

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	<b>School of Historical, Philosophical and Religious Studies</b>
Prefix: <b>HST</b>	Number: <b>306</b>	Title: <b>Studies in United States History (History of the American West)</b>	Units: <b>3</b>

Course description:

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

Is this a shared course? No If so, list all academic units offering this course:

*Note- For courses that are crosslisted 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? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** *Humanities, Arts and Design (HU)* **Mandatory Review: Yes**

*Note- a **separate** proposal is required for each designation.*

**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](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

**Area 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. 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.

**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 course proposal cover form
- [Criteria checklist](#) for General Studies designation 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 Marissa Timmerman E-mail [Marissa.R.Timmerman@asu.edu](mailto:Marissa.R.Timmerman@asu.edu) Phone 480-727-4029

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Richard Amesbury Date: 11/01/2019

Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
HST	306	The West in Myth, Movie, and American History	HU

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)
Emphasizes the study of values: the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Western films reflect changing values, ethics, and belief systems in American history. The topics covered include: how do films portray mythology about our national origins and character and how does that change over time; what is meant by myth, ideology, and genre; what is the Frontier Myth, how does it function in American identity, and how is it manifested in film; what is the nature of justice and morality; what is the nature of heroism; what makes a person an outlaw	Please see the text under: Module 1 learning objectives and Overview (#3); Module 2 prompt Module 3 introduction, learning objectives, prompt Module 4 All of the text regarding heroes and outlaws Module 5 all materials Module 6 all materials Module 7 all materials
Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Western films serve as visual texts portraying changing notions of American national identity. The course is focused on interpreting these films in their historical context. Our analytical framework for these texts rests on the humanistic categories of myth, ideology and genre	Please see the text under: Module 1 learning objectives and Overview (#3); The Great Train Robbery as the first western as a point of reference for later films Module 2 overview and prompt Module 3 learning objectives, all Module 4 learning objective 2 Module 5 learning objective 1 Module 6 all materials Module 7 all materials
Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	A course viewing American history through film necessarily concern the historical development of artistic traditions. As students analyze change over time, they pay attention to how ideas are presented visually and technically. Their texts address these matters specifically.	The following materials refer to evolving artistic traditions. Module 1 The Great Train Robbery to Module 7 Smoke Signals and Meek's Cutoff Module 2 learning objectives 1 and 2 Module 3 learning objectives 1 and 2 Module 4 learning objective 2 Modules 5, 6 and 7 posted film reviews Guidelines for film reviews

**Humanities and Fine Arts [HU]**

**Page 4**

<p>4a Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p>	<p>Ideologies of American identity are at the center of this class. We explore how historical narratives of regeneration through violence have shaped our notions of ourselves and our place in the world.</p>	<p>Read the course description and the pedagogical objectives. Modules 1-7 reflect development of philosophical ideas about American national identity as expressed in film.</p>
------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## GUIDELINES FOR FILM REVIEWS

These guidelines are adapted from

<http://www.colorado.edu/AmStudies/lewis/film/filmrws.htm> Borrowed phrases are designated by quotation marks.

As we are using these films as texts that tell us something about American culture and we are not critiquing them as *films per se* (using the conventions of film analysis as practiced in Film Studies) your approach will be slightly different than the standard film reviews in Media Studies. Your analysis should focus *on how the film portrays the ideas expressed in our readings*. Each week we will focus on a particular theme. Please make certain your review engages at least one of those themes.

Of course, film conventions such as scenery and lighting are a part of how ideas are transmitted so feel free to include these elements in your reviews as a way to bolster your argument. For example, note how Slotkin talks about the way anti-heroes are portrayed with film noir methods on pp 381-382, or how John Ford portrays the ultimate horror of an Indian attack in the film *The Searchers*. He “cloaks the mutilated victims so that we can imagine the most horrible thing to happen to them.” (p. 466). Feel free, then, to critique the films’ methods of conveying ideas from an auditory or visual standpoint.

1. “A good film review is not just a summary of a movie,” nor is it simply your personal emotional reaction to the film. Engage ideas first, then you may offer a carefully-stated personal emotional reaction to the film.
  - a. Do not just rant about how boring or stupid the film is even if you hate it. Your subjective emotional response is not the point—in this respect we differ from some other film review formats.
  - b. That said, you may praise or criticize the film in your summary comments. Just be certain to explain why you do so in the most analytical terms possible. Did the film convey ideas effectively?
  
2. “Make sure that you have a central thesis and a set of supporting arguments. A good review uses scenes and dialogue from the movie to support its larger argument.” This means you must provide specific evidence from the films and readings to make your points.
  - a. Do not speak in vague generalities: This movie shows the audience real American heroes who never let the bad guys get them down.

- b. Rather, engage in concrete analysis: This movie introduces John Wayne as an example of heroic virtues of bravery, loyalty and respect for women. For example, he treats the prostitute with the same respect he demonstrates for the higher-class ladies.
3. Please consider this to be a scholarly assignment with respect to writing.
- a. Your review should have an introduction, a body and a conclusion.
  - b. Avoid colloquial expressions, such as “hanging out.”
  - c. Avoid using the “royal we,” as in “we have seen that Author X is wrong.” How do you know what your reader has seen?
  - d. You may of course use the first person in your review, but do not use it to *qualify* your assertions. Do not say “I will argue that Author X is wrong.” Just say, “Author X is wrong.”
  - e. Purge “goes on to say” and “basically” from your vocabularies!!! Thanks!
  - f. **RUN SPELL AND GRAMMAR CHECK.** In this day of helpful writing programs there is really no excuse for sloppy work. That said, it is impossible to construct a document with no errors. Just try and avoid the most blatant ones. The cleaner your copy, the higher your grade.
4. “The standard film review is between 500 and 750 words long, or between 2 and 3 1/2 pages long.” .
- a. All assignments must be typed and **all pages numbered**.
  - b. Please double-space your text.
  - c. Please provide one inch margins all around.
  - d. Your font size may be no smaller than ten and no larger than twelve. Please use Times New Roman or Arial.

