duke University Press, 2007) -----
4/22	<i>Polyphonic Assemblage</i>	Anna Lowenhaupt Tsing "Arts of Noticing" in <i>The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins</i> (Princeton: Princeton University Press, 2015)
Week 15		
4/27	Emergent Strategy	adrienne maree brown,

Week	Subject	Assignments
		<p>“Principles of Emergent Strategy” in <i>Emergent Strategy: Shaping Change, Changing Worlds</i>, pp. 40-41 (pdf)</p> <p>Donna Haraway “Making Kin” in <i>Staying with the Trouble Making Kin in the Chthulucene</i> (Duke: Duke University Press, 2016)</p> <p>-----</p>
4/29	Xenofeminism	<p>Laboria Cuboniks  “Xenofeminism: A Politics for Alienation” [<a href="#">LINK</a>]</p>

### Assignment Due Dates

Dates	Assignments
Wednesdays by 10am on the following due dates: 1/22, 2/5, 4/1, 4/15	Reading Responses
Tuesday February 25 by 5pm	Midterm
Presentations held on Wednesday February 26, Upload presentation PDF to Blackboard by Tuesday February 25 by 5pm	Midterm Presentation
Monday May 11 by 8am	Final Project: Annotated Bibliography

### 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” <https://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 Health Counseling Services* - (213) 740-7711 – 24/7 on call [engemannshc.usc.edu/counseling](http://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 <http://www.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 <https://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 <https://equity.usc.edu/>, <http://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 <https://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 <http://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 <https://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 <https://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 <http://dps.usc.edu/>, <http://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) 442-1200 – 24/7 on call <http://dps.usc.edu> Non-emergency assistance or information