

1.) DATE: 1/31/19	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) PROPOSED COURSE: Prefix: ENH Number: 260 Title: Literature of the Southwest Credits: 3	
<p>CROSS LISTED WITH:</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            .</p>	
4.) COMMUNITY COLLEGE INITIATOR: CAROL SMITH                      PHONE: 602-243-8255 EMAIL: carol.smith@southmountaincc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
<p>MANDATORY REVIEW:</p> <p><input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).</p> <p>POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.</p>	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b>	
<p><u>Core Areas:</u>    <b>Select core area...</b>                      <u>Awareness Areas:</u>    <b>Cultural Diversity in the United States (C)</b></p>	
6.) REQUIRED DOCUMENTATION	
<p><input checked="" type="checkbox"/> Cover Form</p> <p><input checked="" type="checkbox"/> Course Syllabus</p> <p><input checked="" type="checkbox"/> Course Description</p> <p><input checked="" type="checkbox"/> Criteria Checklist for the area</p> <p><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</p>	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:	
<p><input checked="" type="checkbox"/> DECEN prefix    <input type="checkbox"/> Elective</p> <p>Current General Studies designation(s): HU, C</p> <p>Requested Effective date: <b>2018 Spring</b>      Course Equivalency Guide</p> <p>Is this a multi-section course?      Yes</p> <p>Is it governed by a common syllabus? Yes</p>	
<p>Chair/Director: C. Jacobsen/J.Adcock Shantz, English IC Co-Chairs</p> <p>Signature: _____</p>	

AGSC Action:    Date action taken:

Approved     Disapproved

**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.

<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.	
		2. A Cultural Diversity course must then meet <b>at least one</b> 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
ENH	260	Literature of the Southwest	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 checklist)	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
Criteria 1: The course contributes to an understanding of cultural diversity in contemporary U.S. Society	Emphasizes contemporary Southwestern US writers concerned with marginalized or underrepresented groups.	<p>Course Description: "Investigates major themes in Southwestern American literature including the Western myth, minority roles in the region's literature, control of nature versus primacy of nature, and growth. Both prose and poetry are examined with an emphasis on contemporary Southwestern writing." (See sample syllabus, page 1)</p> <p>Course Competencies and Outline: See CCTA Maricopa URL listing: <a href="http://aztransmac2.asu.edu/cgi-bin/WebObjects/MCCCD.wpa/wa/freeForm2?id=51878">http://aztransmac2.asu.edu/cgi-bin/WebObjects/MCCCD.wpa/wa/freeForm2?id=51878</a></p> <p>Also see pages 5 and 6 of the Syllabus: Assignment Types and Schedule</p> <p>Specific outlined competencies related to culture include II a and b; III a and b. Competencies include exploration of major myths and issues, settlement myths, gender roles, perceptions of ethnicity and gender, historical grounding of southwestern literature as well as changing perspectives, emerging conflicts and viewpoints pertaining to nature, naturalism, and environmentalism.</p>
Criteria 2.a.: the course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history,	Compares cultural experiences and cultural contributions across Southwestern Literature, studying a representative cross-section of authors and exploring how regional identities	<p>Assigned Readings and Authors: Assigned readings expose students to a representative cross-section of Southwestern authors, such as Leslie Marmon Silko's Ceremony; Cormac McCarthy's All the Pretty Horses, Terry Tempest Williams' Refuge, Multicultural Southwest edited by Ed Melendez, and a variety of relevant readings and authors such as Gloria Anzaldua, Sandra Cisneros, Linda Hogan, Simon Ortiz, Richard Shelton, Edward Abbey, Rudolpho Anaya,</p>

<p>language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p>	<p>inform sociocultural perceptions of gender, ethnicity, immigration and settlement, and how this relates to cultural perceptions of conservation and the natural world.</p>	<p>Paula Gunn Allen, Hisaye Yamamoto, Kiyo Sato, N. Scott Momaday, Alberto Rios, Joy Harjo, and more.</p> <p>Voices of the Southwest Project: <i>(See Syllabus, pages 5 and 6—Assignment Types Section A, and the Schedule, Weeks 6-8)</i> This project asks students to prepare a biographical overview of the author as well as a critical analysis of one of the author’s works. Emphasis in the analysis is upon seeking the deeper significance of the literature and the author’s contributions to Southwestern literature.</p> <p>Oral History Project: <i>(See Syllabus, pages 5 and 6—Assignment Types, and Schedule listing for Weeks 2 and 3.)</i> In this project, students are asked to research historical personae that reflect particular demographic or cultural groups and their role in Southwestern history and culture. Specifically, through both group and individual work, students research, write, and present what they are learning about regional identities and how they contribute to perceptions of gender, ethnicity, immigration and settlement, or perceptions of conservation and the natural world.</p>
<p>Criteria 2.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>Through the various lenses of Southwestern writers from marginalized and underrepresented cultural groups, this course examines major myths, conflicts, and sociological concerns related to gender, ethnicity, social and political values/beliefs about the natural world and the prose and poetry that represent these diverse ideals.</p>	<p>Oral History Project: Again, this project emphasizes study of the role of specific demographic and cultural groups in shaping Southwestern history and culture. Emphasis is upon the contribution of regional identities to one's understanding (world views) of gender, ethnicity, immigration and settlement, conservation and the natural world.</p> <p>Heard Museum Assignment: <i>(Honors Project, See Syllabus, page 5, under Honor Project. Also see page 6, Schedule, Weeks 10 and 11, referring to the Heard Museum visit due dates.)</i> For this assignment, students write a “cultural response log,” responding to two assigned exhibits and one additional exhibit relevant to study of the Southwest. From these initial responses, students will research and develop their “Final Cultural Report.” Examples of exhibits that students might study include the exhibit of the "Boarding School Experience", when American Indian families were forced to send their children to boarding schools where they received their education. Students are also encouraged to explore the Heard's diverse collection of art from indigenous people across the Southwest.</p> <p>Other Experiential Projects: Students attend festivals, either as a required event for Honor students in the class, or extra credit for others,</p>

		<p>from diverse groups represented in the Southwest. For instance, some class projects have included students attending the Mesa Arts Center Dia de los Muertos (See Assignment Types page 5 and Schedule Listing Week 8) festival and the entire class researches the cultural significance of this event in the SW, specifically looking at how it is reflected in the literature. They also create an art/altar installation in the library, which includes dedications to deceased Authors of the Southwest, dedications that specifically highlight the diversity of past authors of the Southwest. This project, in particular, explores examples of how such cultural events impact the various groups of the southwest and is shared in the literature of the Southwest.</p>
<p>Criteria 2.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>With emphasis upon contemporary writers, students examine the history of this literary genre focusing on major myths, conflicts, and sociological concerns related to gender, ethnicity, social and political values/beliefs about the natural world and the prose and poetry that represent these diverse ideals.</p>	<p>Through cooperative and experiential learning projects, students may fully engage in interactive dialogue, writing, reflection, and analysis of the major themes of southwestern literature. Students attend events such as the 11<sup>th</sup> Gathering of Latin American Writers in the United States or poetry readings, etc. and write cultural response logs where they research and explore the information from the event and make critical connections between the course curriculum, assigned readings, and event.</p> <p>Reading Journal: While reading Barbara Kingsolver’s <i>Animal Dreams</i>, students will complete a reading response and critical analysis of the novel, building their understanding of the cultural, social, and other aspects of Southwestern life and its challenges.</p> <p>Cultural Response Log--As Part of the Heard Museum Project: Here, students respond to two assigned exhibits and one additional exhibit relevant to study of the Southwest. This is then used to conduct research into a culminating report on their cultural studies of the Southwest and Southwestern Literature.</p> <p>Voices of the Southwest Project: <i>(See Syllabus, section A of the Assignment Types, page 5)</i> This project asks students to prepare a biographical overview of the author as well as a critical analysis of one of the author’s works. Emphasis in the analysis is upon seeking the deeper significance of the literature and the author’s contributions to Southwestern literature.</p> <p>Oral History Project: <i>(See Syllabus, section A of page 5; also see Schedule, Weeks 2 and 3, page 6)</i> Once again, emphasis is upon study of particular demographic or cultural groups and their role in Southwestern history and culture. Specifically, students research, write, and present what they are learning about regional identities and how they contribute to perceptions of gender, ethnicity, immigration and</p>

		settlement, or perceptions of conservation and the natural world.
--	--	---



### Literature of the Southwest

Course: <b>ENH260</b>	Lecture <b>3</b> Credit(s) <b>3</b> Period(s) <b>3</b> Load
First Term: <b>1996 Fall</b>	Course Type: <b>Academic</b>
Final Term: <b>Current</b>	Load Formula: <b>S</b>

**Description:** Investigates major themes in Southwestern American literature including the Western myth, minority roles in the region's literature, control of nature versus primacy of nature, and growth. Both prose and poetry are examined with an emphasis on contemporary Southwestern writing.

