

**DSan José State University**  
**Department of English and Comparative Literature**  
**ENGLISH 166: American Literature 1945 - Now**

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<b>Office Hours:</b>	M T W 3:00 – 4:30 PM, Th, PM by appointment
<b>Class Days/Time:</b>	M W 1:30 – 2:45 PM
<b>Classroom:</b>	Sweeny Hall 229

**Course Content /Goals**

If there is a storyline to American literature since 1945, it is the inclusion of an ever-increasing diversity of styles and voices, representing the lives and visions of Americans who had not previously been included in the literary canon. In ENGL 166 we will begin with the era of cultural disillusionment and conformity after World War Two, and the growing dissident tradition that began with the Beats. We will read selected works of American drama, essay, fiction, and poetry beginning with the post-War literature of cultural dissidence and the Beats. We will continue our tour reading the literature of anxiety and introspection associated with the advent of “black humor” and confessionalism in the early sixties, into the literature of protest and activism of the sixties and early seventies.

During the semester we will explore the emergence of:

- Beat literature and the popularization of the Beat Generation.
- The various styles of realism—particularly minimalism—to represent lives of working class men and women.
- The rise of the literature of identity, legitimating the experience of the marginalized—women and ethnic/racial minorities—through complex literary treatment.
- Experimental works that emerged in the eighties and nineties in which non-standard English is transformed into literary language, to contest with standard literary forms.
- Postmodernism, that incorporates alternative realities, science fiction, the absurd, and the fantastic as it emerged after the bombing of the World Trade Center Towers on 9/11.

In short, our readings in American literature 1945 to Now will trace a path that leads from the Beats to the Postmodernism of the twenty-first century.

## Required Texts

### REQUIRED:

Heller, Joseph. *Catch-22*. Simon & Schuster (paper).

Klinkowitz, Jerome and Patricia B. Wallace. *Norton Anthology of American Literature*, Vol. E. (Eighth ed., paper).

Saunders, George. *In Persuasion Nation*. Riverhead (paper).

Soldofsky, Alan. ENGL 166 Course Reader (paper)—order online from University Readers.

Vonnegut, Kurt. *Cat's Cradle*. Dell (paper).

Yamanaka, Lois-Ann. *Wild Meat and the Bully Burgers*. Picador (paper).

### RECOMMENDED:

Extra-credit reading list:

Herrera, Juan Felipe. *Notes for the Assemblage*. City Lights (paper).

### ON-LINE RESOURCES:

Modern American Poetry Web Site: [www.english.uiuc.edu/maps](http://www.english.uiuc.edu/maps).

American Academy of Poets Web Site: [www.poets.org](http://www.poets.org)

## English Department Student Learning Goals

This course supports several of the English Department's Student Learning Goals. The Department of English and Comparative Literature seeks to foster the intellectual development of its majors by encouraging study of literature and writing—whether creative, technical, or other professional writing. The Department strives to make its majors familiar with a wide range of works of British, American, and World literature, including folk and popular forms; and with the nature of the canon and of canon-formation, including issues of culture, history, race, ethnicity, gender, and sexual orientation.

### Learning Objectives:

Upon successful completion of this course, students will be able to:

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
SLO 1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.	1. Craft and theory of modern literary works. 2. Close reading of works in four genres: fiction, creative nonfiction, poetry, and drama. 3. Close reading work by writers from a diversity of ethnicities.	1. Class discussions of reading selections in four genres: fiction, creative nonfiction, poetry, and drama 2. Blogging on required reading assignments. 3. Preparing small team presentations.

SLO 2. Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.	1. Reading significant works of modern and contemporary American literature in historical context	1. Class discussions of readings from mid-century, modern, and contemporary American literary works. 2. Blogging on assigned readings
SLO 3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.	1. Writing formal literary papers in MLA format. 2. Writing online blog entries on literary subjects using conventional literary terms in an appropriate web-friendly format.	1. Complete two literary papers during the semester. 2. Contribute four postings to the class blog on assigned works during the semester. 3. Complete a special creative project based on readings assigned in the course.
SLO 4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.	1. Develop skills for writing formal literary paper. 2. Conduct secondary source research online and in the library.	1. Write a literary paper based on close reading of a passage from a work assigned during the semester using MLA format. 2. Write a literary research paper based on close reading and including use of secondary critical sources cited in the paper using proper MLA format.
SLO 5. Articulate the relations among culture, history, and texts.	1. Learn to read works of literature in their historical and cultural contexts. 2. Learn to discuss literary works using secondary cultural and historical as well as critical sources.	1. Blogging on required reading assignments. 2. In-class presentations on selections from readings assigned. 3. Writing a term paper using secondary critical sources.

