Course information:
Copy and paste current course information from Class Search/Course Catalog.

College/School: New College of Interdisciplinary Arts and Sciences
Department: School of Humanities, Arts and Cultural Studies

Prefix: ENG  Number: 334  Title: The American Southwest in Literature and Film
Units: 3

Is this a cross-listed course? No
If yes, please identify course(s)

Is this a shared course? Yes
If so, list all academic units offering this course

Note- For courses that are cross-listed and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent numbered course with topics? No
If yes, all topics under this permanent numbered course must be taught in a manner that
meets the criteria for the approved designation(s). It is the responsibility of the
chair/director to ensure that all faculty teaching the course are aware of the General
Studies designation(s) and adhere to the above guidelines. Chair/Director Initials: N/A (Required)

Course description: Evaluates literary texts and films addressing the diverse literatures and cultures of the American Southwest.

Requested designation: Cultural Diversity in the United States–C
Note- a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:
For Fall 2016 Effective Date: October 1, 2015
For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:
- Signed course proposal cover form
- Criteria checklist for General Studies designation(s) being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
Name                  Sherry Cisler                  E-mail               sherry.cisler@asu.edu                  Phone               (602)543-6094

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed):        Louis Mendoza, Director of SHArCS                  Date:               8/6/15

Chair/Director (Signature):
Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[C] CRITERIA

**CULTURAL DIVERSITY IN THE UNITED STATES**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. A Cultural Diversity course must meet the following general criteria:</td>
</tr>
<tr>
<td>☒</td>
<td>☐</td>
<td>- The course must contribute to an understanding of cultural diversity in <em>contemporary</em> U.S. Society.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. A Cultural Diversity course must then meet <strong>at least one</strong> of the following specific criteria:</td>
</tr>
<tr>
<td>☒</td>
<td>☐</td>
<td>- a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
</tr>
<tr>
<td>☒</td>
<td>☐</td>
<td>- b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
</tr>
<tr>
<td>☒</td>
<td>☐</td>
<td>- c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
</tr>
</tbody>
</table>

*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
</tr>
<tr>
<td>1) Cultural diversity in contemporary U.S.</td>
<td>Course examines contemporary expressions of the Southwestern experience in short stories, poetry, essays, and popular media.</td>
<td>Syllabus, page 1 &amp; 2 with coordinating criterian in comment box. Calendar, pages 1, 2 &amp; 3 (7,8,&amp; 9 in the GS document) and noted in a comment box</td>
</tr>
<tr>
<td>2 A) An in-depth study of culture specific elements, experiences and contributions</td>
<td>Study focuses on the unique culture of the desert Southwest to explore how the region remarks upon the individual and distinct communities that populate the region.</td>
<td>Syllabus, page 1 &amp; 2 with coordinating criterian in comment box. Calendar, pages 1, 2 &amp; 3 (7,8,&amp; 9 in the GS document) and noted in a comment box</td>
</tr>
<tr>
<td>2 B) Comparative study of diverse cultural contributions, experiences, or world views</td>
<td>Discussions and materials compare the perceptions and experiences accompanying various cultures residing in and migrating to the Southwest.</td>
<td>Syllabus, page 1 &amp; 2 with coordinating criterian in comment box. Calendar, pages 1, 2 &amp; 3 (7,8,&amp; 9 in the GS document) and noted in a comment box</td>
</tr>
<tr>
<td>2 C) Social, economic, political, gender, psychological dimensions of relations</td>
<td>The course examines the relationships between diverse gender and ethnic populations, particularly in terms of power, class, and the impact such elements have on the individual and one's community.</td>
<td>Syllabus, page 1 &amp; 2 with coordinating criterian in comment box) Calendar, pages 1, 2 &amp; 3 (7,8,&amp; 9 in the GS document) and noted in a comment box</td>
</tr>
</tbody>
</table>
English 334: The American Southwest in Literature and Film
Prof. Sherry A. Cisler
Spring 2015

Sherry.Cisler@asu.edu
(602) 543-6094

Office Location: FAB N260
Office Hours: T/TH 1:15-2:15
& by Appointment

Course Objectives
From the continent’s earliest beginnings, concepts and images related to the West have long captivated the human imagination. With American expansionism, a national quest to explore and define the territory found numerous cultures laying claim to a land that primarily consisted, intentionally or not, of a need to define and protect a series of boundaries. With European influence, and a new nationalism, concepts such as Manifest Destiny served to further the desire to learn what the territory had to offer the newcomers, collectively and individually. Yet the West, however it may be defined, refused to be limited by such narrow constructs as geographical space. Instead, the Southwest came to be viewed and defined in multiple ways, particularly given the purposes and designs of those seeking to explore, frame, inhabit, and even exploit the territory. As such, much literature evolves from this region, serving to mark the first and lasting impressions many here and abroad will have of the region, peoples, and cultures of the Southwestern landscape.

