

ENGL 352g - BOOKPACKING LOS ANGELES

An immersive journey through the culture and literature of L.A.

This 4-unit class offers students a unique opportunity to dive deep into USC's vibrant and extraordinary home city.

This is an immersive class - meaning that we'll travel beyond the classroom. Every Saturday for 10 weeks, we'll meet for a seminar in the morning - and then, in the afternoon, we'll head out in a minivan and explore a different facet of Los Angeles.

The class is an exercise in 'Bookpacking', a cross-humanities experience that uses novels as 'guidebooks' to places and people. Over the semester, we'll read a variety of classic and contemporary LA fiction - from Raymond Chandler to Joan Didion - and we'll explore these fictional worlds both conceptually, and on the ground. We'll walk the same streets as the characters in the stories, we'll dig into context and history - and we'll reflect on the intersection between literary landscapes, and the contemporary culture of LA.

From Malibu to South L.A., from Skid Row to Hollywood, from Beverly Hills to Little Tokyo, from Downtown to Boyle Heights, we'll bookpack our way through the city - and we'll come to understand how the historical, ethnic and geographical jigsaw of Los Angeles builds into one composite idea, as pertinent today as when these novels were written.

The course is led by Andrew Chater, BBC TV historian and presenter. Please visit www.bookpackers.com for more information on the concept behind the class, and www.andrewchater.com for more information on the class instructor.

The class is accredited for General Education - all majors welcome.

LOGISTICS

Spring Semester 2020

12 students maximum enrollment

10 x Saturdays, as follows:

- Week 1 - Saturday January 18
- Week 2 - Saturday January 25
- Week 3 - Saturday February 1
- Week 4 - Saturday February 8
- Week 5 - Saturday February 15
- Week 6 - Saturday February 22
- Week 7 - Saturday February 29
- Week 8 - Saturday March 7
- Week 9 - Saturday March 14
- *(Spring Break)*
- Week 10 - Saturday March 28
- *Week 11 - final presentations split between two afternoon sessions, April 2/3*

Daily Schedule as follows:

- 10.00am - 12.00am: Seminar, on campus
- *(lunch)*
- 1.00pm - 5.30pm: Immersive learning, out and about in L.A.
- *(Travel by minivan, accompanied by the class instructor. Estimate 3 hours of active immersion / investigation per afternoon session, plus 1.5 hrs travel time).*

STUDENT ASSIGNMENTS

Attendance

Full attendance and active participation in all seminars and immersive explorations

Reading

5x core novels:

- The Day of the Locust - Nathanael West, 1939 (127pp)
- The Big Sleep - Raymond Chandler, 1939 (251pp)
- Lithium for Medea - Kate Braverman, 1979 (2359pp)
- Southland - Nina Revoyr, 2003 (348pp)
- The Tortilla Curtain - T.C. Boyle, 1995 (355pp)

1x 'free choice' novel from an L.A. 'long list' (see appendix)

Course Reader (300pp):

- Excerpts from a host of classic and contemporary L.A. novels.
- Selected short stories, including Faulkner's 'Golden Land' (1935).
- Key essays on the politics and culture of L.A., from Willard Huntington Wright's 'Los Angeles the Chemically Pure' (1913) to John McPhee's 'L.A. Against the Mountains' (1988).

Written Work

Papers

- 2 x academic papers on themes emerging from the novels
- *1250 to 1750 words per paper = 3000 words total*

Blog Posts

- 10 x blog posts, reflecting on each of the immersive explorations, delivered weekly
- *300 words per post = 3000 words total*

Special Project

- Select a novel from the L.A. 'long list', and complete a special project, bookpacking the novel you have chosen, showing how the novel illustrates and reflects the culture of a particular facet of contemporary L.A.
- *2500 words + photos and interactive media*

Presentation

- Present the findings of your special project to the class

GRADING

- Participation: 10%
- Papers (20% x 2): 40%
- Blog Reflections: 20%
- Final Course Project: 20%
- Final Course Project Presentations: 10%

CONTENT AND WEEKLY SCHEDULE

Week 01 (January 18) - **The Golden Land**

I loved the way she said 'LA'; I love the way that everybody says 'LA' on the Coast; it's their one and only golden town when all is said and done.