**Rubric for Format and Writing**

Sloppy and full of typos; has 7 or more formatting, spelling, punctuation and grammatical mistakes; organization is confusing and not logical	0
Appears to lack careful proofreading, shows 5 or 6 errors of formatting, grammar, spelling, or punctuation; organization is adequate but could be better	75%
Has 3 or 4 errors of formatting, grammar, spelling, or punctuation, but has clearly been proofread; demonstrates organization that flows coherently from point to point in a logical manner;	85%
Meets formatting requirements; writing meets the conventions outlined above; ideas are organized into coherent paragraphs that flow from point	100%

to point in a logical manner; no more than 2 errors of formatting grammar, spelling, or punctuation	
-----------------------------------------------------------------------------------------------------	--

**Rubric for Analysis and Use of Evidence**

Does not make any kind of argument; does not engage with ideas or study materials, but is a collection of random opinions regarding the likeability of the film	0
Review evaluates the film by how it made the reviewer feel or what spoke to their personal interests, but engages some ideas from the film and the readings in a fairly persuasive manner	75%
Review has an adequate argument supported by appropriate evidence and it is argued mostly convincingly; engages ideas from the film and synthesizes them with the readings in a thoughtful manner	85%
Review has a strong argument supported by solid evidence that is presented in a clear persuasive way; engages ideas from the films and synthesizes them with the readings in an effective and thoughtful manner	100%



**HST 306: THE WEST IN MYTH, MOVIE, AND AMERICAN HISTORY**  
**Session A: January 12-March 3, 2020**

**Dr. Katherine M. B. Osburn**  
**phone: 480-965-3766**

**[e-mail: Katherine.Osburn@asu.edu](mailto:Katherine.Osburn@asu.edu)**  
**office: COOR 4574**

**COURSE DESCRIPTION**

This is a class about the American West, but it is not a linear history of events in the settlement of the West. Rather, is a class that considers the West as a significant part of American history and identity, and it approaches that topic through the medium of film. Film is a way of transmitting stories that tell us what *kind* of people we Americans are, and *why* our history has unfolded as it has. We are really interested in one particular story—the role of the frontier, a.k.a. the West—in the creation of an American national identity. The broad history of the United States is often framed as the story of conquering the continent one “western frontier” at a time. Therefore, western history is central to American history and identity. Our political leaders have framed this westward push as one of “civilization” conquering the “savage” wilderness, and our definitions of what these terms mean have shifted over time as marginalized people challenge that narrative.

Our study of these stories raises important philosophical questions: What is civilization? What is savagery? How are our ideas about these things gendered? How are they racialized? What is justice? What is the role of violence in our culture? We will address these questions through readings and movies about the West. We will discover that American’s understanding of the West changes with shifting social norms.

**PEDAGOGICAL OBJECTIVES**

1. To help students hone their analytical thinking and writing skills.
2. To encourage students to think about how cultures construct and use stories, and how these stories change over time.
3. To train students to think analytically about film representations of the American experience, especially the American West, and how these representations change over time.
4. To encourage critical thinking about the role of the West in the American imagination and in our national history.
5. To encourage critical thinking about the role of violence in American history and national identity.
6. To train students to think critically about the uses of myth and ideology in political discourse and film as a medium for transmitting those ideologies.

**COURSE REQUIRMENTS**

I have designed all course assignments to help you develop critical reading and writing skills. They also give me information on your writing and analysis skills so that I can help you improve. Students will be required to demonstrate their mastery of the assigned material by writing film reviews (you review one of the two films we view each week, and you can pick it), responding weekly to prompts found in Blackboard, and constructing a final synthesis paper that analyzes the course materials according to prompts.

1. **READING AND MOVIES.** We will read portions of Richard Slotkin’s *Gunfighter Nation: The Myth of the Frontier in Twentieth Century America* supplemented by online readings, videos, and film reviews. You must purchase *Gunfighter Nation*, but the other readings have been scanned into the course site.
  - We will watch **11 films** and some early twentieth century film clips. All of the films are available on the Blackboard site. There is a handout on how to write film reviews posted in Canvas.

2. **DISCUSSION.** You are expected to participate in the discussions on blackboard every week and post by the deadlines. Students will use this exercise to sharpen their analytical thinking and writing skills, and I will use it to monitor your intellectual growth and encourage you to be your absolute best.

- You are required to write one post responding to the prompt (20 points) and two replies to your peers (10 points each) for 40 TOTAL DISCUSSION BOARD POINTS PER WEEK.
- Your post should provide analysis from both films AND incorporate key points made in the readings. Please provide a page number for each point you make from Slotkin and the other readings.
- Please do not focus solely on cinematic aspects of these movies, but use history in your analysis.
- The writing on the discussion board can be informal, but it must conform to appropriate standards of grammar, punctuation, and spelling. I will count off for sloppy work so please proofread then proofread again.
- Each entry should run anywhere from 800 to 1200 words.

**Weekly Discussion Posts:**

1 original = 20  
 2 replies = 20  
 Weekly total: 40 points

**GRADING YOUR DISCUSSION POSTS** (Adapted from a handout by Pen Moon.)

Students are measured by their ability to analyze and make arguments orally and in writing.

