

English 492: Innovative Narratives in Poetry, Fiction, and Painting Narrative Studies Capstone (“Research in Narrative Studies”)

Professor Mark Irwin, PhD
Spring 2018

Office: Taper Hall 415
Office Hours: W: 12:00-2 TH: 4-4:30pm

Course Description

The interdisciplinary major in Narrative Studies (NARS) requires a senior capstone project, either a research project or creative project. Each student designs an individual project that brings together what the student has learned about narrative through coursework available in many departments and programs across the entire university. The NARS capstone seminar provides a way to fulfill the required individual capstone in the context of a seminar, in which students benefit from weekly encounter with peers who are also working on individual capstones.

You have proposed a project, which you will work on throughout the semester, and we will meet weekly to workshop these projects, which will be critiqued by the workshop. You will be required to workshop your project three times throughout the semester and will be graded on each workshop presentation. These projects should draw upon your prior studies in narrative, bringing those varied studies into a whole and individualized vision.

Specifically, in this class we will explore innovative narrations in poetry, fiction, and painting. We will discuss different types of narrative and determine how these authors and artists depart from them. These innovative variations on narrative will hopefully act as guideposts and catalysts that will hopefully benefit your project. We will continually ask ourselves: What makes a good story or narrative?

Required reading and supplemental materials:

Franz Kafka. *The Complete Stories*, Nahum Glatzer, ed. NY: Schocken Books, 2011.

FRANCE 3, FRANCE 4 Pdfs

H. Porter Abbott, *The Cambridge Introduction to Narrative* Pdfs: Ch.1, Ch.2, Ch.11

Description and Assessment of Assignments

Project Requirements

You will be required to submit three times to workshop. In addition, you will be required to write one-page comments on each project that is workshopped in class. **Make two copies of these comments. One copy will go to me, and the other to the presenter.** Commenting on each other’s work is a big part of workshop; it not only helps the presenter, but it helps you become articulate critics. You should be prepared to give thorough, helpful comments to each other. All comments should be given to the presenter on the day his or her project is being workshopped.

Learning Objectives

The capstone experience is central to the completion of a major in Narrative Studies. This seminar will provide students the opportunity to assimilate the components of their studies and focus their creative works. Students will use their experience and knowledge from prior courses in the major, and at the end of the semester, students will make formal public presentations of their research to the community of scholars in Narrative Studies.

GENERAL REQUIREMENTS

Because this class meets once a week, I expect no absences, but will allow *one*. After that absence, your grade will drop one-quarter a grade after each absence. Emergencies will undoubtedly come up, but plan on saving the one absence for such emergencies. You will be responsible for work assigned during absences. That means you must contact me or someone else in class to find out what you've missed.

You must not miss your day of workshop. The workshop schedule is very tight and we won't have time to reschedule you for later. A missed workshop will result in on full drop of your grade.

Please keep in mind that class starts on time. Excessive tardiness will affect your final grade in the course.

And, finally, I want to stress how vital participation is in this course. Discussion and participation from all students is what makes this course successful.

Grading Breakdown

10%	Presentation One
10%	Presentation Two
10%	Presentation Three
20%	Discussion/participation. This includes "leading a discussion on poem/ painting, or narrative perspective"
50%	Final Project (public presentation)

CLASS SCHEDULE

Wed: 1/10

NI= Narrative Innovation Response (Poem or Painting)

Abbott: Cambridge Intro/Ch. 1 & 2 Kafka: Selected Stories: "A Country Doctor"

FRANCE 3: Carson: "Town of Finding..." Graham: "Short History"

Merwin: "Passage" & Follain "A Life" Printed at end of syllabus.

Discussion of the course, its goals, and discussion of proposed projects

Wed: 1/17

Library visit (materials from presenters 1 & 2 due)

Kafka: "Report to Academy" "Hunger Artist" "Give it Up"

Merwin: "Place" /Written response

Wed: 1/24

Workshop of presenters 1 & 2 (**materials from presenters 3, 4, & 5 due**)

Merwin: "The Snow" "Just This" F2

Wed: 1/31

Workshop of presenters 3, 4, & 5 (**materials from presenters 6, 7 & 8 due**)

Kafka: "The Metamorphosis" Graham: "San Sepolcro" Written response

"Workshop of presenters 6, 7 & 8 (**materials from presenter 9 due**)

Wed: 2/7

Cambridge (chapter 11); workshop presenter 9 (**materials from presenters 1, 2**

& 3 due) **Narrative in Painting: Graham, Bacon, Fischl**

Ruefle: "The Bunny Give Us a Lesson in Eternity" F2

Wed: 2/14

Workshop Ian (**materials from presenters 1 & 2 due**)

Narrative in Painting: Della Francesca "San Sepolcro" F2

Kafka: "Wish to Be a Red Indian" FRANCE 3: Graham "History"

Wed: 2/21

Workshop presenters 1 & 2 (**materials from presenters 3, 4 & 5 due**)

FRANCE 3: Sze "Ox Head Dot"

Narrative in Painting: Pollock, Richter

Wed: 2/28

Workshop presenters 3, 4 & 5 (**materials from presenters 6, 7, 8 & 9 due**)

FRANCE 3: Notley "Beginning with a Stain" F3

Wed 3/7

Workshop presenters 6, 7, 8 & 9 **Narrative in Painting: Fischl: *Best Western***

Tate: "Distance from Loved Ones" **F2**

- Wed 3/14 No Class; Spring Break
- Wed 3/21 Workshop presenters 1, 2 & 3 (materials for presenters 4, 5 & 6 due)
Narrative in Painting: Anselm Kiefer's "Lot's Frau"
- Wed 3/28 Workshop presenters 4, 5 & 6 (materials for presenters 7, 8 & 9 due)
- Wed 4/4 Workshop presenters 7, 8 & 9
- Wed 4/11 **Final project check in**
- Wed 4/18 **Final project check in**
- Wed 4/25 **Presentations to be scheduled for this last week of class, on the 25th, 26th, and 27th in the Ides Room, in Taper Hall.**

LIST OF PRESENTERS

1. __ Clower, Tillie _____
2. __ Chandiyana, Ossy _____
3. __ Esqueda, Melody _____
4. __ Revah, Camilla _____
5. __ Rifkin, Jamie _____
6. __ Rocca, Everton _____
7. __ Woods, Miles _____
8. __ Brink, David _____
9. Morena, Cal _____
10. Mollinedo-Pinon, Erika _____

PASSAGE

In autumn in this same life
I was leaving a capital
where an old animal
captured in its youth
one that in the wild
would never have reached such an age
was watching the sun set
over nameless
unapproachable trees
and it is spring⁷

W.S. Merwin

Life

A child is born
in a broad landscape
half a century later
he's just a dead soldier
and that was him
the man you saw
appear and set down
a heavy sackful of apples
two or three of them rolling out
a noise among those of a world
where the bird sang its song
on the stone threshold

-- Jean Follain (trans. Jennie Feldman and Stephen Romer)

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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicssupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.