

Willamette University
College of Liberal Arts
Department of English

POETRY OF THE PACIFIC NORTHWEST

ENGL 441: Tradition & Influence
T/Th 2:30-4:00 pm
Eaton 207

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Course Description

Scholars have long studied the literature of particular regions in the United States—literature of the South, Midwest, New England, etc. “Poetry of the Pacific Northwest” will focus on the work of writers from (or writing about) Washington, Oregon, Idaho, Northern California, and related areas to not only explore how the Northwest is imagined and represented as a region but also how its poetry participates in, and complicates, regional and national histories and identities.

As we do this, we’ll be taking on larger theoretical and historical questions about regionalist writing as well: What makes something a “region”? How is it helpful (or limiting) to think about literature as “regional” in character, especially in an era of increased globalization? What does it mean for poetry when it is anchored in specific places—and in the specific discourses of those places—rather than in the tradition of the ahistorical, universalist lyric poem? In what ways do poets affiliate (or disaffiliate) themselves with regions, and why? How are regional identities complicated by racial, gender, or class identities as well as by political and environmental concerns, and how do those complications manifest themselves in, and in turn enrich, the poetry?

Even though our primary texts come from Pacific Northwest writers, we will begin the semester by reading history, criticism, and theory about regionalist literature more broadly. These materials will ground us in one set of ideas about regionalist writing that we’ll test against Pacific Northwest poetry. My hopes are that, by the end of this course, you’ll not only have a good springboard by which to launch yourself into the literary culture of our region, but also a set of critical tools that you can take with you and use in your literary critical pursuits beyond this class and the Northwest.

As befits its 400-level status and small size, this class will operate like a graduate seminar: there will be substantial reading assignments (not all of which we will be able to cover in daily class discussions); we will be writing with an eye toward publication and/or collaboration of some sort; and we will do a fair amount of independent research (including archival research) that we will share with each other as co-learners over the course of the semester.

Course Materials

The following books are required for this course:

- Alexie, Sherman. *The Summer of Black Widows*. New York: Hanging Loose, 1996.
Brautigan, Richard. *Trout Fishing in America, the Pill versus the Springhill Mine Disaster, and In Watermelon Sugar*. Boston: Mariner Books, 1989.
Chin, Marilyn. *The Phoenix Gone, the Terrace Empty*. Minneapolis: Milkweed, 1994.
Inada, Lawson. *Drawing the Line*. Minneapolis: Coffee House Press, 1997.
Kizer, Carolyn. *Mermaids in the Basement*. Port Townsend: Copper Canyon, 1984.
Snyder, Gary. *Myths & Texts*. New York: New Directions, 1978.
Stafford, William. *The Way It Is: New & Selected Poems*. St. Paul, MN: Graywolf, 1998.

The following are suggested reading but not required purchases for this course:

- Greger, Debora. *Desert Fathers, Uranium Daughters*. New York: Penguin, 1996.
McGrath, Campbell. *Shannon: A Poem of the Lewis & Clark Expedition*. New York: Ecco, 2009.
Paz, Oliver De la. *Requiem for the Orchard*. Akron, Ohio: U of Akron P, 2010.

Course Learning Objectives & Grading

There are several leaning objectives associated with ENGL 441. They are:

- To gain a historical and critical understanding of key poetic texts relating to the Pacific Northwest.
- To explore, investigate, and gain fluency in discussions about the relationship between region and literature including theories of literary regionalism.
- To explore and investigate regional writing in terms of literary influence and tradition.
- To do conventional and archival research (in paper, microfilm, and online formats) and make that research public.
- To produce professional, engaged scholarship in multiple academic genres including a full-length critical essay, an encyclopedia entry, an annotated bibliography, and edited work.

The objectives for this course will be assessed in the following way:

Class Participation	20%
<i>Oregon Encyclopedia</i> Entry	20%
<i>New Northwest</i> Recovery project	20%
Annotated Bibliography/Presentation	10%
Final Paper	30%

Class Participation & Attendance

This is not a lecture class. You should come to each and every class prepared to speak about, discuss, question, and elaborate on the material at hand. As good discussion skills require considering and responding to the ideas of others, your participation grade will also include how you leave space for other voices and how actively you listen, respond to, and build on them. Class participation expectations are not met merely by contributing your opinion or analysis to a discussion, but by also responding seriously and with respect to the ideas of others, asking questions, sustaining and developing points of inquiry, and making connections between ideas that arise in that day's class and over the course of the semester. To earn an A in class participation, you should seek to substantially contribute to class discussion multiple times each class period.

Additional participation component this year: Monday evening meetings after Spring Break as needed.

