



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

School of Humanities, Arts and Cultural Studies

College/School New College of Interdisciplinary Arts and Sciences Department The American Southwest in Literature and Film
Prefix ENG Number 334 Title Units: 3
Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? Yes If so, list all academic units offering this course
New College of Interdisciplinary Arts & Sciences, School of Humanities, Arts & Cultural Studies; College of Letters & Sciences; College of Liberal Arts & Sciences, Dept of English

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent numbered course with topics? No
If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.
Chair/Director Initials N/A (Required)

Course description: Evaluates literary texts and films addressing the diverse literatures and cultures of the American Southwest.

Requested designation: Cultural Diversity in the United States-C

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:



ARIZONA STATE UNIVERSITY

sherry.cisler@asu.edu

Name Sherry Cisler E-mail edu Phone (602)543-6094

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Louis Mendoza, Director of SHArCS Date: 8/6/15

Chair/Director (Signature): _____

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

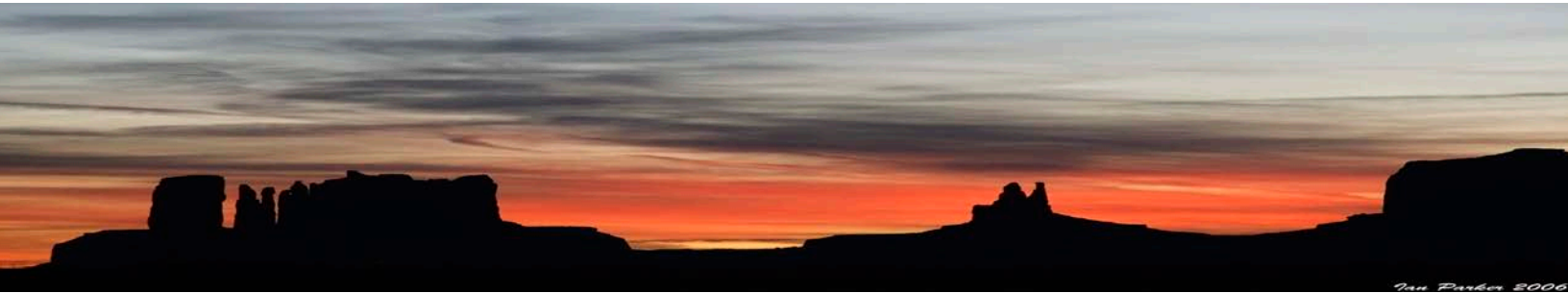
ASU--[C] CRITERIA		
CULTURAL DIVERSITY IN THE UNITED STATES		
YES	NO	Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.

Course Prefix	Number	Title	General Studies Designation
English	334	American Southwest in Literature and Film	C

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example -See 2b. Compares 2 U.S. cultures	Example -Compares Latino & African American Music	Example -See Syllabus Pg. 5
1) Cultural diversity in contemporary U.S.	Course examines contemporary expressions of the Southwestern experience in short stories, poetry, essays, and popular media.	Syllabus, page 1 & 2 with coordinating criterion in comment box. Calendar, pages 1, 2 & 3 (7,8,& 9 in the GS document) and noted in a comment box
2 A) An in-depth study of culture specific elements, experiences and contributions	Study focuses on the unique culture of the desert Southwest to explore how the region remarks upon the individual and distinct communities that populate the region.	Syllabus, page 1 & 2 with coordinating criterion in comment box. Calendar, pages 1, 2 & 3 (7,8,& 9 in the GS document) and noted in a comment box
2 B) Comparative study of diverse cultural contributions, experiences, or world views	Discussions and materials compare the perceptions and experiences accompanying various cultures residing in and migrating to the Southwest.	Syllabus, page 1 & 2 with coordinating criterion in comment box. Calendar, pages 1, 2 & 3 (7,8,& 9 in the GS document) and noted in a comment box
2 C) Social, economic, political, gender, psychological dimensions of relations	The course examines the relationships between diverse gender and ethnic populations, particularly in terms of power, class, and the impact such elements have on the individual and one's community.	Syllabus, page 1 & 2 with coordinating criterion in comment box) Calendar, pages 1, 2 & 3 (7,8,& 9 in the GS document) and noted in a comment box

