BA (Honours) Degree
Single Honours and Combined Subject Programme

AMERICAN STUDIES

Cultures of the American West

5AM017

Module Leader: Professor Neil Campbell
2010-11
Module Description

In this module you will examine the American West from a variety of disciplinary perspectives using literature, art, film and history to raise and analyse a number of key questions about the development of the idea of the West in the American experience and see how its various myths and representations have played a significant part in national identity. Emphasis will be placed on the topics and themes such as environmentalism, Native American cultural identity, cowboy mythologies, literary representation through novels and stories, gender, urbanism, and tourism. The module will examine the so-called ‘New’ West as an important presence in contemporary American culture. Assessment will be by coursework only.

Learning Outcomes

On completion of the module, students will be able to:

1. Critically interpret and analyse different western cultural and literary texts.
2. Analyse themes within the Western experience using different disciplines.

Indicative Content / Areas of Study

1. The West in the popular imagination and as myth. Representations of the West in fiction, art and film.
2. The contextual importance of the Turner Thesis and Western historiography as explanations of the role of the West in American development. This will be contrasted with New Western History.
4. Hollywood and the Western: an examination of changing treatments of Western life and myth in selected Hollywood movies, including, for example The Searchers, Shane, The Man Who Shot Liberty Valance.
5. The emergence of the ‘New West’ in terms of recent debates over such issues as ethnicity in the ‘borderlands’, the growth of the urban West and environmentalism.

Teaching and Learning Strategy

The module will be presented as a combination of lectures, discussions, seminars and tutorials. Lectures will provide key ideas and stimulate further reading in the students. Seminars will extend and develop specific readings and allow the engagement of students with exemplary texts of different kinds. Tutorials will be used, where appropriate, for staff-student discussion on specific issues, such as assessment, or to review progress.

Lectures 24 hours
Seminars 4 hours

March 3, 2011
| Tutorials | 2 hours |
| Independent Study | 120 hours |
| **Total Learning Time** | **150 hours** |

**ASSESSMENT**

**Assessment Weighting** 100% CW

**CW1:** 40% Learning outcome 1
To be assessed through the production of either a film review or book review or exhibition review demonstrating a critical ‘reading’ and analysis of the chosen material.

**CW2:** 60% Learning outcome 2
To be assessed by relevant coursework assignment based on an extensive choice provided by the lecturers. Essays must be 2000 words long, with full notes and bibliography.

**TEXTS TO BUY**

*J. Schaefer, Shane*

*W. Cather, O Pioneers*

*Sherman Alexie, The Lone Ranger and Tonto Fist Fight in Heaven*

*Annie Proulx, ‘Brokeback Mountain’*

**LECTURES / SEMINARS**

Lectures will vary from week to week, sometimes being formal presentations by staff, or dialogues in which you are invited to contribute, answer questions or analyse and comment on materials. It is VITAL to be fully prepared for lectures so that (a) you can follow the arguments and ideas being examined and (b) so that you can make informed contributions to the discussions that take place.

It is important to develop a system of note-taking in lectures so that you can follow - up ideas after the lecture with the correct information and sources that have been discussed. The notes will serve to remind you of points and to aid the development of your knowledge from week to week. It is expected that all students will be FULLY involved in these sessions, well prepared and able to talk sensibly about the texts/materials under review.

Again ensure that you have done all the required readings and thought about the issues that they raise before you come to the class. You may have to introduce specific texts at certain seminars, but even if you are not, it is important that you have read them so that you can participate and learn from the experience. Make sure you know your group and when you have to attend for a seminar. This is your responsibility. Attendance is compulsory and will be monitored (see below). Arrive on time for all classes. Bring the correct materials to the class.

March 3, 2011
ATTENDANCE
In line with the University Attendance Policy, the American Studies department will monitor your attendance at all classes. We believe that all your classes are vital to your progress through the degree and that any absence will affect your achievement. In particular, the department will designate seminars as essential (in accordance with the University Policy). Failure to attend two or more seminars will result in action being taken by the module leader (this action is likely to result in your removal from the module).