**Sustained and substantive discussion is absolutely crucial to your own learning.** All students are expected to thoroughly read the responses on all threads as they may contain information useful for writing future papers and understanding the texts. You are required to answer one post but please limit your total number of posts/responses in each discussion forum to 4. Otherwise, the board gets unwieldy.

Guard against posting very lengthy responses. Remember, **the goal is to participate in a conversation, not write a dissertation.** If the prompt is complex, don't feel as if you have to address every aspect in a single post. This will allow others to build on your contribution and also make space for others to take the lead on certain aspects of the prompt. In addition, if you are among the first few students to post on one thread, please try to refrain from posting early on the other thread. Let's make space for those who cannot post early to really have an opportunity to shape the discussion.

**THE RUBRIC FOR EVALUATING DISCUSSION IS SIMPLE. IT LOOKS LIKE THIS:**

No discussion or discussion that completely misses the point	0%
Simplistic* contributions that don't move beyond description OR contributions that merely parrot previous contributions; at least one mention of the reading *Note--there is a difference between simple and simplistic	75%
Meaningful contributions, but no engagement of the contributions of others; doing the minimum; some mention of the reading; perhaps two or three	85%
Meaningful contributions that advance the discussion, engage points made by others, and <b>demonstrate knowledge of the readings by a minimum of four specific references. You cannot earn an A w/o engaging Slotkin.</b>	100%

- Students must make the deadlines for posting. Please do not email me and ask me to open the thread again unless you have a documented emergency. That said, I understand that life can sometimes throw things at you that you cannot control, and I strive to work with students to everyone's best ends.

- See the schedule for specific times and dates for your assignments.

3. **WEEKLY FILM REVIEWS** With the exception of the first week, when we all post discussion board comments in reply to the prompt on the one movie shown-*Stagecoach*, you will write **one short movie review** (2-3 pages) over one of the two films we view every week. Film reviews are worth 50 points each.

- You may pick which movie you want to review. Please be sure your film reviews incorporate discussions of the readings and follow the instructions in the *Guidelines for Film Reviews* containing instructions for the technicalities of writing and the rubric for grading.

4. **SYNTHESIS PAPER.** You will write a formal final synthesis paper (8-10 pages) according to the instructions and prompts found in the folder titled: “Synthesis Paper,” which also contains the rubric for grading.

- The final synthesis paper prompts are posted at the beginning of the semester. Please print them out and gather your materials to answer them as you go along. If you wait until the course is over, you will only have one day to write it. Get your drafts done, and then polish is up on that last day.
- Your synthesis paper must reflect an understanding of change over time. This is, after all, a history class.
- Your final paper is due the day after classes end—there will not be an actual final exam, only the paper.

#### **LATE OR MISSED ASSIGNMENTS**

If at all possible, you must notify me before an assignment is due if an emergency arises and the assignment will not be submitted on time. Published assignment due dates are firm unless there is a documented emergency. Please follow the appropriate University policies to request an [accommodation for religious practices](#) or to accommodate a missed assignment [due to University-sanctioned activities](#). Late assignments drop one full letter grade for each 24 hours they are late beginning five minutes after the deadline. The student must complete all assignments to pass the class.

#### **COMPUTER REQUIREMENTS**

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Internet Explorer](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Microphone (optional) and speaker
- Microsoft Word

#### **GRADES**

<b>Discussions/replies 6 @ 40</b>	<b>240 points</b>
<b>Summary of Slotkin’s Introduction:</b>	<b>50 Points</b>
<b>Movie Reviews: 5 @ 50</b>	<b>250 points</b>
<b>Final synthesis Paper</b>	<b>200 points</b>
<b>TOTAL POINTS:</b>	<b>740 points</b>

**A= 740-666; B= 665-591; C= 590-516; D= 515-441; 440 and below is failing. Students must complete all assignments to pass this class.**

## CONTACTING ME

You are more than welcome to email me with your questions at any time, but please be advised that I teach Monday through Friday from 9:00 to 5:00 (AZ time). I generally do not check emails after 5:00, and I do not work on Sunday. All that said, I will try to respond as quickly as possible to your queries. If you have not heard from me within 48 hours, shoot me another email, as yours may have wandered off into cyberspace to join chapter four of my dissertation that vanished from my computer 20-something years ago.

**ALWAYS REMEMBER THAT YOU AND I WANT THE SAME THING: WE BOTH WANT YOU TO SUCCEED!**

## COURSE SCHEDULE: SPRING, 2020

**DISCUSSION POSTS for each week are always due by FRIDAY AT MIDNIGHT**

- Your **REPLIES TO YOUR PEERS** are always due by **THE FOLLOWING SUNDAY AT MIDNIGHT**

**FILM REVIEWS for each week are always due by TUESDAY OF THE WEEK AFTER THEY ARE SHOWN, AT MIDNIGHT, AZ TIME.** This gives you time to work on them over the weekend.

**MODULE ONE: COURSE INTRODUCTION; HOWDY VIDEO; ONE CHAPTER PAPER, 50 POINTS  
JAN. 13--18**

**Howdy Video; Introduction to the Course Themes, and the First Western Film, 1903**

**Learning Objectives. Students will be able to:**

1. Explain to someone outside of the class what the class is about in terms of its broad themes.
2. Discuss the analytical model of western history provided in *Gunfighter Nation* according to the four questions below.
3. Discuss the first western film ever made.