English 334
Course Syllabus and Textbook



English 334: The American Southwest in Literature and Film
Prof. Sherry A. Cisler
Spring 2015

Sherry.Cisler@asu.edu
(602) 543-6094

Office Location: FAB N260
Office Hours: T/TH 1:15-2:15
& by Appointment

Course Objectives

From the continent's earliest beginnings, concepts and images related to the West have long captivated the human imagination. With American expansionism, a national quest to explore and define the territory found numerous cultures laying claim to a land that primarily consisted, intentionally or not, of a need to define and protect a series of boundaries.



With European influence, and a new nationalism, concepts such as Manifest Destiny served to further the desire to learn what the territory had to offer the newcomers, collectively and individually. Yet the West, however it may be defined, refused to be limited by such narrow constructs as geographical space.

Comment [SC1]: 2 B)
Comparative study of diverse cultural contributions, experiences, or world views

Instead, the Southwest came to be viewed and defined in multiple ways, particularly given the purposes and designs of those seeking to explore, frame, inhabit, and even exploit the territory. As such, much literature evolves from this region, serving to mark the first and lasting impressions many here and abroad will have of the region, peoples, and cultures of the Southwestern landscape.

Comment [SC2]: 2 A) An in-depth study of culture specific elements, experiences and contributions

In the 21st century, 19thC Western literature provides rich opportunity to explore how this brief but influential period worked to shape not only a modern understanding, but create an early national sense of consciousness as well. How is the region defined? What should be done with the territory? Who should inhabit this territory, and where are the boundaries?



Comment [SC3]: 1) Cultural diversity in contemporary U.S.



As contemporary scholars, we further ask

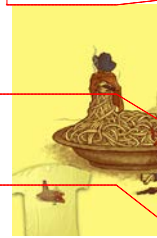
- What motivated the literature of this period?
- What purposes did the literature serve?
- Who was creating this literature, and why?
- How is the literature motivated by personal, cultural, ethnic, political, economical, and gender-based interests?
- Who is the audience for this literature?

Comment [SC4]: 2 C) Social, economic, political, gender, psychological dimensions of relations

These questions uncover the desire to discover and depict places and people unimagined, describe regions yet to be known, and document people and events unique to the American Experience.

Of course, both the literature and the films emerging in the 20th century, and continuing in the 21st, inspire us to explore the region in rather non-traditional ways, and may beg further questions, such as

- How does Hollywood depict the West and the Southwestern experience, and what do we learn about the significance of this genre given the tremendous national and global popularity of this form, region, place—those who make the region their home?



Comment [SC5]: 2 B) Comparative study of diverse cultural contributions, experiences, or world views

Comment [SC6]: 1) Cultural diversity in contemporary U.S.

Comment [SC7]: 2 A) An in-depth study of culture specific elements, experiences and contributions

There is no disputing the argument that the American frontier, and particularly the Southwest--the Wild West, cowboys and Indians, gunslingers, ranchers, and women (wild and not), Hispanic and Asian peoples, among others--resulted in unique depictions of Southwestern experiences and landscapes. Such continues today, providing testimony to the hold this period has on our imaginations and the images and concepts that uniquely contribute to an understanding of American Culture.

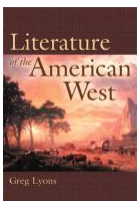
Comment [SC8]: 2 A) An in-depth study of culture specific elements, experiences and contributions

Learning Outcomes

- Identify the various ethnic and cultural groups converging in the American West.
- Discuss the cultural, ethnic, political, and economic forces at work in the period.
- Demonstrate an understanding of how the history of the southwest has contributed to American culture, Hollywood, and a national identity.
- Compare and contrast the characters and writers who contributed to this literary genre.
- Compose thoughtful reader responses that demonstrate an understanding of the texts.
- Interpret literary works and concepts and contribute to class and online discussions.