PLAGIARISM
Plagiarism is absolutely forbidden. This is a warning about the serious consequences of plagiarism. An assignment will be given ‘0’ and reported to the University authorities. Do not attempt to pass off someone else’s ideas or words (from whatever source) as your own; do not copy from a book without giving a full accreditation in your references; do not simply paraphrase another author’s words; do not reproduce lecture notes or handouts. All of these constitute plagiarism and could result in your dismissal from your course. All quotations must, of course, be accompanied by their source. Assignments MUST always have footnotes or end notes and contain a separate bibliography, giving full details. See your referencing guide. Ask your lecturer for advice if you need it. DO NOT RISK PLAGIARISM.

STUDENTS FEEDBACK AND EVALUATION
Students are expected to complete a standard American Studies module evaluation questionnaire at the end of the module. These provide you with an opportunity to comment on the content and teaching of the module. This is important to the staff as we consider these questionnaires when we review and improve courses for the future. You can also convey your feeling to the programme Committee through your student representatives.

PROGRAMME OF LECTURES
This programme indicates the primary texts for the session. These must be read in advance of the session.

Assigned Readings
Each week students will read the documents and articles set out below. As the readings form the basis for class discussions, they must be read prior to the class meeting. Other assigned readings may be on short loan in the Learning Centre (Restricted Loan) or on Blackboard since they will not always be distributed in class by the lecturer. It is imperative that you read the materials first since this will provide you with the background necessary to understand and interpret the documents. In addition there are certain recommended readings for each week that students should acquaint themselves with prior to class.
ASSESSMENT

CW1: 40%  Learning outcome 1
To be assessed through the production of either a film review or book review or exhibition review demonstrating a critical ‘reading’ and analysis of the chosen material.

CW2: 60%  Learning outcome 2
To be assessed by relevant coursework assignment based on an extensive choice provided by the lecturers. Essays must be 2000 words long, with full notes and bibliography.

MODULE PROGRAMME  2010-11

Week 1  Introductory Session: Representing and Reading the West  NC

Week 2  Native Americans and Westward Expansion (JR)
(Oct 7)

Week 3  Myths of the West: The Turner Thesis  (NC)
(Oct 14)
Readings: Frederick Jackson Turner, “The Significance of the Frontier in American History” (in module booklet )

Week 4  Stories: Shane and the Myths of the West  (JR)
(Oct 21)
J Schaefer, Shane READ the novel for this session!
Lecture + discussion
Week 5  A Feminine Frontier? Willa Cather’s O Pioneers (JR)  (Oct 28)
Willa Cather, O Pioneers (Essential Reading); Walt Whitman ‘Pioneers, O Pioneers’ (in booklet)

Week 6  Hollywood’s Wests: John Ford -- 3 hours (NC)  (Nov 4)
Film screening and discussion of The Man Who Shot Liberty Valance (Dir. John Ford)
Readings: ‘Shall We gather at the River?’ Robin Wood (Hand out ); [suggested]“National Cinema, National Imaginary”, Michael Walsh, Film History 8 (1996);

Week 7  Revising the Masculine West: Annie Proulx’s ‘Brokeback Mountain’ (NC)  [Nov 11]

Week 8  What are ‘New Western History’ and ‘The New West’? (NC)  (Nov 18)
Readings: N. Campbell, The Cultures of the American New West; P Limerick ‘What is New Western History?’ (in module booklet); recommended secondary reading F Robinson (ed) The New Western History: The Territory Ahead (Arizona) – a series of useful and important essays.

Week 9  Return of the Vanishing American: Native Americans and the New West (NC)  (Nov 25)
Readings: Sherman Alexie, The Lone Ranger and Tonto Fist Fight in Heaven (essential reading); hand-out essays by J. Kilpatrick ‘Genesis of the stereotypes’ and H. Benshoff & S Griffin Native Americans & American Film’.

Week 10  Alexie on Film: Smoke Signals (dir Chris Eyre) (NC)  (Dec 2)
Readings: hand-out essays by J. Kilpatrick ‘Genesis of the stereotypes’ and H. Benshoff & S Griffin ‘Native Americans & American Film’. Susan Kollin, ‘Dead Man, Dead West’ (Arizona Quarterly)

Week 11 Post-Western Film – Down in the Valley (dir David Jacobson)

Week 12 The Urban West – Las Vegas
(Dec 16)
Video: ‘Learning from Las Vegas’ (R. Venturi, D Scott Brown et al)
Readings: chapter 4 in N. Campbell, The Cultures of the American New West

ASSIGNMENT TITLES 2010-11

Assignment Deadlines:
1: November 5th, 2010
2: January 10th, 2011

IF YOU ARE GOING ON THE EXCHANGE PLEASE DISCUSS THIS SECOND DATE WITH THE MODULE LEADER!!

