

Dr. Darryl Hattenhauer
Arizona State University West

English 360 Western American Literature
Abbreviated Version (pp 1-3)

Required Reading and Films

The short stories and poems are on BlackBoard. The movies are on reserve.

Historical context (photos, maps, art) darrylhattenhauer.com/h8.html

Indians of the Southwest
Indians in the Nineteenth Century
The Donner Party
Custer's Last Fall
Wounded Knee
The Battle of Attu
Cesar Chavez

Poems:

Louise Erdrich, "Jacklight"
Tess Gallagher, "She Wipes out Time"
Robinson Jeffers, "Cuttings"
Theodore Roethke, "Shine, Perishing Republic"

Plays:

Sam Shepard, True West (film)

Screenplays:

Sherman Alexie, Smoke Signals (film)

Films:

All the Pretty Horses (and novel)
The Last Picture Show (and novel)
Midnight Cowboy (and novel)
One Flew Over the Cuckoo's Nest (and novel)
Day of the Locust (and novel)
Play It As It Lays (and novel)

Smoke Signals (and story)

Short Stories:

Sherman Alexie, “This is What it Means to Say ‘Phoenix, Arizona’” (and film, Smoke Signals)

Ambrose Bierce, “Occurrence at Owl Creek” (film: “Occurrence at Owl Creek”)

T. C. Boyle, “On for the Long Haul”

Willa Cather, “Good Neighbor Rosicky”

Simon Ortiz, “The Killing of a State Cop”

Katherine Anne Porter, “Jilting of Granny Weatherall” (and film)

Alberto Rios, “The Secret Lion”

Leslie Marmon Silko, “Tony’s Story,” “Bravura”

John Steinbeck, “Leader of the People”

Novels:

John Hawkes, The Beetle Leg

E. L. Doctorow, Welcome To Hard Times

Joan Didion, Play It As It Lays (and film)

Barry Hannah, Never Die

Ron Arias, The Road to Tamazunchale

Ishmael Reed, Yellow Back Radio Broke Down

Cormac McCarthy, All the Pretty Horses (and film)

Jan 21 Th Course introduction

28 Th Poems: Jeffers, Roethke

Feb 5 Th Poems: Gallagher, Erdrich

12 Th Play: Shepard

19 Th Short Stories: Bierce, Porter, Cather, Steinbeck

26 Th Ortiz, Silko

Mar 5 Th Alexie, Rios, Boyle,

12 Th Midterm

First and second annotations also due. You may take your exam and/or turn in your paper with my other class on Monday the 16th at 6:10 in CLRM 205.

- 19 Th Spring break**
- 26 Th Hawkes**
- Apr 2 Th Doctorow**
- 9 Th Didion**
- 16 Th Hannah**
- 23 Th Arias**
- May 30 Th Reed**
- 7 Th McCarthy**
- 14 Th Final exam, 6:10 pm to 8:00 pm, CLRM 205, or with my other class on Tuesday, May 12, 6:10 pm to 8:00 pm, CLRM 205. Third and fourth annotations also due.**

Complete Version (pp 4-18)

COURSE:

English 360 Western American Literature

TIME AND PLACE:

Th, 6:30-9:15, Sands 307, Spring, 2010

OFFICE HOURS:

M, T, W, Th, 5:00-6:00

Sometimes I can't meet office hours because of a meeting. Rather than make a special trip to my office and find out I'm not there, please call *and* email me first. That way you can usually avoid having to wait until office hours and having to transport yourself to FAB.

OFFICE:

FAB N230J

OFFICE PHONE:

602-543-6023

If you leave a voice mail, please speak ssslllooowwwlllyyy, and D-I-S-T-I-N-C-T-L-Y. If I can't understand your number, I can't call you back. You are more than welcome to call me. Arranging a make-up test is a good reason. Asking me your grade is not.

