

## **ENGLISH 176: LOS ANGELES: THE CITY, THE NOVEL THE MOVIE**

Fall 2018

M,W 10:00-11:50 + discussion section

THH 201

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### **Course Description:**

Los Angeles has been mocked as a city 500 miles wide and two inches deep. It is famous for its movies and music, but critics claim that it lacks cultural depth. This course seeks to prove otherwise. The region of Southern California has a remarkably rich literary heritage extending deep into its past, and over the past two decades, Los Angeles has become a pre-eminent center of literary creativity in the United States, the home of a new generation of writers whose work address questions and concerns of special significance as we confront the problems of 21<sup>st</sup> century urban America including environmental crises, social inequality, and problems associated with uprootedness, materialism and racism or ethnic conflict. Study of the literature of this region can help perform one of the vital roles of education in a democracy and in this urban region famous for its fragmentation and the powerful allure of the image: It can teach us to listen more carefully to the rich mix of voices that compose the *vox populi* of Los Angeles, and thus it can help create a deeper, broader sense of our common ground.

So often LA is represented in our movies and our music as a place of superficial, drive-by people: on our freeways, we pass each other by, silently, wordlessly, insulated in our cars, or we are stuck in the same jam, our mobility a dream, or we crash into each other, carelessly or in rage. Our cars and the freeways, once the means for connecting us more quickly to each other are now our source of congestion, pollution, gridlock. The literature of Los Angeles at its best gets us out of these jams and off our freeways and away from tourist sites and beyond the Westside and underneath the surface. It lets us know that Los Angeles is more than the pathologies represented by its trademark crime fiction, and it offers us a street-wise sense of our neighborhoods, a slow and careful means to study our cultural geography. It gives us a special topography that includes not just the clichéd high and lows—the Beverly Hills of 90210 and the South Los Angeles of “Menace II Society.” It is also a literature that can dig at us, making us more aware of our own foundations, our own connections to our common ground and the labor and politics and dispossessions and entrepreneurship that have transformed it from *El Pueblo de la Nuestra Senora Reina de Los Angeles* to an L.A. crowned as the entertainment capital of the world and the capital of the Pacific Rim.

Los Angeles is a place dominated by in our imaginations by the look, the eye, the gaze of the camera, the representations of our visual culture. F. Scott Fitzgerald, when he lived and worked in Hollywood in the 1930s, expressed fear and loathing that the novel

was being supplanted by the film as the pre-eminent medium of American art. But this fear that Los Angeles would be the death of the creative word is just another false apocalyptic scenario for this city that so embraces apocalypse. It has long been the home of remarkably creative words, a place where Shakespeare, Austen and Bible stories and the classics of Western culture have been continually resurrected and reconfigured to tell parables for a new day and age, and where new classics (an oxymoron befitting Los Angeles) have been created by its writers who have found a home and voice here. We will also see how and why writers in this city have re-invoked biblical parables and lessons from the classics (such as those taught by Socrates in *The Republic*) to pronounce about the soul of LA or prophesy its fate or they have composed new sermons and dramatic dialogues to save us from the cave of delusion so our gaze will not settle on shadows on the wall but be redirected inside ourselves and out into the streets.

Los Angeles has its genesis in exodus: People looking for opportunity, a new start, a new Eden, a garden world, a Promised land, moved here from elsewhere. But here is where we all ran into each other in acts of friction and fusion. We will focus on the past, present and future of such collisions and mergers. And we will wonder: What does Los Angeles literature ask of us now: Can we all get along? Can we learn how to merge rather than crash? Can we overcome the perils of Babel? Can we cure a willful amnesia about our past? At the end of the course, you tell me.

### **Course Objectives:**

- (1) To develop critical skills for studying literary and artistic texts including film, art and music
- (2) To develop students' historical perspective on the events, issues, conflicts and traditions that have shaped the image and history of L.A.
- (3) To develop each student's voice in writing and speech and their capacity to listen to and learn from the rich mix of voices that composes Southern California (and the world)
- (4) To appreciate various works of Los Angeles literature and culture as complex responses to visions of this city as a locus of hope, freedom, justice, and of the good life
- (5) To gain a better sense of the importance of place and region in shaping who we are
- (6) To become more at home in this city and more curious about it by studying its literature, culture, and history
- (7) To take joy and insight in recognizing the power of the word and the resources of the literary imagination unaccompanied by picture or sound;
- (8) To recognize that the real world is not just the world denominated by terms such as GNP, GPA, MCAT,  $E=MC^2$  but the worlds of our imagination and heart.

