

ARIZONA STATE UNIVERSITY MAIN / EAST

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 7/16/09

1. ACADEMIC UNIT: Humanities, School of Letters and Sciences

2. COURSE PROPOSED: ENH 378/ENG 334: The American Southwest In Literature And Film 3

(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Joni Adamson Phone: 727-1562

Mail Code: 0180 E-Mail: Joni.Adamson@asu.edu

4. ELIGIBILITY: New courses must be approved by the Main Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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.

Core Areas

- Literacy and Critical Inquiry-L [ ]
Mathematical Studies-MA [ ] CS [ ]
Humanities and Fine Arts-HU [ ]
Social and Behavioral Sciences-SB [ ]
Natural Sciences-SQ [ ] SG [ ]

Awareness Areas

- Global Awareness-G [ ]
Historical Awareness-H [ ]
Cultural Diversity in the United States-C [x]
(Note: one course per form)

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [x] No [ ] Yes; Please identify courses:

Is this a multisection course?: [x] No [ ] Yes; Is it governed by a common syllabus?

IAN MOULTON
Chair/Director (Print or Type)

[Signature]
Chair/Director (Signature)

Date: 7/20/09

**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 of American Indians, Hispanic Americans, 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.

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

<b>ASU--[C] CRITERIA</b>			
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>			
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 <b>contemporary</b> U.S. Society.	See syllabus: Assigned readings and films, Short Assignments 2, 3, 5, 6, and Essays 1, 2, and the Final Essay each ask students to study and analyze literature and film as they consider how both help shape contemporary "reality" in the American Southwest.
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input 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.	

## ASU--[C] CRITERIA

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>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.</p>	<p>See Syllabus: The course focuses on the interconnections between Anglo, Hispano (Spanish, Mexican), and indigenous American cultures (Zuni, Navajo, Apache, Kickapoo) as they have come into contact, conflict, and confluence in the American Southwest. Students are asked to analyze and write about literature and film as they seek a better understanding of how diverse cultures have contributed to our contemporary understanding of "the American Southwest."</p>
<input type="checkbox"/>	<input type="checkbox"/>	<p>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.</p> <p>*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.</p> <p>**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.</p>	

Joni Adamson, Associate Professor  
Writing, Literature and Film Program  
School of Letters and Sciences  
Santa Catalina Hall, 250-C  
Arizona State University  
7291 E. Sonoran Arroyo Mall  
Office phone: 480-727-1562  
FAX: 480-727-1529

Office Hours: Th, 3:00-6:00 PM,  
and by appointment. Email me to  
set up a time to meet that is  
convenient for you.

**ENH 378/ENG 334: THE AMERICAN SOUTHWEST IN LITERATURE AND FILM**  
T/TH: 10:30 am – 11:45, Santa Catalina Hall 133, SLN 83450

- *This course will be re-numbered ENG 334 Spring 2010, when the English course inventory on all four campuses is aligned.*
- *This course fulfills one of the core requirements for the new Environmental Humanities Certificate.*
- *This course fulfills L and HU General Education requirements.*

Whether Anglo, Hispano, or American Indian, countless authors and filmmakers have written about or represented the region we now call the American Southwest. Once portrayed as a place fraught with conflict between “cowboys” and “Indians,” the contemporary Southwest is now often portrayed as a spiritual place of red rocks and stately cacti or a place corrupt with drug trafficking and illegal immigration. In other words, the Southwest has been particularly fertile ground for the production and exploitation of distinctive images that are as much projection of fantasy as representation of reality.

In this course, we will focus on race, gender, nature and nation as we pay attention to the unique bioregion in which we live and the cultures and environmental forces that have shaped it. We will study how literature and major Hollywood films represent the peoples and places of the American Southwest and the border region between Mexico and the United States as we chart a shift from the mythos of the open western frontier to that of the embattled southern international border. We will pay particular attention to the ways that literature, film, and social and environmental history help us understand how and why people and non-human plant and animal species have been crossing borders for decades, if not for centuries. We will also set our study into the context of globalization as we examine how institutions such as the North American Free Trade Agreement (NAFTA) create unequal benefits and risks for the humans, nonhumans, and ecosystems of the borderlands.