EMAIL:

Darryl.Hattenhauer@asu.edu

If I can't tell whom the email is from and what it's about, I will assume it's spam and erase it. So don't send something with Bob@hotmail.com for an address and "Hi" for a subject. It's clearer if your name appears in the address and your subject is specific, for example, "Laura.Libman. midterm." Whether you try to reach me by email, phone, office visit, or carrier pigeon, please realize that you are one person in a line of others and that I have to prioritize my tasks. That means you might wait several days before I can get back to you. If that happens, don't take it personally. In the fall of 2002, it took me weeks to get back to a regents' professor. And don't delay others and add to my workload with unnecessary interruptions. For example, if you were absent then please don't ask me for notes, handouts, etc.

Please get them from another student. And please don't ask for extended due dates or make-ups without a good reason.

PROFESSOR:

I'm an Associate Professor of Literature and American Studies specializing in American literary history, especially Gothic, grotesque, and fantastic fiction. My Ph.D. is in American Studies from the University of Minnesota, where I focused on American culture since 1800. I've held two Fulbrights; the first was in Denmark, and the second was in Sweden. I also received an NEH grant to attend the Institute on Realism at the University of California at Berkeley. My publications include articles on Nathaniel Hawthorne, Herman Melville, Stephen Crane, Jack London, Charles Chesnutt, F. Scott Fitzgerald, Ernest Hemingway, Edith Wharton, Sinclair Lewis, William Faulkner, Nathanael West, Zora Neale Hurston, Eudora Welty, James Baldwin, Saul Bellow, Cynthia Ozick, Kurt Vonnegut, and Leslie Marmon Silko. My book on Shirley Jackson appeared on SUNY Press. I'm writing a book about Paul Bowles, and then I'll write a book about James Purdy.

REQUIREMENTS:

Exams

One midterm essay exam, seventy-five minutes long and worth 20% of your course grade, plus one final essay exam (not cumulative), one hour and fifty minutes long and worth 40% of your course grade. When you come to class to take the exam, you may not use the list of topics or any notes, books, tapes, CD's, walkie-talkies, cell phones, ipods, mirrors, etc. Each student will choose which topics to address in his or her exam essays. Exams will focus primarily on the form, theme, and context of the literature assigned. *You must include relevant and significant ideas and information from not only the class and readings, but also the postings and annotations.* You may include outside sources, even if they disagree with the ideas and information from the class and postings, but not to the exclusion of relevant and significant ideas and information from the class and postings. Your writing skills on the final should be better than they were on the midterm; in other words, learn from your mistakes--don't repeat them. You may write in pencil.

Quizzes

I reserve the right to add quizzes, both announced and unannounced. If you miss a quiz, there will be no make-ups for anybody for any reason. So be here. It is when people are absent that I give

unannounced quizzes. Quizzes and class participation are worth 10% of your course grade.

Book Annotations

You must submit three book annotations. The first one is due at the midterm, and the next two are due at the final. These additional books must come from one or more of the bibliographies posted on BlackBoard. None of those books will be on reserve, and many of them will not be available in libraries. So start acquiring them asap. You might have to buy some from bookstores and online. Each student will choose which books to address in his or her annotations.

The requirements for the assignment appear on BlackBoard. Your writing should be better at the end of the course; in other words, learn from your mistakes--don't repeat them. Taken together, the annotations are worth 30% of your grade.

Course Grading

Quizzes and class conduct	10%
Midterm	20%
Final	40%
Annotations @ 10% X 3	30%

Assignment Grading

A = 90-100
B = 80-89
C = 70-79
D = 60-69
E = 0

If you get an E on an exam, quiz, or paper, you get no points for that exam, quiz, or paper. That means if you get an E on the first two annotations and the midterm, you have lost 40 points and must get 60 out the remaining 60 to get a D. If you get 59 out of 60, you still fail the course.

I give plus and minus grades on papers and exams, but not for the course grade.

