



Writing 340: Advanced Writing for Natural Sciences  
*The Entanglement of Matter & Meaning*  
Section 65285 | Fall 2021

Dr. Ryan Leack  
Email: leack@usc.edu  
Class: MW 2:00-3:20  
Location: Zoom

Section: 65285  
Office Location: Zoom  
Office Hours: TTH 5-6  
& by appointment

An Intro in Quotes

“Guided by empirical data, the investigator rather develops a system of thought which, in general, is built up logically from a small number of fundamental assumptions, the so-called axioms. We call such a system of thought a theory. The theory finds justification for its existence in the fact that it correlates a large number of single observations, and it is just here that the ‘truth’ of the theory lies.”  
—Albert Einstein, *Relativity: The Special and General Theory*

“The lesson we have hereby received [is that] no content can be grasped without a formal frame and that any form, however useful it has hitherto proved, may be found to be too narrow to comprehend new experience.” —Niels Bohr, *Atomic Physics & Human Knowledge*

“[Q]uantum theory is less mathematical in its philosophical basis than is classical theory, for, as we have seen, it does not assume that the world is constructed according to a precisely defined mathematical plan. Instead, we have come to the point of view that the wave function is an abstraction, providing a mathematical reflection of certain aspects of reality, but not a one-to-one mapping. To obtain a description of all aspects of the world, one must, in fact, supplement the mathematical description with a physical interpretation in terms of incompletely defined potentialities.” —David Bohm, *Quantum Theory*

“The very nature of materiality is an entanglement. Matter itself is always already open to, or rather entangled with, the ‘Other.’ The intra-actively emergent ‘parts’ of phenomena are coconstituted. Not only subjects but also objects are permeated through and through with their entangled kin; the other is not just in one’s skin, but in one’s bones, in one’s belly, in one’s heart, in one’s nucleus, in one’s past and future. This is as true for electrons as it is for brittlestars as it is for the differentially constituted human.” —Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*

## Course Description

By engaging our entangled histories, this course invites students to consider how human beings are not disembodied, rational, and entirely independent minds, but rather emerge as *responses* to our environments. Notice: we are “responses” to environments, not mere “products.” Therefore, we are shaped by (but also *exceed*) human and nonhuman forces which, together, co-produce the ecologies that shape us: the *cultures, networks, geographies, and contingent histories* that matter.

To look at the human as a *response* means to look at our pursuits and practices as responses to environments, as well. The natural sciences comprise several such responses. Therefore, science *itself* is not a disembodied practice. As the great physicist Paul Davies writes, “Science is a people-driven activity like all human endeavor, and just as subject to fashion and whim. In this case fashion is set not so much by choice of subject matter, but the way scientists think about the world” (ix). Such ways of thinking are part of what guide hypotheses and interpretations of data, for instance. Put differently, as Einstein writes in *Relativity: The Special and General Theory*, “a small number of fundamental assumptions” gets science started (77). Only then do we test our ideas in the world.

However, testing hypotheses is no simple task either. As Niels Bohr writes in *Atomic Physics & Human Knowledge*, measuring instruments “serve to define the conditions under which the phenomena appear” (39). That is to say, how we design experiments affects the results. A different setup may produce a different outcome, as in the classic “double-slit experiment.” We are, in a real sense, entangled with the phenomena we measure. We do not do science, then, as “outside” observers. Rather, we study from the *inside* as “part and parcel” of nature, as Thoreau writes. It is for this reason that, for Hegel, science is “the *experience of consciousness*,” the experience of our conscious *relationship* to, and partial apprehension of, the natural world (*Phenomenology of Spirit* 56). In other words, when we study science we study not only nature, but also ourselves.

Such a perspective is called by different names in the humanities and social sciences: *new materialism, agential realism, vital materialism*, and so on, each of which offers its own orientation to the world. However, it is perhaps even more so the perspective of the natural sciences, which—in quantum mechanics in particular, as Bohr and others have shown—illuminates the degree to which we are *material* beings. As Bohr reminds us, at the atomic level we cannot distinguish the boundary of the human body from its environment. But what is the extent of such “entanglements?” What are the effects and the significance? What is the domain and truth of science if we cannot, as Einstein assumed, approach it from the “outside?” What other capacities and areas of study might we need to practice science effectively and honestly? These are some of the questions around which the development of our writing and thinking will constructively orbit.

