



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

Academic Unit New College Department School of Humanities, Arts and Cultural Studies
Subject ENG Number 334 Title 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
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 2015 Effective Date: October 9, 2014 For Spring 2016 Effective Date: March 19, 2015

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 General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Sherry Cisler Phone 602-543-6094
Mail code 2151 E-mail: sherry.cisler@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza Date: 2/6/15
Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12, 5/14



ARIZONA STATE UNIVERSITY

---

Chair/Director (Signature):

*Landy*

---

## 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.

<b>ASU--[C] CRITERIA</b>		
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>		
YES	NO	Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.
		2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.  *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.

Course Prefix	Number	Title	General Studies Designation
ENG	334	American Southwest in Literature & Film	C

Explain in detail which student activities correspond to the **specific** designation criteria.

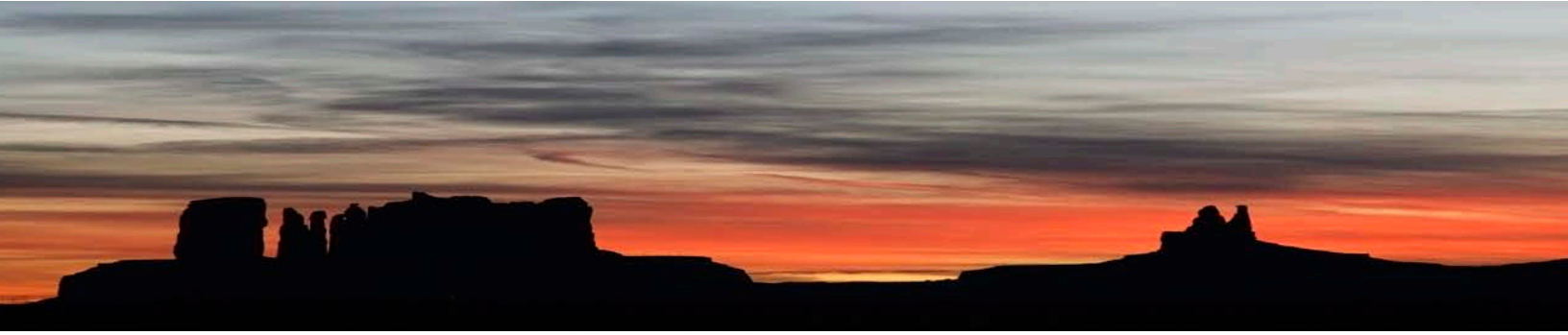
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>Example</b> -See 2b. Compares 2 U.S. cultures	<b>Example</b> -Compares Latino & African American Music	<b>Example</b> -See Syllabus Pg. 5
1) Cultural diversity in contemporary U.S.	Course traces the nature of diversity from the beginnings to examine contemporary expressions of the Southwestern experience in short stories, poetry, essays, and popular media.	Syllabus, highlighted in yellow, and Chap 8 in Textbook, selected video clips, and the film Smoke Signals.
2 A) An in-depth study of culture specific elements, experiences and contributions	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.	Syllabus, highlighted in blue, and Chaps 1, 3 and 4 in Textbook, and films Stagecoach, Westward the Women, Smoke Signals and Red River.
2 B) Comparative study of diverse cultural contributions, experiences, or world views	Discussions and materials compare the perceptions and experiences accompanying various cultures residing in and migrating to the Southwest.	Syllabus, highlighted in green, and Chaps 2, 6, 7 & 8 in Textbook, and films Stagecoach, Westward the Women, Red River, and Smoke Signals.
2 C) Social, economic, political, psychological dimensions of relations	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.	Syllabus, as noted in the sections highlighted above, and in Chaps 2, 4, 6 & 8 in textbook, and films Westward the Women, and Smoke Signals.

**English 334 The American Southwest in Literature and Film**  
**Prof. Sherry A. Cisler**  
**Spring 2015**

[Sherry.Cisler@asu.edu](mailto: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 21<sup>st</sup> 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 West defined? What should be *done* with The West?