OTHER POLICIES:

I extend you many courtesies, most of which you don't get in other classes. (Helpful Hint from Hattenhauer: don't assume that other instructors will allow the following, and don't assume that I will allow what other instructors do.) You don't automatically lose points for tardies and absences. You may write your in-class essays on the paper of your choice: big bluebooks, small bluebooks, lined loose-leaf sheets, or

blank loose-leaf sheets. You get to choose exam and paper topics from a wide range of possibilities. You may use the manuscript format of your choice. You may eat, drink, and chew gum in class (though quietly, and preferably not all at the same time). In an emergency, you may even bring your kids (if they're quiet). Thus I'm "easy" in many respects.

But not in others. Contrary to popular opinion, I do not have a lot of leisure. I don't have time to read what I want, and I don't have time for stopping class to attend to disruptions. You have no right to waste the time of a doctor, lawyer, cop, accountant, me, or anybody else. As a result, the following policies apply.

Attendance

It is a waste of time for me to deal with attendance. I'm not going to argue over how many minutes student X missed compared to how many minutes student Y missed, or over what constitutes a valid reason. At the rate America is going, our classes will soon have time clocks. America is probably the only nation where professors waste time tracking late arrivals, early departures, and absences. Like professors in the other countries where I've taught, I assume that students are intelligent, knowledgeable, mature, and responsible adults who will be absent or miss class only when it is necessary. So I don't automatically deduct points for late arrivals, early departures, and absences. But don't assume that you can get away with being absent just because I refrain from automatically deducting points. If you think that not losing points for late arrivals, early departures, and absences allows you to miss class time and rely solely on publications, the internet, and other students' notes, then you almost certainly lack sufficient intelligence, knowledge, maturity, and responsibility to pass any course of mine. In my courses, there is a very high correlation between attendance and performance. Thus I don't have to lower your grades by deducting exact numbers of points for late arrivals, early departures, and absences; you will almost certainly lower your grade for me by performing poorly on exams and papers. Late arrivals, early departures, and absences will also lower your conduct grade.

Usually, the only time you must contact me about an absence is when it pertains to the semester's first class meeting, or when it pertains to two or more absences in a row, or when you need to arrange a make-up exam or an extension on a paper, in which case please email me at iddch@asu.edu and call me at 602 543 6023. If you have a medical reason, please don't specify what the illness or injury was. For example, please don't tell me if you had a cold, flu, operation etc. Those specifics

are your private business. If you get an extension on a paper or a make-up on an exam, please don't expect to get it back quickly. If I got it late, you'll get it late.

If I have said something in class, you are responsible for getting it and knowing it. If you miss something, I'm not responsible for getting it to you. If you aren't here for a class meeting, please don't ask me what you missed. Please get the notes from at least two other people. (Helpful Hint from Hattenhauer: if you're absent or late, don't ask an instructor, "Did I miss anything important?") If getting here on time tempts you to skip a meal and roar down the freeway, don't. Instead, get something healthy to eat, drive safely, arrive relaxed, and get what you missed from other students. One excuse for lateness or absence that I will never honor is this one: that you were speeding to get here and had a wreck, hit a dog, etc.

Likewise, if I have handed out something in class, you are responsible for getting it and knowing it. For example, if you aren't here to get the exam and paper topics, please don't ask me for them. Please get them from somebody else. *If I have posted something on BlackBoard, you are responsible for knowing it. For example, you are required to learn the glossary of literary terms, the elements of literature and composition, and other explanations.*

Conduct

The most important things to do are as follows.

- 1) Be here as much as possible. Leaving early and thinking I won't notice is insulting.
- 2) Take copious notes. Doing so will also improve your exams.

The most important things not to do are as follows.

- 1) Talking unnecessarily, text messaging, telephoning, reading extraneous publications, or using computers for anything other than class-related activity is disruptive. If you think I won't see you doing such things, you're too dumb to pass, so drop the course before I kick you out and flunk you. If you disrupt a course, the instructor has the right to expel you from the course and flunk you. If you disrupt any course of mine, I will definitely expel you from the course and flunk you. Disrupting the educational process can result in the following: 1) an E in the class, plus 2) permanent expulsion from not only the class but also the university. Disrupting the educational process includes interfering with the endeavors of any student, staff, or faculty.