**Requisites:** None

**Course Attributes:**

General Education Designation: Cultural Diversity - [C]

General Education Designation: Humanities and Fine Arts - [HU]

---

#### MCCCD Official Course Competencies

1. Define the term Southwestern literature. (I)
2. Trace the historical development of Southwestern literature during the last two centuries. (I)
3. Contrast traditional and contemporary Southwestern literature. (I)
4. Identify major myths and issues that inform Southwestern literature. (I)
5. Explain the myth of settlement. (II)
6. Use representative readings in prose and poetry to illustrate the myth of settlement and its consequences. (II)
7. Contrast traditional and contemporary treatments of ethnic roles. (III)
8. Contrast traditional and contemporary treatments of gender roles. (III)
9. Use representative readings in prose and poetry to illustrate changing perceptions of ethnicity and gender. (III)
10. Contrast traditional and contemporary views of nature. (IV)
11. Explain the conflict between growth and preservation in the Southwestern region. (IV)
12. Use representative readings in prose and poetry to illustrate changing concepts of naturalism and environmentalism. (IV)

---

#### MCCCD Official Course Outline

- I. Introduction to Southwestern Literature
  - A. Definition of Southwestern Literature
  - B. Origins and Development
  - C. Traditional vs. Contemporary Writers
  - D. Myths and Themes
- II. Myth vs. Reality
  - A. The Myth of Settlement and its Consequences
  - B. Selected Prose Readings
  - C. Selected Poetry Readings
- III. Treatment of Minorities
  - A. Ethnic Roles in Traditional and Contemporary Writing
  - B. Gender Roles in Traditional and Contemporary Writing
  - C. Selected Prose Readings
  - D. Selected Poetry Readings
- IV. Naturalism and Environmentalism
  - A. Changing Views of Nature



A. Changing views of Nature

B. Growth vs. Preservation

C. Selected Prose Readings

D. Selected Poetry Readings

---

---

MCCCD Governing Board Approval Date: **5/25/1993**

---

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



# ENGLISH HUMANITIES 260: Literature of the Southwest

T/H: Section 34455 / 34944 (Honors)

Chandler-Gilbert Community College  
Pecos Campus

The Pecos Campus provides a unique opportunity to create an academic village and innovative learning environment that is personal, supportive, and focused on making your educational experience a successful one. This course is designed to encourage you to research, read, write, discuss, view topics in the humanities and reflect on their relevance both historically and today.

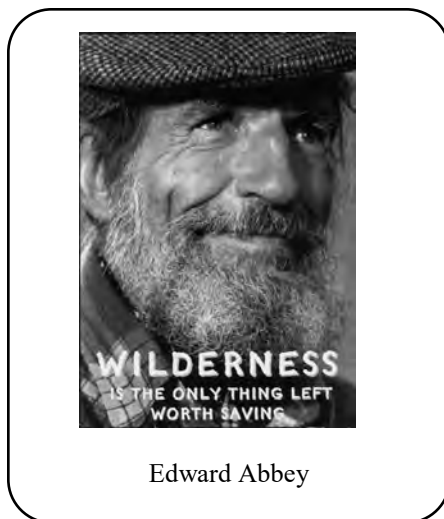
## Course Description

Investigates major themes in Southwestern American literature including the Western myth, minority roles in the region's literature, control of nature versus primacy of nature, and growth. Both prose and poetry are examined with an emphasis on contemporary Southwestern writing. \*Writing Certified Course. Prerequisites: None.

## Course Objectives

In this class, we will explore the historical and cultural phenomenon known as the American Southwest through guest speakers, film, and by reading & discussing as well as writing about many types of literature, such as fiction, folklore, memoir, media, film, journals, poetry, essays, autobiography, and novels. Students will gain an understanding of the major literary movements as well as the historical and cultural background of the time.

The Voices of the Southwest Course is designed to help develop an understanding of and an appreciation for the Southwest and the legends, stories, and poetry in-



Edward Abbey

spired by Southwestern places and lives.

A specific focus of this course is the cultural diversity of the Southwest and the similar and different ways members of diverse cultural groups relate to and write, talk, and sing about the Southwest.

We will approach the Southwest and its literature as a dynamic, ever-shifting mosaic influenced and defined by concepts and expressions of frontier and borderlands; folktale, myth and legend; storytelling and oral tradition; landscape and geography; ethnic clash and syncretism; emigration, immigration, and diaspora; film, television, and the Internet; news media and popular culture; relevant literary movements and theoretical systems; ethnic, regional and national identities; economy and work; the historical Southwest and the Southwest of the Imagination.

You will be actively engaged in small and large group activities through all stages of the reading, researching, and writing processes. I hope to build within the classroom a sense of community and support for one another so that everyone can succeed.

Access to computers and a variety of software programs, such as Canvas, Microsoft Office (Publisher, PowerPoint, Word, etc), library databases, Blogs, Web 2.0, and other emerging technologies, will allow you to connect to an even larger community for research, communication, and presentation.

As your instructor, I look forward to a fun and rewarding semester. Success in college takes emotional and mental discipline and often endurance is a more critical factor than intelligence. Remember writing, thinking, reading, and understanding take effort but have great rewards: In the end, you will become not only a better writer, but a better reader and thinker! Please come by and visit me in my office if you have any questions or concerns. I'm excited to work with you this semester and think you'll really enjoy this course.

*Teri Moser, English/  
Humanities Faculty*



Instructor:

Dr. Teri Moser

Office/Phone: EST103; 480-857-5120  
Office Hours: M 9:00-11:00 am (EST103)  
W 9:00-10:30 (Virtual Office Hour)  
Tu/Th 11:45-12:30(EST 103)  
Friday & other times by Appointment  
Email: teri.moser@cg.edu

  
CHANDLER-GILBERT  
COMMUNITY COLLEGE

## Methodology

I believe in the premise that “two heads are better than one.” This class will rely heavily on cooperative learning strategies for processing content, writing, brainstorming, and editing. This class will have a workshop atmosphere, and students will be active throughout the class period. In addition, you will be engaged in activities to help enhance and assess your critical thinking skills and aspects of your personal development as they relate to this class.

## Work & Time

This 3-credit course meets face-to-face for 45 clock hours and students are expected to commit at least 90 additional hours (135 hours total) for reading, writing, research, and completing assignments. If you are not prepared to dedicate at least 135 hours to this course, you should seriously reconsider your enrollment.

“Such stories, and the symbolic worlds they project, are not like monuments that men behold, but like dwelling places. People live in them.” —Stephen Crites

## Textbooks

**Ceremony.** Leslie Marmon Silko, **All the Pretty Horses.** Cormac McCarthy **Multicultural Southwest.** Ed. Melendez **Animal Dreams.** Barbara Kingsolver  
Additional readings:

- Packet of Readings or on Canvas
- Access to computer & copy machines & library databases
- Access to Reserve material

## Required Materials

In order to be successful in this class, you may or will need the following supplies:

- Your text and copies of readings for discussion each day (required)
- Material on Reserve or on Canvas
- You will need access to reliable internet service and a computer for research, word processing, portfolio development, and presentations. As a college student, you should be or quickly become computer “literate.” Technology can help you become a better writer, researcher, and thinker. You will utilize computers for researching, prewriting, drafting, revising, publishing, and presentation activities.
- Access to a photocopying machine and money for duplication of drafts and sources used.
- Highlighters for active reading (recommended)
- USB drive with your name on it.
- Plastic envelope portfolios (preferred) or 10 x 13 manila envelopes for research assignments.

## Respect for Diversity

This course will explore diversity in terms of perspective and thought. Diversity encompasses age, life experiences, profession, race, region, nation, lifestyle, social class, learning style, philosophy of life, orientations, religion, personality, mental and physical challenges, customs, values, and gender. Higher education is committed to exploring and valuing differences, and different does not mean wrong. The instructor is committed to fostering a respect for diversity and others’ right to think, feel, or act in his/her own manner. Specifically, racism, sexism, ageism, and other negative references to diversity are unacceptable, either verbally or in writing.

“So fierce is our ambition as Americans, I think we turn sometimes embarrassed by how much we want.”  
—Richard Rodriguez, “American Dream,” 6/18/2001

## Final Exam Schedule

Our final exam is scheduled for Dec. 15, Thursday, from 7:00-8:50 am. On that day, all students are expected to attend and complete the Final. No Exceptions!

## Learning Center

The Learning Center's mission is to support students' academic learning by providing free tutoring and resources to reinforce and supplement classroom instruction and to assist students to achieve academic success. Tutoring services are available to CGCC students on a drop-in basis for selected courses with an emphasis on providing writing, mathematics, and science support. Tutoring support for CGCC courses in other areas is provided on an appointment basis, depending on the availability of resources. At the Pecos Campus, the Learning Center is located on the second floor of the Library. At the Williams Campus, the Learning Center is located in Bridget Hall. For a schedule of tutoring hours, additional information, or assistance, students should contact the Learning Center at (480) 732-7231 or visit our website at <http://www.cgc.edu/lc>.

## Course Curriculum

Course materials (readings, activities, assignments, projects, etc.) have been carefully planned to provide a direct match to course goals, competencies, and campus wide outcomes of critical thinking, personal development, and communication skills. Topics, assignments, project, films, etc., are the result of professional decision making by your instructor and/or a committee of instructors that are intended to provide a heightened awareness of relevant topics and an interchange of diverse ideas as should be expected in a college-level course. Your instructors have the right, when making decisions about curriculum design, to choose course materials and activities. Objection to sharing ideas, hearing those of others, or participating in course activities is not appropriate in the open forum of the college environment. **No alternative material or assignments exist as options in this course.**

**Course:** ENH 260: Regular & Honors  
T/H: Section 34455 /34944

**Title:** Literature of the Southwest  
**Time:** Tuesday/Thursdays, 8:30-9:45  
**Location:** IRN222



## Punctuality & Attendance

Excessive absences extinguish all reasonable possibility of success. Being in class, and prepared to participate, is a vital component to the class. Therefore, anything beyond 4 absences will result in immediate withdrawal, unless extenuating circumstances exist (as defined by the instructor). If withdrawn, you will earn a "Y" or "W" depending on whether passing or not, or an "F" at the end of the semester. Be on time.