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 20<sup>th</sup> century, and continuing in the 21<sup>st</sup>, inspire us to explore “The West” 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 and period?*

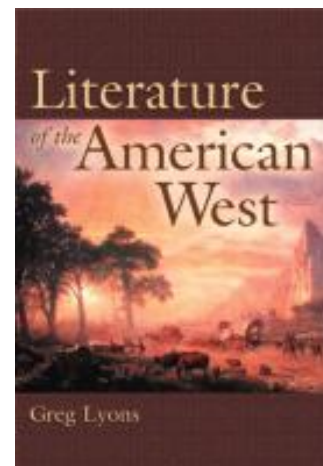
There is no disputing the argument that the American frontier, and particularly the Southwest--the Wild West, cowboys and Indians, gunslingers, ranchers, and women (wild and not), Latino and Asian peoples, among others--resulted in unique depictions of Southwestern experiences and landscapes. Such continues 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.

### Required Texts and Materials

- ◆ Lyons, Greg. *Literature of the American West*, Longman Publishers, 2003
- ◆ 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

### 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.

### 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 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:**

A+ = 98 to 100	B = 83 to 87	C+ = 78 to 79
A = 93 to 97	B- = 80 to 82	C = 72 to 77
A- = 90 to 92		D = 63 to 71
		E = 0-62

***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.

### 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>. 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/>. 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!

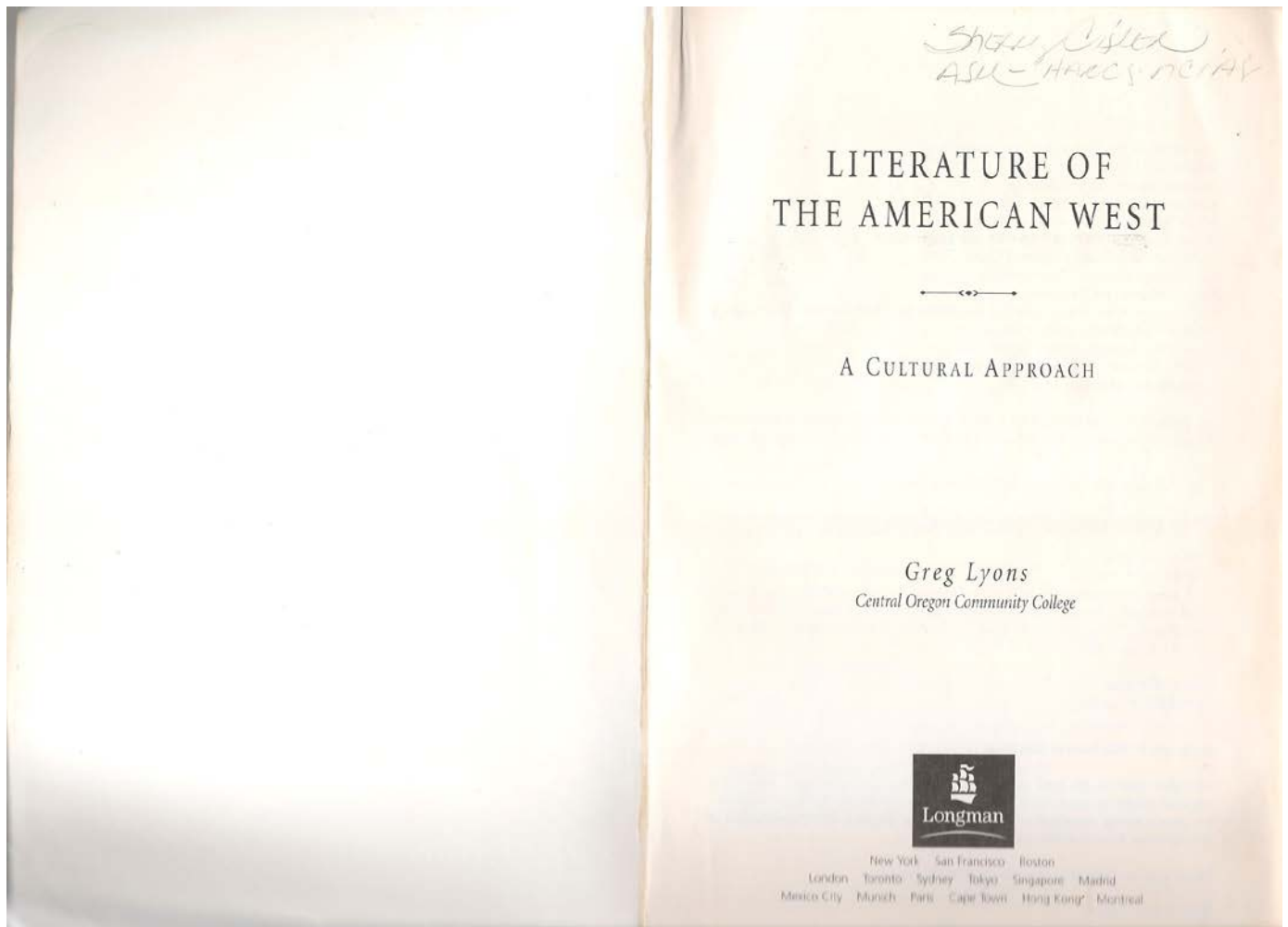
The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The 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/epouupdate/>