- 2) You don't have the right to interrupt others, so you don't have the right to interrupt me. For example, calling or emailing me to get

your grade is a gratuitous interruption. Moreover, if you take a test or turn in a paper late, please do not be so presumptuous as to expect to get it back quickly, and please do not be so rude and inconsiderate as to ask me if I have it graded yet. And please don't interrupt me when I am setting up before class--arranging CDs, power points, handouts, notes, etc. Similarly, do not interrupt me after class if I am busy gathering up my materials so I can give the next instructor as much time as possible to set up. If I am clearly finished setting up before class and there is time before class is scheduled to begin, you would not be interrupting me. Similarly, if I am clearly finished gathering up my materials after class and I don't have to leave for another appointment, you would not be interrupting me.

3) Don't use a laptop for anything other than taking notes. Anybody who sits in the back row with a laptop obviously looks like he or she is not using the laptop solely for taking notes. Anybody who does so thinking an instructor doesn't know what is probably going on is pathetic. All laptop users must sit as far forward as possible, which is almost always the front row. (Disabled students get first-choice on seating; after that, laptop users will take the seats closest to the front).

4) Know and follow the syllabus. Follow directions. Many students don't heed what I hand out in writing. For example, many of your papers and essays will refer to yourselves and the reader unnecessarily despite the written directions not to.

Plagiarism.

As with disruptive behavior, every instructor has the right to flunk you for plagiarism. If you plagiarize in any course of mine, I will definitely flunk you—no questions asked, no exceptions given. If you don't know what plagiarism is, you are responsible for finding out. Look it up in the student handbook. Students are responsible for knowing the stipulations of the catalog and student handbook. For example, you must know what plagiarism is and that the penalty for it can include all of the following: 1) an E in the course, plus 2) an X on your transcript beside the E, which indicates to employers and other universities that you failed due to academic dishonesty, plus 3) permanent expulsion from the university.

Statement of Reasonable Accommodation

As the ASUW 1996-97 Catalog states, "support services may be secured through the DRC, as appropriate."

Religious Accommodations for Students

Students who need to be absent from class due to the observance of a

religious holiday or participate in required religious functions must notify the faculty member in writing as far in advance of the holiday/obligation as possible. Students will need to identify the specific holiday or obligatory function to the faculty member. Students will not be penalized for missing class due to religious obligations/holiday observance. The student should contact the class instructor to make arrangements for making up tests/assignments within a reasonable time.

Harassment Prohibited

ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Contact Student Life (UCB 221) if you feel another student is harassing you based on any of the factors above; contact EO/AA (480-965-5057) if you feel an ASU employee is harassing you based on any of the factors above.

Military Personnel Statement

A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch and is unable to complete classes because of military activation may request complete or partial administrative unrestricted withdrawals or incompletes depending on the timing of the activation. For information, please see: <http://www.asu.edu/aad/manuals/ses/ses201-18.html>

Due Dates

I can no longer be lenient about due dates. But if you have a good reason, please ask me. You don't have to come to my office in person; just email me at iddch@asu.edu and call me at 602-543-6023. If I don't answer, leave a message. Be sure to pronounce your name and phone number S...L...O...W...L...Y and di/stinct/ly.

Incompletes

I am flexible on Incompletes. I will give an incomplete for almost any good reason. But the university requires that the Dean of NCIAS must approve it, and that you must already have completed 80% of the course grade--which means you must already have taken the midterm and final.