- *Jack Kerouac, 'On the Road'*

SEMINAR

We'll explore L.A.'s foundational myth, a romantic world of haciendas and orange groves immortalized in Helen Hunt Jackson's wildly influential SoCal novel 'Ramona'. We'll discover how the so-called 'boosters' used the Ramona myth to package L.A. for sub-division and sale. We'll explore the character of the people - predominantly from the Midwest - who settled in L.A. In the decades of its early growth, from the 1880s to the 1920s - and we'll study how this colonization impacted and disenfranchised Southern California's Native and Hispanic populations.

IMMERSIVE EXPLORATION

We'll drive north from campus up Figueroa, and discover how the early colonization of Los Angeles is reflected in the various architectural styles - from Victorian to Spanish Revival - in the immediate locality of USC.

From there, we'll drive to L.A.'s historic heart, the pueblo of Los Angeles. We'll explore Olvera Street, the Casa Avila Adobe, and The Church of Our Lady Queen of the Angels - and we'll debate the way the 101 freeway symbolically divides the pueblo from the civic heart of the modern city.

We'll then drive to Echo Park, and visit Angeleno Heights and the Angelus Temple - locations that will help us understand the character of the 'folk' that settled in L.A. its formative decades.

Excerpts from -

- Ramona - Helen Hunt Jackson, 1884
- Angel's Flight - Don Ryan, 1927
- Los Angeles the Chemically Pure - Willard Huntington Wright, 1913

Week 02 (January 25) - **The Cheated**

The sun is a joke. Oranges can't titillate their jaded palates. Nothing can ever be violent enough to make taut their slack minds and bodies. They have been cheated and betrayed.

- *Nathanael West, 'The Day of the Locust'*

SEMINAR

This week we'll explore the L.A. dystopia, epitomized in Nathanael West's coruscating satire, 'The Day of the Locust'.

The novel tells the story of group of Hollywood transients, whose quest for the Golden Land has turned sour. It ends with a glimpse of apocalypse - the 'Burning of L.A.' - as the crowd riots, kicking and gouging, at a film premier on Hollywood Boulevard.

We'll explore West's vision of L.A. as a place of rootlessness, fakery, spiritual hunger and bubbling anger.

IMMERSIVE EXPLORATION

In the afternoon we'll 'bookpack' Nathanael West's L.A., exploring that small but symbolic slice of the city from Hollywood Boulevard, north east to Beachwood Canyon and the Hollywood sign.

This is L.A.'s tourist heart, but despite the neon and the signage and the tourist tat, not much has changed since the '30s. It remains as West describes, a transient zone where dreams and hard reality collide.

Core text -

- The Day of the Locust - Nathanael West, 1939

Week 03 (February 1) - **Downtown, Downturn**

'My God, here I was again, roaming the town.'

- John Fante, *'Ask the Dust'*

SEMINAR

This week we'll look at L.A.'s historic Downtown, through the prism of John Fante's classic novel 'Ask the Dust'.

We'll focus on the 1930s, the era of the Depression, and we'll compare LA then and now - discovering how disparities of wealth have been a constant in this city over the past century; Skid Row, for instance, pre-dates the Depression.

We'll look, too, at crime and corruption - another constant in L.A. life, which first exploded into public consciousness in the 1930s. We'll discover the dark side of Los Angeles in these years - the rackets, the graft, the 'machine' of Mayor Frank Shaw and the compromised role of the LAPD. And we'll explore how hardship and civic corruption fed the literary imagination, with the emergence of new schools of 'realist' and 'Noir' fiction.

IMMERSIVE EXPLORATION

We'll take the metro to the Civic Center, and visit City Hall. From there, we'll walk south to 3rd and Spring, and explore a variety of Downtown locations by foot - the Bradbury Building, Grand Central Market, Angel's Flight, and Bunker Hill.