We will take up the following questions: How do literature and film influence our sense of regional, cultural, and environmental identity and reality as contemporary “Southwesterners”? What can we learn about our bioregion and the challenges we face as desert dwellers from literature and film? What cultural and literary traditions do the writers and filmmakers we are studying work within and/or transcend? What is the relationship between the natural environment and “imagined cultural geographies” in these books and films? How are the politics and symbolics of place, race, class, and gender interconnected? To what extent does the author’s

or filmmaker's work reflect, participate in, and contribute to a larger pattern of romanticizing the Southwest as an exotic, edenic escape--an alternative to urban, industrial America—or, to critiquing and rewriting these narratives?

We will examine excerpts from, or read in their entirety, the following: a Zuni creation story, Alvar Nunez Cabeza de Vaca's *Castaways*, Luci Tapahonso's *Blue Horses Rush In*, Susan Magoffin's *Down the Santa Fe Trail and Into Mexico*, Edward Abby's *Desert Solitaire*, Terry Tempest Williams's *Refuge* and Ana Castillo's *So Far From God*, along with excerpts from the work of noted scholars of the West and Southwest such as Gloria Anzaldúa, Barbara Babcock, James Byrkit, William Cronon, James Griffith, Leo Marx, and Richard Slotkin. We will also view the following films: *Geronimo* (from the *We Shall Remain* PBS series); *Like Water for Chocolate*; *The Milagro Beanfield War*, *The Three Burials of Melquiades Estrada* and *Babel*.

#### **Required Texts:**

- \*Alvar Nunez Cabeza de Vaca, *Castaways*
- \*Luci Tapahonso, *Blue Horses Rush In*
- \*Edward Abby, *Desert Solitaire*
- \*Terry Tempest Williams, *Refuge: An Unnatural History of Family and Place*
- \*Ana Castillo, *So Far From God*

#### **Required excerpts, found as PDF documents on our Blackboard site:**

- \*from *Finding the Center: The Art of the Zuni Storyteller*, translated by Dennis Tedlock, "The Girl and the Little Ahayuuta"
- \*from *Yellow Woman and a Beauty of the Spirit*, Leslie Marmon Silko's "Interior and Exterior Landscapes: The Pueblo Migration Stories"
- \*from Susan Magoffin's *Down the Santa Fe Trail and Into Mexico*
- \*from Gloria Anzaldúa's *Borderlands/La Frontera*
- \*from Leo Marx's, "Introduction" to *The Machine in the Garden: Technology and the Pastoral Ideal in America*
- \*from William Cronon's *Uncommon Ground*, "The Trouble with Wilderness"
- \*from John Rodman's, "Restoring Natives and Exotics," in *The Nature of Things*
- \*from Richard Slotkin's *Gunfighter Nation*, "The West" and "The Mexican Revolution"
- \*from Joni Adamson, "Encounter with a Mexican Jaguar: Nature, NAFTA, and the Militarization of the Border" in *Globalization on the Line*, Claudia Sadowski-Smith, ed.

#### **Required Films to be screened BEFORE the class in which they are assigned:**

- \**Geronimo* (from the *We Shall Remain* PBS series)  
<http://www.pbs.org/wgbh/amex/weshallremain/>
- \**Like Water For Chocolate*, Dir. Alfonso Arau; Perf. Ada Carrasco, Mario Ivan Martinez; based on the novel by Laura Esquivel
- \**The Milagro Beanfield War*, Dir. Robert Redford, Perf. Ruben Blades, Sonia Braga; based on the novel by John Nichols
- \**The Three Burials of Melquiades Estrada*; Dir. Tommy Lee Jones; Perf. Tommy Lee Jones, Barry Pepper, Julio César Cedillo
- \**Babel*; Dir. Alejandro González Iñárritu; Perf. Brad Pitt and Cate Blanchett

## **Percentages that will determine your grade:**

Eight short assignments	40% (5% each)
2 Short essays (Essays 1 and 2)	20% (10% each)
One oral presentation	15%
Final Essay	25%

## **Course Requirements:**

**Eight short assignments: (40%; or 5% each)** Due dates are noted on the daily syllabus.

**Short Assignment #1, Due 8/27:** Write a one page, single spaced essay in which you define “the Southwest.” Refer to your reading of James Byrkit and the ongoing controversies about the borders of this region. Where are the borders of “your” Southwest, as you define it? Be sure you articulate your reasons for drawing borders as you do.

