**Week 1 Wed., May 30—general introduction and 119 minutes of film**

*Stagecoach:* 1939—96 min: John Ford w/Wayne, Trevor, Mitchell, Carradine, 

*Destry Rides Again:* 1939—94 min: George Marshall w/Marlene Dietrich, Jimmy Stewart (with possible time for an episode of *Maverick* [w/ James Garner])

**Week 2 Mon. June 4—230 minutes of film**

*My Darling Clementine* 1946—97 min. dir. J. Ford w/Henry Fonda as Wyatt Earp

*2 Red River* 1949—133 min., dir. Howard Hawks w/ Wayne. M. Clift

**Wed. June 6—202 minutes of film**

*High Noon:* 1952—85 min. B&W: F. Zinnemann w/ Cooper, Grace Kelly, Lloyd Bridges, Lon Chaney, Jr., Thomas Mitchell (of *Gone with the Wind* fame)

*Shane:* 1952-3: 117 m—George Stevens w/Alan Ladd, Jean Arthur, Van Heflin, de Wilde

**Week 3 Mon. June 11—211 min of film**

*The Searchers:* 1956—119 min: John Ford w/Wayne

*3:10 to Yuma (Original)* 1957—92 m.—Delmar Daves w/G. Ford, Heflin (109)

**Wed. June 13—217 min. of film (approx.)**

*The Seven Samurai* 1954—207 min. Kurosawa w/ cast

**DISCUSSION**

scenes from *The Magnificent Seven*. Watch the rest on your own time

**Week 4 Mon. June 18—244 min. film time; SHORT ESSAYS DUE**

*The Man Who Shot Liberty Valance* 1962—124 m: Ford w/ Wayne, Stewart, L. Marvin,

*The Last Picture Show:* 1971—120 min: Bogdanovitch w/Jeff Bridges, Tim Bottoms, Ben Johnson, Cybil Shepherd, Cloris Leachman, Ellen Burstyn,

**Wed. June 20—APPROX. 230 min. film time (60 from OUTIW)**


**BEGIN Once Upon a Time in the West:** 1969—165 min. d. Sergio Leone w/H. Fonda, Claudia Cardinalli, Jason Robards, Charles Bronson, Woody Strode

**Week 5 Mon. June 25—203 min. of film time (105 min. of OUTIW)**

**END Once Upon a Time in the West** 1969—165 min.—Sergio Leone w/Fonda and long discussion

*All the Pretty Horses:* 2001—117 min: dir. Billy B Thornton; Matt Damon, Penelope Cruz, Ruben Dario, Henry Thomas.

**Wed. June 27—most of class to finish both films (doubtful we will make it through)**

*3:10 to Yuma:* 2007—122 min. J. Mangold w/ Russell Crowe, Christian Bale, Ben F

**LONG PAPERS DUE FROM JUNE 27-JUNE 2 AT HIGH NOON!**

**Week 6 Mon. July 2—170 minutes of run time without 3:10 to Yuma**

**end 3:10 to Yuma:** 2007—122 m. J. Mangold w/ Russell Crowe, Christian Bale, B. Foster

*Annie Oakley documentary:* Annie Oakley Doc.—2006—60 min. Am. Exp. (PBS)

*True Grit:* 2010—110 min: dir. Coen Bros w/ Jeff Bridges, Matt Damon, Josh Brolin (Thanos in Avengers films) and long discussion
**Texts:** Hollywood Western and American Myth: The Importance of Howard Hawkes and John Ford to Political Philosophy by Robert B. Pippen; “The Western: Or the American Film Par Excellence,” and “The Evolution of the Western,” by Andre Bazin from What Is Cinema? Essays Selected and Translated by Hugh Gray from Andre Bazin in Cahiers du cinema; the novels All the Pretty Horses, Cormac McCarthy; Shane, Jack Schaffer; True Grit, Charles Portis; The Last Picture Show by Larry McMurtry; and the short stories: The Man Who Shot Liberty Valance and Other Stories, Dorothy Johnson; “Stage to Lordsburg,” (basis of Stagecoach); “3:10 to Yuma” by Elmore Leonard.

**Course Description:** This literature course can be defined as an academic quest for the treatment of “the heroic” in Western literature and film, and an examination of the Western as American myth in the epic tradition of Homer. We start with an examination of some of the most well-know Western films and their icons (treated as literary texts as well as celluloid “texts”), using the essays of French Catholic film critic Andre Bazin and the contemporary essays of Robert B Pippin. We also read several of the stories or novels that provide a basis for some of the films. My background is literature, and my critical approach is from a mainly formalist literary position with an eclectic mix of other approaches.

