Course Description: Examination of the ways in which physical spaces within America contribute to the formation of American identities and vice versa. Interdisciplinary and topically organized, analyzes both exterior and interior spaces: city, suburb, regions, body, mind, and the borderlands, to name a few. Also studies the interaction of race, class, gender, and sexuality with space and identity. Graded: Graded Student. Units: 3.0

Course Objectives:
1. To identify, explain and analyze how physical space is related to identity in American history and culture.
2. To compare and contrast American regions and the identities that such regions creates.
3. To think critically about the diversity of identities in American culture.
4. To recognize the contributions to the richness of the American experience, both past and present, by under represented groups.
5. To examine how American identity is expressed creatively in art and culture.

Course Requirements:
1. You will do 5/6 assignments, which include Tests and Quizzes.
2. Each assignment is worth 100 points. Tests and Quizzes require a Scantron #882.
3. If you do all 6 assignments, your lowest score will be dropped. There are NO MAKEUP ASSIGNMENTS, NO CHANGES, AND NO RE’DO’S. PLAN ACCORDINGLY.
4. You must do at least 5 out of the 6 assignments. If you miss 2 assignments, you lose 100 points.
5. YOU MUST BRING YOUR BOOKS TO A QUIZ. If you don’t have your book, you cannot take a quiz. If you don’t have your book, you cannot take a quiz.
6. You cannot use BOOKS or NOTES on tests.
7. Writing assignments are Extra Credit. They must be turned in at the start of the class in which they are due. A writing assignment cannot be emailed. LATE PAPERS ARE NOT ACCEPTED.

Grades:

A= 451-500  B=401-450  C=351-400  D=301-350  F=300 OR LESS
(A “+” OR “-” IS ADDED TO GRADES WITHIN TEN POINTS OF HIGHER OR LOWER GRADE)

Note Well:
1. Your success is our common goal and responsible, on time attendance is absolutely essential. Poor attendance or chronic lateness will lower your grade.
2. AFTER 2 ABSENCES, YOU WILL BE DINGED 25 POINTS FOR EACH ABSENCE.
3. Please behave properly during tests and quizzes. YOU WILL BE DOCKED POINTS FOR COMING LATE TO A TEST; AFTER 10 MINUTES YOU WILL NOT BE ABLE TO TAKE THE TEST.
4. Please see me DURING OFFICE HOURS to discuss problems, not at the beginning or end of class.
5. THERE ARE NO RE-DO’S, CHANGES, OR SCHEDULE MODIFICATIONS FOR THE ASSIGNMENTS. Please note that any earned Extra Credit is based on attendance/performance and may be revoked at any time. (Late Adds= No XC.)
6. Please obtain scantrons #882 for quizzes and tests.
7. PLEASE TURN OFF CELLPHONES/COMPUTERS DURING THE ENTIRE CLASS.
8. Email will not excuse you from class or an assignment. Email will be answered during my Office hrs; I am not on call 24/7
9. Do not LEAVE class during class; take care of your business before or after class, please.
10. Every accommodation possible will be made for students with a learning disability.
11. Incompletes are only given for extreme reasons which prevent an otherwise fully engaged student from completing the course. Dishonesty will result in an F grade.

Required Books:
Hawthorne’s Short Stories, Nathaniel Hawthorne
Gilead, Marylinne Robinson
Desert Solitaire, Edward Abbey

Contact Information: e-mail: dogsoup@saclink.csus.edu
Office Phone: 278-4580  Office: BENICIA HALL 1042
Office Hours: 7:15-8:30, Tues-Thurs
PART 1: URBAN SPACE AND EARLY AMERICAN IDENTITIES

WEEK 1: 1/27-29
TU: COURSE INTRODUCTION; IDENTITIES
THURS: SPACE AND NATIVE AMERICAN IDENTITIES
EARLY BOSTON AND URBAN IDENTITIES

WEEK 2: 2/3-5
READING: HAWTHORNE: “The Minister’s Black Veil,” “Lady Eleanore’s Mantle”
TU: REVIEW, BOSTON, RELIGION AND IDENTITY
THURS: A BRIEF HISTORY OF NEW YORK CITY

WEEK 3: 2/10-12
READING: HAWTHORNE: “Feathertop”, “Alice Doane’s Appeal”
TU: QUIZ 1: YOU MUST BRING YOUR BOOK;
NO BOOK, NO QUIZ; @ Scantron 882
THURS: A BRIEF HISTORY OF PHILADELPHIA
WA 1 IS DUE; EXTRA CREDIT

WEEK 4: 2/17-19
READING: Review Hawthorne’s stories
TU: EARLY CITIES AND IDENTITIES IN AMERICAN CULTURE
THURS: TEST 1: COME LATE AND GET DOCKED POINTS; IF YOU COME AFTER 10 MINUTES, YOU CANNOT TAKE THE TEST. @ Scantron 882

COURSE PART 2: FARMLAND: THE SOUTH AND MIDWEST AND AMERICAN IDENTITIES

WEEK 5: 2/24-26
READING: GILEAD, 1/4
TU: CITY V. COUNTRYSIDE; INTRO TO GILEAD
THURS: FARMING IN EARLY AMERICA

WEEK 6: 3/3-5
READING: GILEAD, 2/4
TU: THE SOUTHERN FARMER
THURS: THE SLAVE AND THE SLAVE OWNER
A BRIEF HISTORY OF WASHINGTON D.C.