Regular attendance is required for this course, and your grade may be affected by absence. More than 2 unexcused absences will likely affect your final grade, and if you miss more than 6 times (whether the absences are excused or unexcused) you may fail the course. If you cannot attend class, please let me know in advance if possible.

Oregon Encyclopedia Entry

The Oregon Encyclopedia (<http://www.oregonencyclopedia.org/>) is a growing work in progress, aiming to “[provide] definitive, general information about the State of Oregon, its places, culture, institutions, significant events, and the people that shaped them” including—you guessed it—the history and significance of Oregon’s poetry. At the moment, the representation of poets in the *OE*’s “Literature” section is not as complete as *OE* editors would like. So, we have been invited to write and submit biographies of poets whom the *OE* editors believe should be included. For this class, then—and for 20% of the final course grade—each student will research, write, and submit for possible publication in the *OE* (complete with byline) a biography of an Oregon poet.

Although author biographies are relatively short—ranging from 400 to 700 words long—the research and writing of this piece will require a fair amount of work: you need to familiarize yourself with the *OE* including its “Guidelines for Writing”; select a poet from the list below; research that poet and read a substantial amount of his or her work; learn the “genre” of a successful encyclopedia entry both in terms of its format and content; and write your biography complete with proper documentation and a list of “further readings.”

To help us get started, we will have a short class visit from one of the *OE* editors, several of whom teach at Willamette, and we have been directed to take the following seven “Literature” entries as models for our own writing.

Mary Barnard
Harold Davis
Hazel Hall

Ada Hastings Hedges
Lawson Inada
Minnie Myrtle Miller
Gary Snyder

As a class, we will study these biographies to discover what makes a successful *OE* entry, and we will seek to imitate that success in our own writing.

At your earliest convenience, then, you should take time to familiarize yourself with the *OE* and do some preliminary research to determine which poet you will be writing about. I will appoint poets on a first-come, first-served basis, so when you know who you will be researching, please contact me as soon as possible so that you get your first choice. At the present time, the following poets are available.

Henry H. Woodward (1826-1915)—“Poet of the Umpqua”
Belle W. Cooke (1835-1919)—Taught at WU. 1st female clerk of OR legislature
Samuel L. Simpson (1846-99)—The “Burns of Oregon”
Edwin Markham (1852-1940)—Former Oregon Poet Laureate
Ethel Romig Fuller (1883-1965)—Poet editor at *The Oregonian* for 25 years
Laurence Pratt (1889-1985)—Prof @ Pacific U. President of 2 poetry associations
Verne Bright (1893-1977)—Prof @ Pacific U. 1,600+ poems
Howard McKinley Corning (1896-1976)—*Oregonian* poetry editor 1965-76
Phyllis McGinley (1905-78)—Winner of Pulitzer Prize for Poetry
Ernest Moll—Prof @ U of O 1928-66
William Everson, aka Brother Antoninus—Conscientious objector camp
George Hitchcock—Prof @ UCal Santa Cruz
James B. Hall—Founder of *Northwest Review*
Madeline DeFrees—aka Sister Mary Gilbert
Kenneth O. Hanson—Prof @ Reed College, poet, translator
John Haislip—Prof @ UO, Director of Creative writing program, poet, editor
Ralph Salisbury—Prof @ UO Creative Writing. Native American roots
Gloria Bird—Native American (Spokane)
Elizabeth Woody—Native American (Wasco/Navajo) poet and artist
Clem Starck—Carpenter @ OSU and celebrated poet
Vern Rutsala—Prof @ Lewis & Clark Creative Writing
Lisa Steinman—Prof @ Reed College, scholar and poet

Please note that it is a requirement of this assignment that you officially submit your work to the *OE*. The *OE* editorial board will read and consider it for inclusion, perhaps accepting it as is, perhaps requesting that you rewrite portions of it, or perhaps rejecting it entirely. The *OE* has promised that it will seriously consider all entries submitted by our class—after all, we’re potentially providing the *OE* with ways to fill gaps in its record—but that, as with every other publication of this type, it in no way can guarantee acceptance.

In an ideal world, the *OE* would be able to field, review, and accept or deny our entries by the end of the semester, but I suspect it is much more likely that you will hear back about your

submissions after the semester is over. In the event that we *do* hear back before the semester ends, though, I think that it is reasonable for this portion of your grade to be determined in large part by the *OE*'s response. All accepted submissions will receive an A (superior work); all invitations to "revise and resubmit" will receive a B (above-average work); and all rejected submissions will receive a C. If the *OE* does not respond by semester's end, I will grade the entries as if I were an *OE* editor, trying as accurately as possible to project myself into the *OE*'s shoes and make an evaluation.