In the 21st century, 19thC Western literature provides rich opportunity to explore how this brief but influential period worked to shape not only a modern understanding, but create an early national sense of consciousness as well. How is the region defined? What should be done with the territory? Who should inhabit this territory, and where are the boundaries?

Comment [SC1]: 2 B) Comparative study of diverse cultural contributions, experiences, or world views

Comment [SC2]: 2 A) An in-depth study of culture specific elements, experiences and contributions

Comment [SC3]: 1) Cultural diversity in contemporary U.S.
As contemporary scholars, we further ask:
- What motivated the literature of this period?
- What purposes did the literature serve?
- Who was creating this literature, and why?
- How is the literature motivated by personal, cultural, ethnic, political, economical, and gender-based interests?
- Who is the audience for this literature?

These questions uncover the desire to discover and depict places and people unimagined, describe regions yet to be known, and document people and events unique to the American Experience.

Of course, both the literature and the films emerging in the 20th century, and continuing in the 21st, inspire us to explore the region in rather non-traditional ways, and may beg further questions, such as:
- How does Hollywood depict the West and the Southwestern experience, and what do we learn about the significance of this genre given the tremendous national and global popularity of this form, region, place—those who make the region their home?

There is no disputing the argument that the American frontier, and particularly the Southwest—the Wild West, cowboys and Indians, gunslingers, ranchers, and women (wild and not), Hispanic and Asian peoples, among others—resulted in unique depictions of Southwestern experiences and landscapes. Such continues today, providing testimony to the hold this period has on our imaginations and the images and concepts that uniquely contribute to an understanding of American Culture.

Learning Outcomes
- Identify the various ethnic and cultural groups converging in the American West.
- Discuss the cultural, ethnic, political, and economic forces at work in the period.
- Demonstrate an understanding of how the history of the southwest has contributed to American culture, Hollywood, and a national identity.
- Compare and contrast the characters and writers who contributed to this literary genre.
- Compose thoughtful reader responses that demonstrate an understanding of the texts.
- Interpret literary works and concepts and contribute to class and online discussions.

Required Texts and Materials
- Additional essays and handouts, distributed in class or online
- Video clips and viewing of films provided in class
- An active ASU email address and working knowledge of Blackboard

Comment [SC4]: 2 C) Social, economic, political, gender, psychological dimensions of relations
Comment [SC5]: 2 B) Comparative study of diverse cultural contributions, experiences, or world views
Comment [SC6]: 1) Cultural diversity in contemporary U.S.
Comment [SC7]: 2 A) An in-depth study of culture specific elements, experiences and contributions
Comment [SC8]: 2 A) An in-depth study of culture specific elements, experiences and contributions
Comment [SC9]: 2 C) Social, economic, political, gender, psychological dimensions of relations
Comment [SC10]: 1) Cultural diversity in contemporary U.S.
Course Requirements

Students are required to complete a Midterm and Final exam, reader response activities, and participate actively in online discussion forums. Additional activities, such as group discussions, contribute to the final grade as well.

Reader Responses

Most class sessions will begin with a reader response activity, allowing you to gather your thoughts and responses to the literature of the day. In evaluating your responses, my focus will be on the content of your discussion in terms of what you have to say (depth of engagement, questions raised by your reading of the work(s), thoughtfulness, insight) rather than how you put forth your ideas (spelling, grammar, punctuation, etc.). Responses will be evaluated on a 4 point scale: 4=A, 3.5=B, 3=C, 2.5=D, 2.4 and lower =E.

(Mourning Dove)

Discussion Forums (DF’s)

3 posts per week, minimum

Each week a discussion will take place online allowing you to synthesize lectures and class discussions to generate thoughtful interpretations of literary works and concepts. The focus for these discussions is not on divining the one “right” interpretation of a work (assuming such was possible), but to borrow from ideas sparked in class to then reflect upon and engage the literature to reveal insights directly connected with thoughtful reading, writing and communication.