ESSAY ONE

CW1: 40% Learning outcome 1
To be assessed through the production of either a film review or book review or exhibition review demonstrating a critical ‘reading’ and analysis of the chosen material.

Write a 1000 words review of any book, film, or [relevant] exhibition.
Select from material relevant to the module [but not a set text from the module] and write a critical review in which you:-

(a) explain the focus of the book, film, or exhibition
(b) state its arguments, themes, concerns
(c) analyse and evaluate aspects of the content
(d) assess its significance to the study of the West
(e) comment on its reception [by referring to what others have said about it].
ESSAY TWO

CW2: 60% Learning outcome 2
To be assessed by relevant coursework assignment based on an extensive choice provided by the lecturers.

VERY IMPORTANT  READ READ READ THIS!!!!!!!

Essays must be A MINIMUM OF 2000 words long excluding notes and bibliography.

At this level any essay MUST demonstrate knowledge of primary texts AND extensive secondary reading. Use the reading list, library catalogue, and journals.

It is expected that you read and use at least 5 secondary sources of quality, comment on them, debate their ideas and relate them to your own thoughts about the material under discussion.

If you do not do this, your grade will suffer. The more work you put in and the better your level of detailed discussion, the better grade you will achieve.

CHOOSE ONE OF THE FOLLOWING:

1) The West is far from a single, fixed meaning, but rather it is a space for the contest of many forces for control and supremacy. Discuss this comment, showing how particular forces can be seen in contest in any text.

2) How did the representation of Native Americans in the nineteenth and early twentieth centuries contribute to their disempowerment?

3) In what ways can it be argued that Willa Cather’s O Pioneers presents an alternative to the masculine West of much US fiction?

4) How does Schaefer’s Shane both utilise the formula Western whilst simultaneously raising questions about it?

5) "The American West has been imagined as a place of perpetual transition and loss almost as often as it has been imagined as a space of 'freedom' or 'new beginnings'”. Discuss, with reference to a range of appropriate materials.

6) In what ways do any TWO appropriate texts of your choice discuss any ONE of the following:

*gender power
*conflict
*landscape

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7) Sherman Alexie’s stories present an ambiguous and provocative image of the Native American in the New West precisely because he wants to disturb certain set patterns of thought. Comment on and explain this statement.

8) In what ways might any TWO representations of the American West be described as "revisionist"? (NB: your chosen texts should be discussed in detail).

9) John Ford’s ‘The Man Who Shot Liberty Valance’ OR ‘My Darling Clementine’ reflects upon some of the main tensions that underpin any consideration of the American West (e.g. myth/fact; man/woman; civilization/wilderness; violence/order). What are these tensions, how are they represented in the film, and to what end?

10) To what extent does the film Smoke Signals challenge stereotypes of the Native American whilst educating its audience about contemporary reservation life?

11) Proulx’s ‘Brokeback Mountain’ is a sensitive, revisionist representation of the conditioning power of the American Western. Discuss.

12) “The real West today is brash, sprawling and urban”. Discuss this view of the New West. Use one example as a case study (e.g. Los Angeles or Las Vegas).

13) What are the strengths and weaknesses of the Turner Thesis as an explanation of westward expansion in the nineteenth century?

14) Show with close reference to one example, the usefulness of ‘New Western History’.

15) Discuss how painting contributed to the development of EITHER (a) dominant ideologies of the American West OR (b) what one Native American critic has called the ‘fantasies of the master race’?

16) The Native American has ‘returned’ to the consciousness of the American West and so doing has contributed to a necessary revisionist thinking. Explain this comment using a range of materials.

17) Compare the film version of ‘Brokeback Mountain’ with Proulx’s story, explaining to what extent you feel Ang Lee’s film represents its themes and ideas.