Annotated Bibliography

In this class, we will read, study, and discuss roughly one book of poetry each week. The first day of our discussion will be led by students who introduce us, by way of an annotated bibliography of **five** recent essays, to recent scholarship on, and relevant biographical information about, that author and his or her work. In this way, we will be able to identify starting points for our discussions and orient ourselves in relation to issues that scholars believe are important; eventually this will also help us determine what issues have *not* been studied, or that have been incompletely or inadequately studied, and thus open up possibilities for final projects of our own.

An annotation of a scholarly article is a short but thorough summary of that article's main arguments and key pieces of support or illustration. It is an "at a glance" view that allows readers to get up to speed on that article without having to read it completely; thus, via the help of our classmates and by sharing the research load, we will be able to cover more ground than we would if we were working independently.

To compile an annotated bibliography, you need to research scholarship on the relevant author and select what you believe to be the most helpful, pertinent essays to present. I advise against picking and annotating the first five essays you come across; rather, aim to familiarize yourself with much more scholarship than your eventual chosen five, so that you can determine which essays are most important to share and also provide a rationale for why these essays have been annotated. Your rationale might differ for each essay—one might be representative of scholarly trends, another might be unique in its argument, two might be essays that respond to each other and thus illustrate a "debate"—but you should be able to share with class not only what the essays' arguments are, but also why you think they are helpful for us as well.

We will need annotated bibliographies and biographical/historical information for the following authors or subjects this semester (due dates in parentheses):

Gary Snyder (2 bibliographies from 2 students): Due 2/7 and 2/9 respectively

William Stafford: 2/14

Richard Brautigan: 2/21

Carolyn Kizer: 2/28

Sherman Alexie: 3/6

The history of women's suffrage in Oregon: 3/13

Abigail Scott Duniway: 3/15

Marilyn Chin: 4/3

Here are some sample annotations that you can imitate:

Chasar, Mike. “The Business of Rhyming: Burma-Shave Poetry and Popular Culture.” *PMLA* 125.1 (January 2010): 29-47.

This essay uses the example of the long-lived and popular Burma-Shave advertising campaign to argue that literary critics should extend their attention to the vast amounts of poetry written for advertising purposes in the nineteenth and twentieth centuries. The Burma-Shave campaign—which featured sequences of rhyming billboards erected along highways in the United States from 1926 to 1963—not only cultivated characteristics of literary and even avant-garde writing but effectively pressured that literariness into serving the commercial marketplace. At the same time, as the campaign’s reception history shows, the spirit of linguistic play and innovation at the core of Burma-Shave’s poetry unintentionally distracted consumers’ attention away from the commercial message and toward the creative forces of reading and writing poetry. A striking example of popular reading practices at work, this history shows how poetry created even in the most commercial contexts might resist the commodification that many twentieth-century poets and critics feared.

Rubin, Joan Shelley. “‘They Flash upon That Inward Eye’: Poetry Recitation and American Readers.” *Reading Acts: U.S. Readers’ Interactions with Literature, 1800-1950*. Barbara Ryan and Amy M. Thomas, eds. Knoxville: U of Tennessee P, 2002. 259-280.

Rubin’s focus on the first half of the twentieth century (largely the 1920s and 30s) offers a look at the role of poetry memorization and recitation—in schools, in the community, in the home—that is largely separate from the debates and conversations going on in literary circles at the same time. “While scholars have segregated ‘high’ and ‘popular’ modernism from nineteenth-century romantics and authors of sentimental verse,” she writes, “...school children encountered many or all of these categories together as objects of memorization and recitation” (260). As progressive education encouraged student self-expression, “students were to ‘revel’ in poetry” and were encouraged to keep poem journals which built on nineteenth-century traditions of poetry scrapbooks. Rubin also reveals the practices of poetry-recitation competitions in the 1930s and the reading of poems at Rotary meetings. In doing much of this, she relies on interview material to show how memorized poetry contributed to family unity, how it appeared in everyday chores, and how an aging generation feels “that poetry reading generated community identity” in these and other ways.

The *New Northwest* Recovery Project

Part One

Two years ago, in a version of this class, students read, collected, and studied some of the poetry that was printed regularly (oftentimes on the front page) in *The New Northwest*—a weekly, Portland-based, suffragist newspaper founded and edited by Oregon champion of women’s rights Abigail Scott Duniway. Between 1871 and 1887, *The New Northwest* lobbied for women’s rights in the Pacific Northwest—including the right to vote, which was eventually achieved in 1912—and also took controversial, Progressive-Era stands on issues involving worker’s rights, temperance, immigration, and civil rights. (In recognition of her leadership on the issue of women’s suffrage in Oregon, Duniway was asked to be the first woman to register to vote in Oregon.)