WEEK 7: 3/10-12
READING: GILEAD, ¾
TU: SOUTHERN IDENTITIES: RHETT BUTLER AND SCARLET O’HARA
THE POOR FARMER AND THE REDNECK
THURS: THE GREAT PLAINS/ Gilead

WEEK 8: 3/17-19
READING: GILEAD, 4/4
TU: THE MIDWEST
THE SOD BUSTER AND THE HOMESTEADER
THURS: A BRIEF HISTORY OF CHICAGO; TEST PREP
WA 2 IS DUE TODAY
SPRING RECESS, 3/23/ TO /3/29  (NO CLASS ON TUES, MAR 31)

WEEK 9  3/31-4/2
TUES: NO CLASS
THURSDAY:
   TEST 2: COME LATE AND GET DOCKED POINTS; IF YOU COME AFTER 10 MINUTES, YOU
   CANNOT TAKE THE TEST. @ Scantron 882

WEEK 10  4/7-9
TUES: QUIZ 2: GILEAD; YOU MUST BRING YOUR BOOK; NO BOOK, NO QUIZ
   @ Scantron 882
   COURSE PART 3: THE WEST AND AMERICAN IDENTITIES
THURS: THE WEST
READING: DESERT, 1/4
THE INDIGENOUS HUMANITY OF THE WEST: LOST IDENTITIES
THE EXPLORERS AND FUR TRAPPER: RESTLESSNESS
CALIFORNIA’S MEXICAN IDENTITIES

WEEK 11  4/14-16
READING: DESERT SOLITAIRE, 2/4
TUES: CALIFORNIA’S INDIAN’S: THE SLAUGHTERED IDENTITY
THURS: INDUSTRIAL AMERICA’S INVASION OF THE WEST

WEEK 12  4/21-23
READING: DESERT S., 3/4
TUES: THE COWBOY IDENTITY AND ITS MYTHOLOGY
THURS: THE FIRST ENVIRONMENTALISTS; WESTERN WOMEN

WEEK 13  4/28-30
READING: DESERT S., 4/4
TUES: THE MODERN WESTERN IDENTITY; LAS VEGAS
THURS: LOS ANGELES AND HOLLYWOOD
   RACHEL CARSON, LBJ AND CLINTON + ENVIRONMENT

WEEK 14  5/5-7
TUES: QUIZ 3, DESERT SOLITAIRE: YOU MUST BRING YOUR BOOK
   YOU MUST BRING YOUR BOOK; NO BOOKS, NO QUIZ
   @ Scantron 88;
   THURS: SUMMARY AND TEST PREP

WEEK 15  5/12-14
TUES: TEST 3; COME LATE AND GET DOCKED POINTS; IF YOU COME AFTER 10 MINUTES,
   YOU CANNOT TAKE THE TEST. @ Scantron 882
   THURS: FINAL REMARKS, ALOHA AND HUGS

   THERE IS NO FINAL DURING FINALS WEEK
**HRS 162: THE WRITING ASSIGNMENTS**

**YOUR SUCCESS IN WRITING A COLLEGE LEVEL ESSAY**

1. There are two extra credit assignments. They are worth 20 points each. They are not returned.
2. They are based SOLELY AND ENTIRELY on the course books.
3. For Hawthorne, you are to use the full stories.
   For *Gilead*, you are to use the ENTIRE BOOK (1/2=first half, 2/2=second half)
4. To use well means to write a college level essay with full, college level paragraphs; a college level paragraph is 8-10 sentences long, with specific details including quotes.
5. For a quote, just give the page number: As Abbey says, “Nature is beautiful and cruel” (62).
6. Essays are due at the start of class on the due date. LATE PAPERS ARE NOT ACCEPTED.
7. Essays are to be neatly typed, with a cover page, and stapled together. THEY CANNOT BE EMAILED.
8. FOCUS ON MAJOR DIFFERENCES AND MAJOR SIMILARITIES: MALE AND FEMALE, OR BLACK AND WHITE ARE NOT NECESSARILY BIG DIFFERENCES/SIMILARITIES. CONTEXT IS EVERYTHING.
9. **ESSAYS ARE A MINIMUM OF SIX PARAGRAPHS LONG**

**WA#1: BASED ON THE SHORT STORIES OF HAWTHORNE**

**COMPARE AND CONTRAST** these two characters

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**Format for WA 1: SIX PARAGRAPHS**

**PARAGRAPH 1: Thesis:** (1 sentence; two at most.)

**PARAGRAPH 2: DESCRIBE CHARACTER A; MOST IMPORTANT TRAITS; KEY EVENTS IN HIS/HER LIFE**

Minimum 10 sentences, four quotes.

