

## ENAM 4500 -- Masculinities of the New West

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Texts (available at the UVa Bookstore):

### Tentative reading list:

Wallace Stegner, *Specifications of a Hero* and *Genesis* from *Wolf Willow*  
 Larry McMurry, *Horseman, Pass By*, plus supplemental essays  
 Norman Maclean, *A River Runs Through It*  
 Annie Proulx, et al, *Brokeback Mountain: Story to Screenplay*  
 James Welch, *Winter in the Blood*  
 Cormac McCarthy, *All the Pretty Horses*  
 Jim Harrison, *Legends of the Fall*  
 Kent Haruf, *Plainsong*  
 Sherman Alexie, *War Dances*

### Films on Reserve:

*Hud*  
*Brokeback Mountain*

### Tentative schedule:

Thursday, January 19 - Prospects

Tuesday, January 24 - Stegner, *Specifications for a Hero* and *Genesis* from *Wolf Willow*; map @ <http://maps.google.com/maps/ms?ie=UTF&msa=0&msid=200134108335566986105.00047857ed824bb622a1d>

Thursday, January 26 - *Specifications for a Hero* and *Genesis*

Tuesday, January 31 - McMurry, essays from *In a Narrow Grave*, *Hud*, and *Horseman, Pass By*

Thursday, February 2 - *Horseman, Pass By*; *Horseman* map @ <http://maps.google.com/maps/ms?ie=UTF&msa=0&msid=200134108335566986105.00047c9e101658c81af65>

Tuesday, February 7 - *Horseman, Pass By*

Thursday, February 9 - Maclean, *A River Runs Through It*

Tuesday, February 14 - *A River Runs Through It*

Thursday, February 16 - Proulx, *Brokeback Mountain*, the story

Tuesday, February 21 - *Brokeback Mountain*: the film, the screenplay and the essays

Thursday, February 23 - Welch, *Winter in the Blood*; *Winter* map @  
<http://maps.google.com/maps/ms?msid=200134108335566986105.000462d32c06b897f9c36&msa=0>

Tuesday, February 28 - *Winter in the Blood*

Thursday, March 1 - *Winter in the Blood*; first paper due

**Spring Break** ~~~~~

Tuesday, March 13 - McCarthy, *All the Pretty Horses*

Thursday, March 15 - *All the Pretty Horses*

Tuesday, March 20 - *All the Pretty Horses*; *Pretty Horses* map @  
<http://maps.google.com/maps/ms?ie=UTF&msa=0&msid=200134108335566986105.0004620ebf4b3291fc681>

Thursday, March 22 - Harrison, *Legends of the Fall*

Tuesday, March 27- *Legends of the Fall*

Thursday, March 29 - Haruf, *Plainsong*; *Plainsong* map @  
<http://maps.google.com/maps/ms?ie=UTF&msa=0&msid=200134108335566986105.00047c9e11613e249de5c>

Tuesday, April 3 - *Plainsong*

Thursday, April 5 - *Plainsong*

Tuesday, April 10 - Alexie, *War Dances*

Thursday, April 12 - *War Dances*

Tuesday, April 17 - *War Dances*

Thursday, April 19 - *student presentations*; **second paper due**

Tuesday, April 24 - *student presentations*

Thursday, April 26 - *student presentations*; **additional reading journal due**

Tuesday, May 1 - Retrospects; **final paper abstract due**

**Monday, May 7 - Final paper due by 4:00 p.m. at 201B or 103 Monroe Hall**

*One additional reading*, chosen from the list below, and one 2500-word report on the same (comprised of a short summary of the text and a longer assessment of its merit and representation of masculinity), **due on April 26. Please verify your choice with me by April 19.** You should submit a hard copy to me as well as post on the class Collab site, under "Student Work," "Additional-reading review":

Additional reading list:

Ed Abbey, *Desert Solitaire*

Sherman Alexie, any novel or short story collection

Gretel Erhlich, *The Solace of Open Spaces*

Jim Harrison, *Revenge* and *The Man Who Gave Up His Name*, from *Legends of the Fall*, or *The English Major*

Ken Kesey, *Sometimes a Great Notion*

Adrian C. Louis, *Skins*

Larry McMurtry, *In A Narrow Grave: Essays on Texas* or *Lonesome Dove*

Cormac McCarthy, any of his other "western" novels

Thomas McGuane, *Driving on the Rim* or *Keep the Change*

D'Arcy McNickle, *The Surrounded* or *Wind From an Enemy Sky*.

N. Scott Momaday, *House Made of Dawn*

Dan O'Brien, *The Contract Surgeon*

Simon Ortiz, *Woven Stone*  
Annie Proulx, *Close Range: Wyoming Stories*  
Wallace Stegner, *Angle of Repose*  
James Welch, *The Indian Lawyer*

## COURSE REQUIREMENTS:

First, come prepared and ready to participate in class. Bring the appropriate texts to class. I will do my share of talking. I expect, however, that we will talk together, and I hold you responsible for sharing your thoughts. I've detailed my expectations for participation below. Please read them carefully. I ask also that you submit one or more 1000-word commentaries that will be a part of your participation grade. Your participation and your commentaries will be twenty percent of your semester grade (25%).