Many literary critics single out the post World War Two period as the historical moment when poetry somehow “matured” and flourished as never before in the Northwest (this is the period marked by Gary Snyder, William Stafford, Theodore Roethke and others). In revealing a very rich and active literary community in the Willamette Valley seventy-five years earlier, however, the poetry in *The New Northwest*—at times inspiring and at times (to today’s ear at least) cringe-worthy—promises to complicate this story, except for one crucial fact: by and large, it has never been read or studied by literary critics and historians! It—along with the political and cultural energies it represents and sustained—has been relegated to the dustbin of history.

So we now know there is lots of forgotten poetry from *The New Northwest* that awaits our re-consideration. For this project, you will gain experience with the nature of archival and editing work by collecting—and thus helping to recover and restore to view—some of this poetry and the culture it participated in. Each of you will be responsible for reading, compiling, transcribing, contextualizing, and distributing to class a small “edited edition” of ten weeks’-worth of poetry from *The New Northwest*. (The paper came out once a week and was usually four pages long.) Working together, we will thus be able to compile and study nearly two years’-worth of locally-sourced poetry.

We will spend two weeks discussing the poetry you uncover in *The New Northwest*; for this part of the assignment, then, you should not only collect ten weeks’ of poetry and make notes about important items that appeared around it (thus helping to contextualize it), but then highlight three or four poems that you think are particularly worth our attention and that we should focus on as we read your edition. Lucky for you, much of *The New Northwest* has been made available online at <http://oregonnews.uoregon.edu/lccn/sn84022673/issues/> since the last iteration of this class, which means you won’t have to fiddle with microfilm copies of this newspaper. There are some dates that haven’t been digitized yet or, for other reasons, are unavailable, so I’ve screened the database and have identified ten sets of dates that you should work with. (I will contribute copies of poems that appeared in the earliest issues that aren’t yet digitized.) Those sets are:

- Set 1: 8/11/71, 8/18, 8/25, 9/1, 9/8, 9/15, 9/22, 9/29, 10/6, 10/20
- Set 2: 10/27/71, 11/3, 11/10, 11/17, 11/24, 1/5/72, 2/9, 2/16, 2/23, 3/1
- Set 3: 3/8/72, 3/15, 3/22, 3/29, 4/5, 4/12, 4/19, 4/26, 5/3, 5/10
- Set 4: 5/17/72, 5/24, 5/31, 6/7, 6/14, 6/21, 6/28, 7/5, 7/12, 7/19
- Set 5: 7/26/72, 8/2, 8/9, 8/16, 8/23, 8/30, 9/6, 9/13, 9/20, 9/27
- Set 6: 10/18/72, 10/25, 11/1, 11/8, 11/15, 11/22, 11/29, 12/6, 12/13, 12/20
- Set 7: 12/27/72, 1/3/73, 1/10, 1/17, 1/24, 1/31, 2/7, 2/14, 2/21, 2/28

Set 8: 3/7/73, 3/14, 3/28, 6/27, 7/4, 7/11, 7/18, 7/25, 8/1, 8/8
Set 9: 8/15/73, 8/22, 8/29, 9/5, 9/12, 9/19, 9/26, 10/24, 10/31, 11/7
Set 10: 11/14/73, 11/28, 12/5, 12/12, 12/19, 12/26, 1/2/74, 1/9, 1/16, 1/23

Part Two

But wait—there’s more to the story. There’s a family drama involving Duniway and her brother, Harvey W. Scott. While Duniway believed women should have the right to vote, her brother did not. And just as Duniway edited a newspaper to argue for her viewpoints, so did her brother, who edited *The Oregonian* from 1866-1872 where he promoted his anti-suffragist agenda. Don’t you wonder if the two wrote back and forth to each other during this time? It would be fascinating to study this in depth, but as this is a poetry class, I want to know—don’t you?—whether there were anti-suffrage poems printed in *The Oregonian* and whether they perhaps responded to pro-suffrage poems printed in *The New Northwest*. (This wouldn’t be unprecedented, as people argued back and forth in poem format about suffrage and abolition elsewhere in the U.S.)

So, while I know for sure that there are poems awaiting your attention in *The New Northwest*, I don’t know if there are any poems at all in *The Oregonian*. Nevertheless, it’s worth giving it a shot to find out. So, in the spirit of exploratory research and experimentation, we’re going to check it out. Each one of you will be responsible for surveying one full week of *The Oregonian* (a daily, not a weekly), transcribing any poetry you find there and delivering it to class for our consideration along with a general sense of the paper’s editorial content and political leanings. In so doing, you’ll not only help to begin piecing together the poetry climate of Portland and the Willamette Valley in the 1860s and 1870s, but you’ll also be helping to reconstruct the debate about women’s suffrage from the time as well. For an additional plus, you’ll also get some experience working with microfilm material, as *The Oregonian* from this time is not yet digitized and online; microfilms of the paper are available in the Hatfield Library, and library personnel are standing by to assist you in learning the technology if you don’t already know how to use it.