Class begins promptly, and students not ready at that juncture are considered "late." Both late arrivals and early departures also count as an absence. Going in and out of the class during a class period also counts as ½ an absence. Actively participating is a vital component to the class. Attendance/full participation is critical to your success. **I define attendance by both physical attendance & full participation in each week's assignments/activities.** You will be earning points for participation/activities each day. If you are not present the whole class period, you will not earn ANY points for that day's in-class activities, regardless if you were there for part of it.

In-class assignments cannot be made up. To encourage you to be on time, assignments are due at the beginning of the class. Assignments received after that are considered late. Students who miss the beginning of the class activity, due to tardiness, cannot submit or make up the activity, even if they arrive during the activity. If a student leaves class during class, as noted above, students will also lose the points for any activity for which they miss any portion, due to leaving the room. Group activities are not an invitation to leave the room. Please take care of any business you need to attend to before or after class. Thanks!

Honor's students: if you are dropped from the class, it will jeopardize your scholarship if this is your honor class.

Absences are not valid reasons for being unprepared for class. Only official pre-approved absences as stated in the student handbook can be considered an excused absence. (An illness is not considered an excused absence.) While I try to work with each student on an individual basis, I believe that class time is important and expect you to be present.

If there is a family tragedy, please contact the office of the Vice President of Student Affairs (480-732-7309). His office will collect all necessary information and notify faculty regarding your class status and the possibility of making up work.

Students who miss the first day of class will be dropped, per CGCC policy on no-shows.

## Due Dates/Late Work

In-class activities cannot be made up. There will be a variety of graded activities such as papers, participation, journals, reading/viewing logs, participation

All assignments must be submitted by the beginning of class, whether due in canvas or in class.

Late work is detrimental to your success and reflects poorly on your image as a student. If absent, you are still responsible for all missed work, and late work must be handed into me personally or posted to Canvas when required (NOT emailed). Exchanging phone numbers is a good way to keep up with missed information and assignments. **Computer malfunctions and submission of corrupt or incorrect files are not acceptable excuses for late work. It is the student's responsibility to confirm submission.**

You will receive two "Life Happens" passes. These may be used to submit up to two daily assignments (Not Valid on Major Assignments) late without penalty. After two, no further late daily assignments will be accepted. **No late work of any kind accepted after 11/30/2017.**

For more details, please see the Late Coupon. (These coupons will NOT apply to major assignments, such as essays, projects, presentations, exams, ticket-in assignments, honor project components, etc..)

Under extenuating circumstances, defined by the instructor, major assignments, such as research project/research project components will be accepted one class late, but the grade may be lowered one grade. Please contact the instructor prior to the due date, if you have an emergency that will prevent you from submitting a major assignment on a due date.

**Group Project Components/Peer Review/Essay Draft Policy:** Components for Group Projects/Drafts for peer-review are never accepted late. To receive credit for peer-review and the draft, you must attend class with a completed copy and participate in peer-review. Peer-review cannot be made up outside of class (no exceptions). Components for Group Projects must be ready to use/present, etc. on the due date. Please don't undermine your group's success. You will have ample time to work on group projects.

## Grading Policies

Based on a STRICT standard grading scale, the final grade will be determined by averaging the grades earned on the assignments (each assignment type is not equally weighted): A=100%-90%, B= 89%-80%, C=79%-70%, D=69%-60%, F= below 60% The final grade will be weighted per the following: The final grade will be weighted per the following: Quizzes/exams 20%; Major projects/essays=35%; Homework/Other activities & assignments=45%.

## Disruptions

It should go without saying, but I will say it anyway: Some things do interrupt and can disrupt teaching and learning. Please avoid absences, late arrivals and early departures to and from class, going in and out of class (except in the case of an emergency), incomplete or late work, beepers, cellular phones, text messaging, pagers, personal conversations during instruction, etc. These are distracting and annoying to others in the class. I reserve the right to remove anyone from the class based on absenteeism, tardies, not completing assigned reading on time, not doing group projects, assignments, etc.

## Course Policies

**\*\*You must submit all major assignments and projects, and attend and participate in the Final period to pass/earn credit for this course.\*\***

- All major assignments & essays and project components are mandatory and due dates are critical. A student who earns a zero, because of failure to complete a major assignment, such as a project or exam, on time, or according to instructions, will not be able to earn a passing grade in the course.
- All assignments must be word processed and submitted to Canvas.
- Unless specifically stated in an assignment, I do **not** accept assignments by email!
- Please note that all assignments should be submitted to Canvas in Word or PDF for the instructors to view it. If you are using another word processing program, you must save the file as a Word doc or docx or as a pdf before submitting. No exceptions!
- You may not record lectures without permission. I reserve the rights to class lecture.
- We do NOT have Fall Break!

## Academic Integrity & Plagiarism Policy

Academic integrity is striving to succeed in your studies through honest methods. Honesty involves relying on one's own thought process to complete assignments, essays, and exams. Furthermore, honesty involves realizing at times that difficulty is inherent in learning. In the entire learning process, integrity must be maintained so that actual learning occurs, and you can reap the benefits of gained knowledge and an improved thinking process. **Unless otherwise noted, all homework and writing assignments must be your own work/wording!** Cheating includes, but is not limited to, (a) use of assistance in assessments (such as exams/quizzes), or (b) dependence upon the aid of sources beyond those authorized by the faculty member in writing papers, preparing reports, solving problems, or carrying out other assignments, (c) the acquisition, without permission of academic material belong to or administered by the college, faculty, or staff, and (d) fabrication of data, facts, or information. **If you submit work completed by another person, you will earn an F in the class.** Integrity also plays a critical role in technology, particularly with the use of the internet and e-mail. All students are expected to demonstrate maturity in making intelligent decisions regarding the use of technology while members of this class. **MCCD Academic Misconduct/Plagiarism/Cheating Policies are considered part of this syllabus. (2.3.11 MCCD Policies /"Academic Misconduct")**

Plagiarism is defined as presenting the work of another as one's own or recycling work from another course. Using consecutive words from a source other than your own writing/words constitute plagiarism when the source is not clearly identified in appropriate documentation format. You must learn to summarize, paraphrase, quote, and accurately document your sources. Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers; and information gathered from the internet and not properly identified.

**Consequences for Plagiarism:** Since CGCC students are expected to have reading and comprehension skills adequate for understanding the definition of plagiarism, instructors believe that plagiarism is intolerable. Presenting another's writing as your own (whether all from one source or cut and pasted from several) will result in immediate failing grade in the course. Copying a small part of a work and presenting it as your own in any assignment will result in a minimum consequence of a failing grade on that assignment (instructor discretion). An inadvertent failure (determined by the instructors) to accurately acknowledge a source will require redoing the assignment. A second offense results in an automatic F in the course. No further "redo" allowed. Submitting other homework that is not your own work/in your own words will result in a 0 on that assignment.

## Students with Disabilities

### Information Regarding Disability Services

It is the student's responsibility to self-identify, and apply for Disability Resources & Services (DRS) by utilizing the new DRS CONNECT Student System. Accessing the DRS webpage: <http://www.cgc.maricopa.edu/Students/DisabilityServices/Pages/Home.aspx> will give students a direct connection to DRS CONNECT. If you have concerns or need immediate assistance call 480-857-5188. The DRS Office is located at Pecos Campus in BRD101. All DRS processes must be followed for academic accommodations to be implemented.

### Information Regarding Counseling Services

Counseling Services at CGCC offers students free, confidential individual counseling for academic, career, and personal issues. Services are offered at the Pecos and Williams campus locations. Connections with community resources and referrals are also available. For contact information, please refer to our website at <http://www.cgc.edu/>

## Policies & Information

CGCC is part of the Maricopa Community College District and abides by Maricopa policies. CGCC catalogs and Student Handbooks are available at the Registration Office. Students should be aware of college policies that affect them. Policies are considered part of this syllabus. The Students Affair Office serves as the advocate for all CGCC students. If you have a question, concern, or suggestion, please call 732-7309. All calls are confidential.

### Academic Advisement

Every student should have an academic advisor (732-7317). Honor Students should contact the Honors Advisor, for an appointment.

**PAY2PRINT:** All CGCC students must pay for printing in the college computer labs and libraries. Registered students will receive their first 50 prints at no charge. Thereafter, black and white print costs will be 10 cents per print. Pre-paid printing accounts can be set up in the CGCC Cashier's Office. For more information, contact the CGCC Cashier's Office at (480) 732-7312.

**Student Email:** MCCCD provides every student with google-powered Maricopa Student Email upon enrollment. CGCC uses this official student email to send information concerning class enrollment, financial aid, tuition, and other important student information. Students must activate this email account in order to receive these messages. Activate your Maricopa Student Email now at [maricopa.edu/Google](http://maricopa.edu/Google).

**CGCC Emergency Alert:** The CGCC Alert system utilizes text messaging and email to notify students of emergency situations on or around campus. Students should update their contact information in the Maricopa Online Student Center at [my.maricopa.edu](http://my.maricopa.edu) in order to receive a CGCC Alert notification in the event of an emergency.

It is very important that you discuss a possible withdrawal with me and complete the proper paperwork; otherwise you will end up with a failing grade. Students who quit attending class and/or are failing will earn a Y (withdrawal failing). Withdrawals will not be permitted during the last three weeks of classes. Honor students must complete their project/class or they will lose their scholarship.

## Student Outcomes

The faculty and programs at CGCC are dedicated to effective teaching and successful learning with emphasis in the following areas: reading, speaking, listening, writing, mathematics, science, computer application skills, humanities, problem-solving, information literacy, critical thinking, and personal development.