18) ‘Las Vegas is the epitome of the postmodern West’. Discuss using a range of materials.

**Deadline January 10th, 2011**
SELECTED BIBLIOGRAPHY

The number of ‘primary’ texts is limited on this module to allow for the consideration of the wider, linking ideas such as the mythology or, more accurately, the ideology embedded in America’s sense of the West. To this end, the secondary reading for this module is very important especially those books listed at the beginning of that which follows. Make sure to use the Learning Centre catalogues to look for other, unlisted and new books to supplement those below.

General Reading List (essential for a sense of the ideology of the West)

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>BARTHES, R</td>
<td>Mythologies - essay ‘Myth Today’ (on myth)</td>
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<tr>
<td>CALDER, J</td>
<td>There Must be a Lone Ranger</td>
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<tr>
<td>CAMPBELL N</td>
<td>The Cultures of the American New West</td>
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<tr>
<td>CAMPBELL, N</td>
<td>The Rhizomatic West: Representing the West in the Global, Media Age</td>
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<tr>
<td>CAWELTI, J</td>
<td>Adventure, Mystery and Romance: Formula Stories Six Gun Mystique</td>
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<tr>
<td>DAVIS, M</td>
<td>City of Quartz</td>
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<tr>
<td>DEVERALL, W</td>
<td>A Companion to the American West (broad, modern collection)</td>
</tr>
<tr>
<td>EASTHOPE, A</td>
<td>What a Man’s Gotta Do: The Masculine Myth in Popular Culture</td>
</tr>
<tr>
<td>FUSSELL, E</td>
<td>Frontier: American Literature and the West</td>
</tr>
<tr>
<td>KOLODNY, A</td>
<td>The Land Before Her: Fantasy and Experience of the The Lay of the Land: Metaphor as Experience and History in American Letters</td>
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<td>MOGEN AND BUSBY</td>
<td>The Frontier and the American Dream</td>
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<tr>
<td>DAVIS, R</td>
<td>Playing Cowboys: Low Culture and High Art in Western</td>
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<td>MITCHELL, L C</td>
<td>Westerns</td>
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<tr>
<td>NASH SMITH H</td>
<td>The Virgin Land</td>
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<tr>
<td>PROWN J. ET AL</td>
<td>Discovered Lands Invented Pasts</td>
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<tr>
<td>RICKMAN &amp; KITSES</td>
<td>Western Reader (on film)</td>
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<tr>
<td>LUSTED, D</td>
<td>The Western</td>
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<tr>
<td>ROBINSON F</td>
<td>‘Heroism at Home and the Telling of Shane’ in The Arizona Quarterly, Spring 1989 RL</td>
</tr>
<tr>
<td>ROBINSON F [ed]</td>
<td>The New Western History: The Territory Ahead – excellent essays</td>
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<td>SIMONSON H</td>
<td>Beyond the Frontier</td>
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<td>SLOTKIN R</td>
<td>Regeneration Through Violence</td>
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<td>The Fatal Environment</td>
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<td>Gunfighter Nation</td>
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<td>TOMPKINS, J</td>
<td>West of Everything: The Inner Life of Westerns</td>
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<tr>
<td>TRACHTENBERG A.</td>
<td>The Incorporation of America - chapter on West</td>
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<tr>
<td>TRUETTNER W (ED)</td>
<td>The West as America – EXHIBITION</td>
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<tr>
<td>TUSKA J</td>
<td>The American West in Fiction</td>
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<td>The American West in Film</td>
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<td>WRIGHT W</td>
<td>Six Guns and Society</td>
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<tr>
<td>SCHAEFER J</td>
<td>Shane</td>
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<tr>
<td>C McCarthy</td>
<td>Blood Meridian, The Border Trilogy</td>
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<tr>
<td>TURNER F J</td>
<td>The Significance of the Frontier (essay – in handbook)</td>
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<tr>
<td>CATHER W</td>
<td>0 Pioneers</td>
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<tr>
<td>AMMONS E</td>
<td>Conflicting Stories</td>
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March 3, 2011
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<tr>
<th>Author</th>
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<tr>
<td>BLOOM H (ed)</td>
<td>Cather</td>
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<tr>
<td>FRYER J</td>
<td>Felicitous Space: The Imaginative Structures</td>
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<tr>
<td>LEE H</td>
<td>Diverse Voices - Willa Cather: A Life Saved Up</td>
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<td>0'BRIEN S</td>
<td>Willa Cather, the Emerging Voice</td>
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<tr>
<td>THOMAS S</td>
<td>Willa Cather</td>
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<tr>
<td>EASTON ELLIS B</td>
<td>Less Than Zero</td>
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<tr>
<td>M DAVIS</td>
<td>City of Quartz, Ecology of Fear, Dead Cities</td>
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<tr>
<td>DIDION J</td>
<td>Play It As It Lays</td>
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<tr>
<td>RICKELS LA</td>
<td>The Case of California</td>
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<tr>
<td>RIEFF D</td>
<td>Los Angeles: Capital of the Third World</td>
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<tr>
<td>WYATT D</td>
<td>The Fall into Eden: Landscape and imagination in California</td>
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<tr>
<td>YOUNG &amp; CAVENEY</td>
<td>Shopping in Space</td>
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<td>KEY GENERAL CULTURAL</td>
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<td>ALLMENDINGER, B</td>
<td>Ten Most Wanted</td>
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<tr>
<td>&quot; &quot;</td>
<td>Imagining the African American West</td>
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<tr>
<td>R AQUILA</td>
<td>Wanted Dead or Alive</td>
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<tr>
<td>J HAWGOOD</td>