For this part of the project, we will start with the weeks when publication of *The New Northwest* began to overlap with publication of *The Oregonian*:

Monday, May 1, 1871 – Sunday, May 7
Monday, May 8, 1871 – Sunday, May 14
Monday, May 15, 1871 – Sunday, May 21
Monday, May 22, 1871 – Sunday, May 28
Monday, May 29, 1871 – Sunday, June 4
Monday, June 5, 1871 – Sunday, June 11
Monday, June 12, 1871 – Sunday, June 18
Monday, June 19, 1871 – Sunday, June 25
Monday, June 26, 1871 – Sunday, July 2
Monday, July 3, 1871 – Sunday, July 9

Part Three

Just when you thought it couldn't get any better, we have an awesome opportunity to make our research on the poetry of the women's suffrage movement in Oregon immediately relevant—as 2012 is the centennial of women's suffrage in Oregon. The hundred-year anniversary is being marked by activities statewide (see the “Century of Action: Oregon Women Vote 1912-2012” web site at <http://centuryofaction.org/>), including on the Willamette campus. Professor Jon Cole in the Theater Department is teaching THTR 491, a class on “devised” script-writing, that is taking poetry from *The New Northwest* as the jumping-off point for a collaboratively-written theater script about the history and legacy of women's suffrage in Oregon; in the Fall of 2012—right around the time of the November Presidential election—this script will be produced as a full-stage play on the Willamette campus.

As a class, THTR 491 won't have the time to do in-depth research on *The New Northwest* and its poetry, and so we have the unique opportunity to collaborate with them as dramaturges—expert consultants who deal mainly with the research and development sides of play productions to help ensure factual and historical accuracy. Thus, THTR 491 needs us to read and study *The New Northwest* and *The Oregonian* not just for those newspapers' poetry, but for their other content as well. Plans are in the works for how, exactly, this interdisciplinary consulting will happen, and we may meet to consult with them on Monday evening several times after Spring Break. Stay tuned for breaking news.

Other ideas relating to this production are afoot as well—inviting people (perhaps you?) to give pre- or postproduction talks, bringing in a resident artist, reaching out to high schools, producing a formal script for others to use, doing productions of the play elsewhere, etc.—that may give you opportunities to work with this material next summer and Fall if you want to stay involved with it.

Summary

In sum, for this assignment of the class—and 20% of your grade—you will:

- Transcribe, collect, contextualize, and present an “edited edition” of poetry from ten weeks of *The New Northwest* online
- Read the articles, ads, and other material from those weeks to get an idea of what discussions were surrounding the poetry, and include notes on those items as you deem them to be important
- Read and research one week of *The Oregonian* on microfilm, transcribing and presenting any poetry you find there and assessing that paper's take on the issue of women's suffrage and related topics
- Discuss and study our findings in ENGL 441 while serving as consultants for THTR 491

Final Paper

Your final project for this class will be a formal, 8-10-page (conference presentation length) piece of literary criticism on a topic of your own choosing or invention that in some way relates to the subject of poetry in the Pacific Northwest. This writing of this paper will take place in three stages:

- On **April 5**, you will submit a formal paper proposal of 1-2 pages that outlines a plan for action: what will be your main topic, what you will argue about that topic (i.e., a provisional thesis), why that is a pressing or important issue, how you will go about making that argument, what chief examples you will rely on, what major sources of research you will turn to, etc. The goal of this proposal is to lay out, as explicitly as possible, what you will argue, how you will argue it, and why that argument matters.
- On **April 17**, you will hand in a 6-7 item annotated bibliography of research pertaining to your final paper. You do not have to cite every one of these sources in your paper; I'm concerned here with how you become familiar with a literary-critical conversation which your essay will implicitly or explicitly acknowledge and to which—most importantly—it will seek to contribute.
- Final paper due **May 1**, last day of class: typed, paginated, double-spaced, 1-inch margins, using a standard font. There is no Final Exam for Eng 441.

On-Campus Literary Events

Every semester, Willamette brings a number of professional and published writers to campus, and this semester is no exception. Here are the details of this semester's events as I know them now:

Thurs., Feb. 2	Poet Susan Briante	7:30 pm	Hatfield Room
Mon., March 5	Fiction Writer Anthony Doerr	7:30 pm	Hatfield Room
Wed., April 4	Oregon Book Awards Author	7:30 pm	Hatfield Room

I strongly encourage you to attend these events.