Comment [SC9]: 2 C) Social, economic, political, gender, psychological dimensions of relations

Comment [SC10]: 1) Cultural diversity in contemporary U.S



Required Texts and Materials

- ◆ Lyons, Greg. *Literature of the American West*, Longman Publishers, 2003
- ◆ Additional essays and handouts, distributed in class or online
- ◆ Video clips and viewing of films provided in class
- ◆ An active ASU email address and working knowledge of Blackboard

Course Requirements

Students are required to complete a Midterm and Final exam, reader response activities, and participate actively in online discussion forums. Additional activities, such as group discussions, contribute to the final grade as well.



Reader Responses



Most class sessions will begin with a reader response activity, allowing you to gather your thoughts and responses to the literature of the day. In evaluating your responses, my focus will be on the content of your discussion in terms of *what* you have to say (depth of engagement, questions raised by your reading of the work(s), thoughtfulness, insight) rather than *how* you put forth your ideas (spelling, grammar, punctuation, etc.). Responses will be evaluated on a 4 point scale: 4=A, 3.5=B, 3=C, 2.5=D, 2.4 and lower =E.

(Mourning Dove)

Discussion Forums (DF's)

3 posts per week, minimum

Each week a discussion will take place online allowing you to synthesize lectures and class discussions to generate thoughtful interpretations of literary works and concepts. The focus for these discussions is not on divining the one "right" interpretation of a work (assuming such was possible), but to borrow from ideas sparked in class to then reflect upon and engage the literature to reveal insights directly connected with thoughtful reading, writing and communication.



As such, recognize that thoughtful reading and writing takes time. To make the most of your efforts, practice the habit of reading intentionally—with purpose—to actively engage the works by providing commentary in the margins (noting responses, tracing themes, creating connections, asking questions) and (Orient Saloon in Bisbee, Arizona – circa 1900) supplementing these annotations with ideas and concepts generated in class.



Not only will such careful reading assist in developing your posts, but also allow you to more actively participate in class, serve as a study guide for the midterm and final exams, and ultimately engage the literature on levels more deeply than cursory or thought-less "reading" provides.

Each Discussion Forum allows students to garner up to 20 points; up to 10 points for a substantive, thoughtful response to the DF question(s), and 5 points each for at least two thoughtful responses to your peers' comments.

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Primary Post (1 post, up to 10 points): Your initial response to the DF question(s) should be a minimum of 500 words and show comprehension, analysis, insight and significance of concepts relative to the works and authors under study. Excessive literary quotes in place of commentary and analysis will result in point deduction. Any quoted or borrowed material from our textbook must be cited in text, such as (Harte 375). If ideas are borrowed beyond our text a complete citation must be included in your post to avoid plagiarism (see below)*

Commentary Posts (2 responses, up to 5 points each): You will also be responsible for posting at least 2 responses to your peers' posts, which should have a minimum of 100 words, with thoughtful questions to generate further discussion and garner full points.



In evaluating your responses, focus will be on the value of your discussion in terms of your engagement of literature, video and concepts; thoughtful development of ideas; clear, error-free communication; thoughtful analysis and personal insight—and your ability to *move the conversation forward rather than provide “I agree” or “me too” responses* (such responses do not receive any points). Be sure to stay on task, focused on the objectives and concepts of the forum. Each forum will be available for a limited time, and cannot be “made-up” once the discussion forum closes.

***Unless otherwise directed, all DF posts should contain your original analysis rather than ideas borrowed from secondary or outside sources. Should additional sources be required, students must cite the source(s) to avoid plagiarism.**

Midterm and Final Exams The exams will be both objective and subjective in nature, and will call upon your ability to recognize and discourse upon the works and concepts discussed in class. In effect, the exams ask that you identify passages, still shots and artwork to note the author(s), title, significance of the passage to the work, and the significance of the work to our study of this genre. Essay questions will provide the opportunity to draw analytical connections between works we have read and viewed.

