a gathering of accidents

What resonates: errors, deviations, a circling, a scratching, and sometimes even a shimmering. Writing shaped in relation and tension, in assembly and carrying. Writing feeling. Feeling writing. Describing the impetus for her reverie regarding the nearly unknown filmmaker Barbara Loden, Nathalie Léger mentions a gathering of accidents. She writes, “I kept being carried away by the subject, and I was appalled, devastated, to discover that it had all started, in spite of and even without me, in a state of disorder and imperfection.” Can we also start in a state of disorder? Can we gather our accidents and make of them something? And then there’s Tisa Bryant. Explaining how she came to describe, with illuminating flatness, a series of scenes from several films in her book Unexplained Presence, she writes that she is talking the seen. What is it to talk the seen? She says that she is “catching racialized narration in the act of making itself (un)known.” What is making the (un)known? Can we write the (un)known? And finally: Jenny Boully. She says of her poetic exploration of the Peter Pan story in her book not merely because of the unknown that was stalking toward them, which is infused with rich, robust, even ornate language, that “it’s how I write and how I love, and I write how I love, especially when writing about love.” And here, I will ask: can we, too, write how we love? Taken together, Léger, Bryant and Boully each enact a critical writing practice catalyzed not by intellectual rigor and a desire to interrogate, but in response to some yearning to engage their chosen object, but to engage it obliquely; to tangle with it; to stand near it; to dance through it; to tumble into it in a topsy-turvy twisting; to recite – and re-site – it.

Will you join me in a gathering of accidents?
+++ it might go something like this +++

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
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<tbody>
<tr>
<td>August 30</td>
<td>Our project together.</td>
</tr>
<tr>
<td>September 6</td>
<td>Composition.</td>
</tr>
<tr>
<td>September 13</td>
<td>Movement.</td>
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<tr>
<td>September 20</td>
<td>Sound.</td>
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<tr>
<td>September 27</td>
<td>Rhythm.</td>
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<tr>
<td>October 4</td>
<td>Gesture.</td>
</tr>
<tr>
<td>October 11</td>
<td>Shape. Shaping.</td>
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<tr>
<td>October 18 /</td>
<td>No class. Fall Break.</td>
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<tr>
<td>October 25</td>
<td>Chora. Irruptive chora.</td>
</tr>
<tr>
<td>November 1</td>
<td>Interstice. Interstitium.</td>
</tr>
<tr>
<td>November 8</td>
<td>World into word.</td>
</tr>
<tr>
<td>November 15</td>
<td>Body. Body without organs.</td>
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<tr>
<td>November 22</td>
<td>Text as texture.</td>
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<tr>
<td>November 29</td>
<td>No class. Thanksgiving.</td>
</tr>
<tr>
<td>December 6</td>
<td>A minor literature.</td>
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</tbody>
</table>

+++ we might read some of these things, but probably others as well or instead +++

True Stories, Sophie Calle
Unexplained Presence, Tisa Bryant
Zong!, NourbeSe Philip
Scream: On Never Minding, Lia Purpura
Dictee, Theresa Hak Kyung Cha
Suite for Barbara Loden, Nathalie Leger
Silent Anatomies, Monica Ong
Debths, Susan Howe
Bluets, Maggie Nelson
Humanimal: A Project for Future Children, Bhanu Kapil
Crystallography, Christian Bok
Legend of the Necessary Dreamer, Maria Fusco
Site-Writing, Jane Rendell
“All the Rage,” Gary Indiana
“John Wayne: A Love Song,” Joan Didion
“Forty-one False Starts,” Janet Malcolm
“I Have Been Thinking About Snow,” Ander Monson
“The Body,” Jenny Boully
“Against Ordinary Language: The Language of the Body,” Kathy Acker
“Sorting Facts; or Nineteen Ways of Looking at Marker,” Susan Howe
“Impromptus on Edward Weston: Everything in its Place,” Hollis Frampton
“Weird Reading,” Eileen A. Joy
“Spatial Synthetics — A Theory,” Lisa Robertson
“Making Things, Practicing Emptiness,” Eve Kosofsky Sedgwick
“Paranoid Reading, Reparative Reading, or You’re So Paranoid You Probably Think This Essay Is About You,” Eve Kosofsky Sedgwick

+++ assignments +++
in-class writing / 20% / engaged weekly
workshop comments / 30% / shared in class weekly
two short writing exercises / 20%
notebook of tactics / 10%
final project / 20%
+++++++++++++++++++
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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct.

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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, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs 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 will provide safety and other updates, including ways in which instruction will be continued.

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Style Manuals
• Modern Language Association (MLA)
  Purdue OWL: https://owl.english.purdue.edu/owl/section/2/11/
• Chicago Manual of Style
  Purdue OWL: https://owl.english.purdue.edu/owl/section/2/12/