Plagiarism

It is your responsibility to know the university's policy on plagiarism and cheating. According to the Willamette University Plagiarism Policy web site, "Cheating is any form of intellectual dishonesty or misrepresentation of one's knowledge. Plagiarism, a form of cheating, consists of representing someone else's work as one's own. All members of the Willamette University community are expected to be aware of the serious breach of principles involved in plagiarism. Ignorance of what constitutes plagiarism shall not be considered a valid defense." For more information on this policy and the act of plagiarism—which may be punished by dismissal from the university—see the university's "Academic Policies and Procedures" at <http://www.willamette.edu/cla/catalog/2007/resources/policies/>, or check out the WITS site at <http://www.willamette.edu/wits/idc/plagiarism.html>.

Accommodations for Disabilities

Students seeking academic accommodations must first meet and register with Student Disability Services (see <http://www.willamette.edu/dept/disability/>). Students approved for accommodations should meet privately with me during the first 2-3 weeks of the semester so we can make appropriate arrangements.

Tentative Work Schedule

*** Note: Assignments are due the day they are listed. ***

- T 1/17 First Day of Class
Read & Discuss “Paddy’s New Idea” (end of syllabus)
- R 1/19 Print & Read Mary Austin, “Regionalism in American Fiction” (1932) (WISE)
- Print & Read The 12 Southerners, “Introduction: A Statement of Principles” from *I’ll Take My Stand: The South and the Agrarian Tradition* (1930) at <http://xroads.virginia.edu/~MA01/White/anthology/agrarian.html>
- Print & Read Joyce Kinkead and Laurie Grobman, “Expanding Opportunities for Undergraduate Research in English Studies” (2011) (WISE)
- Organize: *New Northwest Recovery Project*
- 5:30 pm: Salem’s Third Thursday Poets host an open reading celebrating the birthday of longtime Oregon poet William Stafford. Place TBA. Please note that this event is one of a series of nationwide events celebrating Stafford’s birthday. For information on more events taking place in Portland, Eugene, Corvallis, Newport, Silverton, and elsewhere, see <http://www.williamstafford.org/pages/events.html>*
- Sun 1/22 4 pm: *William Stafford Birthday Celebration & Potluck at the Salem Friends Meeting House (490 19th Street SE)*
- T 1/24 Print & Read Sundquist, “Realism & Regionalism” (1988) (WISE)
- Print & Read Howard, “Unraveling Regions” (1996) (WISE)
- Print & Read Charles Chesnutt, “The Goophered Grapevine” (1887) at <http://people.virginia.edu/~sfr/enam312/2004/grapevine.html>
- Print & Read *OE* entries for Mary Barnard, Harold Davis, Hazel Hall, Ada Hastings Hedges, Lawson Inada, Minnie Myrtle Miller, and Gary Snyder
- In Class: Visitor from the *OE* (Linda Tamura); tech ordered
- R 1/26 Print & Read Fetterley & Pryse, “Writing Out of Place” (2003) (WISE)
- Print & Read Brodhead, “The Reading of Regions” (1993) (WISE)

T 1/31 Print & Read Findlay, “Something in the Soil?” (2006) (WISE)
Read “The Beautiful Willamette” (At end of syllabus)
Read overviews of PNW Lit (“Reading the Region” and subsequent “chapters”) from the Center for the Study of the Pacific Northwest at <http://www.washington.edu/uwired/outreach/cspn/Website/Classroom%20Materials/Reading%20the%20Region/Reading%20the%20Region%20Main.html>
In Class Visitor: Jon Cole (2:30 pm)

R 2/2 Simpson, “The Beautiful Willamette” (*New Northwest* July 14, 1871); Francis McDougal, “Song of Freedom: Written for the Fourth of July, 1871” Duniway, “Campaign Song,” Percy “My Ship” (all poems at end of syllabus)
In Class Visitor: Angela Leone

T 2/7 Snyder
Introduction & Annotated Bibliography by: _____

R 2/9 Snyder
Annotated Bibliography by: _____

T 2/14 Stafford
Introduction & Annotated Bibliography by: _____

R 2/16 Stafford

T 2/21 Brautigan
Introduction & Annotated Bibliography by: _____

R 2/23 Brautigan

***Oregon Encyclopedia* Entry Due (Bring copies to hand out in class)**

Note: The 15th Annual Fisher Poets Gathering is being held in Astoria, OR, February 24-26. See <http://www.clatsopcc.edu/community/fisherpoets-gathering> for more information.