## **Texts:**

Christopher Isherwood, *A Single Man*  
Walter Mosley, *Always Outnumbered, Always Outgunned*  
Yxta Maya Murray, *Locas*  
Budd Schulberg, *What Makes Sammy Run?*  
Anna Deavere Smith, *Twilight: Los Angeles, 1992*  
Nathanael West, *The Day of the Locust*  
Karen Yamashita, *Tropic of Orange*

## **Keynotes:**

Italo Calvino, from *Invisible Cities* (1972): “Cities, like dreams, are made of desires and fears....”

Jonathan Raban, from *Soft City* (1988): “The city as we imagine it, the soft city of illusion, myth, aspiration, nightmare is as real, maybe more real, than the hard city one can locate on maps in statistics, in monographs on urban sociology and demography and architecture..... The city...is soft, amenable to a dazzling libidinous variety of lives, dreams, interpretations.”

We tell stories, and stories make us human. We use them to tell us what should be, what could be, and the human truth of what now is. We collect them over centuries, tell them to our children, and they define us as cultures. We change our stories, start new ones, rethink old ones and experiment as we shift our sense of who we are and what we value. Take away our stories, and there is not much left of us. Study in English is a way of knowing our stories, and at USC we approach them critically and creatively. (Department of English, Website)

## **I. PREVIEW: LOS ANGELES GENESIS--SALES PITCHES, SCRIPTS SERMONS, AND OTHER ACTS OF VERBAL CREATION**

M 8/20 Charles Lummis, excerpt from *Letters from the Southwest*  
Mary Austin, excerpt from *Earth Horizons*  
Dana W. Bartlett, excerpt from *The Better City*  
Paul Jordan, excerpt from “Ballyhooers in Heaven”

Listening: Frank Sinatra, “LA is My Lady”  
The Doors, “L.A. Woman”  
Randy Newman, “I Love LA”  
Ozomatli, “City of Angels”

Viewing: Excerpt, “LA Confidential” (1997)  
Excerpt, “Malcolm X”

## II. APOCALYPSES AND REVELATIONS, or THE FIRE THIS TIME (AND BEFORE): LOS ANGELES, 1992, 1965, 1943, 1871

W 8/22 Christopher Isherwood, "Los Angeles" [also entitled 'California is a Tragic Country'] (1947) (Blackboard)  
Antonio Villaraigosa (former Mayor of LA), excerpts from "Inaugural Address" (2005) (Blackboard)

Anna Deavere Smith, excerpt from *Talk to Me* (Blackboard)  
**Anna Deavere Smith, *Twilight: Los Angeles, 1992* (begin with Time Line at the end and then read the Introduction and pp. 1-188)**

Viewing: "Twilight: Los Angeles, 1992"

Listening/Viewing:

"How the West Was Won" (excerpt)  
Natalie Merchant, "San Andreas Fault"  
Guns N Roses, "Welcome to the Jungle"  
Thurz, "Los Angeles"

M 8/27 **Anna Deavere Smith, *Twilight: Los Angeles, 1992* (pp. 199-256)**

Chuck D (of *Public Enemy*), interview, "Louder Than a Bomb" (Blackboard)  
Paul Yung, "Who is My Neighbor?" (Blackboard)  
Richard Rodriguez, "Horizontal City" (Blackboard)  
Elaine H. Kim, excerpt from "Home is Where the Han Is: A Korean American Perspective on the Los Angeles Upheavals" (Blackboard)

Viewing: "Twilight: Los Angeles 1992" (excerpt)  
"Falling Down" (excerpt)  
"Menace II Society" (excerpt)  
"Rush Hour" (excerpt)

Listening/Viewing:

Tool, "Aenima"  
X, "Los Angeles"  
Tupac, "To Live and Die in LA"