### Course Methods and Procedures:

The class will be conducted as both a lecture and a seminar. The seminar will include brief team presentations required of all class members (graduate students will work on one additional project, to be determined with the instructor). All class members will closely read the texts on the assigned reading list. In class we will discuss these texts, some portions of which we may read out loud (or we will hear the authors read out loud) in an instructor-led or student-led discussion. I will post learning guides with hyperlinks and other hyperlinked materials on our Google Groups site for the class. Class discussions will be enhanced with computer-based learning materials displayed on an interactive Smart Board in the classroom.

Each class member is required to give two team presentations (assisted by the instructor). Topics for these group presentations will be suggested by the learning goals posted by the instructor on

the class Google Groups for each work of group of works assigned. These topics will be further developed as interpretive entries class members will post to the class blog. Each class member is required to write and post a minimum of 4 entries on the blog during the term. Two blog postings will be on instructor-assigned topics. Seminar presentations and blog entries can be the basis of the two term-paper assignments required. Extra credit will be given to any student who writes an additional seminar paper on a work or author on the recommended reading list.

**Course Requirements:**

1. Read all works listed on the course syllabus. (Please allow 5 to 6 hours per week—on average—to keep current with the assigned reading. If you read more slowly, please budget additional reading time.)
2. Give two brief team presentations in class (teams can be two or three students).
3. Complete two term papers:
4. Post a minimum of four entries on the class blog during the semester.
5. Complete occasional online quizzes on reading assignments.
6. Complete a final creative project.

**Project Due Dates:**

Term Paper No. 1: Due Oct. 12.

Term Paper No. 2: Due Dec. 5.

Creative Project due: Dec. 12

**Team Presentations**

Each class member will take part in giving a 5 – 10 minute team-presentation (2 or 3 team members). Presentations must be accompanied by hard copy notes handed out to the class or by computer-based notes or slides posted on Canvas. The instructor will assist with each of these presentations. You are required to meet with the instructor during office hours—the preferred method—or via email to discuss your presentation prior to your team giving it in class. Each class member will give one presentation in the first half and one presentation in the second half of class. The presentation should include a close reading and analysis of at least one key passage of the text, in terms of how the passage relates to a theme(s), historical or sociological issues, and/or textual issues cited in the instructor-posted learning guides. If secondary sources are used, they must be cited in MLA-style textual notes and in a works cited list.

Sign up for reading presentations in advance on the Student Presentation Calendar, accessible via the class site on Canvas.

**Term Papers**

Submit term papers on the dates they are due via Canvas. Your papers submitted on Canvas will automatically be read for original content through Turnitin.com.

**First Term Paper (1,000 – 1,500 words), Due Oct. 12**

This short paper is to be based on a close reading of a key passage—or two key passages—of a work assigned in the first half of the class (wks 1 – 8). You are to explicate the passage in terms of theme(s), relevant historical or sociological issue(s), or textual issue(s) listed in one of the instructor-posted learning guides. You are to explicate the text of the work in-depth, providing some relevant author biographical information or references to other passages in the text if and when necessary to help explicate the work. Document any source material you use (MLA format), although secondary sources are not required for this project.

**Second Term Paper: (1,500 – 2,000 words), Due Dec. 5**

This longer paper is to be based on a close reading of two key passages of a work assigned in the second half of class (wks 9 – 16). You are to explicate the passages in terms of theme(s), relevant historical or sociological issue(s), and/or textual issue(s) listed in one of the instructor-posted learning guides. Not only are you to explicate the text of the work in-depth, but also you are to use a minimum of three secondary critical sources to further support your interpretation of the work. Provide biographical information about the author or references to other passages in the text if and when necessary to help explicate the work. You are also to describe the passages from the work you explicate in terms of how they connect to a larger theme, historical or sociological issue, or textual issue discussed during the course.

