

Lit. of the American West

Guidelines for discussion core

Everyone is assigned to have finished the text by the time you discuss it, and you must assume that's true. Therefore, don't recite the plot.

Here's how to go about it:

1. Each member of the discussion core read the book on his/her own and write a preliminary list of questions and interesting aspects: techniques, plot turns, narrators, whatever.
2. Consult with other members of your group to decide what most needs discussing, and agree about who is to do what.
3. Keep in mind that one of your assignments is to make ideas for descriptive critical essays available to other members of the class.
4. Do research about the author's other works, which will help with perspective.
5. As we get on into the qtr, assess your book against the other assigned texts which we've already completed.

Guidelines for biographies and reviews

As your basic guide to finding material, you'll want to use the handout from Tom Moran, which will take you directly to the most likely sources. Be sure to look in the various indexes under the name of the author (on the computers you key in the name, as directed).

The biographical presentation should introduce the author to the other members of the class in terms of basic information, but also in terms of personality and in outlook toward being a writer. If you can find excerpts from interviews, that would be helpful. Audio or videotapes, if available, are welcome if edited.

The review of author's works should give a sense of how the text and other books by the same author have been received by professional reviewers. You should look for both comparisons and contrasts, and you should read several short excerpts which you think are either exemplary or highly unusual. Since there normally are many reviews, organization and summary are keys to this assignment.

Guidelines for all

The instructor and the library personnel are eager to see you succeed. Do ask questions.

Singular assignments not covered by this sheet can be handled in informal conversation between the student and the instructor.

March 13, 1989

To: Diane Gould
Assistant Division Chair, Humanities

From: Carol Doig

A Proposal for English 202, Literature by Topic

LITERATURE OF THE AMERICAN WEST

Fall 1989

Here's the follow-up to our Friday conversation and my briefer notes, Diane. If this meets with approval, I'd like to teach this instead of the English 102 section I'd otherwise be assigned.

Course description: A study of 19th and 20th century literature recounting the history and mythology of the westering experience in the Northern Tier states. Explorers, native Americans, homesteaders, ranchers and others will be included in novels, memoir, poetry, journals and letters.

Background: The course will deal with literature of that part of the Trans-Mississippi West which was delineated by the historian Walter Prescott Webb as west of the 98th Meridian and which is today referred to as the Northern Tier states, stretching from the western border of Minnesota to the tip of Cape Flattery. This is the territory substantially covered by the Lewis and Clark expedition.

Outline of the course. From the rich lode of literature in this region, the class will read and analyze several complete works. The instructor will provide historical, literary and biographical background, and supplementary reading lists for special projects and general reference. A tentative sorting at this early stage in the planning looks like this:

1. The mythology of the American west. One novel to be assigned from the cowboy, the Gold Rush, the Mountain Man or the homesteading West. Likely candidates here are Owen Wister's The Virginian, Jack Schaefer's Shane, Clair Huffaker's Badge for a Gunfighter, Ernest Haycox's Bugles in the Afternoon, Larry McMurtry's Leaving Cheyenne or Louis L'Amour's Hondo.

Excerpt: journals of Lewis & Clark

2. The Native American experience. Louise Erdrich's Love Medicine, compared and contrasted with James Welch's Winter in the Blood. While not assigned in full, an important third book for discussion here is Michael Dorris's The Broken Cord, a nonfiction account of his (and Louise Erdrich's) adopted son's fetal alcohol syndrome. It is newly published.

3. The Westcomers. To be assigned for this section will be Letters of a Woman Homesteader, Elinore Pruitt Stewart, from which the much-acclaimed film, Heartland, was adapted. The second book will be Ivan Doig's This House of Sky, a memoir, or English Creek, a novel.

4. The fragile land. Wallace Stegner will be represented in this section, through one of his essays or nonfiction works.

The American West as Living Space, U. Mich., 1987. ppb ISBN 0-472-06375-8

#10.

5. The Poet's West. The Northwest Coast will be the subject of poetry chosen from the works of Richard Hugo, William Stafford and Linda Bierds.

Book purchases will be held to five paperbacks, to be supplemented by library holdings, handouts of biographical material, and judicious use of other mediums. I hope to borrow a copy of Heartland, a truly distinguished film, from the executive producer, Annick Smith. For Northwest emphasis I would show the half-hour Channel 9 production of Winter Brothers. I would use excerpts from several audio tapes, including a new one by Wallace Stegner, in which he reads some of his own essays. I might even look for an historic videotape of an early television western series (Ronald Reagan selling 20 Mule Team Borax and Death Valley Days?)

It is probable that Ivan Doig and Linda Bierds would visit the class. It is less likely, but not impossible, that one or more of the other authors would.

Student assignments. In addition to reading and discussing the literature, students would be asked to produce two of the following: (1) a short research paper, (2) a critical review, and (3) an oral history.

Do you need additional information at this point?

Recommended reading:
John McPhee

July 17, 1989

Dear Ripley

While Ivan is working on the third book in his McCaskill trilogy, I'm planning the details of a course in the Literature of the American West, which is scheduled for Fall quarter. I've never taught allit course before, so I'm having fun with the whole process.

Of the half dozen texts to be required, one will be The Triggering Town, a great favorite of both Ivan's and mine. Along with that I'd like to photocopy the title piece from The Real West Marginal Way, as well as the chapter Small Waters and Tiny Words. That would be for one-time use with 35 students. If that's agreeable to you, as copyright holder, please confirm that on the enclosed postcard.

Our best to the Wylie Street gang, and to Mildred.

Best regards

Carol Doig

Copyright Law of 1978

Copyright duration is extended to the life of the author plus 50 years.

...existing copyrights under the old system will be extended to span a total term of 75 years, automatically in the case of copyrights already renewed for a second term, but only if renewed in the case of first-term copyrights (sec. 302)

(Old law provided 28 years, plus renewal option for 28 years, and a total of 56).

Consider 3 ways of using material:

1. ~~not in~~ public domain
 - a. never copyrighted, or
 - b. copyright has expired.
2. fair use for classroom purposes
3. with permission

Sec. 107. Fair Use

Guidelines II. Multiple Copies for Classroom Use

Multiple copies (not to exceed one per pupil) may be made by or for the teacher giving the course for classroom use of discussion; provided that;

- A. The copying meets the tests of brevity and spontaneity as defined below; and,
- B. Meets the cumulative effect test as defined below; and,
- C. Each copy includes a notice of copyright.

Brevity:

(i) Poetry: (a) a complete poem if less than 250 words and if not printed on more than two pages or, (b) from a longer poem, an excerpt of not more than 250 words.

(ii) Prose: (a) Either a complete article, story or essay of less than 2,500 words, or (b) an excerpt from any prose work of not more than 1,000 words or 10% of the work, whichever is less, but in any event a minimum of 500 words.

.....

Spontaneity

- (i) The copying is at the instance and inspiration of the individual teacher, and
- (ii) The inspiration and decision to use the work and the moment of its use for maximum teaching effectiveness are so close in time that it would be unreasonable to expect a timely reply to a request for permission.

Cumulative Effect

- (i) The copying of the material is for only one course in the school in which the copies are made.
 - (ii) Not more than one short poem, article, story, essay or two excerpts may be copied from the same author, nor more than three from the same collective work or periodical volume during one class term.
 - (iii) There shall not be more than nine instances of such multiple copying for one course during one class term.
- (The limitations stated in II and iii above shall not apply to current news periodicals and newspapers and current news sections of other periodicals.)

English 202W, Literature of the American West
Fall 1989

Professor Carol Doig
Office 2227. 546-4729.
Hours: 10:30 a.m., M-Th.

ASSIGNED TEXTS

- From Original Journals of the Lewis and Clark Expedition, 1804-1806. (Handout)
Wallace Stegner, The American West as Living Space. 1987.
Louise Erdrich, Love Medicine. 1984.
James Welch, Winter in the Blood 1974.
Ivan Doig, English Creek. 1984.
Richard Hugo, The Triggering Town. 1979.
From The Real West Marginal Way. 1986. (Handout)
Linda Bierds, The Stillness, the Dancing. 1988.

This course is planned to include reading, research, extended conversation, and thoughtful writing.

During the quarter, we will have to try to define what we mean by the American West, and by literature. Then, for each text that we examine, we will look at the craftsmanship as well as the subject matter.

Here are a few assumptions made, and standards set, by the instructor:

ATTENDANCE AND PARTICIPATION. A class is a temporary community and everyone's participation is needed on a continuing basis. For the good of the individual student and the community, everyone is expected to be in class, on time, every class day, with assignments prepared and ready to discuss the current subject.

WRITING ASSIGNMENTS. In a W course, considerable writing is expected of each student: in this case, three descriptive critical essays of 800 to 1,000 words. You may choose the works that seem most interesting. The general guidelines are these: (1) A paper about a given text must be submitted no later than a week after discussion has been concluded. (2) No more than one paper per week may be submitted.

OTHER REQUIREMENTS. A formal class presentation, steady class participation, and the successful completion of an essay final examination.

PLAGIARISM. Each instructor is required to state her policy in regard to plagiarism, which means the use of someone else's work without proper acknowledgement. Since this violates the basic standards of academic life, the normal penalty would be failure in the course.

English 202, Literature of the American West
Fall 1989

CLASS SCHEDULE

Text assignments should be read in advance of class discussions. The class will meet five days a week, except for listed holidays. Student reports and special events are included in this schedule. Any changes will be announced, and all students will be responsible for them.

<u>Week of</u>	<u>Schedule</u>
----------------	-----------------

September 25	Introduction to the course. Excerpts from <u>Original Journals of the Lewis and Clark Expedition, 1804-1806.</u>
--------------	---

October 2	The mythology of the American West: What do Owen Wister, Zane Grey, the Lone Ranger, Gunsmoke, and the Marlboro Man have in common?
-----------	---

Thursday: The Marlboro Man and mythology.
Friday: A new view of the West (1) through women's eyes, and (2) from native American perspective.

October 9	The historical West: Wallace Stegner, <u>The American West as Living Space.</u>
-----------	---

Monday: Biography and Reviews.
Tuesday: Discussion core.

CONTEMPORARY NOVELISTS WRITE ABOUT THE NORTHERN TIER

October 16	Louise Erdrich, <u>Love Medicine.</u>
------------	---------------------------------------

Monday: Biography and reviews.
Tuesday: Discussion core.

October 23	James Welch, <u>Winter in the Blood.</u>
------------	--

Monday: Biography and reviews.
Tuesday: Discussion core.

October 30	Ivan Doig, <u>English Creek.</u>
------------	----------------------------------

Monday: Biography and reviews.
Tuesday: Discussion core.
Friday: Conversation with Ivan.

Literature of the American West
Schedule, continued

Week of Schedule

November 6 Prose of the American West: additions and summations.
Students may nominate and talk about favorite works.

Friday: Veterans Day Holiday.

THREE GENERATIONS OF POETS LOOK AT THE PACIFIC NORTHWEST

November 13 Theodore Roethke.

Monday/Tuesday: Introduction to Pacific Northwest literature.
Wednesday: Roethke: Biography and reviews.
Thursday: Explication of a Roethke poem.
Friday: Film: In a Dark Time.

November 20 Richard Hugo, The Triggering Town, and excerpt handouts from
The Real West Marginal Way.

Monday: Biography and reviews.
Tuesday: Discussion core: The Real West Marginal Way.
Wednesday: Discussion core: The Triggering Town.
Thursday/Friday: Thanksgiving Holiday.

November 27 Linda Bierds, The Stillness, The Dancing.

Monday: Biography and reviews.
Tuesday: Explication of a Bierds poem.
Wednesday: Reading poetry with Linda.

December 4 Summary discussion of literature in the American West.
Preparation for final examination.

Monday: Final day for submission of written assignments.
Wednesday: Last day of classes.

FINAL EXAMINATION: Friday, December 8, from 8 to 10 a.m.