The following plus/minus grading scale will be used in this course:

A+ = 98 to 100	B+= 88 to 89	C+ = 78 to 79
A = 93 to 97	B = 83 to 87	C = 72 to 7
A- = 90 to 92	B- = 80 to 82	D = 63 to 71
		E = 0-62



(Olive Oatman, 1837-1903)



Your final grade will be determined as follows:

15% - Reader Responses and ancillary activities

25% - Discussion Forums

30% - Midterm Exam

30% - Final Exam

Total = 100%

General Course Policies

Attendance Policy

Because we will write and discuss texts each day in class, your attendance is required. If you must miss class, you are responsible for obtaining class assignments from another student. You should also visit our class Blackboard site to learn of homework and due dates that may have been discussed in your absence. *Students may miss a total of 4 classes, whereas additional absences—for any reason—will lower the final grade by one full letter per absence.*

If you believe that this class may conflict with a university sanctioned activity in which you are involved, you will need to enroll in a course at a time which is more suitable for you. Such absences, while directly associated with ASU activities, are not excused.

There are *no distinctions made between excused and unexcused absences*. Therefore, it behooves you to attend each class period in the event that a true emergency occurs during the semester.

Final Exam Make-up Policy

The final exam schedule listed in the Schedule of Classes will be strictly followed. Exceptions to the schedule and requests for make-up examinations can be granted for one of the following reasons:

- 1) religious observances
- 2) the student has more than three exams scheduled on the same day
- 3) two finals are scheduled to occur at the same time



Make-up exams will NOT be given for reasons of non-refundable airline tickets, vacation plans, work schedules, weddings, family reunions, or other such activities. Students should consult the final exam schedule before making end-of-semester travel plans.

Late Policy

On occasion, you may find yourself running slightly late for class or needing to leave early. Two such occasions will be observed without consequence. However any additional *partially attended class periods will count towards an absence* (i.e. two late arrivals/early departures equal one absence).

Please note that it is your responsibility to schedule classes that meet the demands of your personal and academic schedule--allowing you to arrive to class prepared, on time, and remaining throughout the session. Should you arrive late to class, it is ***your responsibility*** to ask me to mark you as present at the end of that day's class session.

Technology and the Problem of Divided Attention



While computers can provide a valuable means to take notes in class, experience and research suggests that the use of technology in a literature course severely compromises students' ability to learn. In recent years the saturation of cell phones, text messaging, and laptops has resulted in *the problem of divided attention*.

A March 25, 2008 article in the *New York Times* summarized recent studies of productivity in business settings. Researchers found that after responding to email or text messages, it took people *more than 15 minutes* to re- focus on the "mental tasks" they had been performing before the interruption. Other research has shown that when people attempt to perform two tasks at once (e.g., following what's happening in class while checking text messages), the brain literally *cannot do it*. The brain must abandon one task in order to effectively accomplish the other. Hidden behind all the hype about multi-tasking, then, is this sad truth: *multi-tasking may help improve your typing, texting and social networking skills, but diminishes your potential for intellectual enrichment*. For this reason alone you should seek to avoid the problem of divided attention when you are in class.

But there's another, equally important reason: we technology-users often lose our senses when it comes to norms of polite behavior, and the result is that ***perfectly lovely people become unbelievably rude***. Technological play during class is rude and unacceptable, and far too often ***results in failing grades***.



As such, please recognize that the use of laptops or other forms of technology in this forum is as an academic tool rather than for game playing, emailing, texting, IM-ing, Facebooking, i-Podding, Tweeting, Skyping, Pinteresting, Instagramming, Tumblring, Vineing Snapchating or any other "ing" activity of a non-academic purpose.

However some students find a laptop useful for note-taking purposes. Therefore those using laptops are asked to do so with appropriate courtesy and sensitivity to other students in the class, locating a seat behind their peers for reasons that should be clear.

Students must recognize and respect these policies in order to maintain good standing in this course. Those who find the allure of technological greater than their ability to resist it will find their ability to pass this course severely disadvantaged.



A word on plagiarism...

One of the most valued attributes of taking part in any community is the exchange of ideas, both new and old. As a writer, your voice is enthusiastically welcomed into the academic community. However, please be aware that ***any ideas which are not strictly yours and yours alone, either written or spoken,***



must give the individual or group proper credit. To not do so is simply dishonest. In the university community, such dishonesty carries dire consequences.