<td>The American West</td>
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<tr>
<td>H SAVAGE Jr</td>
<td>Discovering America, 1700-1875</td>
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<tr>
<td>P LIMERICK</td>
<td>The Legacy of Conquest: The Unbroken Past of the American West</td>
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<td>&quot; &quot;</td>
<td>Something in the Soil (essays)</td>
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<tr>
<td>H N SMITH</td>
<td>Virgin Land (essential reading on the West as myth)</td>
</tr>
<tr>
<td>A TRACHTENBERG</td>
<td>The Incorporation of America (especially ch 1, ‘The Westward Route’,)</td>
</tr>
<tr>
<td>R BILLINGTON &amp; M RIDGE</td>
<td>Westward Expansion (the most detailed and comprehensive survey)</td>
</tr>
<tr>
<td>R BILLINGTON</td>
<td>The Far Western Frontier</td>
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<tr>
<td>R BILLINGTON</td>
<td>America's Frontier Heritage</td>
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<tr>
<td>C BOLD</td>
<td>Selling the Wild West</td>
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<tr>
<td>S. CHAN</td>
<td>People of Color in the America West (1994). 978.004PEO</td>
</tr>
<tr>
<td>D LAVENDER</td>
<td>The Penguin Book of the American West</td>
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<tr>
<td>F PHILBRICK</td>
<td>The Rise of the West, 1754-1830</td>
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<tr>
<td>D ELLIS Ed</td>
<td>The Frontier in American Development</td>
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<tr>
<td>T CLARK</td>
<td>The Great American Frontier</td>
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<tr>
<td>K COMER</td>
<td>Landscapes of the New West: gender and geography in contemporary women’s writing</td>
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<tr>
<td>M. L. JOHNSON</td>
<td>New Westers: The West in Contemporary American Culture</td>
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<tr>
<td>W HANDLEY &amp; N LEWIS</td>
<td>True West</td>
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<tr>
<td>R HINE</td>
<td>The American West: An Interpretative History</td>
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<td>LEWIS, N</td>
<td>Unsettling the Literary West (2003)</td>
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<td>S MCVIEGH</td>
<td>The American Western 2007</td>
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<tr>
<td>A MOORE</td>
<td>The Frontier Mind</td>
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<tr>
<td>M ROHRBOUGH</td>
<td>The Trans-Appalachian West</td>
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<tr>
<td>RONALS, A</td>
<td>Reader of the Purple Sage</td>
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<td>J UNRUH</td>
<td>The Plains Across, The Overland Emigrants and the Trans-Mississippi West, 1840-1860</td>
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<tr>
<td>Author</td>
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<tr>
<td>L Wright</td>
<td>Culture on the Moving Frontier</td>
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<tr>
<td>R Slotkin</td>
<td>The Fatal Environment (a very important text on the frontier myth)</td>
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<td>R Slotkin</td>
<td>Regeneration through Violence</td>
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<td>R Burchell &amp;</td>
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<tr>
<td>R Gray</td>
<td>‘The Frontier West’ in M. Bradbury and H. Temperley eds. Introduction to American Studies pp 104-126</td>
</tr>
<tr>
<td>D Boorstin</td>
<td>The Americans: The National Experience</td>
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<tr>
<td>W L Katz</td>
<td>The Black West</td>
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**HISTORIOGRAPHY AND INTERPRETATION**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>F J Turner</td>
<td>Frontier and Section, Selected Essays</td>
</tr>
<tr>
<td>R Billington</td>
<td>The Frontier in American History</td>
</tr>
<tr>
<td>R. Slotkin</td>
<td>‘Frontier’ in C Vann Woodward ed.</td>
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<tr>
<td>E Tulain</td>
<td>A Comparative Approach to American History</td>
</tr>
<tr>
<td>R Hofstadter</td>
<td>The Progressive Historians (includes an excellent discussion of Turner and the Turner thesis)</td>
</tr>
<tr>
<td>M Walsh</td>
<td>The American Frontier Revisited</td>
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<tr>
<td>G Rogers ed</td>
<td>The Turner Thesis</td>
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<td>G Gressley</td>
<td>The Turner Thesis: A Problem in Historiography in F O Gatell and</td>
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<tr>
<td>Gressley</td>
<td>American Themes</td>
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<tr>
<td>M Malone ed</td>
<td>Historians and the American West (a useful collection of essays</td>
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<tr>
<td></td>
<td>on topics like ‘Violence’, ‘Women’, ‘Indians’)</td>
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<tr>
<td>P. Limerick</td>
<td>Trails: Toward a New Western History (an up to date guide to recent historical interpretations)</td>
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<td>The Legacy of Conquest</td>
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<td>D Mogen et al ed</td>
<td>The Frontier Experience and the American Dream (essays mainly</td>
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<td>on literature, but many with a cultural emphasis)</td>
</tr>
<tr>
<td>R. Slotkin</td>
<td>Gunfighter Nation: The Myth of the Frontier in 20th Century America</td>
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<tr>
<td>Stephanson, A</td>
<td>Manifest Destiny</td>
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<td>G. Taylor</td>
<td>The Turner Thesis</td>
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<td>K. L. Klein</td>
<td>Frontiers of Historical Imagination: Narrating the European</td>
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<td></td>
<td>Conquest of Native America, 1890-1990</td>
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<td>W. R. Jacobs</td>
<td>On Turner’s Trail: 100 Years of Writing Western History</td>
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<td>Stevens, J D</td>
<td>The Word Rides Again Rereading the frontier</td>
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<td>Wrobel, D</td>
<td>The End of American Exceptionalism</td>
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**AREA STUDIES / REGIONALISM**