		Minimum Points Earned	Course Grade Earned
GRADE COMPONENTS			
Each individual's course grade will be determined by the accumulation of points from the following possibilities.			
450	WRITTEN ASSIGNMENTS. Three descriptive critical essays @150 points each. One must compare and contrast two of the assigned texts; another must incorporate a work from the supplementary reading list. The other may do one or both; at a minimum it must deal with an assigned text.	750	4.0
		735	3.9
		720	3.8
		705	3.7
		690	3.6
		675	3.5
		660	3.4
		645	3.3
		630	3.2
		615	3.1
		600	3.0
		585	2.9
		570	2.8
		555	2.7
150-200	CLASS REPORTS AND PARTICIPATION. One formal class presentation is expected from each student. In addition, steady attendance and informal participation are expected.	540	2.6
		525	2.5
		505	2.4
		495	2.3
		480	2.2
		465	2.1
		450	2.0
		435	1.9
150	FINAL EXAMINATION. The form will be essay, with books and notes permitted. Questions will be chosen from course content.	420	1.8
		405	1.7
		390	1.6
		375	1.5
		360	1.4
		345	1.3
		330	1.2
		315	1.1
		300	1.0
		285	0.9
Grading guideline: An average, competent assignment is pegged at 2.0.		270	0.8
		255	0.7

Accumulated totals of less than 255.....0.0

Lit of the American West

TO DO in summer:

revise reading list & submit

read all of Biddle & Fulwiler & make notes: handouts?

prepare Anaya, Hillerman etc.

begin integration of landscape and art, as per new course description.
(fall time sked has old number and old description, so easy does it)

consider Doig earlier, to take students through w/ lots of detail.

Chronology might be:

Hilleman, the storyteller

Anaya, another SW version

Doig, another childhood

Erdrich, a distinctive new literary voice

Bierds, capturing ~~the~~ history

Literature of the American West
textbook

Prose and Poetry of the American West, James C. Work (ed). Nebraska, 1990. \$25 paper.
733 pp.

Work is prof. of English at Colorado State. From his ~~ix~~ preface (xiii): "Prose and Poetry of the American West brings together many native authors who are literary professionals....

• Four principal considerations, in addition to my personal preferences, guided the selection of these pieces. I am against the practice of anthologizing chapters from longer ~~works~~ books; therefore, I have avoided excerpts wherever possible. I have chosen certain works that acknowledge the Hispanic tradition, an influence in western culture since 1540. Gender was a third consideration; the two most popular anthologies to date contain a combined total of 77 writers. Willa Cather is the only female among them. By including numerous examples of poetry, travel writing, letters and fiction by women, I hope (to) more accurately represent the indispensable contributions made by women to the growth of the culture, to the integrity of the civilization, and to the quality of literature. My final consideration was to choose writers who could exemplify the many different facets of western literature and who could thereby act as ~~x~~ spokespersons for the hundreds not included."

* * * *

Unfortunately, this winds up a mishmash, including Stegner in what is called the neomythic period (1890-1914) ! and ~~the~~ the "neowestern period" 1915-present, includ^{es}~~ing~~ only Ann Zwinger, Ed Abbey, John Sterling Harris, Gary Snyder, Momaday, Anaya, Welch (poetry), Silko, and someone born in 1952 names Jimmy Santiago Baca. Eh?

Major works are not represented.



RETURN INVOICE AND PAYMENT TO

UNIVERSITY OF NEBRASKA PRESS

327 NEBRASKA HALL

901 N. 17TH ST.

LINCOLN, NE 68588-0520

PH. (402) 472-3584 ORDER DEPT.

PH. (402) 472-5948 CREDIT DEPT.

PH. (800) 526-2617 FAX NO. FOR ORDERS ONLY

FEDERAL ID/NO. 47-0491233

An Agency of the State of Nebraska **CUSTOMER COPY**

ACCOUNT NUMBER

46105

PLEASE REFERENCE

BOTH NUMBERS

WHEN MAKING

PAYMENTS

INVOICE NUMBER

697565

SHIP
TO:SOLD
TO:CAROL DOIG
SHORELINE COMM COLLEGE
16101 GREENWOOD AVE/HUMANITIES
SEATTLE, WA 98133-5667

INVOICE DATE	CUSTOMER P.O. NUMBER	TERMS	SALES AREA	HOW SHIPPED	DATE SHIPPED
3 SEP 91	72991	Net 120		UPS Commercial	
	QUANTITY	TITLE	LIST PRICE	DISCOUNT	AMOUNT

166

1

PROSE & POETRY AMERICAN WEST-PA

\$ 25.00

10%

\$ 22.50

*Returned
via SCC mail
Sept. 23, 1991*

UNP Shipping

Quan= 1

2.00#

(697565)

SHIPPING
CHARGES

Free

INVOICE
TOTAL

22.50

Payment must be made in US Funds drawn
on a US bank or by international money order.

*Carol -
you asked about
that sheet for the 299 student.
Here you go Carol O.*

ENGLISH 299 - Shoreline Community College, Winter - 1990
3 credits Instructor: Carol Orlock

STUDENT RESPONSIBILITIES

English 299 is designed to help the serious student of fiction writing gain skills in writing, analyzing writing, and giving presentations related to writing.

In consultation with the instructor, the student will:

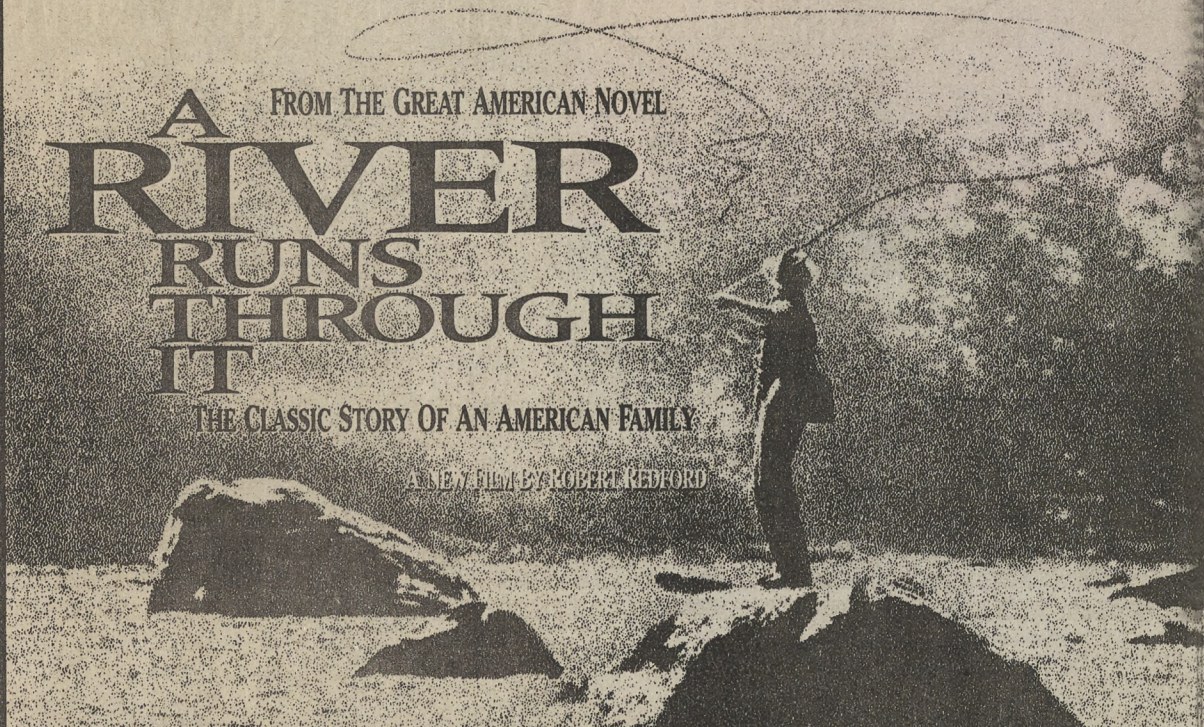
1. Draft a full story and revise it in response to instructor comments.
2. Complete a series of exercises from The Art of Fiction Writing, John Gardner.
3. Consult with intermediate and beginning students to help them generate and revise creative writing exercises.
4. Review writing by beginning and intermediate students and comment on ungraded assignments.
5. Prepare, revise and present for a writing class a lesson which teaches a specific skill for fiction writing. This lesson will include definition of the skill, models demonstrating it in published work, an interactive class activity and an assignment for students to apply the skill in a brief piece of writing.

from the
heart of the land
and the soul
of a family
comes the
perfect holiday
movie.

FROM THE GREAT AMERICAN NOVEL
A RIVER RUNS THROUGH IT

THE CLASSIC STORY OF AN AMERICAN FAMILY

A NEW FILM BY ROBERT REDFORD



COLUMBIA PICTURES PRESENTS

A FILM BY ROBERT REDFORD "A RIVER RUNS THROUGH IT" CRAIG SHEFFER BRAD PITT TOM SKERRITT BRENDA BLETHYN AND EMILY LLOYD

CUSTOMER SERVICE: BERNIE POLLACK AND KATHY O'REAR MUSIC BY MARK ISHAM COSTUME DESIGNER: ANNICK SMITH EDITOR: WILLIAM KITTRIDGE AND BARBARA MALTBY

DIRECTOR OF PHOTOGRAPHY: PHILIPPE ROUSSELOT, A.C.

EXECUTIVE PRODUCER: JAKE EBERIS

BASED UPON THE STORY BY NORMAN MACLEAN

SCREENPLAY BY RICHARD FRIEDENBERG

PRODUCED BY ROBERT REDFORD AND PATRICK MARKEY

DIRECTED BY ROBERT REDFORD

COLUMBIA PICTURES

PG PARENTAL GUIDANCE SUGGESTED

SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

A COLUMBIA PICTURES RELEASE

COLUMBIA PICTURES

MANHATTAN

CINEPLEX ODEON
✓WORLDWIDE CINEMAS
50TH STREET BETWEEN
8TH & 9TH AVE. 246-1583
12:15, 3:15, 6:15, 9:15

CINEPLEX ODEON
•FIRST & 62ND CINEMAS
62ND ST BETWEEN
1ST & YORK AVENUES
752-4600
1, 4, 7, 9:45

CITY CINEMAS
✓MURRAY HILL
3RD AVENUE AT 34TH STREET
689-6548
CALL THEATRE FOR SHOWTIMES

✓LOEWS
VILLAGE THEATRE VII
THIRD AVENUE AT
ELEVENTH STREET
982-0400
12:50, 3:15, 5:50, 8:10, 10:45

NASSAU

NATIONAL AMUSEMENTS
✓GREEN ACRES CINEMAS
VALLEY STREAM 561-2100

✓LOEWS NASSAU METROPLEX
LEVITTOWN 731-5400

LESSER
MALVERNE TWIN 599-6966

UNITED ARTISTS
✓MANHASSET TRIPLEX
MANHASSET 496-1919

LESSER
OCEANSIDE TWIN
OCEANSIDE 536-7565

UPSTATE N.Y.

FLORIN-CREATIVE
LYCEUM
RED HOOK 758-3311

FLORIN-CREATIVE
MOVIEHOUSE
MILLERTON 789-3408

MAXI
ORPHEUM
SAUGERTIES
246-6561

HOYTS CINEMAS
✓SOUTH HILLS MALL
POUGHKEEPSIE
297-5512

NEW JERSEY

✓MAXI
ATLANTIC CINEMA
ATLANTIC
HIGHLANDS
291-0148

FLORIN-CREATIVE
✓CINEMA 23
CEDAR GROVE
857-0877

✓DOLBY STEREO

MOVIE CITY FIVEPLEX
WOODBIDGE
382-5555

CONNECTICUT

✓CROWN PLAZA
GREENWICH
869-4030

SPECTRAL RECORDING
DOLBY STEREO

CHECK THEATRE DIRECTORIES,
OR CALL, FOR SHOWTIMES.

FOR ADDITIONAL INFORMATION
CALL 777-FILM (A FREE SERVICE).

DER ROSENKAVALIER (R. Strauss)
Season Premiere Feb. 1 (7:30), 5 (7:30), 11 (7:30)
LES CONTES D'HOFFMANN (Offenbach)
Feb. 4, 8, 13 Mat.