A student having plagiarized another's ideas, either knowingly or unknowingly, either in part or in full, will face severe penalties. Students are responsible for knowing and observing the ASU West Student Life *Academic Integrity Code*. The introduction to this code states the following:

"The highest standards of academic integrity are expected of all students. The failure of any student to meet these standards may result in suspension or expulsion from the university and/or other sanctions as specified in the academic integrity policies of the individual academic unit. Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating such activities."

The penalties for plagiarism in our class include but are not limited to a) non-credit for the assignment, b) failure in the course, c) referral to the Student Conduct Committee and d) possible expulsion from the University. Any of these consequences will be noted and kept on record with the appropriate University department(s). The rest of the code, which consists of several pages, is available at the following url: <http://www.asu.edu/studentlife/judicial/integrity.html>. If you have any questions regarding plagiarism--and most importantly, how to recognize and avoid writing a plagiarized document--please let me know!



Rules of Conduct



All students must give their undivided attention to those who are speaking. Please treat your peers with courtesy and respect. Further, students that carry cell phones, blackberries, MP3 players, other electronic devices, etc. will need to turn these items off at the beginning of class.

For a full description of University Policies regarding student conduct, access <http://www.asu.edu.vpsa.studentlife/>. ASU enforces these policies whether or not students have read them.

Should you have any questions or concerns regarding your progress over the semester, please see me as soon as possible...that's what I'm here for. Please email me with questions or if you wish to make arrangements to meet with me to discuss an upcoming project. Looking forward to an enriching and rewarding semester!

Policy against Threatening Behavior:

In the classroom and out students are required to conduct themselves in a manner that promotes an environment that is safe and conducive to learning and conducting other university-related business. All incidents and allegations of violent or threatening conduct by an ASU student will be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. Such incidents will be dealt with in accordance with the policies and procedures described in Section 104-02 of the Student Services Manual (<http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>).

Course/Instructor Evaluation

English 334 GS Review 8

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "NCIAS Course/Instructor Evaluation" in the subject heading. The email will be sent to your official ASU e-mail address, so make sure ASU has your current email address on file. You can check this online at the following URL: <http://www.asu.edu/epouupdate/>

Disability Accommodations

The University is committed to providing quality education to all students regardless of ability. Determining appropriate disability accommodations is a collaborative process. You as a student must register with Disability Services and provide documentation of your disability. The course instructor must provide information regarding a course's content, methods, and essential components. The combination of this information will be used by Disability Resource Center to determine appropriate accommodations for a particular student in a particular course.

For more information, please reference the Disability Resource Center:

<http://ds.umn.edu/students/Enrolled/responsibilities.html>. <https://eoss.asu.edu/drc>

English 334: Course Calendar

All evidence highlighted in yellow as many of the works contribute to several criterion. Specific notation is made in corresponding comment boxes.

Weekly Discussion Forums

Each week we will have a discussion forum allowing you to further ponder and elaborate upon your analysis of the works, concepts and themes generated in class. You'll want to thoughtfully consider the questions posed and provide

- o One Primary Post, minimum of 500 words
- o Two Commentary Posts, minimum of 300 words each, includes questions

Please see the syllabus for full description of successful participation in these forums.

Week 1

- Review the Syllabus
- Introduction to the Course

Week 2 – Intersection of Territories and Cultures

- Frederick Jackson Turner's "The Significance of the Frontier in American history" (1893), 12-18
- Meriwether Lewis and William Clark writings as excerpted from *Original Journals of the Lewis and Clark Expedition* (1805-1806) (21-30)

Comment [SC11]: 2 B)
Comparative study of diverse cultural contributions, experiences, or world views

- Visual representation of the new western territories, *The Great American West*
<http://www.hulu.com/watch/27958>

Week 3 – Native American and Euro-American Encounters

- Lewis Hector Garrard's "The Village" (1850) - 51 to 57
- from Edward Ellis' *Seth Jones; or, The Captives of the Frontier* (1860) - 59 to 72
- A.B. Guthrie Jr.'s "Mountain Medicine" (1947, from incident in 1808) - 73 to 84