As such, recognize that thoughtful reading and writing takes time. To make the most of your efforts, practice the habit of reading intentionally—with purpose—to actively engage the works by providing commentary in the margins (noting responses, tracing themes, creating connections, asking questions) and (Orient Saloon in Bisbee, Arizona – circa 1900) supplementing these annotations with ideas and concepts generated in class.

Not only will such careful reading assist in developing your posts, but also allow you to more actively participate in class, serve as a study guide for the midterm and final exams, and ultimately engage the literature on levels more deeply than cursory or thought-less “reading” provides.

Each Discussion Forum allows students to garner up to 20 points; up to 10 points for a substantive, thoughtful response to the DF question(s), and 5 points each for at least two thoughtful responses to your peers’ comments.
Primary Post (1 post, up to 10 points): Your initial response to the DF question(s) should be a minimum of 500 words and show comprehension, analysis, insight and significance of concepts relative to the works and authors under study. Excessive literary quotes in place of commentary and analysis will result in point deduction. Any quoted or borrowed material from our textbook must be cited in text, such as (Harte 375). If ideas are borrowed beyond our text a complete citation must be included in your post to avoid plagiarism (see below)*

Commentary Posts (2 responses, up to 5 points each): You will also be responsible for posting at least 2 responses to your peers’ posts, which should have a minimum of 100 words, with thoughtful questions to generate further discussion and garner full points.

In evaluating your responses, focus will be on the value of your discussion in terms of your engagement of literature, video and concepts; thoughtful development of ideas; clear, error-free communication; thoughtful analysis and personal insight—and your ability to move the conversation forward rather than provide “I agree” or “me too” responses (such responses do not receive any points). Be sure to stay on task, focused on the objectives and concepts of the forum. Each forum will be available for a limited time, and cannot be “made-up” once the discussion forum closes.

*Unless otherwise directed, all DF posts should contain your original analysis rather than ideas borrowed from secondary or outside sources. Should additional sources be required, students must cite the source(s) to avoid plagiarism.

Midterm and Final Exams The exams will be both objective and subjective in nature, and will call upon your ability to recognize and discourse upon the works and concepts discussed in class. In effect, the exams ask that you identify passages, still shots and artwork to note the author(s), title, significance of the passage to the work, and the significance of the work to our study of this genre. Essay questions will provide the opportunity to draw analytical connections between works we have read and viewed.

The following plus/minus grading scale will be used in this course:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>98 to 100</td>
</tr>
<tr>
<td>A</td>
<td>93 to 97</td>
</tr>
<tr>
<td>A-</td>
<td>90 to 92</td>
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<tr>
<td>B+</td>
<td>88 to 89</td>
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<tr>
<td>B</td>
<td>83 to 87</td>
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<tr>
<td>B-</td>
<td>80 to 82</td>
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<tr>
<td>C+</td>
<td>78 to 79</td>
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<tr>
<td>C</td>
<td>72 to 7</td>
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<tr>
<td>D</td>
<td>63 to 71</td>
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<tr>
<td>E</td>
<td>0-62</td>
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</table>

(Olive Oatman, 1837-1903)
Your final grade will be determined as follows:

- 15% - Reader Responses and ancillary activities
- 25% - Discussion Forums
- 30% - Midterm Exam
- 30% - Final Exam

Total = 100%

General Course Policies

Attendance Policy
Because we will write and discuss texts each day in class, your attendance is required. If you must miss class, you are responsible for obtaining class assignments from another student. You should also visit our class Blackboard site to learn of homework and due dates that may have been discussed in your absence. Students may miss a total of 4 classes, whereas additional absences—for any reason—will lower the final grade by one full letter per absence.

If you believe that this class may conflict with a university sanctioned activity in which you are involved, you will need to enroll in a course at a time which is more suitable for you. Such absences, while directly associated with ASU activities, are not excused.

There are no distinctions made between excused and unexcused absences. Therefore, it behooves you to attend each class period in the event that a true emergency occurs during the semester.