**1. Watch the “Howdy!” video** in the Welcome Folder. Please also read my post on the Meet Your Instructor link.

**2. Watch the video, “The Great Train Robbery” 1903.** Edward S. Porter’s silent movie “The Great Train Robbery” is the first western film. This classic 1903 silent film is the first western movie. It was a huge hit for director Edwin S. Porter and contained new methods of editing and shooting on location. It is based on the true story of a daring train robbery of Butch Cassidy and the Hole in the Wall gang. The film is corny by our standards, but it says a lot about the genre. It contains all of the themes we will be studying throughout the course. Look for evidence of the contrast between civil society and banditry and the larger lesson of the film. Why did Porter end the film by breaking the fourth wall with violence? What was he saying about the West? This film is an introduction to the genre. We will see how Westerns have evolved since this time.

**3. Overview of our analytical model for the course. 50 points**

Please read: Slotkin, “Introduction: The Significance of the Frontier Myth in American History,” pp. 1-28.

This reading will establish the analytical model that we will use over the next seven and a half weeks. This week’s assignment is about making certain you understand what *Gunfighter Nation* is about. Therefore, you will begin with a brief summary of Slotkin’s purposes, his notions of

ideology, myth, and genre, and what he means by the Frontier Myth. Please write a short (6 or 7 paragraphs) summation of the introduction in which you explain:

1. What is the purpose of *Gunfighter Nation*?
2. What does Slotkin mean by ideology, myth, and genre?
3. Regarding the Frontier Myth, what are its components, what is its structure, and how does the myth function?
4. What are the stages of national development that Slotkin outlines in the mythology of the Frontier?

As this is not a discussion but rather is an exercise to make sure you grasp Slotkin's analytical framework, you will not post this to the discussion board. Rather, you will submit it on the link provided.

- **YOUR SYNTHESIS OF SLOTKIN'S THESIS IS DUE BY THURSDAY, JAN. 16 MIDNIGHT, AZ TIME**

**AND NOW ON TO THE MOVIES!**

## **MODULE TWO: THE MYTHIC LANDSCAPE IN FILM; ONE DISCUSSION; 40 POINTS JAN 19-25**

### **The West IS American History, Depression Era Imaginings, 1939-1941**

This week we watch what some film historians regard as the quintessential "B" Western, John Ford's classic *Stagecoach*, which introduces to us virtually every stock character and trope of Western history and film. Nonetheless, Slotkin calls this movie, "an exceptional work marked by moral complexity, formal elegance, narrative and verbal economy, and evocative imagery" (p. 303). Hmmm. We shall see!

Read, Slotkin, Chapter Eight: read "Meanwhile, Back at the Ranch...B Westerns, 1931-39," pp. 271-77 and Chapter Nine: read the intro to the chapter, pp. 278-279, and "The Apotheosis of the 'B' Western: John Ford's *Stagecoach* (1939)" pp. 303-312, Watch, *Stagecoach* (1939)

#### **Learning Objectives. Students will be able to:**

1. Explain why *Stagecoach* is the quintessential "B" western.
2. Discuss the tropes about the west contained in the film
3. Debate the alleged moral complexity of the film.

#### **PROMPT:**

Do you agree with Slotkin that this is a morally complex film? Please pick one example of something in the film that Slotkin believes represents moral complexity and assess his argument. You do not have to agree with him, but do not just say "I do not agree." Rather, explain *why* you believe your example represents something that is or is not morally complex. Think about what the term "morally complex" might mean.

- **YOUR REPLY TO THIS PROMPT IS DUE BY FRIDAY, JAN, 17 AT MIDNIGHT AZ TIME**
- **REPLIES TO YOUR PEERS ARE DUE BY SUNDAY, JAN 19 AT MIDNIGHT AZ TIME**
- **THERE IS NO FILM REVIEW THIS WEEK; GET STARTED ON THE FILMS FOR NEXT WEEK SO THAT YOU CAN STAY ON TOP OF THEM**

## **MODULE THREE: "THIS TOWN AIN'T BIG ENOUGH FOR THE TWO OF US"; ONE DISCUSSION 40 POINTS; ONE FILM REVIEW 50 POINTS JAN 26-FEB 1**

### **The "Wide Open" West of WWII, 1941-1948**

This week we explore issues of social control ranging from the standard cliché of westerns—the “wide-open lawless town”—to our role as world policeman following World War II. The *Oxbow Incident* posits questions of justice in the West by asking “what is the relationship between justice and the rule of law?” John Ford’s classic movie of the cavalry trilogy, *Fort Apache*, examines social norms involving hierarchies of race, class, and gender in an uncertain Cold War world.

Slotkin chooses the movie *Dodge City* (Chapter Nine—don’t worry we are not watching it) as the quintessential example of how westerns of this period portrayed the trope of “cleaning up” the “wide open lawless town.” Our film this week, *The Oxbow Incident* (1943), takes a different approach to the questions of “civilization” and law and order than *Dodge City*, but it is important to understand how it deviated from the “town tamer” norm that Slotkin describes.

Slotkin’s analysis of *Fort Apache* differs from most criticism of the film, which place it in discussion of the Cavalry Trilogy (alongside *She Wore a Yellow Ribbon* [1949] and *Rio Grande* [1950]). Rather, Slotkin locates this movie in a genre of post-war westerns that critique the old “Law and Order” themes of cavalry westerns and question social relations in the United States.

### **Learning Objectives. Students will be able to:**

1. Discuss how these films use the trope of “civilizing” a “savage” wilderness. How is the idea expressed in verbal and nonverbal (visual) ways?
2. Debate the notion of the “Last Stand” as a cinematic device to critique the post-war world.
3. Identify how the films use class and gender as critiques of the post-war world.