**Short Assignment #2, due 9/3:** Survey a border that you are familiar with, perhaps the transition from one neighborhood to the next, the border between Mesa and Chandler, or the transition between a dry desert biome to a riparian zone (Salt or Gila Rivers). Perhaps you will describe a neighborhood that is predominantly inhabited by one cultural group as it transitions into a neighborhood predominantly inhabited by another cultural group. Where do you start noticing differences? Where would you draw the “borders” and why? Describe the differences you see? How do these “borders” contribute to the cultural diversity of the Southwest? Write a one page, single spaced essay describing your findings and thoughts about “borders.”

**Short Assignment #3, Due 9/17:** Write a one page, single spaced essay in which you discuss the relationships you see described in either the Zuni creation story or Luci Tapahonso’s work between indigenous people and place. Be sure your essay addresses both the historical and contemporary relationship between indigenous people and place here in what is now called the “American Southwest.”

**Short Assignment #4, Due 9/29:** Write a one page, single-spaced critical reflection on the writing of Cabeza de Vaca and/or Susan Magoffin and their influence in shaping, exploring, conquering, and/or missionizing what would later become known as the “Southwest.” Questions you might consider in your essay could be the following (you may also write your own questions): How were these writers influenced by their own and outside literary and cultural traditions? How did they work within and/or transcend these traditions? Does the writing of these authors illustrate a relationship between the natural environment of the Southwest and an “imagined cultural geography”?

**Short Assignment #5, Due 10/15:** Go into any souvenir shop here in Phoenix or surrounding communities (often found in malls, airports, or gas stations). How are myths about “Indians,” “Cowboys” and “Mexicans,” and about “Nature” (saguaros, scorpions, red rock canyons and cliffs, etc.) being invented and marketed in the American Southwest? Refer to the excerpt by

Barbara Babcock. Are there differences among different shops? Write a one page, single spaced essay that reflects upon this phenomenon and/or the notion of "authenticity." Who benefits from this trend and how and why? What does this have to do with race, class, gender and place?

**Short Assignment #6, Due 11/5:** Write a one page, single spaced essay that succinctly describes how either Abbey's or William's nonfiction (or both) build upon notions of "nature" and "the Southwest" already present in the American imagination and how these texts also helped to further create and expand the concept of "the Southwest" and/or the "machine in the garden." You may refer to Leo Marx or William Cronon in your essay. Questions you might consider in your essay could be the following (you may also write on your own questions): How were these writers influenced by their own and outside literary and cultural traditions? How did they work within or transcend these traditions? Does the writing of these authors illustrate a relationship between the natural environment of the Southwest and an "imagined cultural geography"?

**Short Assignment #7, Due 11/17:** Write a **Proposal** for your Final Essay. Your proposal must include your introductory paragraph and your thesis statement. Then, add a detailed **OUTLINE** of your Final Essay as you envision each of the sections supporting your thesis statement. Your outline must include analysis of at least two quotes from the fiction and/or scholarship you will use to support your argument/thesis statement. (Review the assignment for the Final Essay, due 12/15, below).

(Note: Your Final Essay will focus on at least two of the novels or films we studied this semester **BUT NOT MORE THAN TWO**. Your argument/thesis for your final essay will be supported by quotes from the writers, filmmakers, and scholars we have read and studied this semester so be sure your proposal outline details the scholars you plan to quote in support of your argument.)

Finally, your proposal/outline will organize your ideas for your Final Paper and I will provide you with feedback on your proposal which will help you write your Final Essay. You may also contact me for an appointment if you would like to discuss your Final Essay Proposal. I am always happy to meet with you about your writing.