### Course Textbook

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)**



Vice President and Editor-in-Chief: Joseph Terry  
Acquisitions Editor: Erika Berg  
Associate Editor: Barbara Santoro  
Marketing Manager: Melanic Craig  
Senior Supplements Editor: Donna Campion  
Project Manager/Electronic Page Makeup: Dianne Hall  
Production Coordinator: Shafiena Ghani  
Cover Design Manager: John Callahan  
Cover Designer: Joe DePinho  
Cover Image: The Oregon Trail (oil on canvas) by Albert Bierstadt (1830–1902).  
Private Collection/Bridgeman Art Library  
Senior Manufacturing Buyer: Dennis Para  
Printer and Binder: Courier Corporation, Westford  
Cover Printer: Phoenix Color Corp.

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders on pp. 480–481, which are hereby made part of this copyright page.

Library of Congress Cataloging-in-Publication Data

Literature of the American West: a cultural approach / [compiled by] Greg Lyons.  
p. cm.

Includes index.

ISBN 0-205-32461-4

1. American literature—West (U.S.) 2. American literature—West (U.S.)—History and criticism. 3. Western stories—History and criticism. 4. West (U.S.)—Literary collections. 5. West (U.S.)—In literature. 6. West (U.S.)—Biography. 7. Western stories. I. Lyons, Greg, 1950–

PSS61.L59 2002

810.8'03278—dc21

2002028672

Copyright © 2003 Pearson Education, Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Printed in the United States.

Please visit our Website at <http://www.ablongman.com>

ISBN 0-205-32461-4

*to early in sem - covered  
Ben Franklin "Demands concerning  
the slaves of N. America" - a  
stone - NAm's actualy mal and*

## CONTENTS

*\* Howard Pictor a  
god - that's real, movie  
Ruthanne McKinn  
Chinese woman  
slavery  
poker woman*

Preface vii  
Acknowledgments x  
Introduction xi

### PART ONE FOUNDATIONS FOR A WESTERN MYTHOLOGY 1

#### CHAPTER 1 Mapping the Terrain 3

INTRODUCTION 3  
EMMANUEL LEUTZE *Westward the Course of Empire Takes Its Way* (1861) 6  
HUGO ST. JOHN DE CREVECOEUR from "What Is an American?" from *Letters from an American Farmer* (1782) 7  
FREDERICK JACKSON TURNER "The Significance of the Frontier in American History" (1893) 12  
MERIWETHER LEWIS AND WILLIAM CLARK from *Original Journals of the Lewis and Clark Expedition, 1804–1806* (1905) 19  
BRET HARTE "The Outcasts of Poker Flat" (1869) 31  
FOCUS ON FILM John Ford (director), *Stagecoach* (1939) 42  
TOPICS FOR RESEARCH AND WRITING 43

MARY BRAVE BIRD "Civilize Them with a Stick" from *Lakota Woman* (1990) 397  
 DIANE GLANCY "Black Kettle National Grasslands, Western Oklahoma" (1988) 408  
 BENNIE BUFFALO *Cheyenne in the Moon* (1991) 412  
 SHERMAN ALEXIE "How to Write the Great American Indian Novel" (1996) 413  
 FOCUS ON FILM Chris Eyre (director), *Smoke Signals* (1998) 416  
 TOPICS FOR RESEARCH AND WRITING 416