W 8/29 **Joseph Wambaugh, excerpt from *Hollywood Station* (on the Rodney King Beating) (Blackboard).**

Robert D. Peterson, excerpt from "The Sounds of Struggle: Looking Back on the 1992 Los Angeles Uprising Through Music" (Blackboard)

Bill Bradley, "The Real Lesson of L.A." (Blackboard)

Voices in Harmony with Anna Deavere Smith: An Anthology of Voices on Empathy (Blackboard)

Viewing: "American History X" (excerpt)  
"Strange Days" (excerpt)  
"Bulworth"

M 9/3 **Labor Day Holiday**

W 9/5 **Sonora McKeller, "Watts--Little Rome" (Blackboard)**  
Alvin Saxon, "Watts" (Blackboard)

Joseph Wambaugh, excerpt from *The New Centurions* (Blackboard)  
Joseph Wambaugh, "The Watts Riot: Inside the Unrest," from the *LA Times* Op-Ed, August 2015 (Blackboard)

Robin D.G. Kelley, "Watts: Remember the Society They Built, Not What They Burned" (2015) (Blackboard)

Al Waxman, "The Zoot Suit Riot" (Blackboard)  
John Weaver, "War on the Zoot-Suiters" (Blackboard)

P.S. Dorney, "Lynching the Chinese" (Blackboard)  
Cecilia Rasmussen, "Early Developer's Monument" [on Robert P. Widney] (Blackboard)  
Cecelia Rasmussen, "Forgotten Hero from a Night of Disgrace" [on Emil Harris] (Blackboard)  
Jean Pfaelzer, *Driven Out: The Forgotten War Against Chinese Americans*, excerpt from Chapter 2 on 1871 riot in L.A. (Blackboard)  
Scott Zesch, "Prologue" from *The Chinatown War: Chinese Los Angeles and the Massacre of 1871* (blackboard)

Cecelia Rasmussen, "Shaman and Freedom Fighters Led Indian Mission Revolt" (Blackboard)

Listening: Mothers of Invention, "Trouble Every Day"

Viewing/Listening:

Mothers of Invention, "Trouble Every Day"  
Dorothy Morrison, "Black California"  
Watts Prophets, "Listen," "Pain," "Pledge of Allegiance"

“American Me” (excerpt)  
PBS documentary, “Zoot Suit Riots” (excerpts)  
Luis Valdez, “Zoot Suit” (1981) (excerpts)  
“LA Confidential” (excerpt)

### III. FAULT-LINES: THE FOUNDATIONS OF MODERN LOS ANGELES AND USC

M 9/10 **Upton Sinclair, Chapter 1 (“The Ride”) and opening of Chapter 10 (“The University”) from *Oil!* (Blackboard)**

Chester Himes, *If He Hollers, Let Him Go*, Chapters 1 and 2 (Blackboard)

“How’d We Get Here” (Timeline of L.A. History) (Blackboard)

Kevin Starr, excerpt from *Material Dreams: Southern California in the 1920s* (Blackboard)

J. P. Widney, excerpt from *The Three Americas* (Blackboard)

J. Alexander Somerville, excerpt from *Man of Color* (Blackboard)

Excerpt from *Memories of Chicano History: The Life and Narrative of Bert Corona* (Blackboard)

Frances Dinkelspiel, excerpt from *Tower of Gold* (on Isaias Hellman) (Blackboard)

Steven B. Sample, excerpt from “The University of Southern California at 125: Inventing the Future Since 1880” (Blackboard)

Kevin Starr and Cecelia Rasmussen, excerpts from *LA Unconventional* (Blackboard)

Los Angeles literature and USC (Blackboard)

Viewing: Excerpt from PBS Documentary on “The West” on the Los Angeles Aqueduct

“Chinatown” (1974)

W 9/12 **Dana Johnson, “The Story of Biddy Mason” (2016)**

Robert Carson, excerpt from *The Outsiders* (1963)

John Fante, “One-Play Oscar” (Blackboard)

Morrow Mayo, “The Rape of the Owens Valley” (Blackboard)

Robert Towne, “Preface and Postscript to Chinatown” (Blackboard)

Viewing: “Chinatown” (cont.)