Periodically, students will participate in formal and informal assessment activities that will help faculty improve programs and teaching strategies. These activities are designed to facilitate student growth in whatever combination of the above outcomes applies to a course.

## Computer Lab

The CGCC Computer Lab is open extended hours to ALL currently enrolled CGCC students. The lab has Windows and Mac computers and staff provide FREE one-on-one walk-in or appointment based assistance upon request. Labs are at both campuses Pecos (Bradshaw123) and Williams (Bridget Hall 116). For more information, please visit [www.cgc.edu/computerlab](http://www.cgc.edu/computerlab) or call 480-732-7221.

## Subject to Change

Students will be notified by the instructor (s) of any changes in the course requirements or policies. Students are responsible for the information in the syllabus and college policies included in the college catalog and student handbook.

## Special Events

Students will be required to participate in experiential learning events, such as a visit to a Museum, participation in the class project, and attendance at a speaker event or other co-curricular events. There will be some choices. Students will be notified of other special events as they arise. Various extra credit opportunities will be listed on Canvas. Prior approval is required!

These requirements will be detailed on a separate handout that is considered part of this syllabus. If you have a class conflict in relation to a Speaker or other event, you must email the instructor for an alternative event within two weeks of the start of the semester, otherwise, you are expected to attend. Class Project cannot be made up!

## Withdrawing

*\*These experiential learning activities will be detailed on a separate handout that is considered part of this syllabus.*

To withdraw, students need to contact the instructor and complete the proper paperwork; otherwise they will end up with a failing grade for the classes. If students fail to submit major essays/projects and cannot pass the class, students should consider withdrawing from the course. However, withdrawals will not be permitted after Nov.26 (during the last three weeks of the semester, including the week of finals).

### Important dates:

8/28/2017(Refund Date)  
10/9/2017 (Deadline for Students to Withdraw with Guaranteed Grade of W)  
11/22/17 (Last day to request a withdrawal (W=Passing;Y=Failing))

# CHANDLER-GILBERT COMMUNITY COLLEGE

ENH 260/SW Lit

T/H 8:30-9:45



## Assignment Types:

The final grade will be weighted per the following: Quizzes/in-class writing responses/exams 20%; Major Assignments (projects/essays/events)=35%;  
Homework/Other activities & assignments=45%.

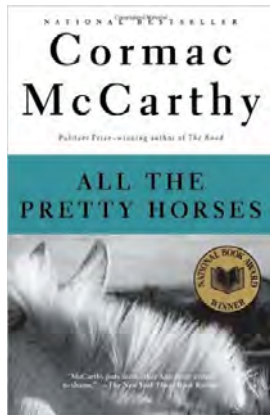
More detailed homework assignments and point values will be provided as the semester progresses:

- A. **Projects/Presentations/Events** (No late passes accepted on Major Assignments/ Major Assignment Components): 3 mini projects and 1 Research project: Students will complete one mini project, involving an oral history and one on "The Day of the Dead" Project. Another will involve exploration of the "borderlands" topic in relation to the novel and readings during the latter part of the semester. Mini projects will include a small group presentation component. More detailed directions and point value will be given in class handouts for each project component (50 points each). Another research project will involve more extensive exploration of an author and his/her works(100-150 points). More detailed directions will be given in a class handout for the research project. Students will give a presentation on their author. Papers and Projects not turned in will be recorded as a "0." See Late Policy on Major Assignments. Remember, unless specifically noted, that I do NOT accept assignments through email/electronically. It is your responsibility to print out and submit each assignment. (Weighted in the Major Assignment Category: 35%)
- B. **In-class Assignments:** This class uses cooperative learning as means for developing critical thinking and reading skills. The class will have a workshop atmosphere where students will be active throughout the class period. Since these in-class activity points CANNOT be made up outside of class, attendance is critical! (Points Vary). No exceptions to this rule (even if the absence is perceived as an excuse absence) due to the nature of in-class activities. If you miss a class, you will have to do extra credit work if you wish to recoup the points. (Part of the Homework/Other activities & assignments=weighted as 45%/In-class writing prompts may be considered a quiz and fall under that category.)
- C. **Homework Assignments** such as bibliographies, critical reading responses, reading journals, etc. You will also be required to complete discussion board activities as well as completing other web quests. Points vary depending on the assignments. Homework passes, generally, can be used on these assignments, except for assignments where time is of the essence (such as discussion boards/group activities). Some of the reading and all of the event/speaker assignments will require a written log response (some will require a formal response log and other will be short responses) Full credit is assigned for responses that demonstrate critical thinking beyond the superficial and obvious and correct format/length. Responses will be docked for omissions and incompleteness (see handout for more instructions). (Points Vary). (45% Category)
- D. **Other Group Work:** Some in-class activities and homework will involve group work (in addition to oral project). Points and weighting will vary and be part of the related assignment (regular or major project)
- E. **Quizzes/Final Exam (pts. Vary)** may consist of tests or presentations on course material & assigned reading. Quizzes will be used if it becomes apparent that reading is not being completed as assigned and on time (no late passes). No make-ups for quizzes and Exam and other in-class activities. Please do not ask! (20% Category)
- F. **Lectures/Events:** 2 Required Events: Students will be required to attend one outside speaker event (see handout). We also are doing a Day of the Dead altar project. More information will be provided. Each Event=25 points (attendance and written response)(35% Category)
- G. **Honors Forum:** Students may also opt to attend one of the honor forum speakers for extra credit. Honor Students, especially, are encouraged to choose this option for extra credit. (5 points/Major Assignment 35% category)
- H. **Honor Project:** Honor students in class must complete an honors research/ experiential project, with one component of the project being a visit to the Heard Museum (on your own or in a group). If you are taking this class for Honors credit, please let me know. Project will be worth 150-200 additional points and weighting will be considered major assignment (35% category). Honor Students who do not complete the project cannot earn a passing grade (defined as a C) in the course, per course policy on major assignments.
- I. **Other outside events** may be attended for extra credit (tba). Restrictions do apply. See outside event/ extra credit options handout. (Major Assignment 35% category)

Students should keep track of all points/grades. Grades will be posted on Canvas. If you have questions about your grades, please ask. All Homework/Assignments will be posted on Canvas.

Note: Please also update your email information in MyMaricopa. Students are expected to check their Canvas Messages, their official MyMaricopa email, and the Canvas course on a regular basis (at least three times a week). It is recommended that you check your Canvas messages daily.

# CHANDLER-GILBERT COMMUNITY COLLEGE



ENH 260/SW Lit

T/H 8:30-9:45

## Brief Overview: Tentative Schedule

(Syllabus subject to change: Course content may vary from this outline to meet the needs of this particular group. Due dates for papers may be changed, assignments may be dropped or added. There may be unannounced quizzes, exercises, or assignments. You are responsible for completing all assignments. Students will be notified by the instructor via email and/or Canvas of any changes in course requirements or policies.

[See Canvas Assignments/modules/Class Handouts/for further assignments/details: Detailed due dates for readings & assignment specifics will be posted on Canvas in the course modules and are considered part of the syllabus. Also see Canvas for the syllabus receipt statement that all students must submit the first week.]

### Week I: (8/22 & 8/24)

Class Orientation/Introduction to Course

### Week II: (8/29 & 8/31)

Reading: Oral History Project/Oral Tradition  
Other short readings to be assigned (see Canvas)

### Week III: (9/5 & 9/7)

Focus: Oral History Project/Story-Telling/Begin Reading *Ceremony*.  
Other short readings to be assigned (see Canvas)

### Week IV: (9/12 & 9/14)

Focus: *Ceremony*  
Other short readings to be assigned (see Canvas)

### Week V: (9/19 & 9/21)

Focus: *Ceremony*  
Other short readings to be assigned (see Canvas)  
Smithsonian Museum Day: Free admittance to the *Heard*, Saturday, 9/23 (Great Day to visit)!

### Week VI: (9/26 & 9/28)

Focus: Tentative Library workshop (9/28) & *Ceremony* & Environmental Lit/Place  
Other short readings to be assigned (see Canvas)  
Begin Reading *Animal Dreams*

### Week VII: (10/3 & 10/5)

Focus: Environmental Lit/Place~Landscape  
Other short readings to be assigned (see Canvas)  
Reading *Animal Dreams*

### Week VIII: (10/10 & 10/12)

Focus: Environmental Lit/Place~Landscape/Magical Realism  
Other short readings to be assigned (see Canvas)  
Focus: *Animal Dreams*  
Project Focus: Dia de los Muertos project

### Week IX: (10/17 & 10/19)

Focus: *Animal Dreams*  
Other short readings to be assigned (see Canvas)

### Week X: (10/24 & 10/26)

Focus: *Animal Dreams* Spirit/Magical Realism/Western/Borderland Lit;  
Reading: *All the Pretty Horses*  
Other short readings to be assigned (see Canvas)  
**Honor students: Attend Heard Museum no later than 11/2 (date subject to change)**

### Week XI: (10/31 & 11/2)

Focus: *All the Pretty Horses*/Borderlands  
Other short readings to be assigned (see Canvas)  
**Honor students: Heard Museum response due no later than 11/8 (date subject to change)**

### Week XII: (11/7 & 11/9)

Focus: *All the Pretty Horses*/Borderlands  
Other short readings to be assigned (see Canvas)

### Week XIII: (11/14 & 11/16)

Focus: *All the Pretty Horses*/Borderlands  
Other short readings to be assigned (see Canvas)  
Research Project Presentations

### Week XIV: (11/21 & 11/23\*)

Research Project Presentations  
Other short readings to be assigned (see Canvas)  
\*Thanksgiving Day Holiday—no class on 11/22

### Week XV: (11/28 & 11/30)

Focus: Research Project Presentations  
Other short readings to be assigned (see Canvas)

### Week XVI: (12/5 & 12/7)

Focus: Semester Wrap up/Borderland Project Presentations/Other readings/activities

**Final: Tuesday, December 12 @ 9:00-10:50 (tentative) or Thursday, December 14 7:00-8:50am (We will discuss the first day of class)**

**CHANDLER-GILBERT COMMUNITY  
COLLEGE**  
**ENH 260**  
**DESCRIPTION AND COMPETENCIES**



**LITERATURE OF THE SOUTHWEST**



Literature of the Southwest

Course: ENH260	Lecture 3 Credit(s) 3 Period(s) 3 Load
First Term: 1996 Fall	Course Type: Academic
Final Term: Current	Load Formula: S

**Description:** Investigates major themes in Southwestern American literature including the Western myth, minority roles in the region's literature, control of nature versus primacy of nature, and growth. Both prose and poetry are examined with an emphasis on contemporary Southwestern writing.