In the first half of the semester, students will engage a range of materials in both writing and dialogue. WP1 and WP2 will help us acquire vital theoretical tools that will develop our writing in *original, nuanced* ways. Students will turn to topics of their own choosing for WP3 and WP4. Here, students will select readings that speak to their interests and areas of expertise in order to compose original, consequential essays that speak to their discourse communities, and to the public at large, arguing for the *social, ethical, and/or scientific* significance of their perspectives.

## Course Objectives

Writing 340 provides an opportunity for you to acquire a set of interrelated skills:

### *Rhetorical Knowledge and Judgment*

- Choose unique positions regarding established and emerging issues, and negotiate the complexities in those issues with a sophisticated and judicious sense of audience
- Recognize potential challenges to the legitimacy of how they utilize evidence in contextualizing and/or supporting their arguments Display rhetorical aptitude when engaging with academic, professional, and lay audiences, including the ability to anticipate what different readers need from a text

### *Critical Reasoning and Ethical Inquiry*

- Interrogate not only the assumptions of others, but also their own beliefs about and understanding of forces that influence knowledge in disciplines, professions, and society
- Avoid a summary of research, and instead integrate outside sources in ways that are appropriate, ethical, and stylistically sound
- Embrace the complexities of the research process while recognizing its benefits in academic, professional, and civic inquiry

### *The Craft and Processes of Writing*

- Employ heuristics in the initial stages and throughout the process of constructing a paper, including during the revision phase
- Produce structured, vibrant prose that provides an audience with what is needed to be grounded in the discussion and open to the author's position
- Exhibit an intellectually committed and authentic voice, free of clichés, idioms, hackneyed phrasing, extraneous information, and predictability

### *Grammatical and Genre Conventions*

- Adhere to conventions ranging from structure and paragraphing to tone and mechanics, but also bend those conventions when appropriate to the author's purpose
- Demonstrate mastery of a scholarly apparatus for the inclusion of outside sources
- Create flowing syntax free of errors in punctuation, grammar, and spelling

To achieve the above skills we will also pursue the following *reading-based* goals:

- The development of *active, critical reading skills* that will enable you to employ vital conceptual tools, as well as *analyze* and *apply* authors' various writing strategies
- The ability to extend your thinking beyond surface-level ideas to offer *thought-provoking, original, and pertinent* arguments on pressing issues in this thematic

## Course Components

### *Learning Communities: A Place to Have Deeper Discussions During Group Conferences*

Early in the semester, students will be placed in a specific “learning communities” (LC1 or LC2) that will meet as indicated on the course schedule via our regular Zoom link. When they occur, these LCs will take the place of our whole class meetings such that a student only need attend their specific LC for group conferences. However, be sure to regularly check the syllabus as we will move between whole class meetings and LCs during the semester and failure to attend either of these events will result in an absence.

The goal, in creating these smaller groups, is to allow deeper conversations to develop between students about their writing and thinking. These communities will be a place where students can get to know one another more closely as writers and offer valuable peer-to-peer feedback on their four writing projects.

Once you are assigned a learning community (LC) be sure to check the course schedule at the end of this syllabus to stay up-to-date on the specific dates when your LC will meet on Zoom, as missing your LC will result in an absence from the class. If your LC is not scheduled to meet, you should use this time to complete your *other course assignments*.

\***Note:** if you are in a time zone that will not allow you to attend our synchronous whole class meetings nor your synchronous learning community sessions, please see the “Pandemic Policies” on Blackboard, the section for “Asynchronous” work. Inform me of any questions.

### *Writing Projects*

You will be asked to complete four writing projects during the course of the semester. These projects build upon skills developed across the course such that later projects will be weighted more fully than earlier ones. I will pass out a prompt for each writing project, and we will work on projects throughout the semester as a whole class and in groups.

### *Final Portfolio*

At the end of the semester, you will be asked to submit a Final Portfolio. The Final Portfolio will consist of a revision of either WP1 or Wp2, and WP4. We will focus class time at the end of the term on these revisions and preparing the final portfolio.