CAVALLERIA RUSTICANA (Mascagni)
PAGLIACCI (Leoncavallo)
Season Premiere Feb. 12

LA TRAVIATA (Verdi)
Season Premiere Mar. 18, 22, 26, 31, Apr. 3 (8:30), 6,
14, 17 (8:30), 23, 28, May 1 Mat. (12:00)

LUCIA DI LAMMERMOOR (Donizetti)
Mar. 29, Apr. 2, 5, 9, 12, 15, 21, 24 Mat. (12:30)

DER RING DES NIBELUNGEN (Wagner)
Cycle I (matinee) Mar. 27 (2:00), Apr. 3 (12:30),
10 (12:30), 17 (12:00)
Cycle II Apr. 19, 20 (6:00), 22 (6:00), 24 (6:30)
Cycle III Apr. 26, 27 (6:00), 29 (6:00), May 1 (6:00)

**Call (212) 362-6000 or
Come to the Met Box Office**

Cast subject to change. Evenings at 8:00, matinees at 1:30 except as noted. No refunds or exchanges.
Box Office hours: Sunday noon to 6, Monday through Saturday 10 to 8. The Metropolitan Opera®

SEVEN PERCENT
Carnegie Hall: Sat. Alt & Eve., Dec 12, 9
St. Peter The Apostle - Parsippany, NJ: Sat. Eve.
town, NJ: Sun. Alt., Dec. 6 at 3:00 / Sacred Heart
Judith Nicosia, Louise Wohlfalka, Sop; Antoinette F
Michael Best, Robert Guarino, Grayson Hirst, Ten

MESSIAH

Masterwork Chorus & Orchestra
Conducted by David Randolph

"...expertly led by David Randolph; wonderfully refreshing"

Don't miss David Randolph's final "Messiah"

Concert	Seat Location	Phone
Dec. 5 St. Peter the Apostle		
Dec. 6 Centenary College		
Dec. 20 Newark Sacred Heart		
Dec. 12 Carnegie Hall 2:30		
Dec. 12 Carnegie Hall 8:00		
Dec. 13 Carnegie Hall 2:00		
Dec. 27 Carnegie Hall 2:30		
Alternate Date & Seat Location		

Name: _____ Tel: _____
Address: _____
City/State: _____ Zip: _____

MASTERWORK

Lincoln
Center
Presents



Great Performers at Lincoln Center

Underwritten by CONTINENTAL INSURANCE



Daniel Barenboim piano

Only New York Recital / All Schubert Program:
The Four Impromptus, Op. 142; Sonata in B-flat, Op. Posth. D. 960

MONDAY, JANUARY 4 at 8pm / AVERY FISHER HALL / \$35, \$25, \$17

**ALL SCHUBERT
PROGRAM!**



Aprile Mollo soprano / with the ORCHESTRA OF ST. LUKE'S

Wagner: Elsa's Dream (Lohengrin); Dich tuere Halle (Tannhauser);
Five Wesendonck Lieder • Works by Refice, Catalani, Boito and others

WEDNESDAY, JANUARY 13 at 8pm / AVERY FISHER HALL / \$40, \$30, \$20

ONLY N.Y. RECITAL!



Jean-Pierre Rampal flute / with the ORCHESTRA OF ST. LUKE'S / ROGER NORRINGTON cond.

Prokofiev: Classical Symphony, Op. 25
Penderecki: Flute Concerto (American Premiere)
Stamitz: Flute Concerto in G, Op. 29 • Brahms: Serenade No. 2 in A, Op. 16

WEDNESDAY, JAN. 20 at 8pm / AVERY FISHER HALL / \$30, \$22, \$16

COMING EVENTS:

OLAF BAER baritone / **Craig Rutenberg** piano
Schumann: Dichterliebe, Op. 48: plus works by Strauss, Brahms and Mendelssohn
SUNDAY, JANUARY 17 at 3pm / ALICE TULLY HALL / \$20

LEONIDAS KAVAKOS violin / **Peter Nagy** piano
Mozart: Sonata in A, K. 526 • Beethoven: Sonata No. 10 in G, Op. 96 • Ravel: Sonate posthume (1897)
Bartók: Rhapsody No. 1 • Sarasate: Zigeunerweisen, Op. 20, No. 1
MONDAY, JANUARY 25 at 7:30pm / WALTER READE THEATER AT LINCOLN CENTER
Tickets \$18 at Alice Tully Hall Box Office

MINNESOTA ORCHESTRA / EDO DE WAART conductor

FRIDAY, FEBRUARY 5 at 8pm / AVERY FISHER HALL / \$32, \$23, \$16

Alexander Toradze piano
Diamond: Rounds for Strings • Rachmaninoff: Piano Concerto No. 3 in d, Op. 30
Prokofiev: Excerpts from Romeo and Juliet

SUNDAY, FEBRUARY 7 at 3pm / AVERY FISHER HALL / \$32, \$23, \$16

Sheri Greenawald soprano / **Susan Graham** mezzo-soprano
Heldi Grant Murphy soprano / **Jan Opalach** bass-baritone
Mozart: Symphony No. 34 in C, K.338 • Strauss: Highlights from **Der Rosenkavalier**, including:
Opening Scene, Marschallin's Monologue & Finale from Act I; Presentation of the Rose Scene (Act II);
Final Scene & Trio from Act III

TICKETS AT AVERY FISHER HALL (212) 875-5030 OR ALICE TULLY HALL BOX OFFICES (212) 875-5050

OR BY
PHONE

CENTERCHARGE (212) 721-6500

handel's
messiah
SINGERS
aver

**National Choral
Council**
Mon., Dec. 28
7:30 p.m.

P.D.Q. BACH
Featuring PROFESSOR PETER SCHICKELE

MUSIC FOR AN AWFUL LOT OF
WINDS AND PERCUSSION
TOMORROW & WED. at 8 PM
CARNEGIE HALL
Tickets: (\$35, 27.50, 22, 18) at Box Office or
call CarnegieCharge: (212) 247-7800

Notes toward Fall '93 Lit of the American West

Reorganize.

No more student presentations.

Instead, try quizzes, presentations of my own; due dates more firmly set.

Use five assigned texts.

More art w/ videotapes, etc.

English 208W
Literature of the American West
Fall 1995

Professor Carol Doig
Office 2227. 546-4729.
Hours: 10:30 a.m.
and by appointment

ASSIGNED READING

From Original Journals of the Lewis and Clark Expedition, 1804-1806. (Handout)

Gloss, Molly. The Jump-Off Creek, 1989.

Erdrich, Louise. Tracks, 1988.

Anaya, Rudolfo. Bless Me, Ultima, 1972

Steinbeck, John. Cannery Row, 1945.

Doig, Ivan. The Sea Runners, 1982.

Hugo, Richard. The Real West Marginal Way, 1986. (Handout)

Bierds, Linda. The Ghost Trio, 1994.

This course is planned to include reading, research, extended conversation, and thoughtful writing. During the quarter, we will have to try to define what we mean by the American West, and by literature. Then, for each text that we examine we will look at the craftsmanship as well as the subject matter. Following are a few assumptions made, and standards set, by the instructor:

ATTENDANCE AND PARTICIPATION. A class is a temporary community and everyone's participation is needed on a continuing basis. For the good of the individual student and the community, everyone is expected to be in class, on time, every class day, with assignments prepared and ready to discuss the current subject.

WRITING ASSIGNMENTS. In a W course, careful writing is expected of each student: in this case, three descriptive critical essays of 1,000 words, plus or minus 10%. You may choose the works that seem most interesting. Guidelines are provided in a separate handout.

QUIZZES. Unannounced quizzes on the content of current reading should be expected during the first few minutes of any relevant class period. The last quiz of the quarter will be designated as a make-up.

FINAL EXAMINATION. The two-hour written exam will be designed to include all assigned works. It will be discussed in detail beforehand.

PLAGIARISM. Each instructor is required to state her policy in regard to plagiarism, which means the use of someone else's work without proper acknowledgement. Since this violates the basic standards of academic life, the normal penalty would be failure in the course.

CLASS SCHEDULE

Week of	Subjects
September 25	Introduction to the course. Quick-read of <u>The Jump-Off Creek</u> . Some historical antecedents and stereotypes. Thursday: Introduction to library research. Library 116. Friday: Elements of fiction.
October 2	Eastern Oregon: Molly Gloss, <u>The Jump-Off Creek</u> . Monday: pages 1-68. Tuesday: 69-139. Wednesday: 139-end. Thursday: Author's stance and important elements of fiction. Friday: Readers' perceptions.
October 9	The Northern Tier: Louis Eldrich, <u>Tracks</u> . Monday: 1-31. Tuesday: 32-95. Wednesday: 96-130 Thursday: 131-191. Friday: 192-end.
October 16	<u>Tracks</u> , continued. Monday: The narrators: how believable? Tuesday: Comparisons and contrasts with <u>The Jump-Off Creek</u> . Wednesday: Writing Lab. Thursday: The Southwest: Rudolfo Anaya's <u>Bless Me, Ultima</u> . 1-59. Friday: 60-105.
October 23	The Southwest: Anaya's <u>Bless Me, Ultima</u> , continued. Monday: 106-176. Tuesday: 177-216. Wednesday: 217-end. Oct. 26 OK Thursday: Understanding hispanic life and symbolism: Victoria Lauber Friday: Comparisons and contrasts: Anaya, Erdrich, Gloss.

CLASS SCHEDULE

Week of	Subjects
October 30	California, the Golden Dream: John Steinbeck, <u>Cannery Row</u> . Monday: 1-24. Tuesday: 25-61. Wednesday: 62-95 Thursday: 96-127. Friday: 128-150 <i>workshop</i>
November 6	<u>Cannery Row</u> , continued. Monday: 151-end. Tuesday: Realism? Fable? Wednesday: Introduction to the work of Ivan Doig. Thursday: <u>The Sea Runners</u> , 1-74. Friday: Veteran's Day HOLIDAY .
November 13	The Northwest Raincoast: Ivan Doig, <u>The Sea Runners</u> . Monday: 75-150. Tuesday: 151-189. Wednesday: 190-233. Thursday: 234-end. Friday: Interview with Ivan.
November 20 <i>Mon. In a Dead Time</i>	<i>Monday note: West Coast. Show excerpts on Tuesday.</i> Poetry of the Northwest: Landscapes of the Imagination. Theodore Roethke and Richard Hugo. Thursday/Friday: THANKSGIVING HOLIDAY .
November 27	A contemporary Northwest poet: Linda Bierds, <u>The Ghost Trio</u> . Interview with Linda. <i>Friday, Dec. 1</i>
December 4	Summary and overview. Examining the essay examination. Classes end on Wednesday. <i>Have students rank books - survey form?</i>

FINAL EXAMINATION: Friday, December 8, from 8 to 10 a.m.

The instructor is required to give the exam as scheduled.

GRADE COMPONENTS		Participation	Minimum Points Earned	Course Grade Earned	Exam Essays	Papers
Each individual's course grade will be determined by the accumulation of points from the following possibilities.		80+	745 730 715 700 685 670	4.0 3.9 3.8 3.7 3.6 3.5	50	150
450	WRITTEN ASSIGNMENTS. Three descriptive critical essays @150 points each. One must compare and contrast two of the assigned texts; another must incorporate a work from the supplementary reading list. The other, at a minimum, must deal with an assigned text. (See separate handout.)	72	655 640 625 610 595 580 565 550 535	3.4 3.3 3.2 3.1 3.0 2.9 2.8 2.7 2.6	90% 45	135
150	FINAL EXAMINATION. The form will be essay, with books and notes permitted. Questions will be chosen from course content.	64	520 505 495 480 465 450 435 420 405 390 375 360 345 330 315 300 285 270 255	2.5 2.4 2.3 2.2 2.1 2.0 1.9 1.8 1.7 1.6 1.5 1.4 1.3 1.2 1.1 1.0 0.9 0.8 0.7	80% 40	120
175	QUIZZES, IMPROMPTU ASSIGNMENTS and INSTRUCTOR'S AWARDS. The instructor reserves the right to add credit for exemplary in-class participation.	40	435 420 405 390 375 360 345 330 315 300 285 270 255	1.9 1.8 1.7 1.6 1.5 1.4 1.3 1.2 1.1 1.0 0.9 0.8 0.7	60% 30	90
		32	375 360 345 330 315 300 285 270 255	1.5 1.4 1.3 1.2 1.1 1.0 0.9 0.8 0.7	50% 25	75
		24	300 285 270 255	1.0 0.9 0.8 0.7	40% 20	60
Accumulated total of less than			255	0.0		51

English 208W
Literature of the American West
Professor Carol Doig

DESCRIPTIVE CRITICAL ESSAYS

During the quarter you'll have the chance to earn credit of up to 150 points each by writing three descriptive critical essays. The form and content of these essays will be discussed in class. Each should be 1,000 words, plus or minus 10%. Each will focus on a specific text or texts, and each would be strengthened by additional library research about the author or the work.