### **Town Tamers and Vigilantes, 1939-1941**

Slotkin, Chapter Nine, read “The Renaissance of the Feature Western,” pp. 286-292. Watch, *The Oxbow Incident* (1943)

### **Last Stands and Lost Patrols, 1940-48**

Slotkin, Chapter Ten, read the intro to the chapter, pp. 313-315, **and** “The Problem of Memory: Fort Apache,” pp. 328-243. Watch, *Fort Apache* (1948)

**PROMPT:** Pick one example for each film (an incident or a character) and compare and contrast how the two films present notions of justice in the “untamed west.” You may define justice any way you want, but please be clear and precise on your definitions.

- **YOUR REPLY TO THIS PROMPT IS DUE BY FRIDAY, JAN 31, AT MIDNIGHT AZ TIME;**
- **REPLIES TO YOUR PEERS ARE DUE BY SUNDAY, FEB 2, AT MIDNIGHT AZ TIME**
- **YOUR MOVIE REVIEW IS DUE BY WEDNESDAY, FEB 5, AT MIDNIGHT AZ TIME**

### **MODULE FOUR: HEROES AND OUTLAWS, ONE DISCUSSION 40 POINTS; ONE FILM REVIEW 50 POINTS FEB 2-8**

### **The Cold War Western, 1950-1960**

In these chapters, Slotkin discusses how Cold War era Westerns constructed morality narratives to ask questions that troubled Americans in the early 1950s. *He does not, however, make the popular argument that High Noon is about Hollywood's failure to stand up to McCarthyism.* (The screen writer, former communist Carl Foreman, had been blacklisted in Hollywood for his refusal to name his friends in the Communist Party to the House Un-American Activities Committee.)



Rather, Slotkin regards *High Noon* as much more politically ambiguous, not slotting neatly into either Liberal or Conservative ideologies. Indeed, his title for the discussion of *High Noon* is "The Hero in Spite of Democracy"--an equivocal claim at best. Similarly, Slotkin likens John Wayne's Ethan Edwards of *The Searchers* to a guerilla fighter in a counterinsurgency war (much like the one we fought in Viet Nam); be sure you know why he thinks this. The movies are stylistically very different and focus on different aspects of the problems of the morally ambiguous post WWII social order.

**Learning objectives. Students will be able to:**

1. Discuss the changing role of the gunfighter in Western movies, especially how this transformation reflected societal changes which privileged raw power over ideology as a means for dealing with post WWII challenges.
2. Explain how John Ford sets up the character of Ethan Edwards to critique the Western Hero.
3. Analyze the role of race in these movies.

**The Killer Elite: The Cult of the Gunfighter, 1950-54**

Slotkin, Chapter Eleven, read the intro to the chapter and the first section, "Real World Problems in Mythic Spaces: Dramatizing the Problem of Force," pp. 347-353, **and** Slotkin, Chapter Twelve, read the intro **and** first section, "The Revised Outlaw: From Rebel to Psychopath," pp. 379-382; "*High Noon (1952): The Hero in Spite of Democracy*," pp. 391-396; **and** "*The Gunfighter Mystique*," pp. 401-04. Watch, *High Noon* (1952)

**Imagining the Counterinsurgency Warrior, 1956-1960, Part I**

Slotkin, Chapter Fourteen, read the introductory paragraph on page 441, (Stop before you read the first section on *American Guerrillas in the Philippines*) and "Search and Rescue/Search and Destroy: The Indian Hater as Counter guerilla," 461-473. Watch, *The Searchers* (1956)

**PROMPT:** This weeks' movies each focus on a single "hero"—Ethan Edwards and Will Kane—but the two are starkly different men on very different missions. Compare and contrast how these two men reflect divergent notions of honor.

- **YOUR REPLY TO THIS PROMPT IS DUE BY FRIDAY, FEB 7, AT MIDNIGHT AZ TIME**
- **REPLIES TO YOUR PEERS ARE DUE BY SUNDAY, FEB 9, AT MIDNIGHT AZ TIME**
- **YOUR FILM REVIEW IS DUE BY WEDNESDAY, FEB 12, AT MIDNIGHT, AZ TIME**

**MODULE FIVE: DISILLUSIONED ANTI-HEROES; ONE DISCUSSION 40 POINTS; ONE FILM REVIEW 50 POINTS  
FEB 9-15**

**The Western and Vietnam, 1960-1968**

Slotkin argues that the plotline of *The Magnificent Seven* reflects aspects of the American experience in Viet Nam. He notes that the movie "follows a logic of escalating violence" that marks counterinsurgency warfare (p. 474). You need to understand why he makes that comparison and what he means by "a logic of escalating violence." In *The Magnificent Seven*, the heroes are flawed but basically decent men.

In *The Wild Bunch*, however, the heroes appear completely a-moral, and the movie was (for its time) extraordinarily violent. (Movie critics reacted strongly to the scenes of violence in the movie. You have two examples these reviews.) *Slotkin argues that this violence represented the*

*demoralization of the Western—a cynical turn in the time of bitter disillusionment with American institutions and foreign policy.*

**Learning Objectives. Students will be able to:**

1. Identify the ways in which these films use violence to critique American society or to provide a larger lesson about the morality of violence.
2. Explain how both films reflect aspects of American involvement in Viet Nam and of the New Frontier of John F. Kennedy.
3. Skillfully compare and contrast the way the two groups of heroes, or anti-heroes, function in the films.