Satisfactory Withdrawals

Also, I will also give a satisfactory withdrawal whenever possible. If you want to drop my class and get into another class but it's full, this site might help you:

<http://coursesniper.com/asu/?timestamp=ed16e12f1cbb74c0770328f97c4>

a236257642b7ca001bd9dcc2bff3d03c211dfa&utm_source=studentnewsletter&utm_medium=email&utm_campaign=w10c&aff=asz1&subid=201586

Early Final Exam Requests

University rules prevent faculty from giving early final exams. Only one's Dean can allow it. But I will let you take it late.

Course/Instructor Evaluation

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

<http://www.asu.edu/epouupdate/>

Convocation Speaker

Unless you are taking this course in the summer, consider applying to be the student convocation speaker. Your speech should be 3-4 minutes. Please submit a paper or electronic copy of your speech to Dr. Elsie Moore.

Methods of Teaching

This course uses a lecture and discussion format. My lecture and discussion notes consist of content extrapolated from the scholarship published about the topics at hand. So I am reporting on the research in the field. When an interpretation is my own and has not been accepted for publication, I will tell you. When my interpretation has been accepted for publication (or is in print), I will report on it as one of the many items published about the topic. I come in each night with notes that I intend to impart by the end of the class, but I don't read my notes at you. Rather, I ask questions that will elicit student observations and analyses; in so doing, you will say a lot of what I want to say. However, I cannot accurately predict what you will say or when you will say it; your responses oblige me to skip ahead to some points and then backtrack to others. So your notes will not be neatly organized.

As noted above *take copious notes*. Usually students don't take enough notes. Many times when I am reporting on major interpretations in the field, students don't write it down. *Unless something is clearly unimportant, write it down and use it on your papers and exams. When in doubt, write it down.* **Taking notes facilitates learning.**

Most students—not just in this course but on this campus—should get writing instruction about every other day at either the Writing Center in UCB. Where else can you get one-on-one help for free? One of the best ways for good student writers to become better is to tutor, and the Writing Center offers advanced writers an opportunity to get better, get paid, and get experience that will help them get jobs, and not just teaching jobs.

Most good writers have had a lot of writing courses beyond freshman comp. Most students should take Dr. Fazio's ENG 323 Rhetoric and Grammar. I'm in my fourth decade of teaching, and the most dramatic improvement in student writing that I've ever seen is in students who have taken it or are taking it.

GOALS:

- 1) To analyze in particular the forms and themes of the required texts**
- 2) To consider in general the development of literary forms (how they have changed over time) from their origins in various narratives (such as myth, folk tale and fairy tale) through the periods of romanticism, realism, modernism, and postmodernism**
- 3) To think critically about America's dominant culture**
- 4) To develop a bank of reading notes (in the form of annotations) for future reference**
- 5) To use some of the literary terms that literary critics employ (see glossary)**
- 6) To maintain high standards for students' writing**
- 7) To summarize and analyze secondary sources**
- 8) To consider the theories (from philosophy, anthropology, history, economics, rhetoric, linguistics, psychology, politics, biology, art, music, and physics) that current scholars use to analyze literature**
- 9) To compare the techniques of writing with the techniques of painting, sculpture, and architecture**
- 10) To consider the context (the personal, social, and intellectual conditions) that influenced the writing of the texts.**

Please note that the last three are interdisciplinary, which is what we do

in the New College of Interdisciplinary Arts and Sciences. They are not tangents. They are not off-topic. They are a necessary part of the topic. If you say otherwise, you will be promptly defenestrated.

GROUND RULES FOR LITERARY ANALYSIS:

The author's intent does not necessarily establish the meaning of the text. Like all people, authors are fallible. They necessarily contradict themselves. For example, an author might attempt to endorse notions of free will and self-determination, but the logic of the text may imply otherwise. Such contradictions arise because authors accidentally include traces from their unconscious; they put in things of which they aren't aware. What they try to do and what they do are not the same. As D. H. Lawrence said, "Don't trust the author. Trust the tale."

To represent is not necessarily to endorse. In other words, if an author depicts something, the author is not necessarily recommending it. For example, just because one of Toni Morrison's characters commits murder doesn't necessarily show that Morrison intends to recommend murder or that the logic of the text is a defense of murder. In addition, good literature need not have role models.