**Short Assignment #8, Due 12/3:** Rewrite of Essay 1 OR 2 (NOT BOTH!)

**-Two short essays 20% (10% each):** (4-6 pages, double-spaced). Due dates are noted here, and on the daily syllabus.

**Essay #1: (10%) Due 10/6:** Write a 4-6 page, double spaced paper that develops an extended observation or explores a question that you have about the literature we have read **through the end of September**. Focus your paper on one piece of literature. Review our course description and the questions on which we are focusing in this course. Your essay should attempt to answer one of these questions in some way or use one of these questions as a starting point for a reflection or observation of your own about the piece of literature you are analyzing in this essay. **DO NOT SUMMARIZE THE PLOT!** Rather, the most successful essays will demonstrate an especially thoughtful engagement with the issues that both the course and the



piece of literature you are analyzing raises. I expect your essays to have a controlling idea or focused thesis that is developed in the body of the paper. I also expect that you will pay careful attention to your syntax, spelling, punctuation, and diction.

**Essay #2: (10%) Due 11/24:** Write a 4-6 page, double-spaced paper that develops an extended observation or explores a question that you have about the literature we have read **this semester**. Focus your paper on one piece of literature, or possibly two, but not more than two. Review our course description and the questions on which we are focusing in this course. Your essay should attempt to answer one of these questions in some way or use one of these questions as a starting point for a reflection or observation of your own about the piece(s) of literature you are analyzing in this essay. **DO NOT SUMMARIZE THE PLOT!** Rather, the most successful essays will demonstrate an especially thoughtful engagement with the issues that both the course and the piece of literature you are analyzing raises. I expect your essays to have a controlling idea or focused thesis that is developed in the body of the paper. I also expect that you will pay careful attention to your syntax, spelling, punctuation, and diction.

**For both of your short essays, please see the documents listed under COURSE DOCUMENTS on our Blackboard site, "Important Considerations" and "Grading Rubric" for more information and help on how to write papers for this course and for a clear explanation of my grading practices.**

**-A 25 minute oral presentation (15%):** You will choose one piece of literature or one film from the syllabus and present that piece of literature or film to the class on the day that it is scheduled to be discussed. You will present background information on the author or filmmaker and the text (first 10 minutes). Your responsibilities in this assignment are:

1. Careful analysis of the literature/film and scholarship we are reading that week, as well as some additional background research on the author (first 10 minutes).
2. Preparation of a handout for each member of the class with the name of your author(s), the title of the text you are discussing, and a list of five questions that you would like the class to discuss that day about the text. Each of your questions must ask the class to focus on and/or analyze a quote from the text you are presenting. In other words, each of your questions must be linked closely to one element of the text or film (a theme, a quote, a symbol, a scene, etc.) (Remaining 15 minutes of your presentation).
3. You must meet with me **one week prior** to the date of your oral presentation to tell me how you plan to teach and discuss your assigned text (s). Please come to the meeting with your ideas and questions already prepared.

**--A Final Essay: Due 12/15 (25%, length: 6-8 pages, double spaced).** This paper must address at least two of the texts or films we covered in the semester as well as the issues raised by the course. (But it cannot address more than two texts). I expect your essay to have a

controlling idea or focused thesis which is developed in the body of the paper. Your argument should address the issues we have been discussing in class in some way (see questions in the course description above). Your essay may develop in more depth the argument of one or more of your shorter papers. You must support your argument/thesis in this essay with quotes from the literature and criticism we have read this semester. I expect that you will pay careful attention to your syntax, spelling, punctuation, and diction.

**Also, please see the documents listed under COURSE DOCUMENTS on our Blackboard site, "Important Considerations" and "Grading Rubric" for more information and help on how to write papers for this course and for a clear explanation of my grading practices.**

### **WEEKLY SCHEDULE:**

#### **Unit I: The American Southwest: Some Definitions**

8/25 Welcome to the Course. What are the Goals and Objectives of the Course? Syllabus overview. What does it mean to think about a region and the cultures that have shaped it critically? How do borders get marked and defined?