- One paper should concentrate on some element of a single text.
- One paper should compare and contrast elements of two texts.
- One paper should compare and contrast a text with a book from the supplementary list.

General guidelines are as follows:

1. Papers about given texts should be submitted no later than the dates listed in the schedule below. Early submissions are encouraged.
2. A deduction of 15 points per calendar day will be assessed against late papers. Papers are due at the start of class hour.
3. A total of four assigned texts and one supplemental work are needed to complete the three papers. You can use the checklist below to keep track.

Deadline schedule:

Monday, October 16.	<u>The Jump-Off Creek.</u>	✓
Wednesday, October 25.	<u>Tracks.</u>	✓
Monday, November 6.	<u>Bless Me, Ultima.</u>	✓
Monday, November 13.	<u>Cannery Row.</u>	
Monday, November 20.	<u>The Sea Runners.</u>	
Monday, November 27.	A book from the supplemental list compared or contrasted to a text.	✓
Tuesday, December 5.	<u>The Ghost Trio.</u>	

from Reading, Writing, and the Study of Literature

ELEMENTS OF LITERATURE (PP. 27-41)

1. Character.

"Traditionally, character has been regarded as the most important component of literature." How does the writer go about developing the characters? When are they introduced?

How do they speak?

What do they look like?

How do they act?

2. Plot. Plot generally involves both what happens and why. The term causation is often used.

Seldom is the plot the most significant component of a story. However, the art of storytelling involves the creation of an entire world, and significant events are evidence of a world in motion. Events may cause people to change, and most literature is about change.

3. Point of view.

(narrating)
Who is speaking? What can they know? What do they choose to reveal? What do their speech patterns tell about them?

As already noted, a third person, omniscient narrator can be everywhere and know everything.

A first-person narrator is more limited in scope, but gives immediacy to the story, with the use of I,

4. Setting. Where the story happens. The background against which the action of the narrative occurs. Setting is crucial to what we are calling the literature of the American West. People cannot hide from the geography or the weather; they must deal with it when they can, try to endure when they cannot.

5. Style.

Sometimes called voice, this has to do with word choice and sentence patterns. You should be able to tell from the voice something about the attitude, the personality, the level of education, ~~xx~~ the era in which it is set.

6. Symbolism. A symbol is a figure of speech that combines a literal, concrete quality with a suggestive abstract dimension. e.g. snow as a symbol of death, spring as a symbol of rebirth.

Some authors self-consciously use symbolism. Other, such as Ivan Doig, will testify to not using symbolism.

7. Theme. What the story ultimately means. This is not simple, and we shouldn't feel forced to find themes, any more than we are obliged to find symbolism. But themes emerge in most high-quality literature, and when we finish each book we may be able to make some broad conclusions.

So let's concentrate on the first five, and if the other two emerge, that's fine.

English 208W
Fall 1995

LITERATURE OF THE AMERICAN WEST

SELECTED INDEXES/RESOURCES

R050/K19 Magazines for Libraries, 8th ed., 1995

R920/C976 Current Biography Yearbook (since 1940).
living notables.

*R920/E84 Contemporary Authors - alive + revisions
- several sets -

813.009/C726 The Columbia History of the American Novel

✓ R810.9/A512

American Writers: A Collection of Literary Biographies.
Critique of LIFE + writings.

✓ R809.04/C761

Contemporary Literary Criticism (CLE) - set
thousands of internal writers

R920/E84

Contemporary Authors

R015/B724

Book Review Digest

Index Tables

Essay and General Literature Index

Index Tables

Biography Index

Index Tables

New York Times Index

Index Tables

Humanities Index

Academic Index (Computerized)

~~Magazine Index (Computerized)~~

Seattle Times Index

PERIODICALS

Booklist
Choice

Library Journal

New Yorker

New York Review of Books

New York Times Book Review
Publisher's Weekly

Saturday Review

Western American Literature

Wilson Library Bulletin

USE
INDEX

Good
starting
point.

These
should
lead to

A SAMPLING OF LITERATURE FROM AND ABOUT THE AMERICAN WEST
*Assigned texts marked with *. Call numbers have been provided for some newer library acquisitions.*

Literary and Historical Overviews

- Armitage, Susan, and Jameson, Elizabeth (eds). The Women's West, 1987. 305.4097/W872
- Emory, Elliott (ed). The Columbia History of the American Novel, 1991. R813.009/C726
- Kittredge, William, and Annick Smith, eds. The Last Best Place: A Montana Anthology, 1988.
810.8032/L349
- Limerick, Patricia Nelson. The Legacy of Conquest: The Unbroken Past of the American West,
1987. 978/L733
- Malone, Michael P., and Richard W. Etulain. The American West: A 20th Century History, 1989.
978.03/M257
- Martin, Russell, and Mark Barasch, eds. Writers of the Purple Sage, 1985. 813.54/W956
- O'Connell, Nicholas. At the Field's End: Interviews with 20 Pacific Northwest Writers, 1987.
- Powell, Lawrence Clark. Southwest Classics, 1974. 813.0093/P884
- Schwantes, Carlos A. The Pacific Northwest: An Interpretive History, 1989. 979.5/S398
- Smith, Henry Nash. Virgin Land: The American West as Symbol and Myth, 1950. 978/S649
- Stegner, Wallace. The American West as Living Space, 1987.
- White, Richard. It's your Misfortune and None of My Own: A History of the American West, 1992.
978/W587
- Worster, Donald. Rivers of Empire: Water, Aridity and the Growth of the American West, 1985.
333.91/W931

Fiction

- Abbey, Edward. The Monkey Wrench Gang, 1975.
- Anaya, Rudolfo. *Bless Me, Ultima, 1972.
- Berry, Don. Trask, 1960.
- Cather, Willa. My Antonia, 1954. 813.52/C363
- Clark, Walter Van Tilburg. The Ox-Bow Incident, 1940. 813.52/C596

- Davis, H.L. Honey in the Horn, 1935.
- Doig, Ivan. The Sea Runners, 1982.
 English Creek, 1984.
 Dancing at the Rascal Fair, 1987.
 Ride With Me, Mariah Montana, 1990.
- Dorris, Michael. A Yellow Raft on Blue Water, 1987. 813.54/D
 Working Men, 1993.
- Erdrich, Louise. Love Medicine, 1984.
 The Beet Queen, 1986.
 *Tracks, 1988.
- Fisher, Vardis. Dark Bridwell, 1931.
- Gloss, Molly. The Jump-Off Creek, 1989. 813.54/G363
- Guthrie, A.B., Jr. The Big Sky, 1947.
 The Way West, 1949.
 These Thousand Hills, 1956.
 The Last Valley, 1975.
- Hillerman, Tony. Listening Woman, 1978.
- Kesey, Ken. Kesey, 1977. 813.54/K42Kes
 Sometimes A Great Notion, 1964.
- Kingsolver, Barbara. Animal Dreams, 1990. 813.54/K55
 Pigs in Heaven, 1993.
- Kingston, Maxine Hong. Tripmaster Monkey, 1989. 813.54/K55
- Lesley, Craig. Winterkill, 1984.
- Maclean, Norman. A River Runs Through It, 1976. 813.54/M163Riv
- McMurtry, Larry. Lonesome Dove, 1985.
- McNamer, Deidre. One Sweet Quarrel, 1994.
- Robinson, Marilynne. Housekeeping, 1980.
- Rolvaag, O.E., Giants in the Earth, 1927. 813.52/R755Gia
- Steegner, Wallace. The Big Rock Candy Mountain, 1943.
 Angle of Repose, 1971.
 Crossing to Safety, 1987.
- Steinbeck, John. *Cannery Row, 1945.

Tan, Amy. The Joy Luck Club, 1989. **813.54/T161**
The Kitchen God's Wife, 1991.

Wallis, Velma. Two Old Women, 1993.

Welch, James. Winter in the Blood, 1974.
Fools Crow, 1986.

Poets and Poetry (including essays, notebooks, biographies)

Five Poets of the Pacific Northwest, 1964. **811.54/S627**

Bierds, Linda. Off the Aleutian Chain, 1985.
Flights of the Harvest-Mare, 1985.
The Stillness, the Dancing, 1988.
Heart and Perimeter, 1991. **811.54/B588**
*The Ghost Trio, 1994.

Carver, Raymond. A New Path to the Waterfall, 1989. **811.54/C331**

Hugo, Richard. The Triggering Town, 1979.
White Center, 1980.
Making Certain It Goes On: The Collected Poems of Richard Hugo, 1984.
The Real West Marginal Way: A Poet's Autobiography, 1986.

Kizer, Carolyn. The Ungrateful Garden, 1961. **811.54/K62**
Knock Upon the Silence, 1965.

Roethke, Theodore. On the Poet and His Craft: Selected Prose of Theodore Roethke, 1965.
The Collected Poems of Theodore Roethke, 1966.
Malkoff, Karl. Theodore Roethke, An Introduction to the Poetry, 1966.
Seager, Allan. The Glass House: The Life of Theodore Roethke, 1968.
Straw for the Fire: From the Notebooks of Theodore Roethke, 1943-65, 1972.

Snyder, Gary. Turtle Island, 1974. **811.54/S675**

Stafford, William. Traveling Through the Dark, 1962. **811.54/S779**
Stories That Could Be True: New and Collected Poems, 1977.

Nonfiction

Abbey, Edward. Desert Solitaire, 1968. **813.54/A124**

Alderson, Nannie T., and Helena Huntington Smith.
A Bride Goes West, 1969. **920.7/A362**

Blew, Mary Clearman. All But the Waltz, 1991. **978.662/B647**
*Balsamroot, 1994

Nonfiction continued

page 4

- Doig, Ivan. This House of Sky, 1978.
Winter Brothers, 1980.
*Heart Earth, 1993.
- Dorris, Michael. The Broken Cord: A Family's Ongoing Struggle With Fetal Alcohol Syndrome, 1989. **362.2920/D716**
- Garland, Hamlin. A Son of the Middle Border, 1917. 813.4/G233
- Ehrlich, Gretel. The Solace of Open Spaces, 1985.
- Hepworth, James and McNamee, Gregory.
Resist Little, Obey Much: Some Notes on Edward Abbey, 1989.
813.54/R433
- Kittredge, William. Owning It All, 1987. **819.8032/L349**
Hole in the Sky, 1992.
- LeFarge, Oliver. Behind the Mountains, 1956.
- Lopez, Barry. Arctic Dreams, 1986.
- Matthews, Anne. Where the Buffalo Roam, 1992.
- Morris, Wright. A Cloak of Light: Writing My Life, 1985.
- Sandoz, Mari. Old Jules, 1946. **978.2/S218**
- Stegner, Wallace. Beyond the Hundredth Meridian: John Wesley Powell and the Second Opening of the West, 1954.
Wolf Willow, 1962.
The Sound of Mountain Water, 1969.
One Way to Spell Man, 1982.
Conversations with Wallace Stegner on Western History and Literature, 1983.
- Stewart, Elinore Pruitt. Letters of a Woman Homesteader, 1913, 1914. **978.703/S849**
- Stratton, Joanna. Pioneer Women: Voices from the Kansas Frontier, 1981. **305.4209/S911**

150 = 4.0
 135 = 3.5
 120 = 3.0
 105 = 2.5
 90 = 2.0
 75 = 1.5

English 208 and 208W
 Literature of the American West

Professor Carol Doig
 Shoreline Community College

DESCRIPTIVE CRITICAL ESSAYS

During the quarter you'll have the chance to earn credit of up to 150 points each by writing three descriptive critical essays. The form and content of these essays will be discussed in class. Each should be 1,000 words, plus or minus 10%. Each will focus on a specific text or texts, and each would be strengthened by additional library research about the author or the work.