We'll trace Fante's L.A., walking in the footsteps of Arturo Bandini, Fante's fictional alter-ego. We'll descend down Olive from Bunker Hill to Pershing Square and then east to Main Street. And then, further east, we'll visit Skid Row, and talk to some of the residents, accompanied by Skid Row's inspirational beat cop, Officer Deon Joseph.

Excerpts from -

- Ask the Dust - John Fante, 1939
- Angel's Flight - Don Ryan, 1927

Week 04 (February 8) - **Mapping Marlowe**

'It seemed like a nice neighborhood to have bad habits in.'

- Raymond Chandler, *The Big Sleep*

SEMINAR

Our focus this week will be 'The Big Sleep', an L.A. classic, the first of Raymond Chandler's novels featuring the private eye Philip Marlowe. We'll dig deep into L.A. Noir, exploring Chandler's inspirations and antecedents, asking why such a distinctive and dark genre should come to flower in this supposedly sunny city.

We'll discuss the characters in the novel and trace their historical parallels - discovering the connection between the novel and USC's Edward L. Doheny Memorial Library - a fascinating L.A. story of suicide and scandal in the oil fields of Southern California.

IMMERSIVE EXPLORATION

In the afternoon, we'll 'bookpack' the Big Sleep, tracing on the ground the labyrinthine movements of Chandler's gumshoe hero. The journey will take us from Hollywood Boulevard, into the hills: Laurel Canyon, and the Greystone Mansion on Loma Vista, the model for General Sternwood's oppressive pile described in the opening chapters of the novel.

Core text -

- The Big Sleep - Raymond Chandler, 1939

Week 05 (February 15) - **In the Stars**

"I like Hollywood," I persisted.

"It's alright. It's a mining town in lotus land."

- F. Scott Fitzgerald, *The Last Tycoon*

SEMINAR

Today we look at Tinseltown, through the prism of the Hollywood Novel. Celebrity, glamour, masquerade, ambition, exploitation: this is L.A. distilled and dissected.

We'll look at a host of representations of Hollywood in fiction - most of them satirical and disparaging! - but we'll also focus on one fascinating text that breaks the mold. F. Scott Fitzgerald's last unfinished novel 'The Last Tycoon' tells the story of Monroe Stahr, based on the producer Irving Thalberg, a man Fitzgerald idolized

and respected. Rather than satirizing the movie business, in 'The Last Tycoon' Fitzgerald pays respect to the craft and genius of Hollywood.

IMMERSIVE EXPLORATION

Our afternoon's immersion will take us to Culver City, a district of L.A. which originated as a movie town. We'll explore Culver's historic heart, and the Culver Studios, built by the silent movie director Thomas Ince. And then we'll enter the Sony lot, which (back in 1930s) was the home of MGM. Here, we'll trace the locations described in 'The Last Tycoon', and conjure up the career of Irving Thalberg, the 'boy wonder' who controlled the kaleidoscopic and creative world that was the MGM studio machine.

Excerpts from -

- Spider Boy - Carl van Vechten, 1928
- The Last Tycoon - F. Scott Fitzgerald, 1941
- What Makes Sammy Run? - Budd Schulberg, 1941
- The Player – Michael Tolkin, 1988

Week 06 (February 22) - **Lost Souls**

'Here the trail ends.'

- *Kate Braverman, 'Lithium for Medea'*

SEMINAR

This week we're focusing on the beaches and the freeways - two iconic and interconnected 'zones' within the L.A. experience.

The beaches represent the end of the trail - where the westward migration ends and the sun sets; the freeways represent the onward desire for mobility, a frustrating loop of motion and gridlock.

We'll explore these twin spaces through a distinct genre of L.A. novels that one might describe as 'Lost Souls' fiction. We'll look at a variety of examples of the genre - Kate Braverman's 'Lithium for Medea', Christopher Isherwood's 'A Single Man', Joan Didion's 'Play It As It Lays' - and we'll ask how the beaches and the freeways are represented in each.