**Imagining the Counterinsurgency Warrior, 1956-1960, Part II**

Slotkin, Chapter Fourteen, read “*The Magnificent Seven* and the Counterinsurgency Paradox,” pp. 474-486. Watch, *The Magnificent Seven* (1960)

**Anti-Heroes: Massacres and Anarchy, 1960-1968**

Slotkin, Chapter Seventeen, read pp. 578-613; Film reviews: “Violence and Beauty Mesh in ‘*Wild Bunch*,’” Vincent Canby, *The New York Times*; “Wasn’t that Just Lovely the Way His head Exploded?” William Wolf, *Cue*. Watch, *The Wild Bunch* (1968)

**PROMPT:** Compare and contrast one aspect or example of violence in these two movies. What purpose does this violence serve for the film? Which film uses violence more powerfully and why do you say that?

- **YOUR REPLY TO THIS PROMPT IS DUE BY FRIDAY, FEB 14, AT MIDNIGHT AZ TIME**
- **REPLIES TO YOUR PEERS ARE DUE BY SUNDAY, FEB 16, AT MIDNIGHT AZ TIME**
- **YOUR FILM REVIEW IS DUE BY WEDNESDAY, FEB 19, AT MIDNIGHT AZ TIME**

**MODULE SIX: CHALLENGING THE MYTHIC LANDSCAPE IN FILM; ONE DISCUSSION 40 POINTS; ONE FILM REVIEW 50 POINTS  
FEB 16-22**

**The “Realistic” Western and American “Malaise,” 1970-1992**

Slotkin concludes his study of the Frontier Myth in popular culture by discussing the 1970s, as a period of disillusionment and malaise in which the "alternative western" failed to revive the genre, and the 1980s as a period in which the Reagan administration attempted without success to revitalize the Frontier Myth as a means of political mobilization. Our films reflect these interpretations.

Renowned film critic Roger Ebert (rest his soul) called Robert Altman’s classic *McCabe and Mrs. Miller* “a perfect film.” As to our other film, Clint Eastwood directed this “neo-western” in 1992 as an homage to the directors he most enjoyed working with—Sergio Leone (*The Good, the Bad, and the Ugly*; *A Fistful of Dollars*; *For a Few Dollars More*, among others) and Don Siegel (*Dirty Harry* and *Two Mules for Sister Sarah*, among others). In so doing, he framed this movie as a commentary on westerns, which our critics interpret as a new way to understand the genre—one could argue, cynically.

**Learning Objectives. Students will be able to:**

1. Outline the decline of the genre of Western films in light of the events of the years following Viet Nam and Watergate.
2. Explain what Slotkin means by the “Crisis of the Public Myth.”



3. Analyze how these films are an example of a “neo-realist” critique of the classic western.

### The “Anti-Establishment” Western, 1970-1992

Slotkin, “Conclusion: The Crisis of Public Myth,” pp. 624-662; Watch, *McCabe and Mrs. Miller* (1971)

### Tortured and Complex Heroes, 1970-1992

Read Reviews: “Clint Is Back with a Vengeance,” *Los Angeles Times*, August 7, 1992, Kenneth Turan; [http://articles.latimes.com/1992-08-07/entertainment/ca-4625\\_1\\_director-clint-eastwood](http://articles.latimes.com/1992-08-07/entertainment/ca-4625_1_director-clint-eastwood); “Unforgiven,” Harvey R. Greenberg, *Film Quarterly*, Vol. 46, No. 3 (Spring, 1993), pp. 52-56. Watch, *Unforgiven* (1992)

**PROMPT:** Pick any one of the themes or characters in both of these movies and discuss how they are like and not like the stock western themes or characters we have encountered.

- **YOUR REPLY TO THIS PROMPT IS DUE BY FRIDAY, FEB 21, AT MIDNIGHT AZ TIME**
- **REPLIES TO YOUR PEERS ARE DUE BY SUNDAY, FEB 23, AT MIDNIGHT AZ TIME**
- **YOUR FILM REVIEW IS DUE BY WEDNESDAY, FEB 26, AT MIDNIGHT AZ TIME**

### MODULE SEVEN: DECONSTRUCTING THE SAGEBRUSH SHIBBOLETH; ONE DISCUSSION 40 POINTS; ONE FILM REVIEW 50 POINTS FEB 23-29

### The Multicultural Twenty-first Century Western, 2014-2011

This week we break from the classic Westerns directed by white men to consider Westerns directed by Indigenous Americans and woman. Deloria’s chapter “Representation,” from his book *Indians in Unexpected Places*, provides a unique overview of how Indigenous peoples “performed Indianness” in various mediums from Buffalo Bill’s “Wild West Show” to films. *Smoke Signals* represents an Indian-made film in which Indigenous actors and an Indigenous director represent Indianness to a modern audience. As you watch it, consider whether the film reflects some of the earlier themes, characters, and issues regarding First Americans that Deloria outlines or if it is a completely different take on Indianness.

Although it is an enigmatic movie, *Meek’s Cutoff* delivers a stern message about Manifest Destiny, pitting the hubris of Anglo-Americans “conquering” a “savage wilderness” against the actual wilderness. It is also a movie that put’s women’s Westering experiences at the center of the story (such as it is). As you view the film consider how director Kelly Reichardt portrays gender roles on the trail. Is this a “feminist” western in the sense of the term defined below?

#### **Feminism**

- : the belief that men and women should have equal rights and opportunities.
- : organized activity in support of women's rights and interests
- : the theory of the political, economic, and social equality of the sexes

Source: <http://www.merriam-webster.com/dictionary/feminism>

#### **Learning Objectives. Students will be able to:**

1. Discuss Deloria’s ideas about “performing Indianness”—how and why this practice seems to be a constant in American life.
2. Analyze the performance of Indianness in *Smoke Signals* using their knowledge from Deloria.

