Instructor: Nicholas Bredie
Office Hours:
Office: UUC 217
Email: Bredie@usc.edu

Genre and its lack

COURSE DESCRIPTION

English 105 is characterized in the course catalogue as a workshop in poetry, short fiction and non-fiction. Instead of hitting each of these genres literally, we are going to spend part of the semester considering what genre means for imaginative writing and part of the semester considering what it is to write across or outside of genre. This means reading, and writing inspired from that reading at least at first. It also means considering the purpose of the 'writing workshop,' learning how to support and critique other's writing and learn ourselves from those actions. We'll mostly be using a particular workshop method called 'the Asking,' but we'll also pursue more traditional workshop methods and values such as 'craft' and 'voice' while considering the universality of those values. Once we establish what we like about the rules and what we like about breaking them, we can write for the 'love of the written word.'

COURSE TEXTS AND MATERIALS:

Readings: in addition to the readings uploaded to blackboard, please purchase copies of the following:
Dürrenmatt, Friedrich. *The Pledge*. Trans Joel Agee. University of Chicago Press, 2006. 978-0226174372
Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric*. Graywolf Press, 2004. 978-1555974077
Nelson, Maggie. *The Argonauts*. Graywolf Press, 2016. 978-1555977351

Printing:

COURSE REQUIREMENTS

Portfolio (50%): This is ten prompted works, two works of your own devising and one revision.
Critique (20%): This is written feedback on your peer's work that you will provide to me in good faith as well.
Participation (30%): This is active daily participation

EXPECTATIONS AND POLICIES

Attendance
Your presence in every session is important to me, to your classmates, and to your own writing process. Be here. You'll miss a lot when you're not. The attendance policy is not intended to be punitive; the class is a community, one that can't function without the trust and generosity of the participants.
That said, I recognize that life happens. You may miss **one class meeting** over the course of the semester with *no penalty*. You won't need to provide a justification for your absence. For the first two absences, there is no distinction between excused and unexcused absences.

More than two weeks of absences will result in a zeroing out your participation grade for the course. Beyond that number of absences, with or without legitimate excuse, your absences may become grounds for failure. We only have 15 meetings so each is vital to the progression of the class and each student's opportunity to present their work for consideration.

Excused absences are permitted and include documented family or personal emergencies or a university-sponsored events which gives administrative clearance through the department. You are responsible for informing me via email at least one week prior to any university-sponsored event which will take you out of class.

Lateness is distracting and disrespectful to our classroom community. Two (2) lates are disruptive but I will overlook them. After that point, two (2) lates will equal one (1) absence. Students who arrive later than 20 minutes after the start of class will be marked absent, but will be allowed to remain for the session to avoid missing relevant information and exchanges.

Assignments

Students are required to complete all the assignments for the course and upload them to blackboard. For the first several weeks we'll discuss work on a volunteer basis (if there aren't enough volunteers, I'll change this policy to require work be discussed at regular intervals, but I've never had this problem and I find the volunteer format helpful as everyone gets to know one another). Volunteers will upload their work to a public folder while other assignments will only be viewed by me. After 6 weeks we will have assigned workshop participants, and all students will be expected to provide feedback to those writers on the day they are workshopped. If you provide comments digitally, please submit your comments to me on blackboard. If you make them on a hard copy, please furnish me with a copy (you can use your phone, try Adobe Scan).

Conferences and Office Hours

I will hold regular office hours for 1 hour before class. I'd like to meet with all of you individually during my office hour in the first several weeks of class for 15 minutes or so, just to get a sense of what you'd like from the course. I'll have you sign up, if there is a conflict we can work to find another time.

Email
I will use email and other electronic communication a lot throughout the course. Please check your email and read any emails from me carefully – they will contain important course information.

I will answer your email(s) within 48 hours (Monday-Thursday) or 60 hours (Friday-Sunday). If you do not receive an email response from me within those parameters, it means I did not receive your email.

NOTE: I don't provide additional critique of creative work over email. I'm happy to look at and discuss anything within the confines of office hours.

Laptops/Cell Phones
I favor a paperless classroom as much as possible. I think handling submissions and feedback can be much cleaner through the medium of blackboard and Microsoft word track changes. That said, if the temptation to multitask becomes too strong for our group and begins to harm the class conversation I reserve the right to revert to a paper-based class where printing of all class materials

will fall on the reader (as opposed to the writer) and failure to print will negatively impact critique/participation grades.

