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 5/7 assignments, which include at least 2 Tests and 3 Quizzes.
2. Each assignment is worth 100 points. Tests and Quizzes require a Scantron #882.
3. If you do all 7 assignments, your 2 lowest scores 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 7 assignments. If you miss 3 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)

An Editorial: THE BATTLE TO BE A GOOD STUDENT
Some of you are already disciplined, curious students. Good for you. Some of you are not. High school and college may not have been pleasant experiences for you—so far. My view is that a good student comes to class every day on time. Every day a good student reads for at least one hour. A good student does assignments in an organized and timely fashion. A good student participates in class by taking notes and by asking questions. A good student is courteous to one and all. These are all little victories over the Great Enemy: your undisciplined, ignorant self. A mature student realizes he or she is battling against his or her worst tendencies, and it is these tendencies that prevent success. Teachers are referees in this battle that you are having as you develop as a student. Teachers are imperfect, but most of them want you to become curious and disciplined in your pursuit of important ideas. As some of you already know, most of the friction you have or will have in college is caused by two opposed forces: what you should do to learn about the wider world, and what your immature and undisciplined self would prefer to do. Coming late to class, missing class often, not participating in class, being addicted to devices that endlessly distract you, not reading on a daily basis, making excuses for bad choices, and other such immature behavior must be overcome if you want to be a good student. This is not for the sake of the teacher or the college, or even your parents and friends. This culture desperately needs curious and disciplined people, and education is what you do to yourself to become such a creative person. A teacher, as a good referee, will point you in the direction of success, which must be worked on every day. Good students take on this responsibility willingly, while others struggle and bitch. They have not yet realized that learning is ultimately a battle within themselves, a battle against ignorance and mental laziness. Recognize the seriousness of this life-long war, and approach it with the enthusiasm it demands. This is a task far bigger than this course or college. It will define your humanity, and that is an awesome and beautiful truth. Learning well is what humans do at their best.
In the Spirit of the Previous Editorial please 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. Please be on time. AFTER 2 ABSENCES, YOU WILL BE DINGED 25 POINTS FOR EACH ABSENCE.
3. Please behave properly during tests and quizzes. You must be in class the entire time to take a quiz. 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 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.

“Ah, how good it is to be among people who are reading.”
― Rainer Maria Rilke, The Notebooks of Malte Laurids Brigge

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

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HRS 162, FALL 2015, DR. SATTERLEE

PART 1: URBAN SPACE AND EARLY AMERICAN IDENTITIES

WEEK 1: 9/1
1. COURSE INTRODUCTION; IDENTITIES
2. SPACE AND NATIVE AMERICAN IDENTITIES
3. EARLY BOSTON AND URBAN IDENTITIES

WEEK 2: 9/8
READING: HAWTHORNE: “The Minister’s Black Veil,” “Lady Eleanor’s Mantle”
1. REVIEW, BOSTON, RELIGION AND IDENTITY
2. A BRIEF HISTORY OF NEW YORK CITY

WEEK 3: 9/15
READING: HAWTHORNE: “Feathertop”, “Alice Doane’s Appeal”
1. A BRIEF HISTORY OF PHILADELPHIA
2. EARLY CITIES AND IDENTITIES IN AMERICAN CULTURE
3. TEST PREP
WEEK 4: 9/22
READING: Review Hawthorne’s stories
  1. TEST 1: COME LATE AND GET DOCKED POINTS; IF YOU COME AFTER 10 MINUTES, YOU CANNOT TAKE THE TEST. @ Scantron 882
  2. QUIZ 1: YOU MUST BRING YOUR BOOK; NO BOOK, NO QUIZ. @ Scantron 882

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

WEEK 5: 9/29
READING: GILEAD, 1/4
  1. CITY V. COUNTRYSIDE; INTRO TO GILEAD
  2. FARMING IN EARLY AMERICA
  3. WA 1 IS DUE; EXTRA CREDIT; NO LATE PAPERS.

WEEK 6: 10/6
READING: GILEAD, 2/4
  1. THE SOUTHERN FARMER
  2. THE SLAVE AND THE SLAVE OWNER
  3. A BRIEF HISTORY OF WASHINGTON D.C.
  4. RHETT BUTLER AND SCARLET; SOUTHERN IDENTITY

WEEK 7: 10/13
READING: GILEAD, ¾
  1. THE GREAT PLAINS
  2. Q#2: GILEAD, FIRST HALF; YOU MUST BRING YOUR BOOK; NO BOOK, NO QUIZ. @ Scantron 882

WEEK 8: 10/20
READING: GILEAD, 4/4
  1. THE MIDWEST: THE SOD BUSTER AND THE HOMESTEADER
  3. A BRIEF HISTORY OF CHICAGO;
  4. REVIEW; TEST PREP