3. Explain how *Meek's Cut Off* challenges and/or upholds stereotypes of women in the West.

#### Native Americans Push Back, 2004

[White Fawn's Devotion](#) (1910) This little clip of this Progressive Era movie is included for your enjoyment only because Deloria talks about it. You do not need to write on this.

Read: Phil Deloria, "Representation," in *Indians in Unexpected Places*. Watch *Smoke Signals* (2004)

#### The Feminist (?) Eco Western, 2011

Read Reviews: "Out on the Frontier, Bringing All That Baggage with Them," By A. O. Scott, *New York Times*, April 7, 2011; "A Stripped-Down Feminist Western From Director Kelly Reichardt," By Dana Stevens, *Slate*, April 8, 2011. Watch, *Meek's Cutoff* (2011)

**PROMPT:** Choosing ONE example from *Smoke Signals* OR ONE from *Meek's Cutoff*, please analyze how these films portray women OR Native Americans in ways that challenge Western stereotypes of these two groups.

- YOUR REPLY TO THIS PROMPT IS DUE BY FRIDAY, FEB 28, AT MIDNIGHT AZ TIME;
- REPLIES TO YOUR PEERS ARE DUE BY SUNDAY, MARCH 1, AT MIDNIGHT AZ TIME
- YOUR FILM REVIEW IS DUE BY WEDNESDAY, MARCH 3, AT MIDNIGHT AZ TIME
- YOUR FINAL SYNTHESIS PAPER IS DUE BY THURSDAY, MARCH 4, AT MIDNIGHT AZ TIME.

This syllabus is subject to change if necessary to ensure the best learning experience for all of us. That said, I will never arbitrarily change it without informing you and explaining why the change is necessary.

### ASU POLICES AS REQUIRED BY ASU ONLINE AND THE BOARD OF REGENTS

#### ACCESSIBILITY STATEMENT

"In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

[Qualified students with disabilities may be eligible to receive academic support services and accommodations.](#) Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are [responsible for requesting accommodations and providing qualifying documentation](#) to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities. Qualified students who wish to request an accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing [DRC@asu.edu](mailto:DRC@asu.edu)."

#### COMPUTER REQUIREMENTS

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Internet Explorer](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Microphone (optional) and speaker
- Microsoft Word

#### TECHNICAL SUPPORT

This course uses Blackboard to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Blackboard home page at <https://myasucourses.asu.edu>. To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>. To contact the help desk call toll-free at 1-855-278-5080.

### **Student Success**


In an online course one must do the following things to be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track

**Remember: we both want the same thing: we both want you to succeed. I will do everything within my power to help you so please feel free to contact me with any questions you might have.**


### **STUDENT CONDUCT AND ACADEMIC INTEGRITY**

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>. Additionally, required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions.

<b>ILL: -15322811</b> 		<b>TN: 1168275</b> 	<b>Borrower:</b> <b>RAPID:AZS</b>  Group: GWLA
-----------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------	---------------------------------------------------------

Source Title: Gunfighter nation, the myth of the frontier in Twentieth-Century America, Richard Slotkin  Vol: Issue:  Year/Month: 1992./ Pages: ix-xii	Location: Central Libraries Moody General Collection  Call #: E169.12 .S57 1992
--------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

Article/Chapter Title: Table of Contents  Author: Richard Slotkin  Place/Publisher: Atheneum	Print session: <b>10/22/2019 3:54:51 PM</b>  Lender String:  Borrowing Notes:
----------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------

<b>Borrowing Library: ASU Libraries - ILL</b>  <b>Odyssey: 129.219.247.12</b>   <b>AE: ILL@asu.edu</b>	Comments:  RAPID
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------

	<i>1<sup>st</sup> Search</i>	<i>2<sup>nd</sup> Search</i>
<b>Date:</b>		
<b>Initials:</b>		

Supplied by Baylor University  Contact us: (254) 710-3054  E-Mail: <a href="mailto:BU_ILS@baylor.edu">BU_ILS@baylor.edu</a>
-----------------------------------------------------------------------------------------------------------------------------------------

# Contents

Introduction: The Significance of the Frontier Myth in American History 1

*Myth and Historical Memory; The Politics of Myth; Regeneration Through Violence: The Language of the Myth; The Frontier Myth as a Theory of Development; "Progressives" and "Populists"*

## *Part I: The Mythology of Progressivism, 1880–1902*

1. The Winning of the West: Theodore Roosevelt's Frontier Thesis, 1880–1900 29

*Sources and Premises; The Historian as Hunter; The Winning of the West: A Progressive Myth of Origins; Recovering the Frontier: Regeneration Through Imperialism*

2. The White City and the Wild West: Buffalo Bill and the Mythic Space of American History, 1880–1917 63

*Staging Reality: The Creation of Buffalo Bill, 1869–1883; The Wild West and the Ritualization of American History; The Ritual Frontier and the Sanctification of Imperialism*

3. Mob, Tribe, and Regiment: Modernization as Militarization, 1883–1902 88

*Origins of the Military Metaphor; Cavalry in the Streets, 1890–1896; Roosevelt's Rough Riders: The Regiment as Social Microcosm; The Philippine "Insurrection" as Savage War, 1898–1902; "1008 Dead Niggers": The Logic of Massacre*