IMMERSIVE EXPLORATION

In the afternoon we'll take the freeway west - to what Faulkner called 'the rim of the world' - Santa Monica Beach. And from there we'll walk south, down the boardwalk, to Venice. We'll explore Venice Beach, the Canals, and Abbot Kinney Boulevard - delighting in the vibe of this most enjoyable part of L.A. But we'll try to discern, too, the melancholy and dysfunction that L.A. writers have detected in this very particular landscape. We'll talk to locals, attempting to understand what makes these communities different, and the impact of the shore on their identity.

Core text -

- Lithium for Medea – Kate Braverman, 1979

Excerpts from -

- Play It As It Lays - Joan Didion, 1970
- A Single Man - Christopher Isherwood, 1964
- Golden Land - William Faulkner, 1935

Week 07 (February 29) - **Easy Does It**

“The law,” he continued, “is made by rich people so that poor people can’t get ahead.”

- Walter Mosley, *‘Devil in a Blue Dress’*

SEMINAR

Ezekiel “Easy” Rawlins served in a segregated unit in WW2. At the war’s end he came west to L.A., and found work in an aircraft assembly plant. Fired for disrespecting a white foreman, he took a shadowy job, tracing a missing girl - and so began his twenty-year career as a private investigator in the streets of South Central.

Easy Rawlins is a fictional creation, brought to life in Walter Mosley’s series of 14 novels from ‘Devil in a Blue Dress’ (1990) to ‘Charcoal Joe’ (2016). This fictional life encompasses the trajectory of L.A.’s African-American experience, from the Great Migration to the Watts Riots of 1965. We’ll use excerpts from the novels as a form of social history, examining how the life of one fictional character can illustrate a time, a place, and a culture.

IMMERSIVE EXPLORATION

We’ll spend the afternoon in Watts, one of L.A.’s traditionally Black neighborhoods, and the setting of much of Mosley’s novels. We’ll explore the history of Watts from the ‘40s to the 60’s, exploring the problems of public policy that blighted Watts and communities like it.

At the Watts Labor Community Action campus, we’ll meet Tim Watkins, who has spent his life working for the people of Watts, following in the footsteps of his father, the revered union leader and community activist Ted Watkins. Tim will talk us through the changes he has seen in the community over the past half century, and the struggles - racial, political and environmental - that preoccupy him into the future.

Excerpts from -

- Devil in a Blue Dress - Walter Mosley, 1990
- Always Outnumbered, Always Outgunned - Walter Mosley, 1998

Week 08 (March 7) - **Pacific Rim**

‘It was impossible to walk through the neighborhood without seeing someone different from you.’

- Nina Revoyr, *‘Southland’*

SEMINAR

Los Angeles is a global city hosting myriad ethnicities in various degrees of juxtaposition, competition and harmony. This week we'll celebrate and investigate that diversity. We'll look at the shifting patterns of ethnic settlement in the city, we'll examine immigrant enclaves and immigrant self-expression, and we'll touch on moments in L.A.'s history when racial disparity and intolerance have led to tensions, and worse.

Our core text for the week is Nina Revoyr's 'Southland', a multi-character and multi-generational murder mystery set in Crenshaw, which connects L.A.'s African-American and Japanese-American communities. It's a novel rich in historical incident, covering the forced incarcerations of Japanese-Americans in WW2, and the riots of 1965.

IMMERSIVE EXPLORATION

Our itinerary for this week takes us from Crenshaw to Little Tokyo, covering a broad swathe of Midtown and Downtown, visiting en route Little Ethiopia, Koreatown, Historic Filipinotown, Chinatown and Little Tokyo. We'll end the afternoon in the Japanese American National Museum, where we'll research the story of Internment, and meet some Japanese American residents whose childhoods were marred by that painful experience.

Core text -

- Southland - Nina Revoyr, 2003

Week 09 (March 14) - Eastside

'A thousand kids streaming through a barrio of palm trees and Mexicatessens...'

- Oscar Zeta Acosta, *'Revolt of the Cockroach People'*

SEMINAR

Half the population of L.A. County is Latino, of whom more than three quarters are Mexican-American. In the penultimate week of the course, we'll explore this latter culture - L.A.'s original culture, dispossessed in the mid-19th century, and struggling for economic and social parity ever since.