**Creative Project (length negotiable): Due Dec. 5**

Write a poem, story, or scene for a film or play in the style and on a subject and/or theme you find evident on any works on required reading list. Or re-write a scene, a poem, or some dialogue, from one of the works from the assigned reading. You might introduce into your piece a character from the original work on which yours is based.

**Graduate Students / Extra Credit:**

Propose a work that should be included on the recommended reading list. Make an argument (in 1,000 – 1,500 words) why this work should be included as a reading for this course. In the paper, assess the author's reputation and/or the legacy this work represents. Explicate at least two key passages in support of your argument. You may use secondary sources to support your argument. Document your sources following the current MLA format.

**Late Paper Policy:**

Except in extraordinary circumstances, late papers will be penalized as follows: papers turned in one over week late will be marked down one full letter grade (e.g. B to C); beyond one week papers will not be accepted. Any paper not turned in directly to me must be time-stamped by the English Department staff. (Do not put a paper under my door, in my mailbox, etc.) NO INCOMPLETES except in true emergencies.

**Blogging**

You are to post a minimum of four entries on the class blog on Canvas. Two of the entries will be topics the instructor posts in discussions sites listed in the course modules on Canvas. Two of the entries will be based on your own original questions about or responses to the readings. Your

interpretive comment should be based on your understanding of theme(s), relevant historical or sociological issue(s), and/or textual issue(s) listed on one of the instructor-posted learning guides for that work. Your blog entry should be specific to the passage, detailed, and focused. Your entry should be at least 125 words long. You should also comment on at least three other students' postings for each blog discussion you participate in.

Example: You may want to write about, in *Catch-22*, the exchange between Yossarian and Doc Daneeka in which Doc Daneeka first tells Yossarian about *Catch-22*. In your blog posting, you should quote a portion of the passage (or if lengthy by page numbers), then write your interpretive comments. Be sure you list the page number or, if it is a poem, the line number(s) of the passage that you are reading.

Your reply to other students' comments should be at least three complete sentences long. If you want to respond at greater length to another class member's reading of a passage, you may do so as a comment under that blog entry—which can count as one of your blog postings if its at least 125 words long.

### **Required Blogging Assignments: Weeks 1 - 8**

1. Write and post a blog entry which concerns one of the major characters in *Catch-22*.
2. Write and post a blog entry which concerns the close reading of lines from a poem from either a Beat poet, or a mid-century modernist or Confessionalist poet whose poems are on the assigned reading list.

### **Quizzes**

You must complete occasional quizzes posted on Canvas that cover specific reading assignments. These quizzes contain short, multiple choice and true/false questions which can be easily answered correctly if you have carefully read the assigned works by the date the quiz is due.

### **Grading**

Blog participation grade (15%)

Team presentation (15%)

Term papers:

- First term paper: close reading a passage (20%)
- Second term paper with secondary sources (30%)

Quizzes on assigned readings (20%)

Extra Credit readings: blog entries (15%)

### **\*Graduate Students Only**

Graduate Students must read and post blog entries on at least two extra-credit reading selections during the semester.

NOTE: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All students writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs stanzas, or poetic form. Grades issued will represent a full range of student performance and will adhere to the following SJSU academic standards of assessment. Academic Integrity:

Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official SJSU *Catalog* (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

“Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s Integrity Policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the Office of Judicial Affairs.” The policy on academic integrity can be found at: [http://sa.sjsu.edu/judicial\\_affairs/index.html](http://sa.sjsu.edu/judicial_affairs/index.html)

## University Policies

### Academic integrity

**Avoiding Plagiarism:** Plagiarism is the unacknowledged use of somebody else’s words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated instances of plagiarism will result in a student’s expulsion from the University. You commit plagiarism by:

1. Buying, stealing, or borrowing a paper or creative work;
2. Hiring someone to write a paper or creative work;
3. Building on someone’s ideas without providing a citation;
4. Or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook.

The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner, e.g., “subject to change, announced at least one class meeting in advance.