- One paper should concentrate on some element of a single text.
- One paper should compare and contrast elements of two texts.
- One paper should compare and contrast a text with a book from the supplementary list.

NOTE: (Students not enrolled for a W will do any two of the above assignments.)

General guidelines are as follows:

1. Papers about given texts should be submitted no later than the dates listed in the schedule below. Early submissions are encouraged.
2. A deduction of 15 points per calendar day will be assessed against late papers. Papers are due at the start of class hour.
3. A total of four assigned texts and one supplemental work are needed to complete the three papers. You can use the checklist below to keep track.

Deadline schedule:

Monday, October 21.	<u>Balsamroot</u>	
Wednesday, October 30.	<u>Heart Earth</u>	
Tuesday, November 12.	<u>Bless Me, Ultima.</u>	
Monday, November 25.	<u>Tracks.</u>	
Monday, December 2.	<u>Cannery Row.</u>	
Thursday, December 5.	A book from the supplemental list compared or contrasted to a text.	
Tuesday, December 10.	<u>The Ghost Trio.</u>	

THE EXPERIENCE OF PLACE

By Tony Hiss

Alfred A. Knopf, New York, 233 pages, \$26.00

REVIEWED BY GEOFFREY HOARE

WITH ALL THIS TALK of a future British Columbia lower mainland teeming with more than ten million inhabitants, we imagine the land bristling with high-rises, strip malls and freeways, if we manage to conjure up a coherent vision at all. Perhaps we simply feel a deep sense of dread — the lower mainland as grey labyrinth. Already scarred by urban blight such as strip malls, those zebra mussels of suburban development, it seems things can only get worse.

How to repair those areas already lost and how to prepare for an uncertain future? Options seem woven in a tangle of technical and legal questions muddled by the ethical dilemmas of wanting to save this green and pleasant land for ourselves. Where to go for information? Who to trust?

Tony Hiss, author of *The Experience of Place*, suggests that for starters each one of us must become part of the development process. He exhorts us to develop heightened mental pictures of our immediate world so that we will be better able to decide, as social observer Louis Hine put it, "what needs to be corrected and what needs to be appreciated."

Remember the old dictum, you are what you eat? Hiss argues that we are where we live:

...our ordinary surroundings, built and natural alike, have an immediate and a continuing effect on the way we feel and act, and on our health and intelligence. These places have an impact on our sense of self, our sense of safety, the kind of work we get done, the ways we interact with other people, even our ability to function as citizens in a democracy. In short, the places where we spend our time affect the people we are and can become.

What makes this book exceptional is its insistence that we must begin any assessment of our environment with our own eyes, not as urban planners spitting out blueprints and buzzwords, but with the most eminent qualifications for participants in a democracy, as informed and interested human beings.

Hiss resists assigning blame for past mistakes to individuals, corporations or economic systems. Instead, in the gentle, non-confrontational prose of the *New Yorker* writer, he sends a profoundly optimistic message, that we can rejuvenate ailing environments and create new places to work and live that will stimulate the best things in people.

One of Hiss' pet notions is 'simultaneous perception', our underlying awareness of our surroundings and our reactions to them, beyond the day to day preoccupations that clutter our thinking selves and which separate us from truly aware states of being. Have we ever suddenly noticed the ornate cornice on a building in our neighbourhood? Do we routinely block out the rhythms and presence of people around us?

This simultaneous perception, as personal and, initially at least, seemingly as illusory as our dreams, may give each of us another way of articulating our needs and fears about the places where we work, live and enjoy our leisure. What do neighbourhoods and municipal landmarks mean to us in the larger scheme? How do they contribute to our sense of place? Why do certain places "make us feel alive and human?" Once armed with these new understandings, we may discover a new "common denominator, a language of connectedness between social, environmental and economic concerns." Zen and the art of urban maintenance.

Hiss reminds us of early attempts at describing a sense of place, best summed up by Gertrude Stein's lament about Oakland, California, that when you get there, there isn't any "there" there.

The Experience of Place is a cautionary tale about moving too fast that is about the science as well as the spirit of place. Hiss guides the reader through recent research of what we like and don't like about urban spaces, showing everything from the discovery that "high buildings can actually damage people's minds and feelings" to the not very surprising discovery (to we denizens of the rain forest) that direct sunlight tends to suppress a hormone called melatonin, that may adversely affect mood, fertility and other bodily functions. Or that the ideal distance from one's home or place of work to anywhere else in one's neighbourhood is a three minute walk. We are warned of the dangers of procrastination. "The first five per cent of development in a countryside region generally does fifty per cent of the damage in terms of altering people's mental geography of an area."

In order to increase our ability to articulate the experience of place, he introduces the ideas of feelings of welcome, safety, wonder, mystery and exhilaration to our perceptual agenda. Other scarcely more tangible notions such as openness, pools of privacy, lovable objects, festivity, greenness, vistas, refuge, prospects, water — all have the "effect of helping people relax and feel more in control of their circumstances."

If, occasionally, Hiss finds himself out on a rhetorical limb, this merely underscores his contention that we are too new to the science of place to be able to communicate effectively. Perhaps the evidence could be a little more rigorous, but that is surely beside the point, which is to see, feel, experience the environment in a more complete way. An open-

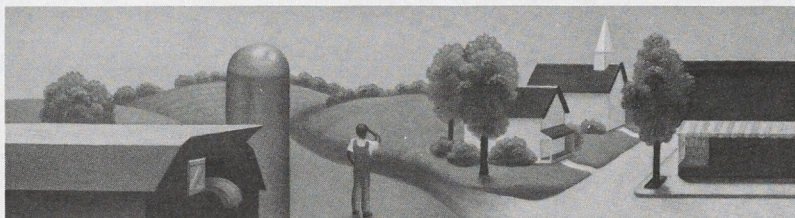
ended rather than definitive approach, the book is an invitation to become part of a process rather than a primer of correct thinking to be learned by rote.

Personally fortified by this expanded consciousness, the next step is to become part of the collective planning process. In Hiss' view, local activist groups and regulatory bodies are the dramaturges of the city. Planning groups are seen as gentle heroes of the new age, not passive victims of the visions of big business or big government, chipping away at the present to reveal forgotten melodies of the past and the harmonies of the future.

The work involves identifying, preserving and promoting "public value," the sense of character of a place. Developing landscape inventories of special places and design manuals for high density low impact development form a pre-emptive rather than the defensive, catch-up approach. An intriguing set of illustrations show first a rural setting, then an overlay of a conventionally developed community that has destroyed the rural setting and finally the same amount of housing, services and businesses hardly changing the first image. Magic! The aim is to create a network of natural landscapes, working landscapes and cities: primeval, rural and urban.

Not all the ideas are applicable to our spaces, instead they create confidence that something reasonable can be done, in our own way, for our own particular environment. The book contains seeds of hope from the over-populated, industrialized east and will remind us that we do live in Eden, with splendid raw materials and the lessons from away to be avoided. And the goal may not be as elusive as we fear. After all, "...getting good at replenishing the places around us will just need a small stretch of our understanding."

Geoffrey Hoare is gathering material for a documentary film about various notions of community in Vancouver.



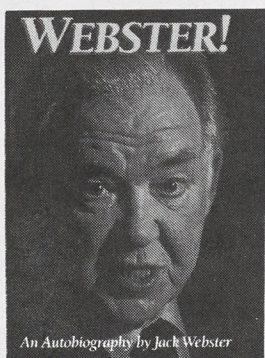
DOUGLAS & MCINTYRE
PRESENTS



Jack Shadbolt

Scott Watson

An exquisite presentation
of the art and life of a
major Canadian artist,
including 220 illustrations
—110 in full colour.



Webster!

An Autobiography by Jack Webster

The memoirs of a Canadian media
giant, told with the unflinching
honesty that has distinguished him
in the world of broadcasting.



Douglas & McIntyre
Vancouver/Toronto



THE READER'S JOURNAL

Jot your reactions, chapter by chapter.

What interests you? What bothers you? What questions do you have?

p. 25: A reader's journal is fundamentally a collection of thoughts captured at different moments.

If you do this regularly, it ought to help mightily with the papers you'll be doing, as well as the final exam.

Write in your natural voice: you don't have to show it to anyone else if you don't want to.

Consider a double-entry ~~and~~ journal where you begin by writing only on righthand pages. Then, once a week or so, go back and use the lefthand pages to comment on your comments. That should help clarify and extend what you're doing.

Finally, you might want to do page numbers and a simple index, so that you can find material easily when you begin your papers.

Introduction to the Literature of the American West

1. The journals of Lewis and Clark. Nonfiction. 1804-06.

2. Formula fiction

Dime novels - mid to late 1800s

The Virginian - 1902

→ Hondo - 1953

Other mythologies: the noble savage
the degenerate savage
the Marlboro man

3. ^{Serious}
~~Literary~~ fiction

Wallace Stegner

action - adventure
(Road Westerns)

ROLL

FORMULA FICTION: The Wild West and the Western Hero

Yesterday we looked at some of the plot and dialogue. Where does an author choose to start a book, and what might the reason be? How are the major characters brought on stage, and how do they sound.

Today, let's look at the heroes, and how they're described.

In setting out the character of the Virginian, what attributes and actions does Wister describe?

*notes: 77
person?*
↓
NOW let's do the same thing with Hondo Lane. This is L'Amour's first full-length ~~novel~~ fiction and is contemporary in its writing. Published in 1953.

These are examples of the formula western. A chronology of the development of the formula western would include these major points:

- 1823-1841 John Fenimore Cooper's Leatherstocking series, ~~xxxxxxx~~ reminiscent of the Daniel Boone myth, which dates from the last half of the 18th C. Other authors followed Cooper, with tales of the Mountain Men of the Far West, such as Kit Carson. These featured rough-hewn older hunters, guides and Indian fighters.
- 1830s-1890s Dime novels; some series appearing weekly, these were formula with a vengeance (Virgin Land, 100-101). The latter-day pulp westerns of these series, according to Smith, are in a straight line to westerns of the present day. *Deterioration of dime novel plots, 134. Owen Wister.*
1902. The Virginian. Sometimes called the first literary western. Undoubtedly a success with the reading public -- a runaway bestseller, still in print.
- 1902-1920s The westerns: Zane Grey and ~~L'Amour~~ ^a are among the big names. *anyone have?*
- 1920s - Start of writers who are in and of the West, e.g. Mary Austin and Willa Cather. *samples?*
- 1950s - Dramatic impact of WW II in seeing the West as a global sub-region, and assessing the significance of that (Etulain). An era of specialists, re-evaluating history and culture in light of the experiences of women and native Americans.
- Current The literary West. Writers of broader themes, with more literary skills. Today we have current examples of formula westerns, ~~as~~ as well as books by westerners ~~interested in the western~~ and books of historical re-evaluation.

BEGINNING TOMORROW, we'll have reports, first about the myth of the American West, the cowboy myth, as used most particularly in advertising. Then on women and native Americans, on Friday. Please come ready to take good notes.

lit. of American West
Wednesday, October 3, 1990

LD-V

CIRCLE formation

ROLL.

CHECK TEXT LIST. What's msg? Eng. Creek? Triggering Town?

THE THEMES of formula fiction may be the same as what is found in literature that's considered to be more serious: themes such as good and evil, love and hate, justice.