**CHAPTER 8 The New West 419**

INTRODUCTION 419  
 WAKAKO YAMAUCHI "And the Soul Shall Dance" (1966) 426  
 RAYMOND BARRIO "The Campesinos" from *The Plum Plum Pickers* (1969) 435  
 RICHARD HUGO "Degrees of Gray in Philipsburg" (1973) 446  
 WILLIAM KITTREDGE "Redneck Secrets" from *Owning It All* (1987) 448  
 LINDA HOGAN from "A Different Yield" from *Dwellings: A Spiritual History of the Living World* (1995) 458  
 FOCUS ON FILM John Huston (director), *The Misfits* (1961) 467  
 TOPICS FOR RESEARCH AND WRITING 468

**APPENDIX: How to Watch a Film 471**

Credits 480  
 Index 482

Open Range (2007) Kevin Costner, Dink  
 Westward <sup>the</sup> Women (1951) De. Walman  
 written by Frank Capra  
 The Searchers  
 Spangula Western Theater Show (2007)  
 Love Range (1939) John Ford  
 And My Heart at the Window  
 Geronimo

PREFACE

In North American history, "the West" begins with its indigenous peoples—a foundation which this text attempts to incorporate. In European history, the West begins with the colonial exploitation of the Spanish, who shaped their initial settlements in often fierce cultural conflicts with Native Americans. From the viewpoint of seventeenth-century British-American colonies, the first "western" lands lay just across the Allegheny Mountains. However, in the development of a national mythology of self-invention through individual opportunity, the West is more often understood as the region between the Mississippi River and the Pacific Ocean, especially during the nineteenth century. Thus, most of the writings included here are set within this space and time.

Nonetheless, the West and the notion of "frontier" continue to reverberate in American culture. Historians argue reasonably that the West extends geographically to Alaska, Hawaii, the Philippines, even to the moon; and chronologically not only into the twentieth century, but to post-World War II America, the present century, and into the future. This text attempts to acknowledge the continuing relevance of American belief in this region, even though it may not be a geopolitical reality. In any case, a number of writers continue to produce a "literature" of the West—in both historical and contemporary settings—that succeeds in quality and popularity.

Besides considering the New West, alongside the Old, this text assumes an inclusive definition of "literature" so that selections range from traditional "literary" prose to personal narrative, history, pulp fiction, and essays. In addition, suggested learning materials include not only instructional videos and Hollywood films, but also print advertising and honky-tonk music.

CHAPTER 2 Crossing Frontiers 45

- INTRODUCTION 45
- ✓ GEORGE CATLIN *Buffalo Bull's Backfat, Head Chief, Blood Tribe* (1832) 50
- ✓ LEWIS HECTOR GARRARD "The Village" from *Wah-to-Yah and the Tios Trail* (1850) 51
- ✓ KARL BODMER *Bison Dance of the Mandan Indians in Front of Their Medicine Lodge* (1836) 58
- ✓ EDWARD ELLIS from *Seth Jones; or, The Captives of the Frontier* (1860) 59
- ✓ GEORGE CALIB BINGHAM *The Concealed Enemy* (1845) 73
- ✓ A. B. GUTHRIE, JR. "Mountain Medicine" (1947) 73
- ✓ WILLIAM TYLER RANNEY *Advice on the Prairie* (1853) 85
- ✓ FOCUS ON FILM Elliot Silverstein (director), *A Man Called Horse* (1970) 86
- TOPICS FOR RESEARCH AND WRITING 86