8/27 Southwest of what? The American Southwest or Northern Mexico? Read James Byrkit, *The Southwest Defined*, (273-276; 350-356; PDF Blackboard Docs)

**Short Assignment #1 Due:** Write a one page, single spaced essay in which you define "the Southwest." Refer to James Byrkit. Where are the borders of "your" Southwest, as you define it? Be sure you articulate your reasons for drawing borders as you do.

9/1 The Environment: What is a bioregion? Where are the borders of a bioregion? Read an excerpt from James Griffith's *Beliefs and Holy Places* ("Introduction" xi-xxi, PDF Blackboard Docs); John Rodman, "Restoring Natives and Exotics," in *The Nature of Things* (139-530, PDF Blackboard docs). What is "native" or "indigenous" to a region? What is "exotic" or "alien"? How and why do words used to describe plants get applied to our discussions of who is "indigenous" to a region, or who is legal or "alien"? Discussion of the following question: What can we learn about our bioregion and the challenges we face as desert dwellers from literature and film? How have both the natural environment and the people of diverse cultures who have lived here shaped what we think is "indigenous" or "alien"?

9/3 What is the "border"? What is a border region? Read Gloria Anzaldúa's *Borderlands/La Frontera* (1-13, PDF Blackboard docs)

**Short Assignment #2 Due:** Survey a border that you are familiar with, perhaps the transition from one neighborhood to the next, the border between Mesa and Chandler, or the transition between a dry desert biome to a riparian zone. Perhaps you will describe the transition between a neighborhood that is predominantly inhabited by one cultural

group to another cultural group. Where do you start noticing differences? Where would you draw the “borders” and why? What are the differences? How do these “borders” contribute to the cultural diversity of the Southwest? You may refer to James Griffith’s, Jon Rodman’s, or Gloria Anzaldúa’s work if you like. Write a one page, single spaced essay describing your findings and thoughts.

## **Unit II: Emergence: The Creation Stories and Cultures of Indigenous Nations, Then and Now**

- 9/8 Read an excerpt from *Finding the Center: The Art of the Zuni Storyteller*, trans. Dennis Tedlock, "The Girl and the Little Ahayuuta" (75-123. PDF Blackboard Docs). Discussion of the ancient and historical cultures which have inhabited what is now called “the Southwest.”
- 9/10 Leslie Marmon Silko’s “Interior and Exterior Landscapes: The Pueblo Migration Stories,” from *Yellow Woman and a Beauty of the Spirit*, (25-47, PDF Blackboard Docs). More discussion of creation and migration stories.
- 9/15 Read the first half of Luci Tapahonso’s *Blue Horses Rush In*. Discussion of the ancient and contemporary influences on American Indian poetry, fiction and prose.
- 9/17 Read the second half of *Blue Horses Rush In*. More discussion of the relationship between ancient oral storytelling arts and contemporary American Indian poetry, fiction and nonfiction.

**Short Assignment #3 Due:** Write a one page, single spaced essay in which you discuss the relationships you see described in either the Zuni creation story or Luci Tapahonso’s work between indigenous people and place. Be sure your essay addresses both the historical and contemporary relationship between indigenous people and place here in what is now called the “American Southwest.”

## **Unit III: Entrada: Exploration, Conquest, the Mission System and Migration**

- 9/22 Read the first half of Cabeza de Vaca’s *Castaways*. We will discuss Anglo, Hispano, and indigenous cultural and literary traditions and how they influence the writers and filmmakers we are studying. We will ask how these writers work within and/or transcend these traditions. We will also discuss the relationship between the natural environment and “imagined cultural geographies” and histories of migration among indigenous peoples and those entering the region from other places.
- 9/24 Read the second half of *Castaways*. More discussion of the relationship between the natural environments and “imagined cultural geographies” and histories of migration.
- 9/29 Discussion of Susan MacGoffin. Read excerpts from MacGoffin’s *Down the Santa Fe*

*Trail and Into Mexico* (PDF Blackboard).

**Short Assignment #4 Due:** Write a one page, single-spaced critical reflection on the work of Cabeza de Vaca and/or Susan Magoffin and their influence in shaping, exploring, conquering, and/or missionizing what would later become known as the "Southwest." Questions you might consider in your essay could be the following (you may also write on your own questions): How were these writers influenced by their own and outside literary and cultural traditions? How did they work within or transcend these traditions? Does the writing of these authors illustrate a relationship between the natural environment of the Southwest and an "imagined cultural geography"?