## Reading Materials

The reading materials for this course will *all* be on Blackboard (Bb on schedule). They will consist of scans, largely from my own books, which will contain my own notes. These notes will be helpful to you in navigating the texts, but the marginal notes were not written *for* you, so disregard them if they are confusing. Read selectively for the longer readings *beyond 30 pages*. Your goal is to grab hold of whatever you can—kind of like being thrown into a tornado and just trying to grab a few

pieces of what's flying through the air beyond your control. You will be confused. That's okay. Get what you can. It'll get better. Be sure to read the "How to Read Difficult Texts" doc on Bb.

## Grading

I will evaluate each writing project based on the requirements and expectations for that assignment. Because this class is on the "Grade Contract" (to be discussed), the entirety of the final grade—beyond the guaranteed B if you meet certain conditions—will be based on the Final Portfolio.

## Course Policies

### Class Participation:

Quality participation is at the heart of our course. Students are expected to print off the assigned texts ahead of class, read them carefully, and come to class prepared to discuss them with their colleagues. I will assess participation based on *the quality of participation* more than quantity. By "quality" I mean (1) *thoughtfully choosing one's words to speak in a way that adds insight to our discussion of the text or current events* as well as (2) *raising vital questions that merit the entire group's focus*. When speaking, students should aim to further the depth of the discussion as a whole in a meaningful way. By quality I also mean (3) *actively listening to the views and experiences of others* and (4) *responding in a way that acknowledges others' viewpoints and concerns rather than ignoring, dismissing, or devaluing them*.

Again, some of the readings for this course are difficult and theoretically challenging. Thus, you will need to employ a set of *active reading practices* to engage with them in order to prepare to take part in a quality discussion about the course materials with your peers. Active reading practices may include: *underlining main points, making marginal notes to record your reactions and questions about the text, re-reading as well as lingering with difficult sentences or paragraphs, etc.*

### My advice for preparing well for class discussion:

---

**Print out a hard copy** of the text to provide the necessary *material* and *spatial* dimensions to the text that will foster not only a more interesting, effective reading experience, but also better retention, as research shows. The following are questions you might ask yourself and take notes on:

(1) What are the author's main points? (2) What key ideas and stylistic choices do you find compelling in this work? (3) What were 2-3 difficult ideas that you did not initially understand but then worked through? (4) What questions do you have from this text you'd like to ask your peers or in class? (5) How can you connect ideas in this text to what you already know or are interested in?

---

**Note:** If you are absent, it is *your responsibility* to consult the course **Schedule** and do the assigned reading ahead of class in order to fulfill the conditions of the Grade Contract.

## Attendance

Good attendance is crucial. **You are allowed *one full week* from class without penalty or any need for explanation.** Save those for times when you are unable to make it to class due to a scheduling conflict or because of a health issue. I do not need any explanation for these absences you can simply take them without need for explanation. However, after these “free” absences, your grade will be impacted. Also consult the “Grade Contract.”

**If you miss the equivalent of 3 weeks of class (or 6 class periods) you will be in danger of automatically fail the course, as per USC Writing Program policy.**

Coming to class late and leaving early is disruptive so try not to engage in this behavior. Given that life happens, I allow students to arrive late **twice** without penalty for emergency situations. After this, coming to class late will count as an absence.

\*If you have an emergency health needs due to Covid, contact me and we can make a plan.

## Policies for Writing Projects

- Writing Projects are due to Turnitin on the date indicated in the syllabus Schedule.
- If you are absent from class on the day a Writing Project prompt is *discussed*, it is your responsibility to go on Blackboard and download the prompt to get caught up.
- Follow the “Grade Contract” for all assignment policies regarding turning assignments in on time, and following certain expectations
- You will be allowed **one grace period** to use on any of the first three Writing Projects. This means that you can submit 1 essay 1 class session after it is due (i.e. on Wednesday if it was due on a Monday) without any penalty or need for explanation.
- Please note that the grace period option does not apply to Writing Project 4 nor the Final Portfolio, as we will be at the end of the semester at this time.

## Formatting

Include your name, section #, and either the Assignment # or Writing Project # at the top of the page with last name and page number on the top right. Papers should be typed using a 12-point font and have one-inch margins. Also, all papers should follow MLA standards for grammar and citation (check *MLA citation rules* online if you have questions). To secure this formatting does not change submit files as a PDF to Turnitin.