Students should know that the University’s [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial\\_affairs/Academic\\_Integrity\\_Policy\\_S07-2.pdf](http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf). Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and

Ethical Development. The website for [Student Conduct and Ethical Development](http://www.sa.sjsu.edu/judicial_affairs/index.html) is available at [http://www.sa.sjsu.edu/judicial\\_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

### **More University Policies**

The link below contains university-wide policy information relevant to all courses, such as additional information on academic integrity, accommodations, etc.

<http://www.sjsu.edu/gup/syllabusinfo/>

## Course Calendar

(The works assigned will be discussed in class on the date—during the week—the assignment listed. It's important to read the work before the class meeting. You will get much more from the discussion that way. If you've made notes, you can share them in the week's Blog Discussion on Canvas. The assigned reading schedule may be adjusted to better accommodate class discussion or because of other scheduling changes.)

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug. 24	Class orientation. The Post-War Period, the pre-Beat era, dissident voices vs. American triumphalism. The role of the Bay Area in post World War Two American literature.
2	Aug. 29 - 31	James Baldwin, " <a href="#">Sonny's Blues</a> ."  Arthur Miller, <a href="#">Death of a Salesman</a> ( <i>Norton Anthology of American Literature Vol. E</i> , 236 – 303). <i>Death of a Salesman</i> .  Presentation (Optional): Comparing dissident brothers in "Sonny's Blues" and <i>Death of a Salesman</i> .
	LABOR DAY Sept. 5	
3	Sept. 7	Post-War Poetry: <a href="#">Randall Jarrell</a> ( <i>NAAL</i> 174 – 175): " <a href="#">The Death of the Ball Turret Gunner</a> ," ( <i>NAAL</i> 177); " <a href="#">Second Air Force</a> ," (177 – 178); " <a href="#">Mail Call</a> "; " <a href="#">Next Day</a> "; (178 – 180); " <a href="#">The Truth</a> ."  <a href="#">Robinson Jeffers</a> : " <a href="#">Pearl Harbor</a> "; " <a href="#">The Bloody Sire</a> ."  <a href="#">Robert Lowell</a> , " <a href="#">The Quaker Graveyard Near Nantucket</a> " <i>NAAL</i> 307); " <a href="#">Memories of West Street and Lepke</a> " (316).  EXTRA CREDIT: Theodore Roethke ( <i>NAAL</i> 37 – 38): " <a href="#">Root Cellar</a> " (39); " <a href="#">Big Wind</a> " (39 – 40); " <a href="#">Weed Puller</a> " (40); " <a href="#">Child on the Top of a Greenhouse</a> " (41); " <a href="#">My Papa's Waltz</a> " (42); " <a href="#">Dolor</a> " (42); " <a href="#">The Lost Son</a> " (43 – 47); " <a href="#">The Waking</a> " (47 – 48).
4	Sept. 12 - 14	Joseph Heller: <a href="#">Catch-22</a> : Chapters 1 – 11 Background Reading: Tracy Daugherty on " <a href="#">The War for Catch-22</a> ," from <i>Vanity Fair</i> .  <a href="#">Catch-22</a> : Chapters 12 – 24. <a href="#">Movie preview of Catch-22</a> , directed by Mike Nichols.