We'll explore the history of Chicano L.A., focusing in particular on the period of Chicano Power in the late 1960s, studying excerpts from Oscar Zeta Acosta's controversial classic, 'The Revolt of the Cockroach People', written in the wake of the Chicano Moratorium. And we'll look at two novels by Yxta Maya Murray, published in the '90s - stories of the highs and lows of Chicano life, from the rich traditions of faith and family, to the violence and machismo of a life on the streets.

IMMERSIVE EXPLORATION

In the afternoon we'll explore a swathe of East L.A. from Boyle Heights to Belvedere, described in Acosta and Yxta Maya Murray's fiction. As a focus to our explorations, we'll visit the locations of a series of iconic political murals, in locations across East L.A., each proudly proclaiming facets of Chicano politics and culture. We'll visit Self Help Graphics, a community print shop west of Mariachi Square where the political power of street art has been celebrated since the late 1960s.

We'll then head back west, to visit Homeboy Industries, an inspiring not-for-profit which works with ex-gang members, creating job opportunities and removing tattoos, expunging both the physical and mental evidence of sometimes violent pasts.

Excerpts from -

- The Revolt of the Cockroach People - Oscar Zeta Acosta, 1973
- Locas - Yxta Maya Murray, 1997
- What It Takes To Get To Vegas - Yxta Maya Murray, 1999

Week 10 (Saturday March 28) - **Apocalypse**

'There was no heat like this, no furnace, no bomb, no reactor. Every visible thing danced in the flames...'

- T.C. Boyle - *'The Tortilla Curtain'*

SEMINAR

T.C. Boyle's 1995 novel 'The Tortilla Curtain' is the story of the growing disconnection between an affluent, liberal White couple, and a Latino couple who are sleeping rough in Topanga Canyon. A breakdown of empathy between them builds to point of Apocalypse.

The novel touches on so much explored in the course thus far: the limits of the dream; disparities of wealth; race and racial conflict. And it adds an extra dimension - what L.A.'s prophet of doom, Mike Davis, has called "the ecology of fear". In 'The Tortilla Curtain', we witness the environmental consequences of our settling communities where fire and mudslides are an annual threat. We'll dissect this powerful L.A. novel as we draw the threads of the course together.

IMMERSIVE EXPLORATION

This final afternoon's exploration will take us to the Santa Monica Mountains - wild, beautiful, and (since the Fall of 2018) scarred with the effects of environmental catastrophe.

We'll trek in the Charmlee Wilderness Park, where a ranger will describe the fierce and untamable forces of nature with which our city co-exists. In Topanga Canyon, we'll visit affluent gated communities and study the psychology and risks of this kind of development.

Core text -

- The Tortilla Curtain - T.C. Boyle, 1995

Excerpts from -

- L.A. Against the Mountains - John McPhee, 1988
- Let Malibu Burn - Mike Davis, 1996

Special Projects

From early in the Semester, students will choose an L.A. text from the 'long list' below, and research it for their 'special project'.

The aim is to 'bookpack' the novel, focusing on the way the text reveals particular aspects of a self-contained L.A. culture. Students will be expected to visit key locations and immerse themselves within the relevant community, conducting interviews and taking photographs. Students can work individually or in pairs. A modest travel (uber) budget will be provided.

The special project will be presented both orally and in multi-media form, as a 'blog' or 'StoryMap' uploaded to Bookpackers.com

Special Projects novel 'long list':