**Requisites:** Prerequisites: None

**Course Attributes:**  
 General Education Designation: Cultural Diversity - [C]  
 General Education Designation: Humanities and Fine Arts - [HU]

MCCCD Official Course Competencies

1. Define the term Southwestern literature. (I)
2. Trace the historical development of Southwestern literature during the last two centuries. (I)
3. Contrast traditional and contemporary Southwestern literature. (I)
4. Identify major myths and issues that inform Southwestern literature. (I)
5. Explain the myth of settlement. (II)
6. Use representative readings in prose and poetry to illustrate the myth of settlement and its consequences. (II)
7. Contrast traditional and contemporary treatments of ethnic roles. (III)
8. Contrast traditional and contemporary treatments of gender roles. (III)
9. Use representative readings in prose and poetry to illustrate changing perceptions of ethnicity and gender. (III)
10. Contrast traditional and contemporary views of nature. (IV)
11. Explain the conflict between growth and preservation in the Southwestern region. (IV)
12. Use representative readings in prose and poetry to illustrate changing concepts of naturalism and environmentalism. (IV)

MCCCD Official Course Outline

- I. Introduction to Southwestern Literature
  - A. Definition of Southwestern Literature
  - B. Origins and Development
  - C. Traditional vs. Contemporary Writers
  - D. Myths and Themes
- II. Myth vs. Reality
  - A. The Myth of Settlement and its Consequences
  - B. Selected Prose Readings
  - C. Selected Poetry Readings
- III. Treatment of Minorities
  - A. Ethnic Roles in Traditional and Contemporary Writing
  - B. Gender Roles in Traditional and Contemporary Writing
  - C. Selected Prose Readings
  - D. Selected Poetry Readings
- IV. Naturalism and Environmentalism
  - A. Changing Views of Nature
  - B. Growth vs. Preservation
  - C. Selected Prose Readings
  - D. Selected Poetry Readings

Last MCCCD Governing Board Approval Date: 5/25/1993



**CHANDLER-GILBERT COMMUNITY  
COLLEGE  
ENH 260  
DESCRIPTION AND COMPETENCIES**

**LITERATURE OF THE SOUTHWEST**



In addition to the required textbooks, you will be asked to use Canvas as well as to access online resources, such as the CGCC library databases, MLA resources, Youtube videos, etc. to supplement the course outcomes/competencies.

In this course, we will use turnitin.com, accessed through Canvas as well as the possibility of students using, screencast-a-matic, and You-tube, as well as other possible 3rd party tools, such as Prezi, as a web-based 3rd party tool(s) to complete or participate in assignments, activities and/or access course materials. Students may be required to establish a user name or password, submit work and/or download information from these tools. There is, therefore, some risk that individuals electing to use the products and services made available by these tools may place any student information shared with the tool vendor at a risk of disclosure. As the course progresses, you will be notified of any other 3rd party tools that you will need to include and will be responsible for reviewing the terms of usage/accessibility statements for each Website. Students who choose to use similar tools are responsible for knowing the terms of usage for those sites they choose to use.

To access the terms of usage and accessibility statements, please go to the following websites for more information

**Screencast-a-matic:**

Terms of Usage /accessibility statements: <https://screencast-o-matic.com/tos>

**Turnitin-com:**

Terms of Usage: [http://turnitin.com/en\\_us/about-us/privacy](http://turnitin.com/en_us/about-us/privacy)

Accessibility statements: [http://turnitin.com/en\\_us/about-us/accessibility](http://turnitin.com/en_us/about-us/accessibility)

(remember you will not be creating an account with turnitin.com, but will be using the resources through Canvas).

**You-Tube Videos:**

Terms of usage: <https://www.youtube.com/t/terms>

Other Policy/Accessibility statements: <https://www.youtube.com/yt/policyandsafety/policy.html>

**Prezi:**

Terms of usage: <https://prezi.com/terms-of-use/>

Other Policy/Accessibility statements: <https://prezi.com/support/>

## Fall 2017: ENH260 Experiential Learning Events\* (This handout is an addendum to the Syllabus)

This handout has the revised date (in green) for the Honor Project Service Learning Event

**A. Honor Students: If you are an Honors student, you will be doing an Honor project. More information will be forthcoming.**

- As part of this Honor project, Honor students will be doing a service learning project:
  - **Students will have the opportunity** to participate in a service project **on 10/28 or 10/29** at the **Mesa Arts Center** in relation to their **Dia de los Muertos festival**.
    - For students with extenuating circumstances beyond their control, I am offering an alternative (instructor approval required). For this option, you will be visiting the Heard Museum, downtown Phoenix, this fall. More information is forthcoming, including information about how you can attend the museum for free in September. This visit and subsequent assignment must be completed no later than November 3 (visit) and November 8 (response). The response is due within two weeks of visit or November 8<sup>th</sup>, whichever comes first.
      - If you need to choose this option over the Mesa Arts Center service project, you need to notify me by the second week of the semester and explain why. Instructor approval is not guaranteed. I will provide you with specific example. Different focus and deadlines will apply for this option.
  - Honor students will also be leading the Dia de los Muertos project for the class, which will involve research and creating an altar for the campus library.
  - More information will be provided in relation to this project in a future handout.

**B. Two campus-based Cultural Event: (Required for all ENH260 students)**

- All students must attend the following cultural event:
  - a. **September 14 (11:30am-2pm)**: Lucha Copri, Chicano poet, novelist, and Chicano Civil Rights Activist, **SC 140**  
*(or if due to a class conflict, you can choose another event as noted in b.)*
  - b. If you have a class conflict with the event, noted in choice a (Copri), I will provide you with another option. I would prefer it connect directly with the course. An option for this is on September 21 (1:00-2pm) AZ Humanities presentation, "Growing up Chicano." I will let you know of other possibilities for students with class conflicts as I learn about them. Everything is being finalized. If you know of an event that connects to our class curriculum, please let me know.
- Participate in the Dia de los Muertos project for the class and attend the exhibit in the Pecos library during the event. (50 points). More information will be provided in relation to this project in a future handout.

**Important Note about Required Events/Activities.** Unless otherwise noted, no make-ups offered for required events. If you have a class conflict, you must notify me within the first two weeks of the semester. After I confirm the class conflict, I will try to help you find an alternative. No alternatives will be offered for any other reason (besides class conflict). You need to make arrangements to attend these events.

**C. Extra Credit opportunities: (Points vary, but you have the potential of earning up to 35 points of extra credit\*)** I will be listing on Canvas these opportunities. Some of these events charge a small fee and some are free. Different types of extra credit opportunities exist. If I learn of another possibility that connects with our class curriculum, I will post it under extra credit opportunities on canvas. As of this point, the following possibilities are being offered for extra credit. Points vary:

1. All students (unless doing it as an Honor option) may also attend and complete the **Heard Museum assignment** (15 points of extra credit possible)
2. **Honor Speaker Forums** (5 points). These are held off campus. You must attend the whole time and submit a paragraph summary of event and a paragraph reflection of how this information may impact your lives now or in the future & how it connects with your studies.

3. **Banned Books Week Presentation:** date and time tba (10 points possible)
4. **Tunnel of Oppression:** (10 points possible) If you want to do this for extra credit, be aware that the individual spots are available on a first come/first serve basis. There will be posters around campus to remind students. Students should come to SC144 to register 15-20 minutes before the class periods note below as the spots run out. Each period can take up to 30 students. There is no pre-registration. It is first-come, first-served. **When you sign in for the event, you must list me as faculty or I won't be able to confirm your attendance for this class.** Sorry—you cannot double dip if you are attending as part of a class.

- Monday, November 6 & 7 (Monday and Tuesday)
  - **Nov 6 (Mon): Individual Walk-In Options**
    - 4:00pm
    - 4:30pm
    - and possibly a few other spaces earlier in the day - we will know after enrollment ends next week.
  - **Nov 7 (Tues): Individual Walk-In Options**
    - 4:00pm
    - 4:30pm
    - and possibly a few other spaces earlier in the day - we will know after enrollment ends next week.

5. September 28 and/or 29 (time and place tba): **Anne Grady, author of *Strong Enough: Choosing Courage, Resilience, and Triumph***, workshop with students or key note if you are attending the Future Educator's conference on the 29<sup>th</sup>. (10 points of extra credit possible)

6. When I learn of other events that have a connection in some way with the course curriculum, I will announce it in class and/or post it on Canvas.