## Part II: Populists and Progressives: Literary Myth and Ideological Style, 1872–1940

4. Mythologies of Resistance: Outlaws, Detectives, and Dime-Novel Populism, 1873–1903 125
- Social Banditry in Fact and Fiction: The Reconstruction Outlaws, 1865–1880; The Pinkerton Detective: Hawkeye Among the Communitists; The Outlaw/Detective: Heroic Style as Ideology; The Significances of Dime-Novel Populism*
5. Aristocracy of Violence: Virility, Vigilante Politics, and Red-Blooded Fiction, 1895–1910 156
- “Men Who Do the Work of the World”; Recovering the Savage: Remington, London, Garland; The Virginian (1902) and the Myth of the Vigilante; Democracy or Civilization: Dixon’s The Clansman (1904); The Political Uses of Symbolic Violence*
6. From the Open Range to the Mean Streets: Myth and Formula Fiction, 1910–1940 194
- Edgar Rice Burroughs: The Virginian in Outer Space, 1911–1925; Zane Grey: The Formula Western, 1911–1925; The Virginian in Nighttown: Origins of the Hard-boiled Detective, 1910–1940*

## Part III: Colonizing a Mythic Landscape: Movie Westerns, 1903–1948

7. Formulas on Film: Myth and Genre in the Silent Movie, 1903–1926 231
- Genre as Mythic Space; Cinematic Form and Mythographic Function: Griffith’s Birth of a Nation (1915); Icons of Authenticity: The Movie Star as Progressive Hero; The Epic Western, 1923–1931*
8. The Studio System, the Depression, and the Eclipse of the Western, 1930–1938 255
- The Studio as Genre-Machine, 1930–1938; The Two-Gun Man of the Twenties: Gangster Films, 1931–1939; The World-scale Western: “Victorian Empire” Movies, 1935–1940; “Meanwhile, Back at the Ranch . . .”: “B” Westerns, 1931–1939*



9. The Western Is American History, 1939–1941 ✓ 278  
*The Rediscovery of American History; The Renaissance of the Feature Western; The Cult of the Outlaw; The Apotheosis of the “B” Western: John Ford’s Stagecoach (1939)*
10. Last Stands and Lost Patrols: The Western and the War Film, 1940–1948 313  
*The Problem of Engagement: For Whom the Bell Tolls (1939); The Problem of Defeat: Bataan (1943) as Last Stand; The Problem of Victory: Objective Burma (1945); The Problem of Memory: Fort Apache (1948)*
- Part IV: Democracy and Force: The Western and the Cold War, 1946–1960**
11. Studies in Red and White: Cavalry, Indians and Cold War Ideology, 1946–1954 347  
*Real-World Problems in Mythic Spaces: Dramatizing the Problem of Force; Cult of the Cavalry: Rio Grande (1950) and the Korean War; Cult of the Indian: Devil’s Doorway and Broken Arrow (1950)*
12. Killer Elite: The Cult of the Gunfighter, 1950–1953 379  
*The Revised Outlaw: From Rebel to Psychopath; The Invention of the Gunfighter; High Noon (1952): The Hero in Spite of Democracy; A Good Man with a Gun: Shane (1953); The Gunfighter Mystique*
13. Imagining Third World Revolutions: The “Zapata Problem” and the Counterinsurgency Scenario, 1952–1954 ✓ 405  
*Coloring the Looking-Glass: Mexico as Mythic Space, 1912–1952; The “Zapata Problem”: The Strong Man Makes a Weak People; The Man Who Knows Communists: The Heroic Style of Covert Operations (1953–54); Fast Guns for “Zapata”: The Counterinsurgency Scenario and Vera Cruz (1954)*
14. Gunfighters and Green Berets: Imagining the Counterinsurgency Warrior, 1956–1960 441  
*American Guerrilla in the Philippines: The Lansdale Scenario; Imag-*

*ining a Counterpart: The Ugly American (1958); The Ranger Mystique and the Origin of Special Forces; Search and Rescue/Search and Destroy: The Indian-Hater as Counterinsurgency; The Magnificent Seven (1960) and the Counterinsurgency Paradox*

## Part V: Gunfighter Nation: Myth, Ideology, and Violence on the New Frontier, 1960–1970

15. Conquering New Frontiers: John Kennedy, John Wayne, and the Myth of Heroic Leadership, 1960–1968 489
- Modernizing Turner: The Ideology of the New Frontier; Heroic Leadership and the Cult of Toughness; Defending the West: Epic Cinema and the New Frontier, 1960–1965; John Wayne Syndrome: The Cult of “The Duke”; Blockbuster Tactics: The Green Berets (1968) and the Big Unit War*
16. Attrition: The Big Unit War, the Riots, and the Counterinsurgency Western, 1965–1968 534
- The Road to Ben Tre: The (Il)logic of Attrition; The Race War Comes Home: Watts, Newark, Detroit (1965–1967); Exceptional Violence: Official Revisions of the Frontier Myth, 1967–1969; Recovering the Mission: Mexico Westerns, 1965–1968*
17. Cross-over Point: The Mylai Massacre, *The Wild Bunch*, and the Demoralization of America, 1969–1972 578
- “Indian Trip”: The Mylai Massacre; The Demoralization of the Western: Peckinpah’s *The Wild Bunch* (1969); Lunatic Semiology: *The Demoralization of American Culture, 1969–1973**
- Conclusion: The Crisis of Public Myth 624
- Indian Tripping: The Alternative Western, 1970–1976; Murderous Nostalgia: Myth and Genre After the Western; Back in the Saddle Again?: The Reagan Presidency and the Recrudescence of the Myth; Imagining America*
- Notes 663
- Bibliography 767
- Index 829