Week	Date	Topics, Readings, Assignments, Deadlines
5	Sept. 19 - 21	<p><a href="#">Joseph Heller interview on <i>Catch-22</i> at UCLA</a> (4/8/70).</p> <p><i>Catch-22</i>: Chapters 25 – 35.</p> <p><a href="#">Morris Dickstein on Black Humor in <i>Catch-22</i></a>, from The Daily Beast.</p> <p><i>Catch-22</i>: Chapters 36 – 42.</p> <p><i>Catch-22</i>: Presentations.</p>
6	Sept. 26 - 28	<p><b>Beat Poetry:</b> <a href="#">Allen Ginsberg</a> (<i>NAAL</i> 490 – 492): “<a href="#">Howl</a>” (492 – 500). Allen Ginsberg reads “Howl”; “<a href="#">A Supermarket In California</a>”; “<a href="#">Sunflower Sutra</a>”; “<a href="#">To Aunt Rose</a>”; “<a href="#">On Burroughs’ Work</a>”; “<a href="#">Ego Confession</a>”; “<a href="#">In Back of the Real</a> (<i>NAAL</i> 500 – 506).”</p> <p><a href="#">Robert Creeley</a> (<i>NAAL</i> 483 – 490): “<a href="#">Kore</a>”; “<a href="#">I Know a Man</a>”; “<a href="#">For Love</a>”; “<a href="#">The Messengers</a>”; “<a href="#">The Birds</a>”; “<a href="#">Fathers</a>.”</p> <p><a href="#">Gary Snyder</a> (<i>NAAL</i> 596 – 603): “<a href="#">Milton by Firelight</a>”; “<a href="#">Riprap</a>”; “<a href="#">August on Sourdough, A Visit From Dick Brewer</a>”; “<a href="#">Ripples on the Surface</a>”; <a href="#">Falling from a Height, Holding Hands</a>.”</p> <p>EXTRA CREDIT: Gary Snyder poems online to download: “<a href="#">Hay for the Horses</a>”; “<a href="#">Smokey the Bear Sutra</a>”; “<a href="#">Three Worlds, Three Realms, Six Roads</a>.” Jack Kerouac: from “Big Sur,” (<i>NAAL</i> 351 – 372).</p> <p>Beat Poetry: Presentations.</p>
7	Oct. 3 - 5	<p>Mid-Century and Confessional Poetry:</p> <p><a href="#">Robert Lowell</a>, (<i>NAAL</i> 303 - 306): “<a href="#">Mr. Edwards and the Spider</a>” (310 – 311); “<a href="#">My Last Afternoon With Uncle Devereux Winslow</a>” (; “<a href="#">Home After Three Months Away</a>” (315 – 316); “<a href="#">Skunk Hour</a>” (318 – 319); “Night Sweat” (319 – 320); “<a href="#">For the Union Dead</a>” (320 – 322).</p> <p><a href="#">Brief Guide to Confessional Poetry</a>, Academy of American Poets.</p> <p><a href="#">Elizabeth Bishop</a> (<i>NAAL</i> 71 - 90): “<a href="#">The Fish</a>”; “<a href="#">Over 2,000 Illustrations and a Complete Concordance</a>”; “<a href="#">The Bight</a>”; “<a href="#">At the Fishhouses</a>,” “<a href="#">Questions of Travel</a>”; “<a href="#">The Armadillo</a>”; “<a href="#">Sestina</a>”; “<a href="#">In the Waiting Room</a>”; “<a href="#">The Moose</a>”; “<a href="#">One Art</a>.”</p>

