

**ENGL 522—STUDIES IN AMERICAN LITERATURE**  
**WOMEN AND THE EARLY 20<sup>TH</sup> CENTURY WEST**  
SummerI 2002

TR 4:00 – 6:20  
Brown 3035  
#29129 – 3 credit hours

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**TEXTS:**

The following required books are available at the WMU Bookstore:

*The Land of Little Rain*, by Mary Austin (1903)  
*Letters of a Woman Homesteader*, by Elinore Pruitt Stewart (1914)  
*A Lost Lady*, by Willa Cather (1923)  
*Death Comes for the Archbishop*, by Willa Cather (1927)  
*The Enduring Navaho*, by Laura Gilpin (1968)  
*The Collected Stories of Katherine Anne Porter* (1972)  
*The Western Women's Reader*, eds. Lillian Schlissel and Catherine Lavender (2000)

Handouts will also be provided.

**COURSE DESCRIPTION:**

In the classic cowboy story, women are generally depicted as being little more than support mechanisms for men's endeavors to bring justice, civilization, and the American way to the wild, wild West. Of course, if we put it this way, we immediately sense the silliness of such an over-generalized statement . . . and yet, much of what has historically defined women's contributions to and experiences of the culture of the American West has remained unknown, unacknowledged, or unnoticed. Hoping in part to fill in these gaps, this course examines the ways in which early twentieth-century women artists found their voices in, and helped give definition to, the American West. By looking at a wide selection of fiction, memoir, photography, poetry, and painting, we will explore such topics as: the relationship between history, art, and lived experience; the representation of nature; the representation of community; and gendered assumptions about the West, that is, how did women live in and respond to a landscape that has been culturally over-determined as a space for men and manliness. We will also, of course, take into account the stylistic and formal features that make our chosen texts so extraordinary and fun to read.

**COURSE REQUIREMENTS & GRADING:**

✓ **Research Prospectus** **35%**

5pp – this is not a research paper; rather, it is a relatively brief description of a research project that can be undertaken at a later date. This description should include a statement of the question at issue, the prevailing critical ideas surrounding the question, and a discussion of how your selected texts will enable you to answer your question. At roughly midterm, I will ask you to submit a one-paragraph description of a project idea.

✓ **Annotated Bibliography** 25%

UG students: minimum 5 entries

G students: minimum 10 entries.

This assignment asks you to compile a bibliography of **secondary** sources that will be useful to you in pursuing your proposed research project.

✓ **Preparedness and Participation** 20%

✓ **Panel Discussion Group** 20%

Each Tuesday's discussion will be initiated and conducted by a panel of five respondents. This panel will come to class with at least five discussion questions prepared and typed out in advance. The presentation of material may include bits of historical context for the text in question and also initial interpretations of the reading or a section of the reading. No one is exempt from this requirement.

**THE FINE PRINT:**

Regular attendance is expected, since there will be fascinating and informative interpretations available nowhere else (i.e., no "lecture notes" beyond those you take yourself). Each absence beyond 3 will result in the lowering of one's final grade by 3 points.

All written work for this course must be typed or word processed. Papers must be double-spaced, printed in 12 pt. Times-Roman or similar typeface, with one-inch margins and a snappy, makes-me-want-to-read-more title.

Late assignments will lose one third of a grade (i.e., from A- to B+) for every calendar day late. You need to complete all assigned work in order to receive a passing grade.

All work submitted in this course must be your own and must be written exclusively for this course. The use of sources needs to be properly documented, using the standard MLA format. You are responsible for making yourself aware of and understanding the policies and procedures that pertain to Academic Integrity (*UG Catalog* 268-70; *Graduate*). These policies include cheating, fabrication, falsification and forgery, multiple submission, plagiarism, complicity and computer misuse. If there is reason to believe you have been involved in academic dishonesty, you will be referred to the Office of Student Judicial Affairs. You will be given the opportunity to review the charge(s). If you believe you are not responsible, you will have the opportunity for a hearing. You should consult with me if you are uncertain about an issue of academic honesty prior to the submission of an assignment or test.

## READING ASSIGNMENTS & DUE DATES

Week 1	5/7	Introductions: Georgia O’Keeffe “Narrative, the Prairie Mother, and the Hooker with a Heart of Gold”
	5/9	Bret Harte (handout), “The Luck of Roaring Camp”; “The Outcasts of Poker Flat”; “Miggles” Anonymous, “Calamity Jane’s Letters To Her Daughter” ( <i>Western Women’s Reader</i> 197-204) Mary Hallock Foote, “The Rapture of Hetty” and “Pretty Girls in the West” ( <i>Reader</i> 205-15)
Week 2	5/14	Austin, <i>The Land of Little Rain</i>
	5/16	Agnes Smedley, “The Early Years” ( <i>Reader</i> 127-36) Mari Sandoz, “A Father’s Portrait” ( <i>Reader</i> 137-51) and “Many Soldiers Falling Into Camp” ( <i>Reader</i> 341-58) Donna Grey, “Oral Histories of Ranch Women” ( <i>Reader</i> 298-305)
Week 3	5/21	Stewart, <i>Letters of a Woman Homesteader</i>
	5/23	secondary readings on regionalist literature (Brodhead chapter 4; Norwood & Monk introduction and chapter 1) – on reserve at Waldo Library
Week 4	5/28	Cather, <i>A Lost Lady</i> ✓ <b>DUE</b> : research project description (one paragraph)
	5/30	Dorothy M. Johnson, “The Man Who Shot Liberty Valance” (handout)
Week 5	6/4	Gilpin, <i>The Enduring Navaho</i> (+ secondary essay on Gilpin (Norwood & Monk))
	6/6	<b>TBA</b>
Week 6	6/11	Porter, “The Old Order” ( <i>Collected Stories</i> 321-68); “Old Mortality” ( <i>CS</i> 173-221); “Noon Wine” ( <i>CS</i> 222-68); “Pale Horse, Pale Rider” ( <i>CS</i> 269-317).
	6/13	<b>NO CLASS –WE WILL DISCUSS MAKE-UP OPTIONS</b>
Week 7	6/18	Cather, <i>Death Comes for the Archbishop</i> ✓ <b>DUE</b> : annotated bibliography
	6/20	final reports on projects
Week 8	6/25	[final exam day] ✓ <b>DUE</b> : research prospectus papers