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 | Is this a shared course? | Yes | If so, list all academic units offering this course | New College, College of Letters and Sciences

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 (SQ/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
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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tr>
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<td><strong>CULTURAL DIVERSITY IN THE UNITED STATES</strong></td>
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<td><strong>1. A Cultural Diversity course must meet the following general criteria:</strong></td>
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<td>The course must contribute to an understanding of cultural diversity in <strong>contemporary</strong> U.S. Society.</td>
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<td>Syllabus, Text and Videos</td>
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<td><strong>2. A Cultural Diversity course must then meet <strong>at least one</strong> of the following specific criteria:</strong></td>
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<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>
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<td>Syllabus, Text and Videos</td>
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<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>
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<td>Syllabus, Text and Videos</td>
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<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>
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<td>Syllabus, Text and Videos</td>
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*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.

<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>
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<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>
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</table>

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.
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 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 20th century, and continuing in the 21st, 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**

- 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:

<table>
<thead>
<tr>
<th>Grade</th>
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<tr>
<td>A+</td>
<td>98 to 100</td>
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<tr>
<td>A</td>
<td>93 to 97</td>
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<td>90 to 92</td>
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<td>C+</td>
<td>78 to 79</td>
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<td>C</td>
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<tr>
<td>D</td>
<td>63 to 71</td>
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<tr>
<td>E</td>
<td>0 to 62</td>
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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, Tumbling, 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/epoupdate/

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)
Preface vii
Acknowledgments x
Introduction 1

PART ONE FOUNDATIONS FOR A WESTERN MYTHOLOGY 1

CHAPTER 1 Mapping the Terrain 3

INTRODUCTION 3

Emanuel Leutze, "Westward the Course of Empire Takes Its Way" (1851) 6

Hector 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) 32

Meriwether Lewis and William Clark, from "Original Journals of the Lewis and Clark Expedition, 1804-1806" (1815) 19

Jethro Hay, "The Outcasts of Poker Flat" (1860) 34

F. Paucke, "A White Man's Mountain Wives" (1860) 42

Topics for Research and Writing 43
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-reinvention 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 hokey song lyrics.
CHAPTER 2  Crossing Frontiers  45

INTRODUCTION  87
- George Catlin  Buffalo Bill's Back Frontier: Indian Chief, Blood Tribe (1832)  50
- Lewis Henry Morgan  "The Village" from Halls to Yall and for Yor Tool (1850)  51
- Karl Bodmer  Mere Dance of the Mandan Indians in Front of Their Medicine Lodge (1836)  58
- Edward S. Curtis  From Sinh Intime, The Captains of the Frontier (1860)  59
- George Catlin  Totemism  (1846)  74
- A. B. Gifford  "Mountain Medicine" (1847)  78
- William T. Stead  Advice on the Prairie (1855)  85
- Focus on Film  Elliott Silverstein  (director), A Man Called Horse (1970)  88

TOPICS FOR RESEARCH AND WRITING  88

CHAPTER 3  Working the Land  89

INTRODUCTION  89
- N. C. Wyeth  Reading Up (1904)  90
- Owen Wister  "The Jimmofitha Rove" (1898)  90
- Carl Schurz  The Summertime Round (1889)  126
- Thomas H. White  A Dash for the Timber (1889)  127
- Charles Nahl  Sunday Morning at the Mason (1872)  128
- Charles Adams and Otto Becker  "Stones and Fossils" (1895)  129
- W. C.Interior  "El Derrado: A Kansas Recessional" (1900)  129
- Charles H. Sisley  "The Rendezvous" (1903)  146
- "The Rendezvous" (1927)  146

FOCUS ON FILM  Howard Hawks  (director), Red River (1948)  182

TOPICS FOR RESEARCH AND WRITING  183

CHAPTER 4  Spiritual Landscapes  185

INTRODUCTION  185
- Arthur Davison  Keen's Spirit (1849)  191
- Albert H. Becker  Among the Sierra Mountains, California (1868)  192
- John Muir  From My First Summer in the Sierra (1869)  191
- Thomas Moran  The Grand Canyon of the Yellowstone (1872)  204
- Gilbert Munger  Ecstasy of Bluff, Great River, Wyoming (1878)  205
- ENRIQUE S. CHAVEZ  "Aztec City of the Dead" (1904)  206
- Georgia O'Keeffe  "Mexican Stair with Pink Prunettes" (1926)  207
- PAST IN PICTURES  Lawrence Hett and Diane Gosby  (director), The Wilderness (1990)  208

TOPICS FOR RESEARCH AND WRITING  208

PART TWO  CHALLENGES TO A WESTERN MYTHOLOGY  211

CHAPTER 5  Satires and Entertainments  213

INTRODUCTION  213
- Ira Gershon  "New York Days" (1874)  217
- Mark Twain  "From Halls to Yall and for Yor Tool" (1875)  218
- Grant Wild West Jubilations (1883)  227
- Borden Clay  "The Blue-Haired" (1898)  227
- Dorothy Johnson  "The Man Who Shot Liberty Valance" (1948)  225
- James J. E. Fraser  "The End of the Trail" (1915)  270
- Thomas Hartman  "The Western" from Hollywood and Stage (1961)  270

FOCUS ON FILM  Robert Aldrich  (director), McCabe and Mrs. Miller (1971)  296

TOPICS FOR RESEARCH AND WRITING  296

CHAPTER 6  Women in the West  299

INTRODUCTION  299
-  Marie Mitchell-Davis  "Diary of a School Teacher on the Arizona Frontier" (1881/1993)  305
-  W. H. Peck  "Diary of a School Teacher on the Arizona Frontier" (1881/1993)  305
-  Marie Mitchell-Davis  "Diary of a School Teacher on the Arizona Frontier" (1881/1993)  305
-  Mary Hester Austin  "The Facts" and "The Walking Woman" from Lost Rivers (1909)  316
-  SETIN Fari  "In the Land of the Fire" (1909)  334
-  Lizzie Henshaw  "Spring," "Summer," "Fall," and "Homeschooling in Montana" from Montana (1903)  344
-  Fiske A. Schuyler  "Dog's A Life For Women, Gender, and Cross-Dressing in the Nineteenth Century West" (1997)  353

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  "Life Among the Piutes" (1882)  39
-  Susan Huling  "Hunting, Montana (ca. 1910)"  39
-  N. Scott Momaday  "The Heart of the Sun," from House Made of Dawn (1968)  380
-  Bob A. Young Bear  "Mooring Talking Mother" (1980)  394
-  David Bradley  "American Indian Critique" (1998)  394
-  Louise Erdrich  "Indian Boarding School: The Runaways" (1984)  394