**\*Important note/caveat: If you fail to attend the required speaker event, you can only earn up to 15 points of extra credit. All other extra credit will be invalidated. If you fail to fully participate in the Class Dia de los Muertos project, you will NOT be eligible to earn any extra credit. I expect you to attend the required events! Extra credit is given for "additional" work/attendance beyond the required events.**

**How do you earn the credit for all of these events?** For the cultural events, you must provide evidence of attendance for the entire time (signing in and submitting your handwritten notes from the event/or completion of provided worksheet and submitting a cultural response event log). Details for the requirements for the cultural response event log will be outlined in a separate handout. For the museum event or other cultural events, where you cannot sign in, you must provide evidence of visit, including the "ticket" as well as evidence, from your notes, of your careful observations and critical analysis of the exhibits. You can use the pictures for your presentation too! For the Dia de los Muertos project project, you must fully participate in the class project and complete accompanying assignments/reflections.

Please note that if you do not provide required proof of attendance and notes, you will not earn the credit. No exceptions! If you have a question, please let me know prior to the event. Thanks!

\*If an event is rescheduled, I will let you know as soon as possible, so that you can arrange to attend the event.

## List of "Additional Texts"

*Below is a list of readings that are typically used every semester. are the readings I always use. Some are used as "additional texts" depending on the semester.*

The Southwest: A Definition"  
"You Don't know Cows Like I do"  
"3 am"  
"Raisin Eyes"  
"And Then I Went to School: Memories of a Pueblo Childhood"  
"Ode to the Land: The Dine Perspective"  
"Mexican Children Get Hard lesson"  
"To live in the Borderlands means you"  
"Legal Alien"  
"Albuquerque Learns it Really is a Desert Town"  
"In the Belly of the Best"  
"Urbanization Drains Reverence for Water"  
"Queen of Two Cultures"  
"Mythical Dimensions/Political Reality"  
"Jefe, todavia no saben"  
"Birthplace Blues"

*The following selections are used and incorporated as "additional texts," switching out or in to vary the offerings from one semester to the next. Some texts are offered "On Reserve" in the library or provided as an online URL link. This is not an all-inclusive list.*

Edward Abbey Excerpts:

- Reading 1: "The First morning" 165--170
- Reading 2: Excerpt from *Desert Solitaire*: page 619-620
- Reading 3: Excerpt from *The Great American Desert*" page 204-210
- Reading 4: "Eco-Defense" 91-93

Edward Abbey essay: "Damnation of a Canyon"

"The Southern Border" by LOU RODENBERGER

"The Southwest" by William T. Pilkington

"The Significance of the Frontier" by Frederick Jackson Turner

"*Ceremony* and the Effects of White Contact on Pueblo Myth and Ritual" by Suzanne M. Austgen

"A First American Views His Land," by N. Scott Momaday

"Landscape, History, and the Pueblo Imagination" by Leslie Marmon Silko

I also use some other readings that are not in the textbook as well. I bring in some texts with other poems, such as borderland poems for the class to discuss, such as readings from the following readers:

*Writing on the Edge: A Borderlands reader*

*Mexican American Literature: A Portable Anthology*

*Hispanic American Literature: A Brief Introduction and Anthology*

I also use the following films (usually excerpts):

*In the Light of Reference*

*The Desert is no Lady* (Film looks at lit/art of SW, but we look mainly at clips focused on literature)

*The Milagro Beanfield War (clips)*

## Reading Journal: *Animal Dreams*

**You should begin reading the novel, *Animal Dreams*, by Barbara Kingsolver. As part of this assignment, you should keep a reading journal. You will have 6 entries, with EACH entry covering 4-5 Chapters (there are 28 chapters). For each entry, you should use reader response questions to help you critical think about the novel. You are NOT summarizing the chapters! You will be submitting those reading notes as part of your final Novel essay portfolio (and you will be earning points for them). **Journal Value=50 points****

**Reader Response Prompts** (remember that you are not answering all these questions for each section, but please read through all of these before writing any of the responses): Also, please note that this is not a forum for complaining about “having” to read assignments/not liking the book/”having” to write journal entries. These are critical reading and writing entries. The questions are designed to help you engage more fully with the reading and to enhance your understanding of the reading.

### **What do you notice?**

Do you notice any changes in the personality of the characters (major characters)? Do you notice any emphasis on an object or minor character that might later be important? Do you notice any repeating patterns? Symbolism? Do you notice the significance of the title in the chapter you are reading? Is there anything unusual about the beginning or ending of the book or the chapters?

### **What do you question?**

Do you question any of the decisions that the character has made? Or anything they say or do? Do you wonder what a certain passage might mean? Do you question whether the author realistically presented a certain part of the book? Do you question if something in the author's life has influenced the book? These are just examples of the type of questions you might have?

### **What do you feel?**

Does any part of this book make you feel scared, annoyed, sad, frustrated, happy, or horrified? Which part and why? Do you feel differently about a character or situation in the novel now than you felt before? Why have your feelings changed? Do you want to read another book by this author? Why or Why not?

### **To what do you relate?**

Does anything in the book remind you of something from your own experience, or a movie, a television program, a song, or another book you have read? Or does it remind you of something we have read or studied in this class? Or perhaps you see a connection between it and another class or co-curricular event you attended? Write about that relationship. Make sure that you include sufficient material from the 4 chapters to show a thorough reading.

***Please also note that you do NOT have to answer all the questions for every entry. Consider them guidelines to help you with your reader response journal. Some questions may not apply to all chapter sections. You may find that for some chapter entries, you will use one (or two) reader response questions and for another, you will use a different question or two. As we will discuss in class, initially, as you read you may just be "noticing" elements or learning about characters or topics, etc. Varying the questions you use for each entry will enhance your understanding of the reading. Please think of these questions as guidelines. Each entry will depend on the subject of the chapters and what you have to write. The Focus MUST show that you read the four-5 chapters, so you need to draw from details from all chapters for that journal entry. **Because of the length of the reading assignments for each entry, EACH of your journal entries should be the equivalent of a minimum of 1 ½ to 2 well-developed word-processed pages per entry. However, if you don't want to word process them, they can be handwritten, but you will need to remember that a handwritten work of 1 page is less than the equivalent of a typed page--you will want your handwritten entries to be at least two full page or more (if you use 8 x 11" lined paper, assuming that your print size is not large). Just try to make them legible (because you can handwrite them). YOU MUST USE PEN for this assignment if you choose to do handwritten entries and they must be legible. If I cannot read it, you won't get credit for that section. Don't leave the journal until the last minute.! Write each entry immediately after reading those chapters! Bring your journal to class. There will be unannounced journal checks! See the schedule and deadlines on the next page:*****

There will be **Unannounced** Journal Checks along the way, so you need to have these in class. These are the due dates for each one. If you don't have the entries done by each due date at a journal check, you will lose 2 points, per late entry, on the final grade.

**Journal Entry 1:** *Chapters 1-5 Due November 9*

**Journal Entry 2:** *Chapters 6-10 Due November 14*

**Journal Entry 3:** *Chapters 11-15 Due November 16*

**Journal Entry 4:** *Chapters 16- 19 Due November 21*

**Journal Entry 5:** *Chapters 20-23 Due November 23*

**Journal Entry 6:** *Chapter 23-29 Due November 25*

**Due date for Journal Submission is November 25.**

## Heard Museum Assignment: The Details

**The Assignment:** ENH260 students may visit the Heard Museum.\* It does cost money, but they have a student admission with college id. You might also be able to check out cultural passes at the local Maricopa county library (check with them about availability before you go). You must plan on spending at least 2 hours (minimum). This means you need to plan to arrive at the museum no later than 2:00 pm on the day you go. I suggest you arrive in the morning. You need to take notes on what you learn. There are many exhibitions for you to explore.

- **Specifically for this class, you must take notes on the required 2 exhibits, noted below, first of all, and one of your choice (total of 3 exhibits). Your response log must include information from all 3 of the exhibits.**
- **In addition to the 2 required exhibits outlined on the next page, you must take notes on one (or more) other exhibits, beyond the required exhibits, that you find intriguing in addition to the required exhibits. Special Exhibits change. Go to Website to see current events/exhibits. I listed some suggestions below. Note that the special exhibits change, so some may not be open when you visit.**
- **The more notes you take while there, the easier it will be to write your cultural response log.**
- **You need to provide proof of attendance (ticket from that day and a photo of yourself in front of one of the exhibits/somewhere in the museum that clearly shows it is the Heard), which you will scan in and send me. No credit if you don't have proof of attendance. When you scan your proof of attendance to send me, you will also need to scan your notes you took during your visit and submit them as well as the cultural response log. Note: you can use your phone camera or other camera to take a picture of yourself in front of one of the required exhibits. If they don't have a sticker/ticket to give you, pick up a brochure from the location and have the Heard staff sign and date a brochure. You will submit that in place of the ticket. Take a picture of yourself with one of the exhibits, if you have to choose this option as additional proof of attendance.**
- **Go as a group! It is more fun to do this with other students or friends! Plus, it allows for you to have critical discussion while there, which enhances learning.**
- **WRITTEN COMPONENT: Write your cultural response log after your visit. While the regular class responses/extra credit responses need only be 2 pages, for this exhibit, you will need to write a much longer response for this assignment, in order to fully explore all the required exhibits. You do not have to write a separate response for each required exhibit, but please include info about them. Plan on your response to be a minimum of 3-4 pages to earn full credit.**

**DEADLINE FOR VISIT:** Students should visit the Heard museum asap, but no later than November 27, but you should submit it within 2 weeks of attending, with the final deadline being 11/28. Final Cultural Museum Report (follow the cultural response log format (see Canvas Module for that document), but you must include information from all the above exhibits and it should be a minimum of 3-4 pages (not two).