Listening: Nels Cline with Devin Sarno, "Buried on Bunker Hill"

F 9/14 **First Research Project (Scavenger Hunt) Due by 4 pm**

#### **IV. METAMORPHOSIS: LOS ANGELES AS CRUCIBLE**

M 9/17 Perspectives on Los Angeles: A Chronology of Verbal Images of the City and Region (Blackboard)

##### **Chester Himes, "Lunching at the Ritzmore" (Blackboard)**

Carey McWilliams, excerpt from *Southern California: Island on the Land* (Blackboard)

Ray Bradbury, "Los Angeles is the Best Place in America" (Blackboard)

John Gregory Dunne, excerpt from "Eureka!" (Blackboard)

Wanda Coleman, "L.A.: Love Cry" (Blackboard)

Jimmy Santiago Baca, excerpt from "LA, Ese" (Blackboard)

Lynell George, "Native to the Place" (Blackboard)

Kevin Starr, "Los Angeles in the World. The World in Los Angeles" (Blackboard)

Steven Sample, "Los Angeles: The Capital of the Pacific Rim" (Blackboard)

Joan Didion, "Los Angeles Notebook" and "Holy Water" from *The White Album* (Blackboard)

Mike Davis, "Why L.A. is a Synonym for Disaster" (Blackboard)

James Ellroy, excerpt from "Bad Boys in Tinseltown" (Blackboard)

John Rechy, "Sure, L.A., Is a Cliché—Let Us Count the Ways" (Blackboard)

Viewing: "Shotgun Freeway: Drives Thru Lost LA" (excerpts)

USC Student Interview Projects (excerpts)

"O.J. Made in America" (excerpts)

#### **V. WHAT IS JUSTICE? A SOCRATIC INQUIRY IN THE CITY-STATE OF LOS ANGELES**

W 9/19 **Walter Mosley, *Always Outnumbered, Always Outgunned* (pp. 13-52)**

Walter Mosley, "Working on the Chain Gang" (a short essay included in the Mosley "Profile" document on Blackboard)

Viewing: "Always Outnumbered, Always Outgunned"

M 9/24 **Walter Mosley, *Always Outnumbered, Always Outgunned* (pp. 53-168)**

Walter Mosley, “What We Forget about Watts” (2005) (Blackboard)

Excerpt on The Aquarian Bookstore (the model for The Capricorn Bookstore in story “History”) (Blackboard)

Viewing: “Always Outnumbered, Always Outgunned”

W 9/26 **Walter Mosley, *Always Outnumbered, Always Outgunned* (pp. 169-203)**

Walter Mosley, “The Realization of a Writer” (Blackboard)

Sample Set of 13 Interviews completed by English 176 students (Blackboard)

Viewing: “LA Plays Itself” (excerpt)

F 9/28 **First Paper (Interview Project + Essay) Due by 4:00 pm.**

Here’s a link to a beautiful version of the interview project completed by a student in my Summer 2017 English 176 class:

<http://jennytypes.com/postcards.pdf>

## **VI. HOLLYWOOD BABYLON, OR BURN HOLLYWOOD BURN**

M 10/1 Michael Tolkin, brief excerpt from *The Player* (Blackboard)

**Budd Schulberg, *What Makes Sammy Run?* (Chapters 1-3)**

Viewing: Excerpts from “Sullivan’s Travels” and  
“The Purple Rose of Cairo”

W 10/3 **Budd Schulberg, *What Makes Sammy Run?* (Chapters 4-8)**

Viewing: “The Purple Rose of Cairo”

M 10/8 **Budd Schulberg, *What Makes Sammy Run?* (Chapters 9-12)**

Budd Schulberg, excerpt from “The Writer in Hollywood” (Blackboard)

Viewing: “Sullivan’s Travels”

Excerpt from “What Makes Sammy Run?”  
Excerpts from “The Player”

W 10/10 John Fante, excerpt from *Ask the Dust* (Blackboard)

**Nathanael West, *The Day of the Locust* (Chapters 1-9, pp. 59-88)**

Morris Dickstein, “Moved by Art” (Blackboard)