- Oil! - Upton Sinclair, 1927
- Spider Boy - Carl Van Vechten, 1928
- The Postman Always Rings Twice - James M. Cain, 1934
- They Shoot Horses, Don't They? - Horace McCoy, 1935
- Mildred Pierce - James M. Cain, 1941
- What Makes Sammy Run? - Budd Schulberg, 1941
- Double Indemnity - James M. Cain, 1943
- If He Hollers Let Him Go - Chester Himes, 1945
- In a Lonely Place - Dorothy B. Hughes, 1947
- The Loved One - Evelyn Waugh, 1948
- The Grifters - Jim Thompson, 1963
- A Single Man - Christopher Isherwood, 1964
- The Pump House Gang - Tom Wolfe, 1968
- Post Office - Charles Bukowski, 1971
- Sex and Rage - Eve Babitz, 1979
- Less Than Zero - Bret Easton Ellis, 1985
- The Black Dahlia - James Ellroy, 1987
- The Player - Michael Tolkin, 1988
- Get Shorty - Elmore Leonard, 1990
- L.A. Confidential - James Ellroy, 1990
- Devil in a Blue Dress - Walter Mosley, 1990
- Snow Crash - Neal Stephenson, 1992
- Always Running - Luis J. Rodriguez, 1993
- The White Boy Shuffle - Paul Beatty, 1996
- Locas - Yxta Maya Murray, 1997
- Angel's Flight - Michael Connelly, 1998
- Always Outnumbered, Always Outgunned - Walter Mosley, 1998
- White Oleander - Janet Fitch, 1999
- Be Cool - Elmore Leonard, 1999
- Assumption and other Stories - Daniel Olives, 2003

- Set Up, Joke, Set Up, Joke - Rob Long, 2005
- Inherent Vice - Thomas Pynchon, 2009
- The Barbarian Nurseries - Hector Tobar, 2011
- Dead Stars - Bruce Wagner, 2012
- The Sellout - Paul Beatty, 2015
- Gold, Fame, Citrus - Claire Vaye Watkins, 2015

COURSE OBJECTIVES AND LEARNING OUTCOMES

The practical objective of this course is to reach a critical and empathetic understanding of the eclectic cultures of Los Angeles. What are the particular characteristics of the city and of its people, and what makes it different to other cities of the US? How was this distinctive character forged, and how has it evolved over time?

The course offers an exciting and unconventional approach to the study of Literature. The idea behind 'bookpacking' is to use novels as guidebooks to place and people, as much as for their literary value. It shows how the study of text can interact with the real world. This is truly a cross-humanities course, weaving together literature, history, geography, politics and social studies - a holistic form of study which will push students to think in surprising ways.

The course is immersive - half in the classroom, half 'on the road'. Immersive study involves a different set of learning parameters - logistically, academically and pedagogically. It involves physical and personal interaction with places and with people. It involves an element of journalistic inquiry. It encourages and necessitates respect for the environment. And it can provoke a more active sense of understanding and empathetic reflection than can be achieved, we believe, in a purely academic context.

The assessment elements of this course - especially the blog and 'special project' - have been tailored especially to encourage these elements of empathetic reflection.

Other Learning Outcomes

1 – Critical and creative. Students will learn:

- to understand in depth the complex relations between a culture and its representations
- to grasp the skills and theories of interpretation and to see how interpretive interests shift with time and place
- to study a range of contrasting narratives from the perspective of several disciplines
- to engage in self-directed research
- to exercise their own skills in writing, generating new ideas by controlling and shaping language

2 – Philosophical and empathetic. Students will learn:

- to study behaviors of complex characters leading uncertain lives with competing values, weighing human costs and human benefits
- to test attitudes and understandings that are beyond their own immediate experience
- to engage with complex literatures as a preparation for understanding complex lives

3 – General Education (Humanistic Inquiry). Students will:

- cultivate a critical appreciation for various forms of human expression, including literature, language, philosophy, and the arts, as well as develop an understanding of the contexts from which these forms emerge;
- read and interpret actively and analytically, think critically and creatively, and write and speak persuasively;
- evaluate ideas from multiple perspectives and to formulate informed opinions on complex issues of critical importance in today's global world;
- collaborate effectively through traditional and new ways of disseminating knowledge.

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

Computer Policy

In this class you are invited to take notes in your book and in a notebook. Please do not use an electronic device (computer, phone, iPad, etc.) to take notes, unless you have a documented disability that requires it (in which case, please provide me with this notification).

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 <http://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.

Adjustments to this Syllabus may be made during the course of the semester.