However, the way that these are played out are more subtle and better crafted in so-called serious literature.

e.g. Erdrich, Doig

In formula fiction, we're likely to see cliched plots, characters and language, as was evident in the examples provided by Peter yesterday.

By contrast, when Victor read us the start of *Treasure of Sierra Madre*, we could see a story that began with a person, a chair, and some ~~questions to be played out~~ implied questions for a reader to grapple with.

As Henry Nash Smith wrote of the dime novels of the mid to late 1800s, they were based (100) on regularity of output, uniform packaging, and a uniform and dependable product...many of the writers could turn out a thousand words an hour, for 12 hours at a stretch...."Fiction produced in these circumstances virtually takes on the character of automatic writing. The unabashed and systematic use of formulas strips from the writing every vestige of the interest usually sought in works of the imagination; it is entirely subliterary...The individual writer abandons his own personality and identifies ~~ix~~...with the reveries of his readers...."

That was the dime novel at its worst.

Let's turn now to The Virginian, by Owen Wister, and the handout of the first few pages of that novel, which was considered, in its time, the first literary western.

Wister was a rich young man from the east, who'd traveled extensively in Europe and graduated from Harvard. He went traveling in the West, stayed with friends from time to time, and came back east and wrote *The Virginian*, published in 1902. Wister much preferred writing to the practice of law which, indeed, he detested, and *The Virginian* became a bestseller, and still sells briskly. It was also the general idea of a long-running ~~ix~~ early tv series.

~~The Virginian~~ Wister claimed that his book faithfully recorded Wyoming between 1874 and 1890 but, according to an academic study by E.G. White, "did nothing of the kind."

Let's see how he starts, and what we think of it.

~~DOUG~~

HONDO -- first major work by Louis L'Amour.

DOUG -- comments & defense.

Partney?

The Last Best Place
Journals of Exploration

Intro

Montana Is a Foreign Country, by Wm. L. Lang

The River stretched west before the Corps, leading them into wilderness. It was 1805 and they were members of the first American expedition to explore the great western territory the young nation had purchased ~~from Spain~~ ^{France} only two years earlier. Led by two Virginians, Meriwether Lewis and Wm. Clark, the expedition had originated in the enlightened mind of Th. Jefferson, whose curiosity about the secrets of this new territory and its people matched the expanse of the region. The explorers carried instructions from Jefferson to feel out the new land with their senses and to record the details, grand scenes, and minutiae, to note the terrain, and to determine if there was a continental Northwest Passage. Over two thousand miles up the Missouri River from St. Louis, what opened on the western horizon each morning was the space that map makers label terra incognita.

....

Lewis and Clark's journals were the beginning of a descriptive literature...that informed as it defined wilderness for Americans.

Sandoz, The Beaver Men, p. 199. "Jefferson had described his plan for the expedition to the Pacific by way of the Missouri as "for literary purposes."

American Heritage

literature. 1. A body of writings in prose or verse. 2. Imaginative or creative writing; belles-lettres....5. printed material of any kind, as for a political or advertising campaign. (ME from OF from Latin, litteratura, writing, learning.)

Historical chronology, based on English-language records.

1807-1840 Fur traders and trappers (mountain men). John Jacob Astor organized American Fur Co. in 1808 and est. Astoria. Sold to England's North West Co. in face of War of 1812. Merged with Hudson's Bay Co. in 1821.

1830s-1840s Great westward migrations, based on land hunger and Panic of 1837, esp. to
1846 Oregon Territory. British offer to settle on 49th parallel. coastal
(Billington, The Far Western Frontier, pp. 154-155.) valleys such
as Sacramento &
Willamette.

1850s ~~Uniting~~ uniting east and west, through government letting of mail contracts to stagecoach operators, and military contracts for freighters to supply western army posts.

1865-1900 Open range in the West. The Lonesome Dove concept, with cattle drives and cowboys on the trail. (Western Writing, Hutchinson, p. 110 and The Day of the Cattleman, Osgood.)

1869 First transcontinental railroad link at Promontory, Utah, as Central Pacific meets Union Pacific. Leland Stanford drives ~~stake~~ spike. Railroad wars follow, to turn of century. In 1883, Northern Pacific is completed to Portland; in 1887 to Tacoma. (Billington, Westward Expansion, 652).

He rolled the cigarette in his lips, liking the taste of the tobacco, squinting his eyes against the sun glare. His buckskin shirt, seasoned by sun, rain, and sweat, smelled stale and old. His jeans had long since faded to a neutral color that lost itself against the desert.

He was a big man, wide-shouldered, with the lean, hard-boned face of the desert rider. There was no softness in him. His toughness was ingrained and deep, without cruelty, yet quick, hard, and dangerous. Whatever wells of gentleness might lie within him were guarded and deep.

An hour passed and there was no more dust, so he knew he was in trouble. He had drawn up short of the crest where his eyes could just see over the ridge, his horse crowded against a dark clump of juniper where he was invisible to any eye not in the immediate vicinity.

The day was still and hot. Sweat trickled down his cheeks and down his body under the shirt. Dust meant a dust devil or riders . . . and this had been no dust devil.

The dust had shown itself, continued briefly, then vanished, and that meant that he also had been seen.

If they were white men fearful of attack, they were now holed up in some arroyo. If they were Apaches, they would be trying to close in.

He studied the terrain with care, a searching study that began in the far distance and worked nearer and nearer, missing no rock, no clump of brush, no up-thrust ledge. He saw no further dust, heard no sound, detected no movement.

He did not move. Patience at such a time was more than a virtue, it was the price of survival. Often the first to move was the first to die.

Hondo Lane took out the makings and built another cigarette. When he struck the match he held it well back in the foliage of the juniper, keeping the flare invisible. He drew deep on the cigarette, returning his attention to the terrain.

The rough-looking mongrel dog that followed him had lowered himself into the soft earth beneath another juniper a dozen yards away. The dog was a big brute, gaunt from running.

It was hot. A few lost, cotton-ball bunches of cloud drifted in a brassy sky, leaving rare islands of shadow upon the desert's face.

Nothing moved. It was a far, lost land, a land of beige-gray silences and distance where the eye reached out farther and farther to lose itself finally against the sky, and where the only movement was the lazy swing of a remote buzzard.

His eyes wandered along the ridge. To his right there was a shallow saddle, the logical place to cross a ridge to avoid being skylined. Logical, but obvious. It was the place an Apache would watch.

There were junipers beyond the ridge, and broken boulders upon the ridge itself. In less than a minute he could cross the ridge and be in the shelter of those junipers, and if he took his time and made no sudden moves to attract the eye, he might easily cross the ridge without being seen.

He thought none of this. Rather it was something he knew, something born of years in wild country.

Hondo Lane crossed the ridge into the junipers and hesitated briefly, studying the country. His every instinct told him those riders had been Apaches and that they were somewhere close by. Yet the dog had given no sign.

He eased his weight in the saddle and checked the

eagerness of the horse, which smelled the water in the river not far ahead.

Finishing his cigarette, he pinched it out and dropped it to the sand and angled down the slope. He slid his Winchester from its scabbard and rode with it across the saddle, keeping his horse to a walk. Vittorio was off the reservation with his fighting men, and that could mean anything. Council fires burned and there was much coming and going among the lodges. Mescaleros had been hunting with the Mimbrenos and the border country was alive with rumors.

Hondo Lane could smell trouble, and he knew it was coming, for others and for himself.

Ahead lay the river, and after the rains it would be running full and part of the crossing would be swimming. Lane liked no part of it. Since the rains he had crossed the trails of four bands of Apaches and they had been riding without their women and children, which meant raiding. Young bucks out to lift some hair or steal horses.

He went down the slope to the river, knowing there was no way of avoiding the crossing. He used every bit of cover and changed direction frequently, heading toward an inviting sand bar that led far out into the stream, yet when he was near it he suddenly switched direction and rode behind a clump of cottonwood and willow, going into the water in the shadow of the trees, and quietly, to make no splash.

The dog went along with him and together they crossed. As the buckskin went up the bank, Hondo heard the twang of a bowstring and felt the buckskin bunch its muscles under the impact of the arrow. As the horse started to fall, Hondo Lane rolled free.

He hit the sand on his shoulder and rolled swiftly behind a drift log. When he stopped rolling he was looking past the butt end of the log with his rifle in position. He saw a movement of brown and his finger tightened and the rifle leaped in his hands. He heard the *whop* of the striking bullet and saw the Apache roll over, eyes wide to the sun.

English 208W, Literature of the American West
First Week
Fall 1996

Monday, Sept. 30

HO: syllabus

HO: Descriptive critical essays

Guidelines for success.

Get Balsamroot now & bring to class on Wednesday

If time, have students introduce selves (or tomorrow)

Tuesday

Suggest either quick-read or reader's journal approach. Bring Balsamroot tomorrow.

DISCUSS: what words come to mind when you hear the phrase "The American West."
Fill in blank: In the American West _____

The early West and the West of mythology: HO: Virginian and Hondo leads.

Wednesday

Components of fiction.

Look at lead of Balsamroot.

Indexing.

Thursday

Supplementary rdg list, w/ examples.

Meet tomorrow in Lib. 116.

Friday

Library 116.

Guidelines for Success

You are most likely to succeed if you:

Who succeeds? A person who ~~is~~ ^{he}

1. ~~wikking~~ like to read, and ~~is~~ committed to keeping up w/ the sked.
(all ~~books~~ will be represented on the final)
texts

2. ~~will~~ come to class regularly and on time, and ~~who will~~ participate but not dominate.

The format for this course, beyond ~~the~~ the first week, is an extended conversation. Your insights, as well as your questions, are important.

3. get off to a prompt start with papers, and observe the deadlines.

4. a person who will buy and use copies of each text.

by ~~use~~ using a text, I mean write in the margin, underline.

Look at the techniques used, argue with it, ask questions. Later this week we'll investigate how to do this.

For starters: don't ~~plan to~~ use library books. Except for the poetry, you ought to be able to find all of these books in secondhand copies, if you care to look around town. ^{Balsamroot}

It's imp. to get ~~The Jump Off Creek~~ right away, so I'd suggest buying one today in the bookstore, if you haven't already.

It isn't good economics to spend all that tuition money, and then scimp on textbooks, which will likely reflect downward on your gpa.

Literature of the American West

Introduction

We will look at major writers from a particular geogra
principally on living American writers.

To make the subject handleable we are looking here at
including the Washington/Oregon raincoast.

The classification Western Writer should be seen in a
writing about some places or places. ~~for example, the~~
Some writers fix a place and write compelling about it
Mississippi, for example; ~~the~~ Nadine Gordimer ~~in~~ South
Southwest.

What we'll attempt this quarter is to look at major w
is the American West (~~the~~ ~~Tier~~) and whose work ~~is~~
We'll look for ways in which ~~the~~ landscape, ~~is~~ ~~work~~
work.

We'll look for both comparisons and contrast in the se
in addition you will have the oppty to investigate and
other major writer, or to do more ~~work~~ in a favorite w
investigation of ~~Can am~~

The procedure will be in the nature of friendly inquiry, mutually conducted. The
instructor is not a literary expert, and she expects to learn ~~xx~~ along with the rest
of the class.

Early Comers

Whether or not early peoples came via a land bridge from Siberia or from some other
route out of the Pacific, the bones and artifacts make clear a long prehistory before
Europeans arrived. ~~white~~ pp 3-4 - Origins

Some of these peoples were nomadic -- hunters and gatherers who traveled with the seasons.
Others lived in extensive cliff dwellings in the Southwest until the water ran out.
Along the northern Pacific coast a ~~large~~ ~~plenty~~ ~~of~~ ~~fish~~, including whales,
influenced cultures and ~~xxx~~ encouraged cultures which produced, in some cases, magnificent
art. (Reid/Holm).

Europeans brought firearms, horses, trading goods -- and disease. And they took the land,
Then: early trappers, folowed by La. Purchase, by L&C and then the opening of the
country to settlement.

It was L&C who mapped the country, at Jefferson's request, which we'll
be concerned w/ this qtr. Let's look at their expedition bréefly.