**WHAT DO YOU NEED TO SUBMIT AND WHEN IS IT DUE:** Your ticket, your notes you took while you were at the museum, and your cultural response log (note minimum requirement above). Submit within two weeks of visit, but no later than November 27. You will need to find another way to establish you attended. Some students have had the staff sign a brochure they got from inside. I recommend you take a picture of yourself in front of one of the exhibits as that is definitive proof. Thanks!

### THE TWO REQUIRED EXHIBITS:

#### **REMEMBERING OUR INDIAN SCHOOL DAYS: THE BOARDING SCHOOL EXPERIENCE**

Few people realize that American Indians were forced by the federal government to attend residential boarding schools located hundreds of miles from home. This powerful exhibit immerses visitors into the story, which draws on first-person recollections, memorabilia and the writings and art of four generations of Indian School alumni.

**HOME: NATIVE PEOPLE IN THE SOUTHWEST(exhibits may change)**: Museum pieces tell stories of Southwestern Native People. There are a variety of exhibits, along with video presentation, a Navajo Hogan, etc.

**Other highly recommended exhibits: (Feel free to explore others of your choice)**



**Around the World: The Heard Museum Collection:** Tour the global span of the Heard Museum's permanent collection. This exhibit focuses on more than 75 years of collecting and preserving Native art and cultures in the Southwest and beyond. Starting with examples of work collected by museum founders Dwight and Maie Heard, and including donations by artists and collectors such as Byron Harvey and Richard Faletti, the exhibit features objects and artwork from indigenous people.

**Of God and Mortal Men: Masterworks by T.C. Cannon from the Nancy and Richard Bloch**

**Collection** Through April 15, 2018

The paintings by T.C. Cannon that comprise the Bloch Collection represent the finest examples by a multifaceted artist whose voice and talent resonate and inspire nearly forty years after his untimely passing. The major canvases in the Collection speak to multiple themes—his early mastery of color in *Man I'd Like to Have that Pinto Pony*; his compelling and ironic twist on the Plains warrior motif and Kiowa history in *Washington Landscape with Peace Medal Indian*; his regard for family heritage in *Grandmother Gestating Father* and the *Washita River Runs Ribbon-Like*; and his tribute to the power of music in *A Remembered Muse*. Each work of art has a palpable power to engage, foster ideas and be truly memorable. It is the finest group of T.C. Cannon's paintings known to exist in either private or public collections and is the first time in 20 years since they have been exhibited in public.

**HEARD MUSEUM INFORMATION:**

**Location: PHOENIX LOCATION. (Do NOT go to the Scottsdale location for this assignment)**

2301 N. Central Avenue

Phoenix, Arizona 85004

On Central Avenue, four blocks north of McDowell Road (Cross street: Encanto Blvd.)

**1/2 mile north of Phoenix Art Museum**

**Phone: 602-252-8848**

**Hours (Hours are subject to change—contact website to verify before going)**

**Museum Galleries** – 9:30 a.m. to 5 p.m. Monday-Saturday, 11 a.m. to 5 p.m. Sunday, First Fridays, 6-10pm.

**Museum Shop & Berlin Gallery** – 10 a.m. to 5:30 p.m. Monday-Saturday,

11 a.m. to 5:00 p.m. Sunday

**NOTE that you should check the times before you go to confirm.**

**Admission**

Please note, admission prices for admission and events are subject to change:

Adults – \$18

Seniors 65+ – \$13.50

**Students with ID – \$7.50**

Children 6-12 – \$7.50

Children under 6 – Free

\*If you are an online student who lives in another state, please contact me asap to discuss a visit to a museum near your location, if you haven't already. Your response must align with similar requirements/exhibits at the approved museum.

## **Voices of Southwest**

### **Oral History Project—Fall 2017**

Goal: To acquaint students with the importance of oral traditions/ histories in the dynamics of identity production in the Southwestern United States; research methods drawing upon oral history/traditions scholarship, folkloristics, and fieldwork methodologies that will aid them in studying and understanding orality; the relevance and application of oral genres to more familiar print genres.

#### Activities:

- Students will be divided into groups of three or four.
- Each member of each group will choose a persona based upon a historical or fictional individual whose experiences reflect the larger experience of the Southwestern United States, as regards settlement, exploration, immigration, cultural expression, diaspora, and work, among other defining phenomena. This persona can be a family member or friend, a historical figure. These should be figures whose “history” reflects the collective experience of a particular southwestern demographic/cultural group. A persona’s life story doesn’t have to be especially remarkable (that is, worthy of an HBO miniseries); often, it is the experience of everyday folks doing everyday things that provides the most telling insights into regional identity. A persona could just as easily be an engineer who moves to Phoenix from the Midwest in the 1960s as a rancher with a spread on the Arizona/Mexico border. In short, anyone whose history contributes to a greater definition of the Southwest as Region.
- Group members are encouraged to choose/include personae’s from diverse groups. [In other words, if you all choose a family member and you are all Caucasians and recent transplants to the area, your group won’t be able to learn about and include in your discussion other experiences.]
- Group members will research their personae using recollections or personal interviews (friends/family members), hardcopy histories and cultural studies, and Internet sources. [Note: Our wonderful librarians can help you with this type of research]
- Groups will interview, in-class, individual group members (in-persona) to collect data relevant to that persona’s experience in the Southwest. Each member must serve as both interviewer and persona. This can be done by pairing off group members or having the group as a whole interview each member-in-persona.
- Groups will discuss the significance of how the experiences of their three or four personae work together to define the Southwestern experience and the identities that emerge from this experience.

- Groups will present their findings to the class as a whole (each member must participate in this). Presentations should not exceed 12 minutes (Three-four minutes per group member). Following the presentations (these will take place over the course of two days), the class will discuss the findings of the presentations for that day.
- In addition, Individual members will turn in a brief report on their individual projects to the instructor:
  - This report should include a short essay (2-3 pages) about the student's chosen personae and how this person **and** the other personae's chosen in the group contribute to our knowledge and appreciation of southwestern identity. Sources used must be documented in an Works Cited page (Must be typed)
  - Report will include your interview questions (Must be typed and checked on day of interview): you will include both the questions your group generated to ask before the interview activity begins and also any specific questions added during the interviewing process, questions that emerge during the interview.
  - Report will include answers and notes from interviews and group discussions (these can be handwritten)
- Timeline: Each student must have confirmed by Tuesday, August 29, their personae selection. Students should have done preliminary research/gathered data and preliminary research questions by Thursday, August 31. Students must have their person's "sketches" with them in class on Tuesday, September 5. Students should be ready for the group interviews by Tuesday, September 5. Presentation of findings will be given during class on Sept 7 and wrapped up on Tuesday, September 12<sup>th</sup>.

Materials: Students will research their own materials, but may draw upon class readings relevant to the study of oral traditions and southwestern history and culture. Students will also be encouraged to research regional folklore and history journals and autobiographical accounts relevant to their personae.

Assessment: This project is worth 50 points.

Students will be graded based upon a combination of their individual reports and participation in project (60%) and the group presentation to the class (40%). Criteria for project: A well-chosen and researched persona (Depth and credibility of research is key!); Relevant and imaginative interview questions and personae responses; An informative and thoughtful analysis by the group of the significance of their interviews as a whole in relation to our knowledge and appreciation of southwestern identity; full participation of each student.



## VOICES OF THE SOUTHWEST: ENH260 Author Research Project

### **ASSIGNMENT: Project total=150 points**

This semester we will be introduced to many writers, but the introductions will be fairly brief (except for the novelists whose work we are reading). To add some depth to our curriculum and to allow you to study another writer who interests you, all ENH260 students will be doing a biography/critical analysis project. Project and you will also be presenting the project to the class. Choices must be approved to avoid overlap. NOTE: Each student MUST choose a different author.

### **YOUR ROLE:**

For this project, please adopt the role of a literary historian/scholar who is writing an encyclopedia article that he/she is proposing to be included in a soon to be published specialized encyclopedia: *The Encyclopedia of Southwestern Literature*. In order to justify the inclusion of your author in this publication, you must become an “expert” on the writer and write the specialized encyclopedia article. Your Presentation to the class will highlight the work. Your audience, the class, will be the publication board, who you must convince to publish your piece in their encyclopedia, by covering the required material (see Presentation section). You will be learning about the author in relation to life, works, and relevance/importance within the SW lit canon. Your work will be vetted by fellow students, the writing center tutors (optional), and the instructor before “publication” in a class publication.

### **DESCRIPTION:**

The Project must meet the following criteria:

1. **SOURCE REQUIREMENTS:** Include 6-7 sources min.; ONE must be PRIMARY. Sources or Copies of sources must be turned in with your final project (or have the links available for the instructor).

Include 6 sources min.; One must be PRIMARY. Sources must represent a variety of types (not all Internet or Specialized Encyclopedias) and **EXCLUDE** General Encyclopedias. Our text can be used, but it can't count as one of the four secondary sources. You must have copies of your sources for verification, if the instructor requests them. You should email yourself copies of them/download them, etc.

- You may use ONE open web source (Google style) only; you must include an assessment of the site's validity if you include an Internet source. You will be introduced to some possibilities on the day we meet in the library.
- You may NOT use any general encyclopedias, such as World Book, Britannica, Wikipedia, etc. Stick to the specialized encyclopedias—they are much better quality. You may only use ONE specialized print encyclopedia and ONE on-line specialized encyclopedia (or specialized dictionary), both from the library or library databases!
- Find a minimum of two scholarly journal article or other instructor approved source. We'll discuss this requirement in class.
- Find other suitable sources in the library or on the Open Web as discussed in the library workshop.