The narrator does not necessarily speak for the author. Huck Finn says a lot that Mark Twain does not believe, and Mark Twain knows a lot more than Huck Finn does. Huck's behavior does not necessarily establish either Twain's intent or the logic of the text. Third-person narrators are also subject to fallibility, especially in postmodernism.

In literary criticism, it is insufficient to assert as if it is unarguable that an author, character, or critic chooses his behavior. In literary analysis, the notion of absolute free will--that we are not conditioned by environment or biology, that we are in control of all of our behavior, and that we are self-determining--contradicts contemporary theory. Outside of this course, you are free to operate on the belief that all of everyone's behavior is freely chosen, but in literary criticism (as in the rest of the liberal arts) free will is a very problematic concept.

A reader's response does not necessarily establish what the author has achieved. Jack Nicholson exposed the misuse of reader response by joking, "I drink to make other people more interesting." His joke reveals that a response to a stimulus does not necessarily establish the nature of the stimulus. Focus not on your response to the text but the text itself. To achieve this focus, refrain from unnecessarily referring to yourself in your writing. Use the following phrases only if they are unavoidable: "I think," "I feel," "I like," and "the reader." And don't

write, “I think this text is good.” Focus on the text: “This text is good because....” Without the qualifier “I think,” the necessity for defending the proposition that the text is good becomes more apparent. Never imply that because you like a text it is therefore good, or that because you don’t like a text it is therefore not good.

Likewise, refrain from confusing truth with effect. According to Bertrand Russell's explanation of the original pragmatism, in cases where the truth isn't identifiable, the good may nonetheless be identifiable. He didn't mean that the good tells us the truth. So you can't argue that determinism is untrue by arguing that its effects are bad. Likewise, you can't argue that something is untrue simply because you don't like it. This course contains all kinds of ideas, from Christianity to communism. You don't have to like or agree with any of it, but you do have to understand it.

BOOKS:

For good deals on books, see these sources:

1. fetchbook.info
2. findusedbook.com

Between them, they include books at all of the major stores such as amazon.com and barnesandnoble.com, so you don’t have to search those other sites.

READING LIST:

This reading list has many objectives. It is impossible to meet all of them. Two of them in particular are difficult to meet: assigning not only the canonical writers (who are usually WASP heterosexual males) but also members from every protected “class.” As a result, many canonical WASP heterosexual male writers do not appear on the reading list. So WASP heterosexual males are underrepresented relative to their numbers in the canon--in the literary pipeline of available authors.

ASSIGNMENT DUE DATES:

You may not record class sessions. You should come to class ready to discuss the texts listed for that class meeting in the order in which they appear. We might not have enough time to discuss all of the readings in class. It’s better to go through each text as quickly or slowly as each particular class requires, so I don’t allot a fixed amount of time for each text. As a result, it’s not possible to predict how quickly we will

go through the readings. If we fall behind, keep reading the items in the order in which they appear on the syllabus. Don't skip anything unless I announce in class or on BlackBoard that we will skip something. If we get to the midterm without discussing all of the readings listed before the midterm, we will pick up where we left off. Some aspects of this syllabus almost certainly will change, but not this one: The 100% refund period extends through the first two weeks of the semester for regular semester classes and sessions eight weeks or longer.

Required Reading and Films

The short stories and poems are on BlackBoard. The movies are on reserve.

Historical context (photos, maps, art) darrylhattenhauer.com/h8.html

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 Custer's Last Fall
 Wounded Knee
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Midnight Cowboy (and novel)
One Flew Over the Cuckoo's Nest (and novel)

Day of the Locust (and novel)
The Love of the Last Tycoon: A Western (and novel)
Play It As It Lays (and novel)
Smoke Signals (and story)

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 Simon Ortiz, “The Killing of a State Cop”
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7 Th McCarthy

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