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<thead>
<tr>
<th>Author</th>
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<tbody>
<tr>
<td>C Crow</td>
<td>Companion to Regional Literatures of America</td>
</tr>
<tr>
<td>D Weber</td>
<td>The Mexican Frontier</td>
</tr>
<tr>
<td>J White</td>
<td>The Great American Desert</td>
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<td>W P Webb</td>
<td>The Great Plains</td>
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R McKEE The Last West: A History of the Great Plains of North America

B BLOUET The Great Plains, Culture and Environment

D FEHRENBACKER ed A Basic History of California

K STARR Americans and the Californian Dream 1850-1915

G STEWART The California Trail

J. CAUGHEY The California Goldrush


H LAMAR The Far South-West, 1846-1912

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**NATIVE - AMERICANS**

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READINGS

Pioneers! O Pioneers!

1
COME, my tan-faced children,
Follow well in order, get your weapons ready;
Have you your pistols? have you your sharp edged axes? Pioneers! O pioneers!

2
For we cannot tarry here,
We must march my darlings, we must bear the brunt of danger,
We, the youthful sinewy races, all the rest on us depend, Pioneers! O pioneers!

3
O you youths, western youths,
So impatient, full of action, full of manly pride and friendship,
Plain I see you, western youths, see you tramping with the foremost, Pioneers! O pioneers!