Final Exam Make-up Policy
The final exam schedule listed in the Schedule of Classes will be strictly followed. Exceptions to the schedule and requests for make-up examinations can be granted for one of the following reasons:

1) religious observances
2) the student has more than three exams scheduled on the same day
3) two finals are scheduled to occur at the same time

Make-up exams will NOT be given for reasons of non-refundable airline tickets, vacation plans, work schedules, weddings, family reunions, or other such activities. Students should consult the final exam schedule before making end-of-semester travel plans.

Late Policy
On occasion, you may find yourself running slightly late for class or needing to leave early. Two such occasions will be observed without consequence. However any additional partially attended class periods will count towards an absence (i.e. two late arrivals/early departures equal one absence).
Please note that it is your responsibility to schedule classes that meet the demands of your personal and academic schedule—allowing you to arrive to class prepared, on time, and remaining throughout the session. Should you arrive late to class, it is your responsibility to ask me to mark you as present at the end of that day’s class session.

**Technology and the Problem of Divided Attention**

While computers can provide a valuable means to take notes in class, experience and research suggests that the use of technology in a literature course severely compromises students’ ability to learn. In recent years the saturation of cell phones, text messaging, and laptops has resulted in the problem of divided attention.

A March 25, 2008 article in the *New York Times* summarized recent studies of productivity in business settings. Researchers found that after responding to email or text messages, it took people more than 15 minutes to re-focus on the “mental tasks” they had been performing before the interruption. Other research has shown that when people attempt to perform two tasks at once (e.g., following what’s happening in class while checking text messages), the brain literally cannot do it. The brain must abandon one task in order to effectively accomplish the other. Hidden behind all the hype about multi-tasking, then, is this sad truth: *multi-tasking may help improve your typing, texting and social networking skills, but diminishes your potential for intellectual enrichment*. For this reason alone you should seek to avoid the problem of divided attention when you are in class.

But there’s another, equally important reason: we technology-users often lose our senses when it comes to norms of polite behavior, and the result is that *perfectly lovely people become unbelievably rude*. Technological play during class is rude and unacceptable, and far too often results in failing grades.

As such, please recognize that the use of laptops or other forms of technology in this forum is as an academic tool rather than for game playing, emailing, texting, IM-ing, Facebooking, i-Podding, Tweeting, Skyping, Pinteresting, Instagramming, Tumblring, Vineing Snapchatting or any other “ing” activity of a non-academic purpose.

However some students find a laptop useful for note-taking purposes. Therefore those using laptops are asked to do so with appropriate courtesy and sensitivity to other students in the class, locating a seat behind their peers for reasons that should be clear.

Students must recognize and respect these policies in order to maintain good standing in this course. Those who find the allure of technological greater than their ability to resist it will find their ability to pass this course severely disadvantaged.

**A word on plagiarism...**

One of the most valued attributes of taking part in any community is the exchange of ideas, both new and old. As a writer, your voice is enthusiastically welcomed into the academic community. However, please be aware that any ideas which are not strictly yours and yours alone, either written or spoken,
**must give the individual or group proper credit.** To not do so is simply dishonest. In the university community, such dishonesty carries dire consequences.

A student having plagiarized another’s ideas, either knowingly or unknowingly, either in part or in full, will face severe penalties. Students are responsible for knowing and observing the ASU West Student Life Academic Integrity Code. The introduction to this code states the following:

“The highest standards of academic integrity are expected of all students. The failure of any student to meet these standards may result in suspension or expulsion from the university and/or other sanctions as specified in the academic integrity policies of the individual academic unit. Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating such activities.”

The penalties for plagiarism in our class include but are not limited to a) non-credit for the assignment, b) failure in the course, c) referral to the Student Conduct Committee and d) possible expulsion from the University. Any of these consequences will be noted and kept on record with the appropriate University department(s). The rest of the code, which consists of several pages, is available at the following url: [http://www.asu.edu/studentlife/judicial/integrity.html](http://www.asu.edu/studentlife/judicial/integrity.html). If you have any questions regarding plagiarism—and most importantly, how to recognize and avoid writing a plagiarized document—please let me know!

**Rules of Conduct**

All students must give their undivided attention to those who are speaking. Please treat your peers with courtesy and respect. Further, students that carry cell phones, blackberries, MP3 players, other electronic devices, etc. will need to turn these items off at the beginning of class.

For a full description of University Policies regarding student conduct, access [http://www.asu.edu.vpsa.studentlife/](http://www.asu.edu.vpsa.studentlife/). ASU enforces these policies whether or not students have read them.