Charge from Jefferson:

Handouts: Montana and Fort Clatsop

Today along the L&C trail

Goals:

To understand how the
literary work
is constructed.

To discuss + write about
the elements of (fiction.)

To appreciate how readers
re-interpret a work.

To add to our understanding
of individuals' motivations.

To make critical distinctions
bet fiction + nonfiction
(memoir, in place case).

and miss-used much
of it by trying to
form legend & the
of the meridian
where water
was scarce
(Waister)

Literature of the American West

Introduction

We will look at major writers from a particular geographical area and will focus principally on living American writers.

To make the subject handleable we are looking here at Northern Tier (explain), including the Washington/Oregon raincoast.

The classification Western Writer should be seen in a broad sense: writers do their writing about some places or places, ~~for example, travel writers from many places~~. Some writers fix a place and write compelling about it for a career's work: Faulkner's Mississippi, for example; ~~the~~ Nadine Gordimer ~~in~~ South Africa; ~~the~~ Edward Abbey, ~~in the~~ Southwest.

What we'll attempt this quarter is to look at major writers, whose ~~place~~ chosen place is the American West (~~N. Tier~~) and whose work ~~clearly~~ reflects that geography. We'll look for ways in which ~~the~~ landscape, ~~climate~~ ~~the~~ weather influence the work.

We'll look for both comparisons and contrast in the several writers assigned, and in addition you will have the oppty to investigate and report on the work of one other major writer, or to do more ~~work in a favorite writer's work~~.

The procedure will be in the nature of friendly inquiry, mutually conducted. The instructor is not a literary expert, and she expects to learn ~~xx~~ along with the rest of the class.

Early Comers

Whether or not early peoples came via a land bridge from Siberia or from some other route out of the Pacific, the bones and artifacts make clear a long prehistory before Europeans arrived. *white pp 3-4 - Origins*

Some of these peoples were nomadic -- hunters and gatherers who traveled with the seasons. Others lived in extensive cliff dwellings in the Southwest until the water ran out. Along the northern Pacific coast a ~~large~~ ~~abundant~~ plenitude of fish, including whales, influenced cultures and ~~xxx~~ encouraged cultures which produced, in some cases, magnificent art. (Reid/Holm).

Europeans brought firearms, horses, trading goods -- and disease. And they took the land. Then: early trappers, followed by La. Purchase, by L&C and then the opening of the country to settlement.

It was L&C who mapped the country, at Jefferson's request, which we'll be concerned w/ this qtr. Let's look at their expedition briefly.

Charge from Jefferson:

Handouts: Montana and Fort Clatsop

Today along the L&C trail

and mis-used much of it by trying to farm beyond the 40th meridian where water was scarce (Waister)

English 208W, Lit of the American West
Tuesday, September 26, 1995
2nd class

HO: Reading list
+ leftovers
Elliott Bay sked

ROLL -- anyone else?

Those absent yesterday, pls pick up yesterday's handouts after class

By way of preliminaries, there's one more HO you should have:

HO: Reading list.

Suggest that

--most are in library

--note subsections

--suggest possible pairings with J-O

Excerpts: Housekeeping (fiction)

Desert Solitaire (semi-fiction?)

Tom: discussion here. Th: Lib. 116. Friday: Back here, bring Jump-Off, in case we have time...

LITERARY SEATTLE

Unusual array of independent bookstores. Note esp.

Elliott Bay -- show sked

U Bookstore

novels

IF I HAD ASKED YOU TO make a list of ~~books~~ about the American West, before handing you the syllabus yesterday, what would you have included? What do you think of when you hear the term, Western fiction?

--What makes them western?

setting (place). Action. Cowboys. Horses. Lingo.

--What do we mean by fiction?

Monte Walsh. p. 1

KEEPING A READER'S JOURNAL

Goal: to comment on what you're reading while you're rdg it, and afterward.
Highly recommended.

Is possible, you might want to go quickly through each assigned novel, rdg as you ordinarily would; then go back and read once again, studying it.

Also OK to take notes on 1st rdg, if that's your preference.

You might read at least 3 ways:

1. for fun
2. to ~~find~~ learn things you didn't know before
3. to find out how a text works. And it's this third one that we'll concentrate on.

What might you do with a journal?

Ask questions.

Explore what you're finding.

Record your reactions.

This will help with your papers, with quizzes and the final exam. It's worth a try.

Let's try this with just the first couple of sentences of each of the first two assigned novels:

(See Biddle, Ch. 1: opening graf and 17+)

Day 1

Introductions

Hand out syllabus.

Talk about assignments & sign-up sheets. Will post tomorrow; don't begin sign-ups until Wednesday.

HAND OUT L&C. Assign for Wed or Th.

A few words about copyright: What it is. How it works.

Day 2

Hand out reading list, and discuss at length. Let students take notes on writers & their works.

Talk about obvious omissions: writer for whom western geography is not a focus: LeGuin, Herbert, others (Tom Robbins?) De Marinis.

maybe w/slides - Kitchy's place etc?

computer index.

Many of these titles are in the SCC collection and can be looked up in the microfiche catalog. ~~Older titles can be checked in card catalog.~~ For newest acquisitions the call numbers are provided, since they won't be included on microfiche until an updating some time in October.

For titles not held at SCC, other libraries may be tried: public, college & u. If any title you want isn't available locally, the college library can borrow it from somewhere in the NW network -- but it takes some days, or maybe a couple of weeks in some cases, to get the book, so don't leave it until the last minute.

Browse. For ~~xxx~~ American poetry, look at 811.54. On second line start with letter of poet's last name. So, for Stafford: 811.54

≡

For fiction, 813.54, same routine.

Nonfiction has separate listings according to subject matter.

If you want to buy a title, look up its availability in Books in Print.
(U Bookstore will order, tell when its in, and even ship, if you want)

Instructions for finding biographical material, reviews and critical essays.
CA, CLC, NYT, scholarly indexes, RG (?).

*Biographical Index
Essay + Gen. Lit. Index*

*what pix come to mind when
you think: American West?
where do these images
come from?*

Lit. of the American West
Wednesday, September 28, 1994
3rd class

Handouts: Essay sked
All But the Waltz

ROLL
NO OFC HR TODAY

EXAMPLES of what can be found on supplementary rdg list: many, many connections can be made, but here are a few ~~examples~~ for starters:

1. stories of ~~people~~ growing up: childhood or coming-of-age) ~~books~~
Bless Me, Ultima. text
from list: Fiction: Cather, Doig (Eng. Crk) Dorris, Yelo Raft;
Erdrich, The Beet Queen; Lesley, Winterkill; Robinson, Housekeeping; Welch, Fools Crow.
Nonfiction: Blew, All But the Waltz; Doig, Sky & Heart Earth; Garland,
A Son; Kittredge, some of Owning It all; Sandoz, Old Jules...

2. Life on the frontier / pioneering : Jump-Off

Armitage

Trask

Clark

~~Davis~~

Doig: Dancing

Guthrie -- all

Rolvaag: Giants

Nonfiction: Alderson; parts of ~~book~~ Blew; Doig, WB (Pac NW);

Erlich for contemp view; Kittredge - ~~both~~ both; Sandoz; Stegner, Wolf

Willow, Stewart, Stratton...

HANDOUT: Descriptive critical essays. Sked for future use. Before wk is out, we'll talk some about what's involved in writing a descriptive critical essay.

--if 2 texts are to be compared or contrasted, the later deadline applies.

--Deadline = last time a paper can be handed in for full credit. You don't need to wait until then.

KEEPING A READER'S JOURNAL -- an option

Biddle: opening graf + 17

My notes.

Practice: HANDOUT: All But the Waltz

Read -- think & underline

Then write down, to start with, one thing you notice about this piece of writing.

If you wish, start with a general statement about how you react, but then go one step farther: What is it about this piece of writing that provokes that response. What is the writer doing?

10 min. -- or take home & bring back tomorrow.

TOMORROW:

English 208W
wednesday, september 27, 1995

HO: L&C map
L&C handout
Hondo handout

(overload to Jacqueline)
ROLL

TOMORROW: Library 116

INTRODUCTION to the literature of the American West

Before we start on assigned texts, let's look briefly at examples of other writing from our part of the world.

1. In the English language, the Journals of Lewis and Clark were the first extended records.

1803-4.

Jefferson wanted to know everything

They kept field journals, and wrote a fuller version later

Excerpt from description:

But they also wrote narratives (stories):

NOW these were nonfiction narratives.

BY the mid-1800s, the fictional product called the dime novel, bec. it indeed cost just 10¢ had become the rage.

(Virgin Land, 99-101)

In 1902 came a western which is still high on the popularity chart: The Virginian by Owen Wister. (READ start)

THE FORMULA WESTERN has changed in size, to full-size novels, but has never lost its popularity. The books of many writers long dead are still in print and selling well, particularly Zane Grey and Louis L'Amour. L'Amour's first formula western, Hondo, published in 1953, remains his most popular. Let's take a look at the start of it:

HO: Hondo

Typically, the formula western contains the good guy, the bad guy, guns, horses, cattle, and ~~xxx~~ perhaps a schoolmarm. It may be told by an observer, a traveler from back East. The dialogue tends toward: Page 11.

These can be fun to read, if it's kept in mind that these provide pictures of the West as it never was. My own favorite is Monte Walsh, written by ~~xxx~~ Jack Schaefer, who was from Ohio, and became a Hollywood screenwriter whose most famous story is Shane.

THIS IS ONE FORM OF WESTERN MYTHOLOGY. There are others, some of which are contradictory. Consider the Indian, as native Americans were then called. There was the myth of the untrustworthy, degenerate Indian, and then there was the myth of the noble savage.

english 208W
Friday, september 29, 1995

HO: Stegner on Fiction
extra Hondo

--count number of chairs & estimate room

1. ROLL -- handouts to Stewart

3. THIS ~~FR~~ FIRST WEEK WE'VE been taking care of housekeeping chores and discussing some background to the literature we'll be reading. That ends today, and Monday we begin an extended discussion of the first novel, The Jump-Off Creek. As of Monday, then, we'll need everyone here promptly, with assignments read, and ready to go.

2. COMMENT on Jean's presentation:) ~~you'll find her resources of enormous help.~~
(Any questions?)

pick up

3. Introduction to the Literature of the American West
(see notes) -- at Hondo

(1) HO to those needing.
Discuss.

(2)

Other mythologies

(3.) Serious fiction
HO: Wallace Stegner

ELEMENTS OF FICTION

For our discussion of each assigned text, we'll want some handles, and the elements of fiction provide a good place to start

List on board) -- see notes

A BRIEF WORD ABOUT THE ESSAY ASSIGNMENT
Descriptive critical essays
(see notes)

If time, how to start a book : The Jump-Off Creek
jacket copy
pub date
look at what's promised in the lead

English 208W
Tuesday, September 27, 1994
2nd class

ROLL -- anyone else?
syllabus to those needing

Cannery Row publisher

While you get started on your reading:

HANDOUT: take notes as we work through.

--This will give you a chance to browse early in the library, which has most of the titles.

--This is a very narrow list.

--Suggest links:
stories of childhood: Bless Me, Ultima

Women's lives on the frontier: Jump-Off. Armitage, Linerick, White
Blew,

Native American experiences: Tracks, Welch

Listening to elders: Tan, ~~Wick~~

~~Adventure/escape~~

Adventure/escape: Sea Runners

Cast-offs: Cannery Row, Tracks

READ:

All But the Waltz: 160-163

force of first-person narrative that doesn't spare the writer

Byings
Leads:

Listening Woman: omniscient

Housekeeping

Solace of open spaces: first person description

Way to proceed:

Read the leads to all the fiction texts

browse library for supplemental works

notes about
library →

Lit of the American West
Friday, october 8, 1993

L#C

ROLL

FOR MONDAY: Bring The Jump-Off Creek and be ready to respond to the first 68 pages.

Think in terms of the Components of Fiction that we've discussed, but pls
feel free to introduce other analytical tools to the discussion.

Excerpt from The Journals of Lewis and Clark

We were working on the bear story on page 137 of the handout.