Neal Gabler, “The Greatest Show on Earth” (Blackboard)

Listening: Red Hot Chili Peppers, “Californication,”  
Public Enemy, “Burn Hollywood Burn”

Viewing: “Sullivan’s Travels” (cont.)  
Excerpt from “Grand Canyon”

Excerpt from “A Star is Born” (excerpt)

M 10/15 **Nathanael West, *The Day of the Locust* (Chapters 10-19, pp. 89-142)**

Viewing: “The Day of the Locust” (excerpt)

W 10/17 **Nathanael West, *The Day of the Locust* (Chapters 20-27, pp. 143-185)**

Ian Buruma, excerpt from *Occidentalism: The West in the Eyes of Its Enemies* (Blackboard)

Eve Babitz, excerpt from *Eve’s Hollywood* (Blackboard)

Ethel Person, excerpt on fantasy from *Dreams of Love and Other Fateful Encounters: The Power of Romantic Passion* (Blackboard)

From *LA Weekly* Competition for Best LA Novel: *The Day of the Locust vs. What Makes Sammy Run?* (Blackboard)

Viewing: “The Day of the Locust” (excerpt)  
“The Mirror Has Two Faces” (excerpt)

M 10/22 **Midterm Quiz**  
**Take Home Midterm Due**

Viewing:

“Untold History” (YouTube clip)

“Singin in the Rain” (excerpt)

“LA LA Land” (excerpt)

## VIII. THE RISE OF SUBURBAN LOS ANGELES AND THE FALL FROM THE GARDEN

W10/24 Excerpts on LA Artists on Los Angeles, from *State of the Arts: California Artists Talk about their Work*, ed. Barbara Isenberg (Blackboard)

**Sinclair Lewis, “Gold, Inc.” (Blackboard)**

James Cain, excerpt from “Paradise” (Blackboard)

James Cain, *Mildred Pierce*, Chapter 1 (Blackboard)

William Faulkner, “Golden Land” (Blackboard)

Viewing: “Dogtown and the Z Boys” (excerpt)

“Mildred Pierce” (1945) (excerpt)

## IX. BACK TO A BROWNER L.A.: THE BORDERLANDS/LA FRONTERA

M 10/29 **Yxta Maya Murray, *Locas* (Part 1, pp. 1-126)**

Viewing: “Quinceanera”

W 10/31 **Yxta Maya Murray, *Locas* (Part 2, pp. 129-222)**

Viewing: “Quinceanera” (cont.)

M 11/5 **Yxta Maya Murray, *Locas* (Part 3, pp. 225-248)**

Celeste Fremon, “Homegirls,” a review of *Locas* (Blackboard)

Father Greg Boyle, selected chapters from *Tattoos from the Heart* (Blackboard)

Viewing: Dragnet, “The Big Seventeen”

Father Greg Boyle Address

<https://www.youtube.com/watch?v=gu>

W 11/7 **Luis Rodriguez, “My Ride, My Revolution,” “Oiga,” “Pigeons” and “Sometimes You Dance with Watermelons” from *The Republic of East LA* (Blackboard)**

Viewing: “Born in East LA” (excerpt)

“Blade Runner” (excerpt)

“Escape from LA” (excerpt)

“Bread & Roses” (excerpt)

Listening: War, “East LA”  
Quetzal, “Our Home”

## **X. LISTENING TO BABEL, OR HOW TO MAP POST-MODERN LOS ANGELES**

M 11/12 Karen Tei Yamashita, “Orange” (Blackboard)  
**Karen Tei Yamashita, *Tropic of Orange* (pp. 1-93)**

Thomas Gustafson, Introduction for Karen Yamashita (Blackboard)

Mapping Los Angeles (Maps of LA available on internet)  
(Blackboard)

Maps from *The Ethnic Quilt: Population Diversity in Southern California* (Blackboard)

Viewing: “LA Now”  
“Crash” (excerpt)

Listening: Ozomatli, “Embrace the Chaos”

W 11/14 **Karen Tei Yamashita, *Tropic of Orange* (pp. 94-208)**

Viewing: “What’s Cooking”