T 2/28 Kizer
Introduction & Annotated Bibliography by: _____

R 3/1 Kizer

Read the *OE* entries handed out on 2/23

T 3/6 Alexie
Introduction & Annotated Bibliography by: _____

R 3/8 Alexie

Edited Edition of New Northwest Poems Due

T 3/13 *New Northwest Poems*
Oregon Women's Suffrage Annotated Bib by: _____

R 3/15 *New Northwest Poems*
Duniway Introduction & Annotated Bib by: _____

T 3/20 *New Northwest Poems*

R 3/22 *New Northwest Poems*

***** Spring Break - March 26-30 *****

T 4/3 Chin
Introduction & Annotated Bibliography by: _____

R 4/5 Chin

Final Paper Proposal Due

M Plenary (Time & Place TBA)

T 4/10 Inada
Introduction & Annotated Bibliography by: _____

R 4/12 Inada

M Plenary (Time & Place TBA)

T 4/17 TBA

Final Paper Annotated Bibliography Due

- R 4/19 *IWW Songbook* (WISE)
Read essay on IWW Songbook (WISE)
- M Plenary (Time & Place TBA)
- T 4/24 TBA
- R 4/26 Woody Guthrie *Columbia River Collection* Songs (WISE)
- T 5/1 Last Day of Class; **Final Paper Due**

Paddy's New Idea.

Stephen Maybell

Published in *The New Northwest*, c. 1872

PADDY:

“Och! Biddy, did ye hear the news,
How politics has got the blues,
Turned upside down and inside out?
Bedad, one don't know what he's 'bout
When he goes votin',

“Shure once 'twas plain Democrisy;
Now 'New Departure' troubles ye.
With Ku Klux Klan and Loyal Laygers,
We're no better than the others
Whin we go votin'.

“Shure things ain't things at all of late;
The Pope and Boney's bald pate;
And, faix, I heard Mullroony say
The Chinese'id take Amerikay
By beatin' us a votin'.”

Shure, Chinese, nagurs and the Injun
All can vote without infringin',
For the new 'mendment gives, 'tis clare,
To everything with skin and hair
The power to go votin'.”

BIDDY:

“Spite of all the clergy's prachin',
Spite of all old foggy teachin',
I always knew a woman's head
Held brains, no matter what they said –
Aye, brains enough for votin'.”

“Oh, Paddy, darlint, whin wid me
It's then you are sobriety;
It only is when ye're away
Ye go upon the bastely sprae,
Dead blind drunk wid votin'.

“It's brains ye may have in your head,

And wit and all that may be said;
Though kin intelligence vote right
Whin that intelligence is tight?
 Whisky doin' the votin'?

“Last election whiskey won it;
Ye's all drunk upon it;
Your polls were held at whiskey mills,
Your candidates run whiskey stills,
 And whisky did the votin'.

“Now, had the ladies been adjacent
Ye'd tried and been a little dacent.
Would it not be the nation's gains
Were whisky less and more were brains
 To do Columbia's votin'?”

“So, Paddy, whin we can do so,
We'll arm in arm together go
To east our vote in freedom's pride,
And say who shall tax our fire-side,
 FREE MEN AND FREE WOMEN!”

PADDY:

“Shure, Bidy, this caps all the bother
For maid, wife, sister, mother;
Say, if kind to pagan misters,
Why not kind also to sisters
 And let them go votin'?”

“This is liberty's dominion,
The boasted land of free opinion,
And if free men are but true men,
Why not make you a free woman
 And let you go, too, to votin'?”

The Beautiful Willamette

by Samuel Simpson

Published in *The New Northwest*, Friday, July 14, 1871

From the Cascades' frozen gorges,
 Leaping like a child at play,
Winding, widening through the valley,
 Bright Willamette glides away;
 Onward ever,
 Lovely river,
Softly calling to the sea;
 Time that scars us,
 Maims and mars us,
Leaves no track or trench on thee.

Spring's green witchery is weaving
 Braid and border for thy side;
Grace forever haunts thy journey,
 Beauty dimples on thy tide;
Through the purple gates of morning
 Now thy roseate ripples dance,
Golden, then, when day's departing
 On thy waters trails his lance.
 Waltzing, flashing,
 Tinkling, splashing,
Limpid, volatile, and free—
 Always hurried
 To be buried
In the bitter, moon-mad sea.

In thy crystal deeps, inverted
 Swings a picture of the sky,
Like those wavering hopes of Aidenn,
 Dimly in our dreams that lie;
Clouded often, drowned in turmoil,
 Faint and lovely, far away—
Wreathing sunshine on the morrow,
 Breathing fragrance round to-day.
 Love would wander
 Here and ponder.
Hither poetry would dream;
 Life's old questions,
 Sad suggestions,
"Whence and whither?" throng thy stream.

On the roaring wastes of ocean

Soon thy scattered waves shall toss;
‘Mid the surge’s rhythmic thunder
 Shall thy silver tongues be lost.
Oh! Thy glimmering rush of gladness
 Mocks this turbid life of mine!
Racing to the wild Forever
 Down the sloping paths of Time!
 Onward ever,
 Lovely river,
Softly calling to the sea;
 Time that scars us,
 Maims and mars us,
Leaves no track or trench on thee.