- 10/1 Before class, watch the PBS *We Shall Remain* episode of *Geronimo*. Discussion of the influence of Father Kino and the mission system, Catholicism and syncretic practice of native religions in the American Southwest and Northern Mexico. Discussion of the cultural diversity among the many bands of Apache, and conflict emerged as a result of a lack of understanding of this diversity.

You can watch the full episode of *Geronimo* at  
<http://www.pbs.org/wgbh/amex/weshallremain/>

#### **Unit IV: A Changing Mythos: From the "Wild West" to the Romanticized Hacienda to Conflicts on the Southern Border**

- 10/6 **Essay #1 Due.** Before class, watch *Like Water for Chocolate*; Discussion of the frontier myth, the "Wild West," the romanticized hacienda culture, and the Mexican Revolution. Read excerpts from Richard Slotkin's *Gunfighter Nation* (1-16, 411-418, PDF Blackboard docs); review your reading of Byrkit
- 10/8 More discussion of *Like Water for Chocolate*; indigeneity in the US/Mexico borderlands, and the emergence of concepts such as "borderlands" and "*mestizaje*." Read Anzaldua (77-91, PDF Blackboard docs).
- 10/13 Discussion of how the "Southwest" and the "Borderlands" are invented and marketed. Discussion of the notion of "cultural authenticity." Read: Barbara Babcock "Inventing the Southwest" (383-399, PDF doc on the Blackboard).
- 10/15 Before class, watch *The Three Burials of Melquiades Estrada*; Discussion of the issues surrounding immigration and NAFTA; review your reading of Jon Rodman the concepts of "indigenous," "native," "exotic" and "alien."

**Short Assignment #5 Due:** Go into any souvenir shop here in Phoenix or surrounding communities (often found in malls, airports, or gas stations). How are myths about "Indians," "Cowboys" and "Mexicans," and about "Nature" (saguaros, scorpions, red rock canyons and cliffs, etc.) being invented and marketed in the American Southwest?

Refer to the excerpt by Barbara Babcock. Are there differences among different shops? Write a one page, single spaced essay that reflects upon this phenomenon and/or the notion of "authenticity." Who benefits from this trend and how and why? What does this have to do with race, class, gender and place?

- 10/20 More discussion of *The Three Burials of ME*. Read Joni Adamson, "Encounter with a Mexican Jaguar: Nature, NAFTA, and the Militarization of the Border" in *Globalization on the Line* (PDF Blackboard docs). Discussion of the effects of NAFTA on both human and non-human species in the borderlands.
- 10/22 Read Edward Abbey's "Cowboys and Indians I and II" (82-111). Discussion of the following questions: How do literature and film influence our sense of regional, cultural, environmental and global identity and reality as "Southwesterners"? How is Abby's writing shaped and influenced by notions of cultural authenticity and myths about "cowboys" and "Indians"?

**Unit V: Writing about the Desert Southwest: Issues surrounding "Wilderness," conservation and preservation of the "environment."**

- 10/27 Writing about Nature. Read Edward Abbey's *Desert Solitaire* (1-81) and Leo Marx's, "Introduction" to *The Machine in the Garden: Technology and the Pastoral Ideal in America* (PDF Blackboard docs);
- 10/29 More discussion of *Desert Solitaire* and concepts of "wilderness." Read William Cronon's, "The Trouble with Wilderness" (PDF Blackboard docs). Discussion of how some of William Cronon's arguments challenge some of Abby's notions about conservation and preservation of wild places in the desert Southwest.
- 11/3 Read first half of Terry Tempest William's *Refuge*; Discussion of notions of "sense of place" and place-attachment. Current controversies surrounding the concepts of place. Do men and women write about "nature" and "place" differently? Why or why not?
- 11/5 No class. **Short Assignment #6 Due.** Write a one page, single spaced essay that succinctly describes how either Abbey's or William's nonfiction (or both) build upon notions of "nature" and "the Southwest" already present in the American imagination and how these texts also helped to further create and expand the concept of "the Southwest" and/or the "machine in the garden." You may refer to Leo Marx or William Cronon in your essay. Questions you might consider in your essay could be the following (you may also write on your own questions): How were these writers influenced by their own and outside literary and cultural traditions? How did they work within or transcend these traditions? Does the writing of these authors illustrate a relationship between the natural environment of the Southwest and an "imagined cultural geography"?
- 11/10 Read second half of *Refuge*. What is the meaning of "place" and "sense of place" in a