M 11/19 **Karen Tei Yamashita, *Tropic of Orange* (pp. 208-270)**

Theodore Zeldin, excerpt on “The Future of Networking” (Blackboard)

Viewing: “What’s Cooking”

T 11/20 **Second Paper Due by 4 pm**

W 11/21-25 **Thanksgiving Holiday**

## **XI. BODIES AND SOULS: EROS AND REDEMPTIVE LOVE IN L.A.**

M 11/26 **Christopher Isherwood, *A Single Man* (pp. 1-91)**

Peter Jukes, excerpt from *A Shout in the Streets*

Kevin Starr, Optional: “Introduction” to *Discover Los Angeles: A Guide to LA’s Rich and Varied Cultural Life* (Blackboard)

Viewing: "LA Story"

W 11/28     **Christopher Isherwood, *A Single Man* (pp. 92-186)**  
John Rechy, excerpt from *Bodies and Souls* (Blackboard)

Richard Rodriguez, "Remembering the Riot: Los Angeles 2042"  
(Blackboard)

D. J. Waldie and other LA writers on LA literature, from *LA Times* (Blackboard)

Viewing: "LA Story"  
"The Big Lebowski" (excerpt)

Listening: Phil Ochs, "The World Began in Eden and Ended in Los Angeles"  
The Eagles, "The Last Resort"  
The Doors, "The End"  
War, "LA Sunshine"  
Red Hot Chili Peppers, "Under the Bridge"

M 12/3       **Optional Extra Credit Mini-Research Project due by 4 pm**

M 12/10      **Final Exam Quiz: 8-10 am.**

**Take Home Final Exam Due: 8 am**

### **Course Policies:**

This syllabus is subject to revision, including adding some short supplementary readings. I've placed in Boldface the most important readings for each class. I will notify you in advance the readings that will be the particular focus for the next class.

Note: Not all the "Viewings" and "Listenings" listed in the syllabus will be able to be screened in their entirety (or at all); again, you will not be held responsible for the "Viewings" or "Listenings" listed or on the syllabus but not played in class.

Attendance, class participation and short commentaries on the reading due at the beginning of each class will account for approximately 22% of your grade.

**The commentaries, which can be handwritten, should be some form of intelligent response to the reading. Each response should include a short passage from both a reading in boldface and one other assigned reading for the day. At minimum, the**

**response to each of the two passages should be 4 sentences in length.** Do not plagiarize these responses from any source.

These responses can also include questions about the reading or reflections linking personal experiences to something in the reading. These commentaries will not be graded, but completion of each commentary will count for a 1/2 point. Late commentaries will not be accepted except in the case of illness or an excused absence. If you submit a make-up paragraph response, please note briefly on the response the reason for the absence.

During each class, I will also ask students to respond to at least one question of mine during lecture with a short answer that should be included on the paper containing your paragraph responses. To gain full credit for a paragraph response, the response should include the answer to the question for the day

I will try to comment upon your responses, but this is not certain given my time constraints. I may also read parts of your responses to the class, but I will only do this anonymously. If you write something in a response that you want kept private, please note that on the response.

Note: The midterm and take home final exams will take the form of an anthology of quotes with commentaries of 4-6 sentences in length on each quote. The paragraph responses for each class can thus serve as a rough draft for the take home final or as practice in reading a text closely and making comparisons and contrasts to other passages.

Attendance and participation in discussion section will account for 8% of your grade.

We should regard the lecture and discussion section as safe places where we engage each other in empathic listening and friendly, respectful questioning or debate. Anything shared in these spaces by should be considered private to the class or discussion section.

Papers must be typed and stapled. Please make and retain copies of each paper. Papers should be double-spaced unless otherwise noted. Late assignments will lose a half grade for each class day late.

You are more than welcome to attend my office hours at any time or make an appointment to see me. The best way to contact me outside of the classroom or office hours is through email, but do not depend on a quick response to an email, as I receive too many emails and text messages to guarantee a quick response. I will try my best to respond to each email or message I receive.