**Course Objectives:** By probing Western films listed above and Western fictional works such as Charles Portis’ novel, True Grit, Cormac McCarthy’s All the Pretty Horses, or Dorothy Johnson’s short story, “The Man Who Shot Liberty Valance,” and Elmore Leonard’s 3:10 to Yuma, we will examine the Western’s enduring hold on the imagination of Americans” (as well as people of other cultures who also love them), and their cinematic treatment of the hero, whether it be the “good-bad guy,” an existential hero (one who operates on his own, keenly aware of his exclusion, and often longing for inclusion into family and society), or the metaphysical hero (still a loner, but acts as a metaphysical balancing force—[covered more in the second Western Lit. and Film class that I teach]). We will also compare various versions of the heroic in the Western with the epic hero of ancient Greece to help us refine our definitions.

**Requirements:** Students will be required to complete reading assignments, with a strong recommendation to read one outside novel or short story (see list below) and view at least one outside film. Students will be required to introduce one film or two films (often with someone else from class) from written notes to be handed in to me and also handed around to classmates (get info from IMDb—Internet Movie Database, Rotten Tomatoes, etc.)—This 1-3 minute introduction should look like this: (Do not hem or haw.) Present this material briskly and then sit down (if you take toooo long, your grade will be reduced considerably). This should be the shortest verbal presentation you’ve ever given in your life. If two of you are assigned the same film, split the duties and present them as briskly and clearly as possible. No flourishes.

1. List title of film and production company
2. Year of release and running time
3. Brief listing of location(s) of filming;
4. Screenwriter(s) and source material (or is it an original storyline?)
5. Director, and 4-5 other notable films by the director (filmography)
6. Principal actors (which includes actresses who now prefer the term female “actors.”),
and 3-4 other notable films by 2-3 main actors (filmographies)
Composer of musical score, noting other film scores by the same composer
Major awards: Oscars, Golden Globe, BAFTA, CANNES; etc.
One significant negative comment from a review of the film unless there are none—rare! (list reviewer’s name and source [newspaper, magazine, etc])
One significant positive comment from a different review of the film w/ same info.
One tidbit of information or anecdote about the filming, actors, etc.
It should be about 2-3 pages. You can include a copy of the IMDB page.
Add to that a two page literary response to the film also to be circulated to your classmates (so, that’s about 4 pages total).

2. Students must also write and hand in one typewritten, pt.12 font, double spaced and ideally with an arguable thesis or arguable claim, supported by two to three pieces of evidence garnered from the film (as in, you describe a scene or quote as best as possible from dialogue) or text, with a viable conclusion, all due on the last day of the third week of classes. It’s okay if you sound unschooled in writing about film, but read professional reviews to get the hang of it);

3. Students must write and hand in one 8-10 page critical study on either 1: a comparison of specific elements of two films from the syllabus; 2. a comparison of a book to film adaptation 3. a comparison of one film from class with one from the list of outside films below with my permission (please speak to me after or before class). The paper will include an introduction, a cogent, arguable thesis that compares for good reason (ask me about that if you are not sure what I mean) your choice of subjects. At least three secondary sources are required for the long paper; none are required for the short papers, but can be used in them. For example, you might compare the two film versions of True Grit, in terms of either main character or in terms of whose story it is, Mattie Ross’s or Rooster Cogburn’s. Who is the one with true grit? If both have it, how is it different between the two characters? Or you might compare the two versions of 3:10 to Yuma. Which is a real Western and which is a “super-Western” according to Andre Bazin’s definition, and why? Or compare the use of the stagecoach as a symbol of the old west, in Ford’s Stagecoach and his later The Man Who Shot Liberty Valance?

4. Although I do not require conferences during summer courses, students should make the effort to speak to me for a few minutes before or after at least one class before the last days of class.

Hand-written work, other than an in-class essay, is never ever acceptable. No final exam.
I need hard copies of last papers by June 27-July 2 at noon.
Class discussions will be conducted by going around the room to each student when time allows. Questions are permitted as long as they are good ones, but each student is required to have a response, offered during the discussion, to assigned reading. Your participation grade depends on your cogent comments during discussions.
Civility Code: Students are expected to abide by civility standards in the UST student handbook and to abide by the following guidelines:

1. Whenever I am lecturing or talking to the class, or when another student is talking to me and/or to the class, no talking, chatting to other students is permitted and no texting is permitted, ever, in class. Texting lowers your participation grade by 5 full points out of 10. After that, you go into the red, robbing other grades of points. Get it? NO TEXTING, unless there is an emergency of which you have alerted me. Either the classroom is a sacred space or it’s not and in my book, it is.

2. No use of laptops unless I receive a note from the counseling and testing center stating why you need to use one b/c of a learning disability, or you run it by me or I know you and trust you. Too many students have reported porn or other distracting material flashing by other students’ computer screens. If you do end up getting a letter from counseling and testing, you will have to sit in the front row end seat nearest me, sitting at an angle where I can see your screen.

3. No use of laptops for e-books unless you run it by me. Paper text books only.

4. Students must report to class with textbooks in hand. You must always have the assigned text with you.

5. Discussion and disagreement is fine; belligerence and/or rude comments/behavior from students towards me or towards other students will not be tolerated, will influence your participation grade and may result in disciplinary action and your withdrawal from class.