Deviation/experimentation in form is encouraged if it effectively serves your argument, BUT DON'T JUST pLAY wITH fOrM UnLeSs YoU hAvE a PoInT tO mAke

## Helpful Resources

### Students with Special Needs

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

### The Writing Center

The Writing Center offers writing workshops, as well as one-on-one appointments with Writing Consultants. Scheduled appointments are recommended. The Writing Center is located in Taper 216 and they can be reached at (213-740-3691). You can visit their website at <http://dornsife.usc.edu/writingcenter/>.

### Blackboard

I have set up a Blackboard site for our class. Here you will find a copy of our syllabus as well as the prompts for each Writing Project. If you miss class on the day a prompt is distributed, you can go to Blackboard to download it and get caught up. Blackboard is also where you will find the specific Turnitin folders where you will be able to submit particular Writing Projects and assignments.

### Email Assistance

Please check your USC email at least once a day M-F. I will try to make announcements in class but it may be necessary for me to communicate with you via email. In turn, I will check my USC email account at least once a day M-F to see if you have any pressing questions for me.

### Zoom

Due to the pandemic, we will hold all of our class meetings on Zoom. Zoom links are auto-generated by USC in Blackboard in the USC Zoom folder. Please follow the links there.

---

**Syllabus Schedule on Next Page**

WRIT 340: Advanced Writing for Natural Sciences  
*Please Check Your USC Email Daily to Remain Current*

*Bb = On Blackboard / I&Is = Insights & Inquiry (on Bb) / PSGs = Passages (Drive)*

**Tentative Schedule for Writing Project 1**

Week 1

**Monday, August 23<sup>rd</sup>**

**In Class:** course introduction; thematic approach; peer introductions; how to read and apply difficult texts; learn about coffee and losing one's mind

**Homework:** review syllabus, schedule, grade contract, and pandemic policies

**Wednesday, August 25<sup>th</sup>**

**In Class:** review WP1, AWA1, I&Is, Passages; Learning Communities; diagnostic response

**Homework:** read Bennett "Agency of Assemblages" (Bb), I&Is; pick 2-3 WP1 ideas; USC Writing Center Resources (Bb: Resources)

Week 2

**Monday, August 30<sup>th</sup>**

**Due:** Bennett "Agency of Assemblages"; Insights & Inquiry (I&Is) on Discussion Board

**In Class:** discuss reading; entanglement of human and nonhuman; share WP1 ideas

**Homework:** read Heidegger "The Thing" (Bb), I&Is; work on WP1 ideas; review "Learning Community Conferences" and "Learning Community Groups" (Drive tab via Bb)

**Wednesday, September 1<sup>st</sup>**

**Learning Community 1:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with

**Homework:** continue Heidegger (Bb), I&Is; read Barad "Diffractions" (Bb), *your* Passage; *pace yourself for these readings*, due Week 4; submit AWA1 by Friday (Turnitin via Bb)

Week 3

**Monday, September 6<sup>th</sup>**

**No Class: Labor Day**

**Homework:** continue Heidegger and Barad (Bb); work on WP1, due this Friday;

Crease and Goldhaber *The Quantum Moment* (Bb: Supplemental)

**Wednesday, September 8<sup>th</sup>**

**Learning Community 2:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with

**Homework:** Heidegger and Barad (Bb); submit WP1 by Friday 11:59pm (Turnitin via Bb)



## Tentative Schedule for Writing Project 2

### Week 4

Monday, September 13<sup>th</sup>

**Due:** Heidegger “The Thing” (Bb), I&Is; Barad “Diffractions,” *your* Passage (Drive)

**In Class:** discuss and respond to reading; discuss WP2

**Homework:** review WP2; draft ideas or outline; *re*-review “Learning Community Conferences” (Bb); start Wright *Physics of Blackness* (Bb) for next regular class; Rovelli *The Journey to Quantum Gravity* (Bb: Supplemental)

Wednesday, September 15<sup>th</sup>

**Learning Community 2:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with

**Homework:** continue Wright *Physics of Blackness* (Bb) for next regular class; Heisenberg *Physics and Philosophy* (Bb: Supplemental)