**FAILURE TO COMPLETE ANY OF THE ASSIGNMENTS WILL RESULT IN AN F FOR THE COURSE.**

STUDENT CONDUCT CODES REGARDING PLAGIARISM AS EXPLAINED IN SCAMPUS WILL BE RIGOROUSLY ADHERED TO IN THIS COURSE

TURNITIN through Blackboard may be used for submission of assignment in part as a check against plagiarism.

SEVEN OR MORE UNEXCUSED ABSENCES FROM LECTURE AND DISCUSSION SECTION MEETINGS (measured by failure to turn in a paragraph response or be credited for attendance in discussion by the TA) COULD RESULT IN A FAILURE FOR THE COURSE REGARDLESS OF THE STUDENT'S PERFORMANCE ON PAPERS AND EXAM

. Two written essays will account for approximately 30% of your grade. The first paper will take the form of an interview project and report based on the example of Smith's *Twilight*. The second paper will be a critical essay (5 pages in length). Several suggestions for paper topics for the second paper will be handed out.

Papers must be typed and should be stapled. Please make and retain copies of each paper. Include name of teaching assistant on the title page. Papers should be double-spaced unless otherwise noted. Late assignments will lose a half grade for each class day late, and they will receive very minimal commentary when graded.

Writing assignments for the course will also include completing a research project, which will take the form of doing something of a scavenger hunt of the USC campus or downtown LA.

You also have the option of doing a 4 point extra credit research project that will involve writing brief reviews of four songs about Los Angeles in relation to the assignments for the class, or doing a food review of several restaurants.

The midterm and the final exam will account for approximately 30% of your grade. Both of these exams will be take-home projects that will take the form of an anthology composed of quotations and commentaries on the texts assigned for the course.

Two short quizzes will be given at the middle of the semester and at the time appointed for the final exam. These quizzes will take the form of a combination of very short fill in the blank questions and multiple-choice questions. The questions will involve identification of quotations or questions about key aspects of a text. The questions will be easy to answer if the texts have been read and will involve identifying quotations and events from the text that will be highlighted in lectures. The midterm quiz is worth 3 points and the final quiz 4 points.

You are more than welcome to attend my office hours at any time or make an appointment to see me. The best way to contact me outside of the classroom or office hours is through email, but do not depend on a quick response to an email, as I receive

too many to guarantee a quick response. I will try to respond to each email I receive, but this may be impossible.

**FAILURE TO COMPLETE ANY ASSIGNMENT LISTED BELOW BESIDES THE PARAGRAPH RESPONSES AND EXTRA CREDIT PROJECT WILL RESULT IN A F FOR THE CLASS**

**STUDENT CONDUCT CODES REGARDING PLAGIARISM AS EXPLAINED IN SCAMPUS WILL BE RIGOROUSLY ADHERED TO IN THIS COURSE**

**Grading Breakdown:**

Attendance, participation, and paragraph responses: 22 points (14 for lecture and 8 for discussion sections)  
First Research Project: 10 points  
First Paper/Interview Project: 17 points  
Take Home Midterm: 16 points  
Midterm Exam/Quiz: 3 points  
Second Essay: 12 points  
Optional Extra Credit Project: 4 points  
Final Exam/Quiz: 4 points  
Take Home Final Exam: 16 points

**Probable Grading Scale:**

A 92-100  
A- 87-91  
B+ 82-86  
B 80-81  
B- 77-79  
C+ 73-76  
C 70-72  
C- 67-69  
D+ 65-66  
D 63-64  
D- 60-62  
F 0-59

**Laptop and Cell Phone Policy:**

Please turn off all electronic equipment once class begins.

Laptop use is not permitted during class.

Cell phone use is also prohibited, although I do recognize that this is difficult to control, so this is my request: If you need to check your phone for a minute or two, please be discreet and do out of my line of sight .

Studies have shown that notetaking for a class is more effective when students take handwritten notes that highlight key points in the lecture rather than notes on a laptop that attempt to transcribe a lecture. The first type of notetaking requires more active listening.

Note: Students should bring to the classroom the book or books assigned for the course on the days when material from those books is being discussed and examined in lecture.

## **Statement on Academic Conduct and Support Systems**

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](mailto: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/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/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.