Week 4 – Native American Perspectives

- View a snippet from Elliot Silverstein's film *A Man Called Horse* (1970), specifically, the Sun Ceremony.
- Mary Brave Bird's "Civilize Them With A Stick" from *Lakota Woman* (1990), 397 - 408

Week 5

- N. Scott Momaday's excerpt from "The Priest of the Sun" from *House Made of Dawn*, (1968), 380 – 388
- Sherman Alexie's "How to Write the Great American Indian Novel" (1996), 413 – 416
- "How to Watch a Film," 471-479

Week 6

- View Director Chris Eyre's *Smoke Signals* (1998)
- William Kittredge's "Redneck Secrets" from *Owning It All* (1987) 451 - 457

Week 7 – Struggles with Emerging Cultural Identities

- Hector St. John de Crevecoeur's "What is an American?" from *Letters from an American Farmer* (1782-1783) (9-12)
 - Franklin's "Remarks Concerning the Savages of North America" (1782)
- <http://www.wampumchronicles.com/benfranklin.html>

Week 8 – Midterm, and Eastern Encounters in the "New" Southwest

We'll have our Mid-Term Exam on Tuesday. Be sure to review our course materials carefully, being familiar with the concepts and literary genres developed and reflected in the works and their potential significance in contributing to our studies.

The test will be objective and subjective in nature, to include identifying quotes, artwork, film stills, authors and directors that allow you to demonstrate your knowledge of the works we have read and viewed.

The exam is in three parts.

Part 1: Quotation/Art/Film Still Identification - 3 points each (60 points needed for a perfect score):

Of the following works, identify each in terms of a) Author/Director b) Title of Text/Film and c) Significance of the passage to the overall text and d) Significance of the work in terms of what it contributes to Literature or Film of the American West - how unique from other works?

Extra Credit: Part 1 will contain a few extra quotes. Any points earned over the 60 point score will count as extra credit.

Part 2: Essay - 40 points. Provide relevant, insightful discussion and examples from at least three works and authors we have read:

Thursday:

- Zane Grey's "The Ranger" (1929) 151-182
- 270 to 275 in prep for Ford's film
- View John Ford's *Stagecoach* (1939).

Week 9

Comment [SC12]: 2 B)
Comparative study of diverse cultural contributions, experiences, or world views

Comment [SC13]:

Comment [SC14]: 2 A) An in-depth study of culture specific elements, experiences and contributions

Comment [SC15]: 2 B)
Comparative study of diverse cultural contributions, experiences, or world views

Comment [SC16]: 2 C) Social, economic, political, gender, psychological dimensions of relations

Comment [SC17]: 2 A) An in-depth study of culture specific elements, experiences and contributions

Comment [SC18]: 1) Cultural diversity in contemporary U.S.

Comment [SC19]: 2 C) Social, economic, political, gender, psychological dimensions of relations

Comment [SC20]: 2 A) An in-depth study of culture specific elements, experiences and contributions

Comment [SC21]: 2 C) Social, economic, political, gender, psychological dimensions of relations

Comment [SC22]: 2 B)
Comparative study of diverse ...

Comment [SC23]: 2 B)
Comparative study of diverse ...

Comment [SC24]: 2 B)
Comparative study of diverse ...

Spring Break!! Enjoy this week of fun, frivolity and relaxation. Be safe so that we see you back in class next week!

Week 10 - Land of Opportunity?

- Bret Hart's "The Outcasts of Poker Flat" (1869) 31-41
- Willa Cather's "El Dorado: A Kansas Recessional" (1901) 132-147
- Hamlin Garland's "Under the Lion's Paw", attached here [Garland Under the Lion's Paw FT](#)

Week 11

- Introduction to *Red River*
- View Howard Hawk's *Red River* (1948)

Week 12 - Myths and Legends

- Stephen Crane's "The Blue Hotel" (1898) 232 - 254
- Excerpts from Classic Western films, to include
- Director George P. Cosmatos' *Tombstone* (1993)
 - Director James Mangold's *3:10 to Yuma* (2007)
- Excerpt from Angeline Brown's "Diary of a School Teacher on the Arizona Frontier" (1880-81) pgs. 306-314