globalizing world? Discussion of the concepts of “sense of place” and the possibilities for a “just” relation to community and place. Discussion of the relationship between home, sacred spaces, environment, and the work place. Are these relationships portrayed differently by men and women or by people from diverse cultures (American Indian, Anglo, or Hispano)? Why or why not?

## **Unit VI: The Southwest in Myth and Reality**

11/17 Before class, watch *The Milagro Beanfield War*. Discussion of issues surrounding water and development in the Southwest. Thinking of both *Refuge* and *The Milagro Beanfield War*, we will discuss the following question: To what extent does the author or filmmaker’s work reflect, participate in, and contribute to a larger pattern of romanticizing the Southwest as an exotic, edenic escape--an alternative to urban, industrial America and/or to critiquing and rewriting these narratives? What do these text have to tell us about the issues surrounding water and development in the West and Southwest? Do they speak to issues of “sustainable development”?

**Short Assignment #7 Due.** Write a **Proposal** for your Final Essay. Your proposal must include your introductory paragraph and your thesis statement. Then, add a detailed **OUTLINE** of your Final Essay as you envision each of the sections supporting your thesis statement. Your outline must include analysis of at least two quotes from the fiction and/or scholarship you will use to support your argument/thesis statement. See further details in the “Requirements” section above. Review the assignment for the Final Essay.

11/19 Read the first half of *So Far From God*. Discussion: What is the relationship between humanity and nature? Is all labor in nature environmentally destructive? Is all manufacturing in nature environmentally destructive? What do novels and films such as *So Far From God* and *The Milagro Beanfield War* have to say about human relationship to nature and human relationship to labor, agriculture, manufacturing, and production? How do these novels portray the relationship between ancient Arabic cultures, Basque culture, and indigenous American cultures? What do we learn about conflicts over water from this novel and film?

11/24 **Short Essay #2 Due.** Read the second half of *So Far From God*. More discussion of NAFTA and the growth of maquilas industry in the borderlands. Why do maquila managers predominantly hire women? Discussion of the following question: How are the politics and symbolics of place, race, class, and gender interconnected in the borderlands, especially as they play out in both the maquila industry itself and the depiction of industry in Castillo’s novel?

For help in answering these questions, surf the Southwest Organizing Project Webpage: <http://www.swopchicago.org/home.aspx>

This is one of the groups on which Ana Castillo bases the women’s activism depicted in

the novel.

11/26 Thanksgiving Holiday.

### **Unit VII: Borders and Bioregions in the Age of Globalization**

- 12/1 Before class, watch *Babel*. Discussion of space, place, and non-places in a globalizing world. How is the US/Mexico border depicted in this film? Why does the Mexican director connect the southern US border and its conflicts to other borders and places and conflicts in the world? Why does the Mexican director focus on the experience of a Mexican nanny? What is the message about the connections between race, gender, and place in the borderlands of this continent and in other places around the world?
- 12/3 More discussion of *Babel*. Discussion of the concepts of "justice," "global indigeneity," "biodiversity," "globalization," "environmental justice," and "global justice" and how these concepts are linked.

**Short Assignment #8 Due:** Rewrite of Essay 1 OR 2 (NOT BOTH!)

12/8 Review of the course and writing workshop for the final paper.

12/9 Reading Day.