**PARAGRAPH 3: DESCRIBE CHARACTER B; MOST IMPORTANT TRAITS; KEY EVENTS IN HIS/HER LIFE**

Minimum 10 sentences, four quotes.

**PARAGRAPGH 4: WHAT SIMILARITIES DO THE TWO characters SHARE?**

Minimum 10 sentences, four quotes.

**PARAGRAPH 5: WHAT DIFFERENCES DO THE TWO CHARACTERS HAVE?**

Minimum 10 sentences, four quotes.

**PARAGRAPH 6: Conclusion:** like the thesis, just one or two sentences: remind the reader of your thesis.

**SAMPLE ESSAY**

Jay Zed in the story “Burning Hip-Hoppety” is a very similar character to Mylie Cyprus in the story “Corn Country Tragedy”. Both are ambitious and self-destructive.

Jay Zed is born to a working class house in “the desolate suburbs of . . . western Detroit” (11). His ambition is to become a classical harp player, but this changes when his brother DefMo is “linked to a hit and run accident”(14) . . . .Throughout this story, Jay Zed’s character is aggressively ambitious, intelligent and, ultimately, self-destructive. “I wanted to end it all” (14) he tells Elanda before leaving her stranded at the camel yard of the zoo….

In “Corn Country Tragedy” the character of Mylie Cyprus is born to a well to do tobacco farmer and wife in Chitlin, Georgia, in the 1980’s. She grows up “long and lean, like corn, with a gold hair, like tasseled corn” (51)….Jay Zed is ambitious and self-destructive, and so is Mylie Cyprus. Jay Zed turned his brother in to the cops so he could get in good with the beautiful District attorney Elanda Manster (12-13). In a similar, backstabbing way, Mylie Cyprus destroyed the demo tape of Taylor Twitt, an upcoming, “red haired threat” to Mylie (54). . . . Both Jay Zed and Mylie have short tempers, and, as Mylie’s uncle said, she liked to “rant and bitch against” friends, family and fans (54) . . .

While Jay Zed and Mylie Cyprus are alike in many ways, they also share a few differences. Jay Zed is an archconservative, black Republican while Mylie Cyprus is a “moon hugging, wooly eyed liberal freak” (32). Another thing that separates them is how they respond to love from robots. Jay Zed rebukes …

Clearly, in these stories the characters Jay and Mylie have much in common.
The character in *Desert Solitaire*, Edward Abbey, has little in common with Little Bob, one of the major characters in *As I lay Dying*. In both the first and second halves of the novel, these characters have different experiences and traits.

In the first half of *As I lay Dying*, Little Bob’s personality is portrayed as very different from Abbey’s. Little Bob is “a merchant, a grubby faced, tongue gnawing man” (16). He hates his life, is married with nine “squawking brats” (42) and wants desperately to live in a town and be well respected (42–43). In addition, Little Bob …

Edward Abbey, on the other hand, has a very different personality, which is shown in the first half of *Desert Solitaire*. Abbey is a drug-addicted poet, who flees into the wilderness “to escape the law and the law of survival” (19). Unlike Little Bob, Abbey is college educated and hates business and hates money grubbing business men like Little Bob, “those conniving soul-less dogs who haunt the filthy alleys of most industrial cities” (32) …

The second half of *As I Lay Dying* reveals even more aspects of Little’s Bob strange character. For example, Little Bob’s philosophy is the opposite of Abbey’s. Little Bob is asked to write a speech for Addie Bundren’s wake and in it he details what made Addie such a “special woman.” (101) In this speech, Little Bob reveals how deeply he hates most of what is “wild and sinful, untamed and devilish” (178). He praises the modern world, that, even out in rural Mississippi, produced a saintly woman and mother in Addie Bundren (109). He goes on to say, “Industry will save our bellies from want and our minds from savagery and this Godly blessing is…” (110) …

The second half of *Desert Solitaire* presents many examples of how Edward Abbey is unlike Little Bob. Far from finding the wilderness “wild and sinful”, Abbey finds its sublimely beautiful, a source of inspiration and a “dynamic home for the restless, creative soul” (165). While Little Bob hungers for city life and finds industrial America to be God’s blessing on the world, Abbey …

As you can see, these two characters have many differences in their experience and their characters.