Week	Date	Topics, Readings, Assignments, Deadlines
8	Oct. 10 - 12	<p><b>FIRST TERM PAPER DUE: October 12</b></p> <p>Mid-Century Poetry (Cont.): <a href="#">Sylvia Plath</a> (NAAL 623 - 645): “<a href="#">Morning Song</a>”; “<a href="#">Lady Lazarus</a>”; “<a href="#">Ariel</a>”; “<a href="#">Daddy</a>”; “<a href="#">Words</a>”; “<a href="#">Blackberrying</a>”; “<a href="#">Purdah</a>”; “<a href="#">The Applicant</a>”; “<a href="#">Child</a>.”</p> <p><a href="#">Anne Sexton</a> (NAAL 558 - 566): “<a href="#">The Truth the Dead Know</a>”; “<a href="#">The Starry Night</a>”; “<a href="#">Sylvia’s Death</a>”; “<a href="#">Little Girl, My String Bean, My Lovely Woman</a>”; “The Death of the Fathers” (“<a href="#">How We Danced</a>” and “The Boat”).</p> <p>“Confessional Poetry”: Presentations</p> <p><a href="#">New York School</a>/Mid-Century Experimental Poetry: Frank O’Hara (NAAL 506 – 512): “<a href="#">To the Harbormaster</a>”; “<a href="#">Why I am Not a Painter</a>”; “<a href="#">A Step Away from Them</a>”; “<a href="#">The Day Lady Died</a>”; “<a href="#">A True Account of Talking to the Sun at Fire Island</a>.”</p> <p><a href="#">John Ashbery</a> (NAAL 519 – 524): “<a href="#">Illustration</a>”; “<a href="#">Soonest Mended</a>”; (535 – 536) “<a href="#">Myrtle</a>”; “<a href="#">The Instruction Manual</a>”; (Course Reader). “<a href="#">My Erotic Double</a>.”</p> <p>Presentations: New York School Poetry</p> <p>EXTRA CREDIT: “<a href="#">Personism: A Manifesto</a>” (NAAL 410). John Ashbery: “<a href="#">Self Portrait in a Convex Mirror</a>” (524 – 535).</p>
9	Oct. 17 - 19	<p>Kurt Vonnegut, <i>Cat’s Cradle</i>, Chapters 1 – 42.</p> <p>Kurt Vonnegut, <i>Cat’s Cradle</i>, Chapters. 42 - 84.</p>
10	Oct. 24 – 26	<p>Kurt Vonnegut, <i>Cat’s Cradle</i>, Chapters. 85 – End.</p> <p>Presentations: <i>Cat’s Cradle and the literature of the Cold War</i>.</p> <p><a href="#">W.S. Merwin</a> (NAAL 536 - 540): “<a href="#">The Drunk in the Furnace</a>”; “<a href="#">For the Anniversary of My Death</a>”; “<a href="#">For a Coming Extinction</a>”; “<a href="#">Losing a Language</a>,” (Course Reader) “<a href="#">The River of Bees</a>”; “<a href="#">The Last One</a>.”</p>
11	Oct. 31 - Nov. 2	<p>Men’s Lives—Minimalism and Dirty Realism: <a href="#">John Cheever</a>: (NAAL 156 - 165); “<a href="#">The Swimmer</a>”; (Course Reader) “<a href="#">The Enormous Radio</a>”; “<a href="#">Reunion</a>.”</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p><a href="#">John Updike</a>, (<i>NAAL</i> 635 – 645); “<a href="#">Separating</a>”; (Online) “<a href="#">A &amp; P</a>.”</p> <p><a href="#">Raymond Carver</a>, (<i>NAAL</i> 736 - 747); “<a href="#">Cathedral</a>”; (Course Reader) “<a href="#">Popular Mechanics</a>.”</p> <p><a href="#">Philip Levine</a> (<i>NAAL</i> 553 – 558): “<a href="#">Animals Are Passing from Our Lives</a>”; “<a href="#">Detroit Grease Shop Poem</a>”; “<a href="#">Starlight</a>”; “Fear and Fame”; “<a href="#">The Simple Truth</a>”; (Online) “<a href="#">Sweet Will</a>”; “<a href="#">What Work Is</a>.”</p> <p>Presentation: Men’s Lives.</p>
12	Nov. 7 - 9	<p>Men’s Lives—Addictions: <a href="#">Denis Johnson</a>: “<a href="#">Car Crash While Hitchhiking</a>” (Course Reader); “<a href="#">Emergency</a> (online only).” Denis Johnson reads “<a href="#">Emergency</a>.”</p> <p>EXTRA CREDIT: Denis Johnson poems (Course Reader):</p> <p>Sherman Alexie (<i>NAAL</i> 1207 – 1208): “<a href="#">This is What It Means to Say Phoenix, Arizona</a>” (1213 – 1222); EXTRA CREDIT: Sherman Alexie poems (1208 – 1213): “<a href="#">At Navajo Monument Valley Tribal School</a>” (1208 – 1209); “<a href="#">Pawn Shop</a>” (1209); “<a href="#">Sister Fire, Brother Smoke</a> (1210); “<a href="#">Marilyn Monroe</a>” (1210 – 1211); “<a href="#">Exaggeration of Despair</a>” (1211 – 1212); “<a href="#">Crow Testament</a>” (1212 – 1213).