12/15 **Final Paper Due.**

#### **Additional Resources:**

- Austin, Mary. *The Land of Little Rain*. Albuquerque: U of New Mexico P, 1974.
- Babcock, Barbara, ed. "Inventing the Southwest." Special Issue. *Journal of the Southwest*. 32.4 (1990).
- Byrkit, James, ed. "The Southwest Defined." Special Issue. *Journal of the Southwest*. 34.3 (1992).
- Dasenbrock, Reed Way. "Southwest of What?: Southwestern Literature as a Form of Frontier Literature." In Eric Heyne, ed. *Desert, Garden Mountain, Range*. Boston: Twayne 1992.
- Fontana, Bernard L. *Entrada: The Legacy of Spain and Mexico in the United States*. Tucson: Southwest Parks and Monuments, 1994.
- Goetzmann, William H. and William N. Goetzmann. *The West of the Imagination*. New York: W.W. Norton, 1986.
- Gregg, Josiah. *Commerce of the Prairies*. Norman: U of Oklahoma P, 1954.
- Grey, Zane. *Riders of the Purple Sage*. (1912) New York: Penguin, 1990.
- Griffith, James. *Beliefs and Holy Places: A Spiritual Geography of the Pimeria Alta*. Tucson: U of Arizona P, 1992.
- *A Shared Space: Folklife in the Arizona-Sonora Borderlands*. Logan, Utah: Utah State UP, 1995.

- Kolodny, Annette. *The Land Before Her: Fantasy and Experience of the American Frontiers, 1630-1860*. Chapel Hill: U of North Carolina P, 1984.
- Kolodny, Annette. *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*. Chapel Hill: U of North Carolina P, 1975.
- Limerick, Patricia Nelson. *Desert Passages: Encounters with the American Deserts*. Albuquerque: U of New Mexico P, 1985.
- Limerick, Patricia Nelson. *The Legacy of Conquest: The Unbroken Past of the American West*. New York: W.W. Norton, 1987.
- Magoffin, Susan. *Down the Sante Fe Trail and Into Mexico*. (1926) Lincoln: U of Nebraska P, 1962.
- Meinig, D.W. *Southwest: Three Peoples in Geographical Change, 1600-1970*. New York: Oxford UP, 1971.
- Momaday, N. Scott. "The Man Made of Words." In *Indian Voices: The First Convocation of American Indian Scholars*. Ed. Rupert Costo. San Francisco: Indian Historian, 1970. 49-84.
- Norwood, Vera, and Janice Monk, eds. *The Desert is No Lady: Southwestern Landscapes in Women's Writing and Art*. New Haven: Yale UP, 1987.
- Nunez Cabeza de Vaca, Alvar. *Castaways*. Edited with an introduction by Enrique Pupo-Walker. Translated by Frances M. Lopez-Morillas. Berkeley: U of California P, 1993.
- Powell, Lawrence Clark. *Southwest Classics*. Los Angeles: Ward Ritchie P, 1974.
- Silko, Leslie Marmon. *Ceremony*. New York: Viking, 1977.
- Schlissel, Lillian. *Women's Diaries of the Westward Journey*. New York: Schocken, 1982.
- Slotkin, Richard. *Gunfighter Nation*. New York: Atheneum, 1992.
- Spicer, Edward H. *Cycles of Conquest: The Impact of Spain, Mexico, and the United States on the Indians of the Southwest, 1533-1960*. Tucson: U of Arizona P, 1962.
- Stegner, Wallace. *The American West as Living Space*. Ann Arbor: U of Michigan P, 1987.
- Tedlock, Dennis, trans. *Finding the Center: Narrative Poetry of the Zuni Indians*. U of Nebraska P, 1972.
- Tedlock, Dennis. *The Spoken Word and the Work of Interpretation*. Philadelphia: U of Pennsylvania P, 1974.
- Temple, Judy Nolte, ed. *Open Spaces, City Places: Contemporary Writers on the Changing Southwest*. Tucson: U of Arizona P, 1994.
- Tompkins, Jane. *West of Everything: The Inner Life of Westerns*. Oxford: Oxford UP, 1992.
- Wild, Peter. *Alvar Nunez Cabeza de Vaca*. Boise: Boise State Western Writers Series, 1991.
- Witherspoon, Gary. *Language and Art in the Navajo Universe*. Ann Arbor: U of Michigan P, 1977.