Plagiarism and Academic Integrity
USC highly values academic integrity and plagiarism undermines this integrity. A plagiarized work will receive an "F" and <u>may result in failure of the course</u>. (I have gotten plagiarized works in creative writing classes, don't ask me why)
As defined in the University Student Conduct Code plagiarism includes:

- "The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near verbatim form;"
- "The submission of material subjected to editorial revision by another person that results in substantive changes in content or major alteration of writing style;" and
- "Improper acknowledgment of sources in essays or papers." (§11.11)

GOOD PRACTICES
Keep all work
Because we look at writing as a process, it's important that you are able to look back at work you've done over the course of the semester. Keep all hand-outs, class notes, and *especially* earlier drafts of essays with comments from me or your classmates. Back up all digital files and save copies of links to ALL sources that you use when conducting research. This included backing up your work in several hard drives if necessary – as tech failures are not to be used an excuse for late submissions.
Proofread your work
Read your work out loud to a friend. Read it out loud to yourself. Read the sentences in reverse order – last sentence to first – so you can look critically at each sentence. (This helps you avoid skimming, which you will tend to do since you know your own work all too well in those hours before submitting it). Writing is, for all that, the words on the page rather than the intentions of the writer.

ADDITIONAL SUPPORT.
Students with Disabilities:
Any student requesting accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification can be obtained from DSP; please make sure that this letter is delivered to me as soon as possible. DSP is located in STU 301 and can be contacted at (213) 740-0776

Please also see attached sheet for more USC student services and the official university policy on originality.

Course Schedule

Date: Due—nothing
        In-class: Introductions and collective definitions, stories from the hat.

Date: Due—Fairytale reading (Link, "The Hortlark'; Carter, "The Werewolf"'; Russell, "Orange World"; optional Thompson, "Motif Index of Folk Literature") and tale assignment
        In-class: Tale as genre, volunteer workshops

Date: Due—Poetry in form reading (Berrigan, "Sonnets"; Brown, "Duplex"; Mullen, "Sleeping with the Dictionary"; Donelly, "The Cloud Corporation") and form assignment
                In-class: Poetry in form and other formally constrained writing, volunteer workshop

Date: Due—Horrorish reading (Adjei-Brenyah, "The Era"; Evenson "The Waivering Knife," Butler "Bloodchild," Machado "The Husband Stitch," optional Fisher "It's easier to imagine…) and plot: elephant assignment
                In-class: Plot and the control of information, volunteer workshop

Date: Due---Essays of place and practice reading (Didion, "Los Angeles Notebook"; Jamison "Empathy Exams"; D'Agata "What Happens There"; Bliss, "Time and Distance Overcome" optional Didon "Goodbye to All that"; Biss "Goodbye to all that"; Biss "In the Syntax") and setting/object assignment
                In-class: Subject writing, setting as character, object lessons. volunteer workshop

Date: Due—Detective fiction reading (Dürrenmatt, *The Pledge)* and possibility assignment
                In-class: Realism and Genre. volunteer workshop

Date: Due—Literary fiction reading (O'Connor "A Good Man is Hard to Find"; Carver "What We Talk about"; Diaz, "Wildwood"; Gordon, "letter to Flannery O'Connor"; Gordon Lish edits of "What We Talk about…" optional: Lucarelli "The Consecution of Gordon Lish") and craft/tricks assignment
                In-class: craft, is there such a thing. Workshop 3

Date: Due—Autofiction reading (Cusk, "Freedom"; Lerner "Park Slope Food Coop "; Knausgaard "At the Writing Academy"; Morrison "Black Matters" optional Jackson "Re-Vision") and isolation assignment
                In-class: life studies. Workshop 3

Date: Due—Lyric essay (Rankine, *Don't Let Me Be Lonely*) and pop culture assignment
                In-class: pop culture as critique. Workshop 3

Date: Due—Lyric essay as autoficiton or the end of genre (Nelson, *The Argonauts*) and pop culture philosophy life writing assignment. Also 6 students first unprompted work.
                In-class: end of genre. Workshop 3

Dated: Due--6 students first unprompted work
                In-class workshop

Dated: Due—6 students second unprompted work
                In-class: workshop

Date: Due—6 students second unprompted work
        In-class: workshop

Date: Due—Portfolio
        In-class: dinner party exercise.

Statement on Academic Conduct and Support Systems

demic Conduct:

iarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with ous consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating ersity Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional rmation in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

port Systems:

ent Counseling Services (SCS) – (213) 740-7711 – 24/7 on call
and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops crisis intervention. engemannshc.usc.edu/counseling

onal Suicide Prevention Lifeline – 1 (800) 273-8255
ides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.
w.suicidepreventionlifeline.org

tionship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

al Assault Resource Center
more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website:
.usc.edu

e of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
ks with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Assessment Response and Support
lents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response.
entaffairs.usc.edu/bias-assessment-response-support

Office of Disability Services and Programs
ides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](dsp.usc.edu)

ent Support and Advocacy – (213) 821-4710
sts students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic entaffairs.usc.edu/ssa

rsity at USC
rmation on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participatio various resources for students. diversity.usc.edu

Emergency Information
ides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to pus infeasible. emergency.usc.edu

Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.
ides overall safety to USC community. [dps.usc.edu](dps.usc.edu)