4

March 3, 2011
Have the elder races halted?
Do they droop and end their lesson, wearied, over there beyond the seas?
We take up the task eternal, and the burden, and the lesson, Pioneers! O pioneers!

5
All the past we leave behind;
We debouch upon a newer, mightier world, varied world,
Fresh and strong the world we seize, world of labor and the march, Pioneers! O pioneers!

6
We detachments steady throwing,
Down the edges, through the passes, up the mountains steep,
Conquering, holding, daring, venturing, as we go, the unknown ways, Pioneers! O pioneers!

7
We primeval forests felling,
We the rivers stemming, vexing we, and piercing deep the mines within;
We the surface broad surveying, we the virgin soil upheaving, Pioneers! O pioneers!

8
Colorado men are we,
From the peaks gigantic, from the great sierras and the high plateaus,
From the mine and from the gully, from the hunting trail we come, Pioneers! O pioneers!

9
From Nebraska, from Arkansas,
Central inland race are we, from Missouri, with the continental blood intervein’d;
All the hands of comrades clasping, all the Southern, all the Northern, Pioneers! O pioneers!

10
O resistless, restless race!
O beloved race in all! O my breast aches with tender love for all!
O I mourn and yet exult—I am rapt with love for all, Pioneers! O pioneers!

11
Raise the mighty mother mistress,
Waving high the delicate mistress, over all the starry mistress, (bend your heads all,)

March 3, 2011
Raise the fang’d and warlike mistress, stern, impassive, weapon’d mistress, Pioneers! O pioneers!

12

See, my children, resolute children,
By those swarms upon our rear, we must never yield or falter,
Ages back in ghostly millions, frowning there behind us urging, Pioneers! O pioneers!

13

On and on, the compact ranks,
With accessions ever waiting, with the places of the dead quickly fill’d,
Through the battle, through defeat, moving yet and never stopping, Pioneers! O pioneers!

14

O to die advancing on!
Are there some of us to droop and die? has the hour come?
Then upon the march we fittest die, soon and sure the gap is fill’d, Pioneers! O pioneers!

15

All the pulses of the world,
Falling in, they beat for us, with the western movement beat;
Holding single or together, steady moving, to the front, all for us, Pioneers! O pioneers!

16

Life’s involv’d and varied pageants,
All the forms and shows, all the workmen at their work,
All the seamen and the landsmen, all the masters with their slaves, Pioneers! O pioneers!

17

All the hapless silent lovers,
All the prisoners in the prisons, all the righteous and the wicked,
All the joyous, all the sorrowing, all the living, all the dying, Pioneers! O pioneers!

18

I too with my soul and body,
We, a curious trio, picking, wandering on our way,
Through these shores, amid the shadows, with the apparitions pressing, Pioneers! O pioneers!

March 3, 2011
Lo! the darting bowling orb!
Lo! the brother orbs around! all the clustering suns and planets,
All the dazzling days, all the mystic nights with dreams, Pioneers! O pioneers!

These are of us, they are with us,
All for primal needed work, while the followers there in embryo wait behind,
We to-day’s procession heading, we the route for travel clearing, Pioneers! O pioneers!

O you daughters of the west!
O you young and elder daughters! O you mothers and you wives!
Never must you be divided, in our ranks you move united, Pioneers! O pioneers!

Minstrels latent on the prairies!
(Shrouded bards of other lands! you may sleep—you have done your work;)
Soon I hear you coming warbling, soon you rise and tramp amid us, Pioneers! O pioneers!

Not for delectations sweet;
Not the cushion and the slipper, not the peaceful and the studious;
Not the riches safe and palling, not for us the tame enjoyment, Pioneers! O pioneers!

Do the feasters gluttonous feast?
Do the corpulent sleepers sleep? have they lock’d and bolted doors?
Still be ours the diet hard, and the blanket on the ground, Pioneers! O pioneers!

Has the night descended?
Was the road of late so toilsome? did we stop discouraged, nodding on our way?
Yet a passing hour I yield you, in your tracks to pause oblivious, Pioneers! O pioneers!

Till with sound of trumpet,
Far, far off the day-break call—hark! how loud and clear I hear it wind;
Swift! to the head of the army!—swift! spring to your places, Pioneers! O
pioneers.