WEEK 9: 10/27
  1. TEST 2: COME LATE AND GET DOCKED POINTS; IF YOU COME AFTER 10 MINUTES, YOU CANNOT TAKE THE TEST. @ Scantron 882
  2. QUIZ 3: GILEAD, 2ND HALF; YOU MUST BRING YOUR BOOK; NO BOOK, NO QUIZ @ Scantron 882

COURSE PART 3: THE WEST AND AMERICAN IDENTITIES

WEEK 10: 11/3
READING: DESERT, 1/4
  1. WA 2 IS DUE TODAY
  2. THE WESTERN IDENTITY
  3. THE INDIGENOUS HUMANITY OF THE WEST: BLACK ELK

WEEK 11: 11/10
READING: DESERT SOLITAIRE, 2/4
  1. SPANISH/MEXICAN CALIFORNIA
  2. WESTERN WOMEN
WEEK 12: 11/17
READING: DESERTS, ¾
1. THE COWBOY IDENTITY AND ITS MYTHOLOGY
2. QUIZ 4, 1-137; DESERT SOLITAIRE;
   YOU MUST BRING YOUR BOOK
   NO BOOKS, NO QUIZ

WEEK 13: 11/24
READING: DESERTS, 4/4
1. MULHOLLAND AND THE FIRST ENVIRONMENTALISTS
2. QUIZ 5, 138-139; DESERT SOLITAIRE;
   YOU MUST BRING YOUR BOOK
   NO BOOKS, NO QUIZ

WEEK 14: 12/1
1. THE ENVIRONMENT AND THE WEST
2. LAST VEGAS AND THE MODERN WESTERN IDENTITY;
3. SUMMARY AND TEST PREP

WEEK 15: 12/8
1. TEST 3; COME LATE AND GET DOCKED POINTS;
   IF YOU COME AFTER 10 MINUTES, YOU CANNOT TAKE THE TEST.
   @ Scantron 882

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. Both assignments require you to thoroughly compare or contrast two characters. A contrast essay means you think
   the two characters are generally different. A comparison essay claims the two characters are generally similar.
3. For Hawthorne, you are to use the full stories.
   For Gilead, you are to use the ENTIRE BOOK in making your argument.
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

LAST NAME:
A-B  1. Young Goodman Brown and Ethan Brand
C-D  2. Minister Hooper and Wakefield
E-F  3. Dr. Aylmer and Peter Goldwaite
G-H  4. Dr. Heidegger and Young Goodman Brown
I-L  5. Rappacini and Dr. Aylmer
M-P  6. Lady Eleanore and Rappacini’s Daughter
Q-S  7. Peter Goldwaite and Minister Hooper
T-V  8. Wakefield and Old Esther Dudley
W-Z  9. Ethan Brand and Dr. Aylmer
Sample Contrast Essay

Jay Zed in the story “Burning Hip-Hoppety” is a young man, similar in some ways to Mylie Cyprus in the story “Corn Country Tragedy”. Both are ambitious and self-destructive characters, but Jay kills himself while Mylie ends up married and happy. Clearly, though they share some traits, their fate shows they are very different character.

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 Z’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 several ways, they have substantial 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 the start of each of these stories, the characters Jay and Mylie have much in common. But by the end, they are very different in how they respond to pressure and how they resolve their dilemmas.

Comparison Essay Format (The characters are generally similar.)

PARAGRAPH 1: Thesis: (Two or three sentences 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.
PARAGRAPH 6: Conclusion: like the thesis, just two or three sentences: remind the reader of your thesis.
WA#2: BASED ON GILEAD AND HAWTHORNE’S STORIES; COMPARE TWO KEY CHARACTERS

A-B: 1. Gilead’s Narrator’s wife and Rappacini’s Daughter
     C-D 2. Gilead’s Narrator’s brother, Edward and Dr. Aylmer
     E-F 3. Gilead’s Narrator’s father and Wakefield
     G-H 4. The Narrator of Gilead and Minister Hooper
     I-L 5. Gilead’s Narrator’s grandfather and Dr. Heidegger
     M-P 6. Gilead’s Young Boughton and Peter Goldwaite
     Q-S 7. Gilead’s Narrator’s mother and Old Esther Dudley
     T-V 8. Gildead’s Old Boughton and Ethan Brand
     W-Z 9. Gilead’s Narrator’s grandfather and Young Goodman Brown

Directions.
1. Format: Same Formats as for Writing Assignment One
2. SAMPLE ESSAY: see Writing Assignment One
3. Make sure for the Gilead character you use the entire book in making your argument.
4. Make sure your body paragraphs are full of relevant direct quotes.