Week 13 - Gender and the Southwest

- Mary Austin's short stories "The Fakir" (1909) pgs. 319-328
- "The Walking Woman" (1907) pgs. 328-334
- Sandra Cisneros' *Woman Hollering Creek* (1991) http://www.iaispl.uj.edu.pl/documents/1479490/29437798/Cisneros-Woman-HC-_02_V_.Popescu.pdf
- Director William A. Wellman's *Westward the Women* (1951), based on the short story by Frank Capra. (118 min)

Week 14 - Immigration and Cultural Expectations mmmm

- Sui Sin Far's "In the Land of the Free" (1909), 334 - 344
- Wakako Yamauchi's "And the Soul Shall Dance" (1966), 426 - 434
- Excerpt from Younghill Kang's *East Goes West* (1937) (handout)
- Raymond Barrio's "The Campesinos" from *The Plum Plum Pickers* (1969) 436-445

Week 15 - Border and Identity Struggles

- Juan Felipe Herrera's "Blood on the Wheel" (1999) <http://www.poetryfoundation.org/poem-alone/244498>
- "Five Directions to My House" (2008)
- "Half-Mexican" (2011)
- Herrera's reading of "Half-Mexican" <https://www.youtube.com/watch?v=VoDGRk05XiQ>
- http://www.nytimes.com/2015/06/10/books/selected-poems-by-juan-felipe-herrera.html?_r=0

Week 16

Tuesday

- Excerpts from Luis Alberto Urrea's *Nobody's Son: Notes from an American Life* (2002)

Comment [SC25]: 2 C) Social, economic, political, gender, psychological dimensions of relations

Comment [SC26]: 2 B) Comparative study of diverse cultural contributions, experiences, or world views

Comment [SC27]: 2 C) Social, economic, political, gender, psychological dimensions of relations

Comment [SC28]: 1) Cultural diversity in contemporary U.S.

Comment [SC29]: 2 A) An in-depth study of culture specific ...

Comment [SC30]: 2 B) Comparative study of diverse ...

Comment [SC31]: 2 C) Social, economic, political, gender, ...

Comment [SC32]: 2 C) Social, economic, political, gender, ...

Comment [SC33]: 2 C) Social, economic, political, gender, ...

Comment [SC34]: 1) Cultural diversity in contemporary U.S.

Comment [SC35]: 2 A) An in-depth study of culture specific ...

Comment [SC36]: 2 C) Social, economic, political, gender, ...

Comment [SC37]: 2 B) Comparative study of diverse ...

Comment [SC38]: 1) Cultural diversity in contemporary U.S.

Comment [SC39]: 2 A) An in-depth study of culture specific ...

Comment [SC40]: 2 B) Comparative study of diverse ...

Comment [SC41]: 2 C) Social, economic, political, gender, ...

We'll have our Final Exam on Thursday. Be sure to review our course materials carefully, being familiar with the concepts and literary genres developed and reflected in the works and their potential significance in contributing to our studies.

The test will be objective and subjective in nature, to include identifying quotes, artwork, film stills, authors and directors that allow you to demonstrate your knowledge of the works we have read and viewed.

The exam is in three parts.

Part 1: Quotation/Art/Film Still Identification - 3 points each (60 points needed for a perfect score):

Of the following works, identify each in terms of a) Author/Director b) Title of Text/Film and c) Significance of the passage to the overall text and d) Significance of the work in terms of what it contributes to Literature or Film of the American West - how unique from other works?