Song of Freedom: Written for the Fourth of July, 1871
Air, America
By Frances H. McDougal
Published in *The New Northwest*, Friday, July 14, 1871

Freedom, to thee we sing;
Then let our glad notes ring
 O'er land and sea,
Till all our Yankee boys
Leave their rude sport and noise,
To learn the higher joys
 Of liberty.

Freedom is ours of right,
Her honor and her might
 To us belong.
In all this lovely land
The Mind and Working Hand
Shall swell with triumph grand
 Our yearly song.

Freedom to live and grow,
Freedom to think and know,
 Our Fathers won:
Then let us claim their dower
By manhood's noblest power,
And build the loftiest tower
 Beneath the sun,

Sacred to Human Right,
The honor and thy might,
 Majestic Man!—
Whence our great light shall flow
And set the world aglow
With truth it yet must know
 By grace or ban

Out from the present spring
Eagles of bolder wing;
 All freedom human
That through the ages pined,
At length restored, refined,
Endowed with heart and mind,
 Is crowned by woman.

So shall each rolling year

Bring light more fine and clear,
 With nobler law.
Quick, with true human fire,
O, may our souls aspire,
Forever high and higher!—
 “Excelsior!”

Campaign Song

By Mrs. A.J. Duniway

Air- "Ten Thousand Miles Away"

Published in *The New Northwest*, Sept 8, 1871

Hail to the brightly dawning day
When the glorious Ship of State,
With men and women all embarked
To meet their coming fate,
Shall navigate the ship, my friends,
Where politicians play,
For they've taken a trip in the Government ship
And sadly gone astray.

CHORUS

Then blow ye winds a-ho, a-voting we will go;
We'll say no more on the barren shore,
But hand in hand with brothers band,
We'll guide the Ship of State
Across the raging main
Of Governmental seas, my friends,
To meet our coming fate.

Good-bye, good-bye to the whisky rings;
Good-bye to Government broils;
No more shall men with vote and pen
Appropriate the spoils;
For we'll navigate the Ship of State
Beside our Brothers dear,
And when the breakers round us dash
We'll shun 'em – never fear.

CHORUS

Good-bye, good-bye to service work
Where wages are not known;
John Chinaman is here to wash
And sew your buttons on.
He'll cook your beefsteak too, my boys,
And darn your stockings well,
While we, like you, will legislate
And trade and buy and sell.

CHORUS

We'll keep the fireside too, my boys,
And read your musty tomes;
We'll use the money that we earn
To beautify your homes;
We'll use the wisdom we acquire
To legislate for good;
We know that with our cause you'll stand
When we are understood.

My Ship

Florence Percy (Elizabeth Akers)

The New Northwest, March 1, 1872

Down to the wharves, as the sun goes down;
And the daylight's tumult and dust and din
Is dying away in the busy town,
I go to see if my ship comes in.

I gaze far over the quiet sea,
Rosy with sunset, like mellow wine,
Where ships, like lilies, lie tranquilly,
Many and fair,-- but I see not mine.

I question the sailors every night,
Who over the bulwarks idly lean,
Nothing the sails as they come in sight,--
“have you seen my beautiful ship come in?”

“Whence does she come?” they ask of me;
“Who is her master, and what her name?”
And they smile upon me pityingly
When my answer is ever and ever the same.

O, mine was a vessel of strength and truth:
Her sails were white as a young lamb's fleece;
She sailed, long since, from the port of south—
Her master was Love and her name was Peace.

And, like all beloved and beautiful things
She faded in distance and doubt away;
With only a tremble of snowy wings,
She floated, swan-like, adown the bay,

Carrying with her a precious freight—
All I had gathered by years of pain;
A tempting prize to the pirate Fate,--
And still I watch for her back again;

Watch for the earliest morning light,
Till the pale stars grieve over the dying day,
To catch the gleam of her canvas white
Among the islands which gem the bay,

But she comes not yet,-- she will never come
To gladden my eyes and my spirit more;
And my heart grows hopeless and faint and Dumb;
As I wait and wait on the lonesome shore,

Knowing that tempest and time and storm
Have wrecked and shattered my beauteous Bark:
Ranks sea-weed cover her wasting form,
And her sails are tattered and stained and Dark.

But the tide comes up and the tide goes down,
And the daylight follows the night's eclipse,
And till with the sailors, tanned and brown,
I wait on the wharves and watch the ships.

And still, with a patience that is not hope,
For vain and empty it long hath been,
I sit on the rough shore's rocky slope
And watch to see if my ship comes in.