I will ask also that you submit two 1,500 word papers, which together will be thirty percent of your semester grade (30%). Make these papers formal, polished essays with a clear thesis, and demonstrate command of all of the rules and conventions of standard written English. Note any references to our assigned texts by parenthetical page number. When you refer to a text other than one assigned, document it in a Works Cited page. This includes anything that you copy (or cut and paste) from the Internet. Any idea, or any clause or larger structure of text not your own, from whatever source, needs to be appropriately attributed. If you are in doubt, ask me. If I suspect plagiarism, I won't hesitate to assign a failing grade. The Honor Committee's document on plagiarism offers a useful guide. See <http://www.virginia.edu/honor/documents/PlagiarismSupplementFINAL.pdf> Consult the *MLA Guide* for managing bibliographic material. Please type all written assignments, including the commentaries. No late papers (unless you are incapacitated).

You will also need to make a substantial presentation to the class during the last few weeks of the semester. This presentation should be 15 minutes long and should be focused on some aspect of your final paper. The class day before your presentation, you must provide a reading or review assignment to the class. You must also confer with me at least one class day before your presentation to review your plans. I will grade you on the appropriateness and quality of your presentation, as well as your ability to observe the time limit. I hope you will engage us all and encourage discussion. Above all, please be focused. This

presentation will amount to ten percent (10%) of your semester grade.

We will not have a final exam, but will instead have a final four thousand word paper that will constitute the remaining thirty-five percent (35%) of your semester grade. The final paper should include one or more of the primary texts that we've studied, and should incorporate critical, biographical, historical, or cultural research in a substantial way. A one-page abstract of your final paper and a bibliography are due at the last class meeting on May 1. This abstract should present the argument you will make in your final paper and should include a bibliography cited in MLA format. **The final paper is due on Monday, May 7 at 4:00 p.m.** Please drop off your final paper to my office at Monroe 201B or at Monroe 101 or 103. No audit or CR/NC grade options for this course without my permission.

You may take two un-excused cuts; however, each absence beyond two will lower your semester grade by one-third of a letter. If you have added after the first class, the classes you missed will count as absences. Excess absences, even for good or traditionally "excused" reasons, may make it impossible to pass the course. Arriving late for class will also lower your course grade. If you need to leave class early, please let me know before hand. Also please avoid taking breaks during class, unless you have an emergency.

Come see me as soon as you have any questions or if you would just like to talk about literature or life. **My office is 201B Monroe Hall, my phone 434-924-3353, e-mail jp@virginia.edu.** I try to save the hour after this class, from 11 to 12 on Tuesday and Thursday, for you. I am also available by appointment many other hours per week. You should talk with me if you wish to come by after class, or call **924-3353** for an appointment at another time. Please check *Collab* regularly for updated course information.

### **Expectations for Class Participation:**

These criteria focus on what you demonstrate. I do not presume what you fail to demonstrate. I expect the average level of participation to satisfy the criteria for "3."

4 A student who works at this level demonstrates excellent preparation every day. S/he has not only read the text, but has analyzed the text exceptionally well and relates it with special insight to other readings and discussions. S/he contributes during each class in a very significant way to the ongoing discussion. S/he keeps her analysis focused on the text and the issues involved, responds with insight to other students' comments, contributes to co-operative interpretation, suggests alternative readings, and helps analyze which approaches are appropriate.

3 A student at this level demonstrates good preparation every day. S/he has read the text, knows it well, and has thought through some of the implications and possible connections to other texts. S/he contributes more than just the facts, contributes daily to discussion, thinks through her own points, responds to others in a constructive way, and offers and supports independent interpretation backed up by the text.

2 A student at this level demonstrates adequate preparation. S/he has read the texts but does not offer significant evidence of analyzing or interpreting them. S/he contributes infrequently during each class, and when she does so she does not contribute as described in #3.

1 A student at this level is not disruptive. S/he demonstrates marginal preparation. \* S/he contributes rarely to class discussion.

## Expectations for Essay Writing:

Focus your essay on a significant central thesis idea. Do not oversimplify or present unsupported opinion. Raise expectations with a clear statement of your thesis and fulfill those expectations.

Develop or organize your essay logically in coherent, unified paragraphs. Make your transitions from paragraph to paragraph smooth and strong but not mechanical. Don't make it sound as if you're composing a list. Move from the general to the specific regularly. Support your generalizations with extensive, relevant details. Don't open your essay with global or simplistic statements. And don't end your essay with a bland summary paragraph restating your main points. Conclude with a significant quotation, some information you've deliberately withheld, or a statement that emphasizes your earlier points. Consider also a concluding statement that epitomizes the main point of your essay.

Your style should show variety in sentence length and type. Use short sentences for emphasis, but don't overdo it. Avoid several consecutive sentences of simple subject-verb-object construction. Also avoid the passive voice and weak verbs. Choose strong active verbs and personal subjects. Avoid "it is . . ." and "there is . . ." constructions. Your transitions from sentence to sentence, whether explicit or implicit, should be smooth and effective. Use both emphasis and subordination. Strive also to create a voice that reflects your point of view. Use tone thoughtfully and demonstrate a sense that you write for a particular audience: in this case, me and your peers in this class. Your word choice should be varied and precise. Be aware of and control the connotations of your words.

Your essay should have no misspellings or punctuation errors, and should be free of mechanical errors and grammatical mistakes. I will grade such lapses harshly. Proofread carefully.

If you need to review any of these areas of competency, consult a good writer's handbook. Diana Hacker's *A Writer's Reference* is a good place to start. Use the MLA style for managing citations in your papers.

***Achievement is a combination of a student's native ability and effort. Effort is reflected in attendance, punctuality, preparation, and commitment of time.***