</p> <p>Presentation: Men’s Lives—Addiction.</p> <p>Landmark Nonfiction:</p> <p><a href="#">Hunter S. Thompson</a>: “From <i>Fear and Loathing in Las Vegas</i>”</p> <p>Movie: <i>Fear and Loathing in Las Vegas</i>, Johnny Depp.</p> <p><a href="#">Maxine Hong Kingston</a>: “<a href="#">No Name Woman</a>” (<i>NAAL</i> 793 – 801).</p> <p><a href="#">Dorothy Allison</a>, Introduction “<a href="#">Stubborn Girls and Mean Stories</a>” (<i>NAAL</i> 1183 – 1187).</p> <p>Presentation: Landmark Nonfiction.</p>
13	Nov. 14 – 16	<p><a href="#">David Mamet</a>, <i>Glengarry Glen Ross</i> (<i>NAAL</i> 1007 – 1042).</p> <p>Presentation/Performance: <i>Glengarry Glen Ross</i>.</p>
14	Nov. 21 - 23	<p>Women’s Lives in Fiction: <a href="#">Toni Morrison</a>, “<a href="#">Recitatif</a>” (<i>NAAL</i> 608 – 623). <a href="#">Kate Braverman</a>, “<a href="#">Tall Tales from the Mekong Delta</a>”; “<a href="#">Pagan Night</a>” (Course Reader). EXTRA CREDIT: <a href="#">Tillie Olsen</a>: (Course</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Reader) "<a href="#">Tell Me a Riddle</a>"</p> <p>Women's Lives in Poetry:  <a href="#">Adrienne Rich</a> Poems (NAAL 566 – 563): "<a href="#">Snapshots of a Daughter-in-Law</a>"; "<a href="#">I Am in Danger—Sir—</a>"; "<a href="#">A Valediction Forbidding Mourning</a>"; "<a href="#">Diving Into the Wreck</a>"; "<a href="#">Power</a>"; "<a href="#">Transcendental Etude</a>"; "<a href="#">Shattered Head</a>"; "<a href="#">Five O'Clock News, January 2003</a>"; "<a href="#">Wait</a>."</p> <p><a href="#">Lucille Clifton</a> Poems (NAAL 705 – 710): "<a href="#">miss rosie</a>"; "<a href="#">the lost baby poem</a>"; "<a href="#">homage to my hips</a>"; "wild blessings"; "<a href="#">wishes for sons</a>"; "<a href="#">blessing the boats</a>"; "<a href="#">final note to clark</a>"; "<a href="#">note, passed to superman</a>"; "<a href="#">the mississippi river empties into the gulf</a>"; "<a href="#">moonchild</a>"; "<a href="#">oh antic god</a>."</p> <p>Women's Lives: Presentation.</p> <p>EXTRA CREDIT: <a href="#">Audre Lorde</a>: Poems (NAAL 687 - 690): "<a href="#">Coal</a>"; "<a href="#">The Woman Thing</a>"; "<a href="#">Black Mother Woman</a>."</p>
15	Nov. 28 - 30	<p><a href="#">Lois-Ann Yamanaka</a>, <i>Wild Meat and the Bully Burgers</i>: Part I (pp. 1 – 82).  <i>Wild Meat and the Bully Burgers</i>: Part II: (pp. 85 – 180).</p>
16	Dec. 5 - 7	<p><i>Wild Meat and the Bully Burgers</i>: Part III (pp. 183 – 287).</p> <p>Wild Meat/Hawaiian Vernacular: Presentation.</p> <p><a href="#">George Saunders</a>, from <i>In Persuasion Nation</i>: "<a href="#">I CAN SPEAK</a>"; "<a href="#">My Flamboyant Grandson</a>"; "<a href="#">Jon</a>"; "<a href="#">My Amendment</a>."</p>
17	Dec. 12	<p><b>Dec. 12: Creative Project Due</b></p> <p><a href="#">George Saunders</a>, from <i>In Persuasion Nation</i>: "<a href="#">Adams</a>"; "<a href="#">93990</a>"; "<a href="#">Bohemians</a>"; "<a href="#">Commcomm</a>."</p> <p><a href="#">George Saunders</a>, dystopic social satire: Presentation.</p>
Final Week	Dec. 15	<p><b>Dec. 15: Second Term Paper Due</b></p> <p><b>Class at 12:15 (to approximately 1:45 p.m.)</b>  Readings from Creative Projects.  Extra Credit Presentations</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>EXTRA CREDIT:            Juan Felipe Herrera: <i>Notes from the Assemblage</i>. "<a href="#">187 Reasons Mexicanos Can't Cross the Border</a>"; "<a href="#">Everyday We Get More Illegal</a>"; "<a href="#">Saturday Night at the Buddhist Cinema</a>."            Juan Felipe Herrera reads "<a href="#">187 Reasons Mexicanos Can't Cross the Border</a>."</p>