CHAPTER 3 Working the Land 89

- INTRODUCTION 89
- ✓ N. C. WYETH *Rounding Up* (1904) 94
- ✓ OWEN WISTER "The Jimmyjohn Boss" (1900) 95
- ✓ CHARLES SCHREYVOGEL *The Summit Springs Rescue—1869* (1908) 126
- ✓ FREDERIC REMINGTON *A Dash for the Timber* (1889) 127
- ✓ CHARLES NAHL *Sunday Morning at the Mines* (1872) 128
- ✓ CASSIY ADAMS AND OTTO BECKER *Custer's Last Fight* (1896) 129
- ✓ WILLA CATHER "El Dorado: A Kansas Recessional" (1901) 130
- ✓ CHARLEY RUSSELL *Smoke of a .45* (1908) 148
- ✓ ZANE GREY "The Ranger" (1927) 149
- ✓ FOCUS ON FILM Howard Hawks (director), *Red River* (1948) 182
- TOPICS FOR RESEARCH AND WRITING 183

CHAPTER 4 Spiritual Landscapes 185

- INTRODUCTION 185
- ✓ ASHER DURAND *Kindred Spirits* (1849) 191
- ✓ ALBERT BIERSTADT *Among the Sierra Mountains, California* (1868) 192
- ✓ JOHN MUIR from *My First Summer in the Sierra* (1869/1911) 193
- ✓ THOMAS MORAN *The Grand Canyon of the Yellowstone* (1872) 204
- ✓ GILBERT MUNGER *Eocene Bluffs, Green River, Wyoming* (1878) 205
- ✓ EDWARD S. CURTIS *Cañon de Chelly—Navaho* (1904) 206
- ✓ GEORGIA O'KEEFE *Mule's Skull with Pink Poinsettias* (1936) 207
- ✓ FOCUS ON FILM Lawrence Hott and Diane Garcy (directors), *The Wilderness Idea* (1990) 208
- TOPICS FOR RESEARCH AND WRITING 208

"lost in the Grand Canyon" American Experience 56 min

PART TWO CHALLENGES TO A WESTERN MYTHOLOGY 211

CHAPTER 5 Satires and Entertainments 213

- INTRODUCTION 213
- BEADLE'S NEW YORK DIME LIBRARY *Kid Carson* (1878) 217
- ✓ MARK TWAIN from *Roughing It* (1872) 218
- Great Wild West Exhibition* (1883) 227
- STEPHEN CRANE "The Blue Hotel" (1898) 227
- DOROTHY JOHNSON "The Man Who Shot Liberty Valance" (1949) 255
- JAMES EARLE FRASER *The End of the Trail* (1915) 270
- THOMAS SCHLITZ from "The Western" from *Hollywood Genres* (1981) 270
- ✓ FOCUS ON FILM Robert Altman (director), *McCabe and Mrs. Miller* (1971) 296
- TOPICS FOR RESEARCH AND WRITING 296

CHAPTER 6 Women in the West 299

- INTRODUCTION 299
- ANGELINE MITCHELL BROWN from "Diary of a School Teacher on the Arizona Frontier" (1881/1990) 305
- ✓ W. H. D. KOERNER *Madonna of the Prairie* (1922) 315
- ✓ MARY HUNTER AUSTIN "The Fakir" and "The Walking Woman" from *Lost Borders* (1909) 316
- ✓ SUI SIN FAR "In the Land of the Free" (1909) 334
- ✓ LINDA HASSELSTROM "Spring," "Seasons in South Dakota," and "Homesteading in Dakota" from *Dakota Bones* (1993) 344
- ✓ EVELYN A. SCHLATTER "Drag's a Life: Women, Gender, and Cross-Dressing in the Nineteenth-Century West" (1997) 350
- ✓ FOCUS ON FILM King Vidor (director), *Duel in the Sun* (1946) 362
- TOPICS FOR RESEARCH AND WRITING 362

CHAPTER 7 Native American Images and Voices 365

- INTRODUCTION 365
- ✓ SARAH WINNEMUCCA from *Life Among the Piutes* (1883) 369
- ✓ Salish *Handbag, Montana* (ca. 1915-1920) 380
- ✓ N. SCOTT MOMADAY from "The Priest of the Sun," from *House Made of Dawn* (1968) 380
- ✓ RAY A. YOUNG BEAR "morning talking mother" (1980) and "The Language of Weather" (1990) 389
- ✓ DAVID BRADLEY *American Indian Gothic* (1993) 394
- ✓ LOUISE ERDRICH "Indian Boarding School: The Runaways" (1984) 394