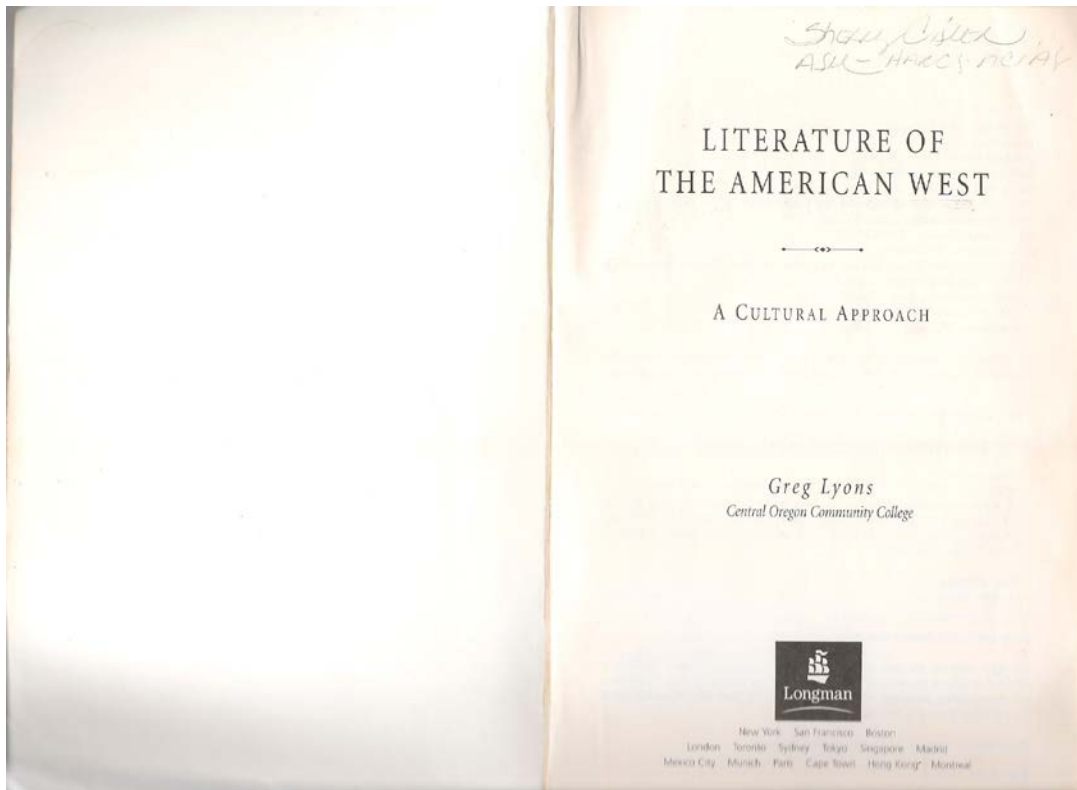
Extra Credit: Part 1 will contain a few extra quotes. Any points earned over the 60 point score will count as extra credit.

Part 2: Essay - 40 points. Provide relevant, insightful discussion and examples from at least three works and authors we have read:

Course Textbook (If difficult to read, please use the “zoom” function to enlarge text for ease in viewing.)

In addition to the textbook, students read short stories and texts provided electronically, view video clips of a variety of television shows and documentaries, and view the following films in full:

- Stagecoach (1939)
- Red River (1948)
- Westward the Women (1951)
- Smoke Signals (1998)



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PREFACE

In North American history, "the West" begins with its indigenous peoples—a foundation which this text attempts to incorporate. In European history, the West begins with the colonial exploitation of the Spanish, who shaped their initial settlements in often fierce cultural conflicts with Native Americans. From the viewpoint of seventeenth-century British-American colonies, the first "western" lands lay just across the Allegheny Mountains. However, in the development of a national mythology of self-invention through individual opportunity, the West is more often understood as the region between the Mississippi River and the Pacific Ocean, especially during the nineteenth century. Thus, most of the writings included here are set within this space and time.

Nonetheless, the West and the notion of "frontier" continue to reverberate in American culture. Historians argue reasonably that the West extends geographically to Alaska, Hawaii, the Philippines, even to the moon; and chronologically not only into the twentieth century, but to post-World War II America, the present century, and into the future. This text attempts to acknowledge the continuing relevance of American belief in this region, even though it may not be a geopolitical reality. In any case, a number of writers continue to produce a "literature" of the West—in both historical and contemporary settings—that succeeds in quality and popularity.

Besides considering the New West, alongside the Old, this text assumes an inclusive definition of "literature" so that selections range from traditional "literary" prose to personal narrative, history, pulp fiction, and essays. In addition, suggested learning materials include not only instructional videos and Hollywood films, but also print advertising and honky-tonk music.

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