What other examples of narrative did you find?

esp. 157 -- first hostile encounter w/
Indians (Blackfeet)

Any argumentation?

What terms need defining or explaining?

spelling?

Is this literature?

MYTHS OF THE AMERICAN WEST

have class discuss characteristics

The Indian

The Schoolmarm

The cowboy

HANDOUTS

Literature of the American West
Wednesday, December 9, 1992
Last class

The American West as Living Space
Earthlight, Wordfire
Handouts: various stegner
esp. "Fiction: A Lens on Life."

ROLL

I. The poetry under the prose

FINAL WORDS from Wallace Stegner in The American West as Living Space.

Previous handout of first few pages.

READ 1st graf

~~XXXX~~ Have students count words per sentence, then practice on sentence elements: this is the poetry under the prose. Here in nonfiction essay form.

HANDOUT: my structural analysis.

Summary: One mark of literary writing is high craftsmanship, but that is not enough. Another of the elements we listed yesterday has to do with the integrity of the writing.

II. The integrity of literary fiction. INTRO; subliterate from Virgin Land
This may take more than one form, but as we've ~~now~~ read it this quarter it has to do with ~~reality (concept) and reality~~ realities: even Edrich has historical accuracy backing the twists and turns of Tracks.

what Stegner calls Fiction as truth. ~~Handout: Discussion~~

This is what in Ivan Doig's work, as studied in a book fresh off the press: Earthlight, Wordfire: The Work of Ivan Doig, by Elizabeth Simpson (University of Idaho Press).

read title piece from Mariah.

In the introduction she writes (XV): "Doig's genius lies in his ability to think, and write, like a poet." and "a unique skill for using language as means not just to represent but to re-create experience. Ultimately his style demonstrates the moral as well as the aesthetic power of language." ... "Doig's perception of the spirit of the people of the (rural) West (is) strong, joyous, life affirming."

Later in the book, Eliz Simpson ^{also} speaks of the author's respect for his readers, and his respect for language as "finally, all we have. It is our means for telling stories, our tool for shaping and expressing experience." (181-182).

What he writes, ^{then} is ~~also~~ shaped, ~~she says~~ by his ethical system (182-183): "his dislike for big money from afar, his admiration for courageous and competent people and esp. for ^{the} ordinary working people."

These comments summarize much of what we mentioned yesterday about ~~the~~ literary writing: the craftsmanship, respect for language, respect for people, ~~the~~ and for ~~the~~ a shared understanding of author and reader.

As USUAL in American literature, Stegner has ~~said~~ said this best in an essay written more than 40 years ago: "Fiction: A Lens on Life." HANDOUT and discuss

English 202, Literature of the American West
Wednesday, December 6, 1989
LAST CLASS

Ayans:

"I was hugging on them socks"

A FINAL SHARING OF IDEAS:

Victoria Poynter

Shirley Gerde

DISCUSSION, QUESTIONS, COMMENTS.

IN THIS COURSE we haven't ~~xx~~ tried to be novelists or poets or essayists, but we have made some strides in appreciating the work of such people.

NOW, one might do this simply for pleasure. I hope some of that has happened.

One might read such authors to improve one's own writing, ~~and I have seen that happened~~ ^{that has} this quarter.

And one might read to make connections, and to broaden life's context.

In a new book about WW II, ^{titled Wartime,} Paul Fussell, in a chapter ~~z~~ he calls compensation, quotes troops on the value of reading during ~~the~~ war.

One said (212) that quality reading provided the civilization with which to counter the pain...

Another quoted Milton's Paradise Lost: The mind is its own place, and in itself can make a Heav'n of Hell, ~~a Hell of Heav'n.~~ ...

And there's a quote from Robert Browning: make beautiful what one has, rather than bemoaning what one has not.

Finally, ^{from} a sailor, Alan Ross (244): I discovered that writing was not simply entertainment or a course to be studied, but at its best something that sustained one's existence and conditioned one's view of it....I came to see what was happening in a new and vivid way.. (from) literary values at the service of human (values)."

because of

RETURN graded papers.

Lit of Amer West

Fri -- L&C handouts w/ questions.

both descriptive & narrative

2nd wk.

Mon - Tom Moran

T - follow-up library assgt

W - L&C journals - discuss

is this literature? in what sense?

Th -- myths of the Amer West

Henry Nash Smith

Videotape

F - The New West historians & writers

Limerick & White - shift in perspective to be more all-inclusive

Doig & Welch

Each reader takes something singular from a work of art, and we speak of that as our subjective reaction.

"I'm not sure what good art is, but I know what I like."

"That's not music; it's noise."

"I recommended one of my favorite books to my best friend, who didn't like it at all."

Through our reactions, we make works of art valuable to us, and our own. Fair enough.

In addition to the subjective, there's another level at which we can look at a work, ~~effect~~ and that's what we'll be doing this quarter: we'll be studying the art and craft of the work itself: How is it put together? Where is it strong? Where is it weak?

We can do this by looking at components of fiction (Biddle, Ch. 2).....

Suggest: reading each work twice: first time, quickly and straight through. Quickest notes
Second, to study elements.

ROLL

AS MOST of you are doing, pls make it a practice to bring to class the novel we're reading....

A BASIC idea we're working from in these discussions is that an accomplished novelist is likely to put more into a story than we'll first see as casual readers. With a more careful look, and insights from all of us, the experience will be enriched. And, we can all learn to be better readers.

SO I very much appreciate your contributions.

THIS MORNING, we'll finish ~~the~~ a run-through of the narrative. TOMORROW, then, your assignment is to come with something about J-O that you'd like to explore. A comment, a question, a perplexity.

THINK, TOO, about

1. whether you see this as a fairly realistic novel, or not. *least, 198, Osgood?*
2. Looking over the elements of fiction, which are most strongly represented in this book?
3. Which characters do you like best, and why.

LET'S PICK UP w/Ch. 27 on page 130, and follow the chronology to the end of the ~~book~~ story.

What's the function of this chapter? (How does it move the plot forward?)

--provides Jack's point of view

--contrasts social occasion of previous chapter (4th of July at Evelyn & Mike Walker's).

--at end, issues a warning: something's going to happen.

(see notes)

It's a challenge to read novels ~~that~~ are set in different times and places and cultures.

It takes learning as we go, making some best guesses when we don't know, and it especially takes empathy, a willingness to say: what was it like, to live, then, there, under those conditions. A good novelist will try to bring it to life. And, in learning about the lives and times of others, we come to a point where there are contrasts with our own -- and it's through C&C that we can learn more about ourselves, too.

In ~~the~~ Wallace Stegner's words: the serious novelist "creates a world" and "The effect of reading fiction conceived and executed on such terms should be an enlarged understanding."

Thank you all for being here and for your comments these first two weeks. See you Monday, when the schedule calls for pages 1-31 of Tracks.

AMONG the most successful modern-day myths of the West is the Marlboro man, a myth so successful that it has made Marlboro into one of American merchandising's premier success stories: what are its characteristics.

Rugged individualism

Independence

The outdoor life, active and healthy

...all attributes directly at odds with the product.

WHEN WE COME to the literary West, which is the focus of this course, we expect more. BUT JUST what is it that separates literature from formula fiction.

Certainly the characters are more complex.

And the lives of these characters, their motivations and interactions are more complex.

(what else -- discussion)

We're making progress here, but what is the dimension?

This is a good place to introduce Wallace Stegner, who was both the premier literary voice and the historical conscience of the American West for many decades, until his death

He was celebrated for both fiction and nonfiction. I happen to think that his best work was essay, and here is an excerpt from one:

HO: Stegner on Fiction.

Discuss

See you tomorrow in Library 116.

In terms of plot, do consider what the lead promises, and see if it carries through. Also, are there any "holes" in the plot, such as characters who just disappear, clues that do not lead to anything. Finally, does the book end satisfactorily? Perhaps you think it would have been a better book if it had stopped earlier, or run longer, or ended differently. Make the case.

from Reading, Writing and the Study of Literature

Ch. 2. Responding to Fiction, pp. 27-41

Story is simply what happens. (Plot is likely to involve causation -- why things happen as they do.)

Elements of fiction to consider:

1. Character - Who are the characters brought on stage? Consider their
speech patterns
physical description
action and gesture

2. Plot

"Seldom is the plot the most significant component of a story." However, the art of storytelling involves the creation of an entire world, and significant events are evidence of a world in motion. Events may cause people to change, and most fiction is dynamic, is about change.

3. Point of view. - who's telling the tale?

First person. Narrator as "I." Character narrator, who may lack self knowledge and may be unreliable because of immaturity, innocence, or a host of other reasons. Restricted point of view.

Third person. Omniscient narrator ~~may~~ can, if the writer wishes, know and see all.

4. Theme

[What the story ultimately means.] This is not simple, as we've seen. We may decide there are several themes or, as in *Winter in the Blood*, the theme may depend on how we read the ending. Is it a hopeful, back to the roots ending, or is it not.

5. Setting

Where the story happens. The background against which the action of a narrative occurs.

What, for example, can we tell from the first graf?

Setting is crucial to what we are calling literature of the American West.

6. Symbolism

A symbol is a figure of speech that combines a (literal, concrete quality) with a suggestive (abstract) dimension.

Snow as a symbol of death. Spring as a symbol of rebirth.

Yellow rain / dried - sent into decay

7. Style (Voice: See my notes on Sea Pinks)

Word choice and sentence patterns. Sometimes collectively referred to as voice.

Daig - the play of language

Lit of the American West
friday, october 1, 1993

L&C handouts
tape & readings
demo essays

post notices

ROLL

MONDAY: pls go directly to Library 116 for a session on research sources which will help you background your papers.

HANDOUT: excerpts from L&C field journals.

Pls read by next wed & bring them to class then. Consider ~~form~~ in relation to 1-narrative; 2-exposition; 3 - argumentation.

~~BASICALLY 2 kinds of narrative: (connor)~~

~~someone takes a journey~~

~~a stranger comes to town~~

~~Really? Is that all? Could we find some other options this quarter?~~

REVIEW Components of Fiction.

What needs further comment?

Do these sound helpful? They may help us see what's in a novel & what isn't.

KEEPING A READER'S JOURNAL (revisited)

INDEXING A NOVEL (biddle, 18+)

WRITING CRITICAL ESSAYS (biddle)

take demos & read

Different types possible; for example

evaluative (97)

interpretive (99) 100 !

descriptive (96)

①
Critical Essays
from Biddle, Ch. 6

The purpose of a critical essay is to come to a more ^{detailed} ~~complete~~ understanding of a given work of literature and to communicate that understanding to another reader. ^{It means to look at closely -- to analyze.}
Critical, in this context, does not carry negative connotations. In literary study, critical essays usually have one of three main goals. ^

- *1. to describe: How does the novel work?
2. to evaluate: Is it any good?
3. to interpret: What does this ~~work~~ ^{novel} mean?

Your assignments in this course are descriptive. Although some elements of the three types may be found in any given essay, you should make description paramount.

Because the papers are short, ^{you have 1,000 words.} you will need to select a particular feature of the text to ~~describe~~ ^{investigate} -- and we will talk about that in some detail.

TR A person who reads your essay should, ~~then,~~ ^{then,} should find out more about the work than is immediately obvious. As your audience, consider the people in this room. Everyone can be assumed to have read the novel and participated in the discussions. You take it one step farther.

A visiting lecturer once ^{provided} ~~gave~~ some useful advice to ~~an earlier version of~~ ^{members of} this course. She suggested that instead of trying to fit a book into our own preconceptions -- which we all have -- that we trust the author. That is, try to empathize with the author. Try to figure out what he or she is trying to do.

Trust yourself, too. Look at the text in front of you, and see what it adds up to. Look for repeated evidence of ~~whatever you've decided to demonstrate the author~~ ^{is doing.}

Heel (DISCUSSION OF IDEAS. How to select a focussed topic -- one which can be managed in 1,000 words.

Meanwhile, as we discuss the novels in class, take some notes of points you find interesting. That will give you ideas as you come to consider what to write.