Should you have any questions or concerns regarding your progress over the semester, please see me as soon as possible…that’s what I’m here for. Please email me with questions or if you wish to make arrangements to meet with me to discuss an upcoming project. Looking forward to an enriching and rewarding semester!

**Policy against Threatening Behavior:**

In the classroom and out students are required to conduct themselves in a manner that promotes an environment that is safe and conducive to learning and conducting other university-related business. All incidents and allegations of violent or threatening conduct by an ASU student will be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. Such incidents will be dealt with in accordance with the policies and procedures described in Section 104-02 of the Student Services Manual ([http://www.asu.edu/aad/manuals/ssm/ssm104-02.html](http://www.asu.edu/aad/manuals/ssm/ssm104-02.html)).

**Course/Instructor Evaluation**
The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with “NCIAS Course/Instructor Evaluation” in the subject heading. The email will be sent to your official ASU e-mail address, so make sure ASU has your current email address on file. You can check this online at the following URL: [http://www.asu.edu/epoupdate/](http://www.asu.edu/epoupdate/)

Disability Accommodations
The University is committed to providing quality education to all students regardless of ability. Determining appropriate disability accommodations is a collaborative process. You as a student must register with Disability Services and provide documentation of your disability. The course instructor must provide information regarding a course's content, methods, and essential components. The combination of this information will be used by Disability Resource Center to determine appropriate accommodations for a particular student in a particular course.

For more information, please reference the Disability Resource Center: [http://ds.umn.edu/students/Enrolled/responsibilities.html](http://ds.umn.edu/students/Enrolled/responsibilities.html) [https://eoss.asu.edu/drc](https://eoss.asu.edu/drc)

English 334: Course Calendar

All evidence highlighted in yellow as many of the works contribute to several criterion. Specific notation is made in corresponding comment boxes.

Weekly Discussion Forums
Each week we will have a discussion forum allowing you to further ponder and elaborate upon your analysis of the works, concepts and themes generated in class. You'll want to thoughtfully consider the questions posed and provide

- One Primary Post, minimum of 500 words
- Two Commentary Posts, minimum of 300 words each, includes questions

Please see the syllabus for full description of successful participation in these forums.

Week 1
~ Review the Syllabus
~ Introduction to the Course

Week 2 – Intersection of Territories and Cultures
~ Frederick Jackson Turner’s “The Significance of the Frontier in American history” (1893), 12-18
~ Meriwether Lewis and William Clark writings as excerpted from *Original Journals of the Lewis and Clark Expedition* (1805-1806) (21-30)

Comment [SC11]: 2 B
Comparative study of diverse cultural contributions, experiences, or world views
Week 3 – Native American and Euro-American Encounters
- Lewis Hector Garrard's "The Village" (1850) - 51 to 57
- from Edward Ellis' Seth Jones; or, The Captives of the Frontier (1860) - 59 to 72
- A.B. Guthrie Jnr.s' "Mountain Medicine" (1947) from incident in 1808) - 73 to 84

Week 4 – Native American Perspectives
- View a snippet from Elliot Silverstein's film A Man Called Horse (1970), specifically, the Sun Ceremony.
- Mary Brave Bird's "Civilize Them With A Stick" from Lakota Woman (1990), 397 - 408

Week 5
- N. Scott Momaday's excerpt from "The Priest of the Sun" from House Made of Dawn, (1968), 380 – 388
- Sherman Alexie's "How to Write the Great American Indian Novel" (1996), 413 – 416
- "How to Watch a Film," 471-479

Week 6
- View Director Chris Eyre's Smoke Signals (1998)
- William Kittredge's "Redneck Secrets" from Owning It All (1987) 451 - 457

Week 7 – Struggles with Emerging Cultural Identities
- Hector St. John de Crevecoeur's "What is an American?" from Letters from an American Farmer (1782-1783) (9-12)
- Franklin's "Remarks Concerning the Savages of North America" (1782)