2. Attend the **LIBRARY WORKSHOP** during class on Thursday, September 28 (**10 points**).

3. Submit an **ANNOTATED BIBLIOGRAPHY (25 points)** (MLA style) of all sources, primary & secondary. Note: an annotation is a polished summary (précis) of the main idea(s) of the source. I will post some examples.

4. Written Component: **AUTHOR LIFE AND WORK:** This submission will include the highlighted headings: **Basic information** (Born, identification—such as novelist)—2 lines; **Significance** (one well developed paragraph summary); **The Writer's life** (bio facts/education/early publications/family life, etc.( about 1 page); **Reader's guide to influences, themes, and major works: (consists of three major parts):** a. a section about work/themes, influences/approaches/Who they influenced; b. a section with a summary of other major works; and c. your primary source analysis—the critical analysis of your primary piece(see #5). **Revised and updated Bibliography (as noted in #2); Visuals** (Project must include relevant pictures/photographs). Optional info can include resources, sources for further study, etc. (See grading component #6 for point value for each section)

5. **CRITICAL ANALYSIS (25 points):** Choose one (or two) piece(s) of work representative of the person that you will analyze and research. For the critical analysis, you will focus on piece of writing. This primary piece is a piece of literature by the author. You will be asked to analyze the piece and submit a 2 ½-5 page (or more) (typed) page analysis of the piece, noting how the piece reflects the person's style/use of techniques, etc. How is it representative of this person's work? Analyze each primary piece for its significance/contributions to the literature of the Southwest.

6. **GRADING: Summary of the point value of each of the article written components:**

- *Basic information (3 points)*
- *Significance (overall summary) (7 points)*
- *The Writer's Life (10 points)*

- *Reader's guide to influences, themes, and major works (45 points)*
  - *section includes discussion of influences, themes, well as summary information on other works (20 points)—should be about 1 ½-2pages.*
  - *section includes the primary source analysis, (25 points)—should be 2 1/2 pages minimum (no more than 5)*
- *Annotated Bibliography=25 points*
- *Visuals=10 points (include pictures of author/possibly visual of book titles/home, etc). See what you can find. Think about the type of visuals you would see in an encyclopedia article.*

## 8. THE PRESENTATION: (40 Points)

The **majority** of the presentation will focus on two elements: First, on the person's **IMPORTANCE AND ROLE** in relation to literature of the Southwest, and second, on **WRITER'S WORK** that exemplifies his/her work. When considering the person's importance and role, ask, "What influenced him/her and why, and how she/he influenced others."

**FOCUS ON MORE THAN ONE WORK by the chosen author.** Obviously, if you choose a novel, you will want to limit yourself to one work. Be careful when you make your choices. If you choose a writer who only writes novels, you will be required to read another novel (or as approved by instructor—a part of a novel). If you chose poetry by your chosen author, you will probably want to include a discussion of more than one poem or a collection of poetry. However, it depends on your approach. I would be more than happy to help you focus the project.

### METHOD and TIME REQUIREMENT OF THE PRESENTATION:

Each student will do one presentation of his/her project, scheduled according to class needs, but all students will need to be ready to present by the same due date. The presentation must be creative and involve the class. Presentations should be about 5-6 minutes. Another handout detailing the requirements of the presentation will be provided.

- ✚ Focus: while the presentation must include some factual biographical information on your chosen person, the majority of the presentation will focus on his/her importance and role in SW literature, what influenced them and why. How they influenced others, etc. Your individual analyses should help inform this part of the discussion
- ✚ All presentation material is due on the first day of presentation for all students.
- ✚ Students will present their project to the class. Presentation modes can vary. While PowerPoint is one possibility, students should consider other delivery systems, such as Prezi, for their presentation. Presentation style must be approved.

### ORGANIZATION OF THE PRESENTATION: (Suggested)

- Introduction: Choose a catchy way to begin your project. Consider a quote by or about the person. Have a thesis that gives the direction your project will take . . . it should say something about the person's place in the literature of the Southwest
- Body: Be sure to include specific evidence and details of the person's works and to explain how they exemplify the style, technique, importance of the person in context. If you include direct quotations, document them clearly. Otherwise, indicate your paraphrasing of sources within text citations. **WARNING:** The content will focus mostly on the person's importance and role in the literature of the Southwest. Only a short portion of presentation should be on factual biographical information.
- Conclusion: End your biography so that your presentation comes full circle or addresses an even bigger picture. Do not just say "The End" or "That's All"! Do not have a slide that states "The End" either. Follow the design rules for presentation (PowerPoint design handout will be provided)
- Title: Don't forget a catchy title that fits the direction of your project. Using the person's name for a title is pretty boring!

### AUDIENCE and PURPOSE:

When writing your analysis and planning your presentation, direct it toward a general, academic audience who are serving on a publication board. Your audience will include students and the general public who might be interested in reading more about these authors. Think of your class and instructor as representative of your audience who is interested in people's life stories, but may not know anything about your chosen person. One purpose is to enhance your own learning about the specific person and to gain a greater understanding of the person's importance. Another purpose is to justify the writer's inclusion in the encyclopedia. Yet another purpose is to inform your reader.

### PREWRITING and RESEARCH and PRESENTATION PLANNING:

As you start your research, think of the questions you have about this person and his/her life. What questions do you have about the influences that shaped his/her life? In what ways is this person a product of his/her time, his/her place? You might find this person was rebelling against the times or epitomizing them. **Remember:** Don't just collect "factoids" about the person. Your project must explore the context and importance of the person in relation to your chosen primary work.

Don't miss the library workshop! Use the Library databases, print resources, etc. that you use during the workshop.

As you research, decide what PRIMARY SOURCE(s) you plan to use: Poetry? An essay? A short story? A play?

# Contents

Introduction ix

## I. SOUTHWESTERN VIEWS, ETHNIC ANGLES 1

The Southwest: A Definition 5 ✓ Read

*D. W. Meinig*

The Golden Key to Wonderland 7

*Charles Lummis*

The Chicano Homeland 11

*John Chávez*

Dry Root in a Wash 22

*Simon Ortiz*

Sky Looms: Texts of Transformation and Sacred Worlds 23

*Marta Weigle and Peter White*

## II. PERCEPTIONS OF THE OTHER 41

Hopi Indian Ceremonies 43

*Emory Sekaquaptewa*

Seeing with the Native Eye: How Many Sheep Will It Hold? 50

*Barre Toelken*

Romancing Mora 60

*Eduardo Paz-Martinez*

“You Don’t Know Cows Like I Do”: Twentieth-Century

New Mexico Ranch Culture 71

*Steve Cormier*

III. NATIVE AMERICA 81

3 AM 83 ✓  
*Joy Harjo*

Raisin Eyes 84  
*Luci Tapabonso*

Remembering Tewa Pueblo Houses and Spaces 86  
*Rina Swentzell*

And Then I Went to School: Memories of a Pueblo Childhood 91  
*Joe Suina*

Ode to the Land: The Diné Perspective 97  
*Luci Tapabonso*

"We're Not Extinct" 102  
*David Pego*

IV. HISPANO-MESTIZO AMERICA 107

Milo Maizes 109  
*Fabiola Cabeza de Baca*

Lent in El Paso, Texas 116  
*Alicia Gaspar de Alba*

Sunday Mass 118  
*María Herrera-Sobek*

Sombras de la Jicarita 120  
*Gabriel Meléndez*

MexAmerica 123  
*Joel Garreau*

Mexican Children Get Hard Lesson:  
New Laws Cut Them from N.M. Schools 133  
*Steve Fainaru*

V. BORDERLANDS AMERICA 137

To live in the Borderlands means you 139  
*Gloria Anzaldúa*

Baroque Principles of Organization in  
Contemporary Mexican American Arizona 141  
*James S. Griffith*

- Interview: Jesús Martínez and Ricardo Murillo 156  
*Denis Lynn Daly Heyck*
- Legal Alien 165 ✓  
*Pat Mora*
- Raising Hell as Well as Wheat—Papago Indians Burying  
the Borderline 166  
*Gary Paul Nabhan*

VI. ENVIRONMENT, TECHNOLOGY, AND  
THE PEOPLES OF THE SOUTHWEST 171

- Albuquerque Learns It Really Is a Desert Town 173  
*Bruce Selcraig* assigned
- In the Belly of the Beast 182  
*Barbara Kingsolver*
- The Box That Broke the Barrier:  
The Swamp Cooler Comes to Southern Arizona 192  
*Bob Cunningham*
- Urbanization Drains Reverence for Water 201  
*Ted Jojola*
- The Navajos and National Sacrifice 204  
*Donald Grinde and Bruce Jobansen*

VII. MAKING CULTURE: THE FUTURE SOUTHWEST 219

- Make-Believe and Graffiti: Envisioning New Mexico Families 221  
*Virginia Scharff*
- Creating A Tradition: The Great American Duck Race 237  
*Patricia Moore and M. Jane Young*
- Roads to Heaven: Pilgrimage in the Southwest 242  
*Steve Fox*
- Sedona and the New (Age) Frontier 253  
*Barbara A. Campbell*
- Queen of Two Cultures 262 ✓ Read
- Mythical Dimensions/Political Reality 267 Read  
*Rudolfo Anaya*



Jefe, todavía no saben . . . 273

*Jimmy Santiago Baca*

Birthplace Blues 275

*Margaret Regan*

Credits 281

About the Contributors 287

About the Editors 293