### Week 5

Monday, September 20<sup>th</sup>

**Learning Community 1:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with; Einstein and Infeld *The Evolution of Physics* (Bb: Supplemental)

Wednesday, September 22<sup>nd</sup>

**Due:** Wright *Physics of Blackness*; I&Is (Discussion Board via Bb)

**In Class:** discuss AWA2; discuss and respond to reading

**Homework:** read Bohm *Quantum Theory* (Bb); prepare 2-3 paragraphs of WP2; Michel Serres *The Birth of Physics* (Bb: Supplemental)

### Week 6

Monday, September 27<sup>th</sup>

**Due:** 2-3 paragraphs of your WP2 draft

**In Class:** discuss and apply my WP1 feedback; peer review workshop

**Homework:** finish reading Bohm *Quantum Theory* (Bb); Einstein *Relativity: The Special and General Theory* (Bb: Supplemental)

Wednesday, September 29<sup>th</sup>

**Due:** Bohm *Quantum Theory* (Bb); I&Is

**In Class:** discuss and respond to reading

**Homework:** submit AWA2 and WP2, due this Friday 11:59pm (Turnitin via Bb); get a head start on Prescod-Weinstein *Disordered Cosmos* (Bb); Joos *Theoretical Physics* (Bb: Supplem.)

## Tentative Schedule for Writing Project 3

### Week 7

Monday, October 4<sup>th</sup>

**Due:** Prescod-Weinstein *Disordered Cosmos* (Bb); *your* Passage (Drive)

**In Class:** discuss reading; entanglement of matter and meaning; discuss AWA<sub>3</sub>, WP<sub>3</sub>

**Homework:** read Barnett & Boyle *Rhetoric, Through Everyday Things* (Bb);

Aristotle *The Art of Rhetoric* (Bb: Supplemental, including “My Aristotle Notes”)

Wednesday, October 6<sup>th</sup>

**Due:** Barnett & Boyle *Rhetoric, Through Everyday Things* (no I&Is or Passages)

**In Class:** discuss and respond to reading; applications of previous readings to WP<sub>3</sub>

**Homework:** review “Presentation Guidelines” (Bb); *oral presentations* start Week 9;

Brodkey “Critical Ethnography” (Bb: Supplemental)

### Week 8

Monday, October 11<sup>th</sup>

**Learning Community 1:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with

**Homework:** read student-generated readings (Drive -> Week 9); work on WP<sub>3</sub> draft;

Ratcliffe “Defining Rhetorical Listening” (Bb: Supplemental)

Wednesday, October 13<sup>th</sup>

**Learning Community 2:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with

**Homework:** read student-generated readings (Drive -> Week 9); prepare WP<sub>3</sub> draft;

Booth “Listening-Rhetoric” (Bb: Supplemental)

### Week 9

Monday, October 18<sup>th</sup>

**Due:** 2-3 paragraphs of your essay draft; student-generated readings (no I&Is or Passages)

**In Class:** student presentations and applications to writing; peer review workshop

**Homework:** read student-generated readings (Drive -> Week 10); drink coffee, *not* tea;

Clark “Process” (*Concepts in Composition*) (Bb: Supplemental)

Wednesday, October 20<sup>th</sup>

**Due:** student-generated readings; I&Is: one Insight for each reading, one Inquiry for one

**In Class:** discuss and apply my WP<sub>2</sub> feedback; presentations and applications to writing

**Homework:** finish student-generated readings (Drive -> Week 10); *your* Passage (Drive);

Clark “Invention” (*Concepts in Composition*) (Bb: Supplemental)

## Week 10

Monday, October 25<sup>th</sup>

**Due:** student-generated readings; Passages (type one Passage from *one* reading) (Drive)

**In Class:** student presentations and applications to writing; share your Passages

**Homework:** read student-generated readings (Drive -> Week 11); drink *more* coffee;

Clark "Revision" (*Concepts in Composition*) (Bb: Supplemental)