Week 8 – Midterm, and Eastern Encounters in the “New” Southwest
We'll have our Mid-Term Exam on Tuesday. Be sure to review our course materials carefully, being familiar with the concepts and literary genres developed and reflected in the works and their potential significance in contributing to our studies.
The test will be objective and subjective in nature, to include identifying quotes, artwork, film stills, authors and directors that allow you to demonstrate your knowledge of the works we have read and viewed.
The exam is in three parts.
Part 1: Quotation/Art/Film Still Identification - 3 points each (60 points needed for a perfect score):
Of the following works, identify each in terms of a) Author/Director b) Title of Text/Film and c) Significance of the passage to the overall text and d) Significance of the work in terms of what it contributes to Literature or Film of the American West - how unique from other works?
Extra Credit: Part 1 will contain a few extra quotes. Any points earned over the 60 point score will count as extra credit.
Part 2: Essay - 40 points. Provide relevant, insightful discussion and examples from at least three works and authors we have read:

Thursday:
- Zane Grey’s ‘The Ranger’ (1929) 151-182
- 270 to 275 in prep for Ford’s film
- View John Ford’s Stagecoach (1939).

Week 9
Spring Break!! Enjoy this week of fun, frivolity and relaxation. Be safe so that we see you back in class next week!

**Week 10 - Land of Opportunity?**
- Bret Hart’s “The Outcasts of Poker Flat” (1869) 31-41
- Willa Cather’s “El Dorado: A Kansas Recessional” (1901) 132-147
- Hamlin Garland’s “Under the Lion’s Paw”, attached here [Garland_Under_the_Lion's_Paw FT](#)

**Week 11**
- Introduction to *Red River*
- View Howard Hawk’s *Red River* (1948)

**Week 12 – Myths and Legends**
- Stephen Crane’s “The Blue Hotel” (1898) 232 – 254
- Excerpts from Classic Western films, to include
  - Director George P. Cosmatos’ *Tombstone* (1993)
  - Director James Mangold’s *3:10 to Yuma* (2007)
- Excerpt from Angeline Brown’s “Diary of a School Teacher on the Arizona Frontier” (1880-81) pgs. 306-314

**Week 13 – Gender and the Southwest**
- Mary Austin’s short stories “The Fakir” (1909) pgs. 319-328
  - “The Walking Woman” (1907) pgs. 328-334
  - Sandra Cisneros’ *Woman Hollering Creek* (1991)
- Director William A. Wellman’s *Westward the Women* (1951), based on the short story by Frank Capra.
  (118 min)

**Week 14 – Immigration and Cultural Expectations**
- Sui Sin Far’s “In the Land of the Free” (1909), 334 - 344
- Wakako Yamauchi’s “And the Soul Shall Dance” (1966), 426 – 434
- Excerpt from Younghill Kang’s *East Goes West* (1937) (handout)

**Week 15 – Border and Identity Struggles**
  - “Five Directions to My House” (2008)
  - “Half-Mexican” (2011)
  - Herrera’s reading of “Half-Mexican” [https://www.youtube.com/watch?v=VoDGRk05XiQ](https://www.youtube.com/watch?v=VoDGRk05XiQ)
  [http://www.nytimes.com/2015/06/10/books/selected-poems-by-juan-felipe-herrera.html?_r=0](http://www.nytimes.com/2015/06/10/books/selected-poems-by-juan-felipe-herrera.html?_r=0)

**Week 16**
- Excerpts from Luis Alberto Urrea’s *Nobody’s Son: Notes from an American Life* (2002)
We’ll have our Final Exam on Thursday. Be sure to review our course materials carefully, being familiar with the concepts and literary genres developed and reflected in the works and their potential significance in contributing to our studies. The test will be objective and subjective in nature, to include identifying quotes, artwork, film stills, authors and directors that allow you to demonstrate your knowledge of the works we have read and viewed. The exam is in three parts. 

**Part 1: Quotation/Art/Film Still Identification** - 3 points each (60 points needed for a perfect score):
Of the following works, identify each in terms of a) Author/Director b) Title of Text/Film and c) Significance of the passage to the overall text and d) Significance of the work in terms of what it contributes to Literature or Film of the American West - how unique from other works?

**Extra Credit**: Part 1 will contain a few extra quotes. Any points earned over the 60 point score will count as extra credit.

**Part 2: Essay** - 40 points. Provide relevant, insightful discussion and examples from at least three works and authors we have read:

**Course Textbook (If difficult to read, please use the “zoom” function to enlarge text for ease in viewing.)**

In addition to the textbook, students read short stories and texts provided electronically, view video clips of a variety of television shows and documentaries, and view the following films in full:

- Stagecoach (1939)
- Red River (1948)
- Westward the Women (1951)
- Smoke Signals (1998)
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