Wednesday, October 27<sup>th</sup>

**Due:** student-generated readings; in-class response (no I&Is or Passages)

**In Class:** student presentations; review portfolio submission, grading, rubric

**Homework:** read student-generated readings (Drive -> Week 11), I&Is; submit AWA<sub>3</sub>,

WP<sub>3</sub>, due this Friday 11:59pm (Turnitin via Bb)

## Tentative Schedule for Writing Project 4

## Week 11

Monday, November 1<sup>st</sup>

**Due:** student-generated readings; I&Is: one Insight for each reading, one Inquiry for one

**In Class:** student presentations and applications to writing; in-class response

**Homework:** read student-generated readings (Drive -> Week 12); *your* Passage (Drive);

Clark "Audience" (*Concepts in Composition*) (Bb: Supplemental)

Wednesday, November 3<sup>rd</sup>

**Due:** student-generated readings; Passages (type one Passage from one reading) (Drive)

**In Class:** student presentations and applications to writing; share your Passages

**Homework:** read student-generated readings (Drive -> Week 12);

Clark "Genre" (*Concepts in Composition*) (Bb: Supplemental)

## Week 12

Monday, November 8<sup>th</sup>

**Due:** student-generated readings; in-class response (no I&Is or Passages)

**In Class:** student presentations and applications to writing; in-class response

**Homework:** read student-generated readings (Drive -> Week 13);

Clark "Voice and Style" (*Concepts in Composition*) (Bb: Supplemental)

Wednesday, November 10<sup>th</sup>

**Due:** student-generated readings; in-class response (no I&Is or Passages)

**In Class:** student presentations and applications to writing; in-class response

**Homework:** read student-generated readings (Drive -> Week 13); I&Is;

Clark "Grammar and Usage" (*Concepts in Composition*) (Bb: Supplemental)

### Week 13

Monday, November 15<sup>th</sup>

**Due:** student-generated readings; I&Is: one Insight for each reading, one Inquiry for one

**In Class:** discuss and apply my WP3 feedback; student presentations and applications

**Homework:** read student-generated readings (Drive -> Week 15, *not* 14);

Clark “Non-Native Speakers of English” (*Concepts in Composition*) (Bb: Supplemental)

Wednesday, November 17<sup>th</sup>

**Learning Community 1:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with

**Homework:** read student-generated readings (Drive -> Week 15, *not* 14); work on WP4;

Clark “Language and Diversity” (*Concepts in Composition*) (Bb: Supplemental)

### Week 14

Monday, November 22<sup>nd</sup>

**Learning Community 2:** be prepared to discuss any of the following: general paper ideas, an outline of your paper, and/or a section of the paper you are struggling with

**Homework:** continue student-generated readings (Drive -> Week 15); work on WP4;

Clark “Electronic Writing Spaces” (*Concepts in Composition*) (Bb: Supplemental)

Wednesday, November 24<sup>th</sup>

**No Class:** Thanksgiving

**Homework:** ~LOSE YOUR MIND~

### Week 15

Monday, November 29<sup>th</sup>

**Due:** 2-3 WP4 paragraphs; student readings; in-class response (no I&Is or Passages)

**In Class:** peer review workshop; student presentations and applications

**Homework:** continue student-generated readings (Drive -> Week 15)

Wednesday, December 1<sup>st</sup>

**Due:** student-generated readings; in-class response (no I&Is or Passages)

**In Class:** student presentations and applications; celebrate (in)sanity!

**Homework:** submit portfolio on Bb by Friday 11:59pm PST (*follow posted instructions*)

\*Final Portfolio Due to Turnitin Friday, December 3<sup>rd</sup> by 11:59pm PST

## Statements 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:

#### *Campus Support and Intervention (213) 740-0411*

Connects with members of the USC community when they need support in achieving their academic, professional, and/or personal goals. Provides consultation, in person, or by Zoom.

<https://campussupport.usc.edu/>

#### *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. <https://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. <http://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.

<https://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: <http://sarc.usc.edu/>

#### *Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

#### *Bias Assessment Response and Support*

Incidents of bias, hate crimes and micro-aggressions need to be reported allowing for appropriate investigation and response. <https://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. <http://dsp.usc.edu>

#### *Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://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. <https://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, <http://emergency.usc.edu>

*USC Department of Public Safety* – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime. Goal is to Provide overall safety to USC community. <http://dps.usc.edu>