6. If you are found to be in violation of any of the above terms, especially texting in class, you will have to surrender your phone to me upon entry to all classes and/or you will not be permitted to remain in class.

7. Violators of the points in this policy open themselves to a confrontation before classmates to which you are agree by remaining in this class and then violating its civility code.

8. In cases of family or health emergencies, agreed to by me beforehand, you may take a call outside of class.

9. In all cases, I am the authority in matters of discernment regarding the above.

10. Staying in this class indicates your agreement to all terms of this syllabi, including the Civility Code. Other matters:

Late papers are not accepted unless prior permission is given (email me 24 hours ahead of deadline), and then, only one day late (by 5:00 that day only) is permitted in the Summer. Late papers receive a reduced grade. No MLA capstone papers allowed late.

Never turn in your only copy of a paper to me. If you turn in a late paper/essay under my door or in my mailbox, I am never responsible for it. Until you witness it in my hands, I do not have it, technically, and will not accept responsibility for it. Under these circumstances, it is to your advantage to put your paper in my hands.

Plagiarism is a serious offense. Just use quotation marks when you use someone else’s writing and either agree or disagree with it. You’re considered a scholar if you do and a fool and thief if you don’t. If you plagiarize on a paper and are caught, your paper will receive an automatic F on the first offense; 2nd offense, you will also have a meeting with me and will be asked to sign a report of academic dishonesty. I will then report the incident to your advisor, and the registrar (where a file is started on you). If a third incident occurs you both fail the course and will face formal charges before the Academic ...
Council—a committee of faculty members representing each School/Discipline area. This committee will examine examples of your plagiarism in order to determine your standing at the University. UST takes plagiarism seriously, especially of late. I know of no student who has beat a charge of plagiarism at UST when brought before Academic Council.

**Grades:** All students start out with a hypothetical grade of A and work their way down. Work to earn good grades. Also, those who tell me they have a scholarship or “really want a good grade” are often people trying to manipulate me and I do not appreciate it. I suggest you refrain from such statements with me and work to earn good grades.

**Grade breakdown:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Att./Part. 20 (includes asking and answering questions in class, class and event att./response paper, working in group); 10 for attend.; 10 for part.</td>
<td>40</td>
</tr>
<tr>
<td>Short papers: 40 (20 a piece)</td>
<td>40</td>
</tr>
<tr>
<td>Long paper:</td>
<td>40</td>
</tr>
<tr>
<td>Total: 100%</td>
<td></td>
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</tbody>
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Since a full 20% of your grade is earned through attendance and participation efforts, it is to your advantage to consider how you will impress me in the classroom. You earn high participation grades by showing me you are prepared for class—answer questions I ask and/or ask sincere, appropriate and informed questions (that act requires a careful reading of assignments). Good attendance is, of course, helpful. Missing one class knocks you out of an A b/c each class is 4+ hours. Each hour missed receives a penalty (my new policy for those who know me); most A students miss 0 classes—with exception of accidents. If you are of ill-health and may to miss a few classes due to health problems or work issues, talk to me. I won’t fail you for missing an hour or two or even a class, but your chances for an A are almost impossible if you miss one full class. The summer sessions are brutal, but film classes work so well with long classes.

**Letter grades mean:**

A: Outstanding: cogent thesis, well-argued, beautifully crafted, well-developed, insightful work; plenty of integrated quotes or sited material as evidence, a delight.

A-: Solid thesis, well-argued; integrated use of quoted or sited material, a wonderful work but lacking that highest degree of grace, elegance, and efficiency of expression noted above.

B+: Very very good—thoughtful, well-argued thesis, sensitive writing, with an admirable degree of honesty, clarity, and organization.

B: Very good—good thesis, not as well-argued as possible, but still fairly thoughtful and careful work, coherently and clearly organized.

B-: Good effort that perhaps needs more development but is clearly written.

C+: Acceptable, competent writing, shows promise.

C: Acceptable writing, but typical, predictable discussion and development.

C-: Still acceptable, but barely so.

D+, D: Unacceptable to various degrees of disappointment.

F: Unacceptable on all counts

I do not ever give incompletes. Late papers are reduced 2 pts per day until day 2; after that I will not accept the paper.
Lowery 6/syllabi
Note on attendance:

If you disappear without a word or miss more than nine hours (not classes) of
class meetings, your grade is an F unless you remember to drop it formally through the
registrar. I can also drop you administratively. **By remaining in this class, you indicate
your agreement to the above terms. If you object, drop class now.**

Appendix A:
Choose from this list for outside of class viewing of one film:

*Iron Horse*—1924—133-150 min. silent John Ford w/George O’Brien

*Annie, Get Your Gun*—1935—90 minutes, George Stevens w/ Barbara Stanwick

*The Ox-Bow Incident*—1943, dir. by William Wellman directs Henry Fonda, A. Quinn.

*The Outlaw*—1943—Howard Hughes directs Robert Mitchum

*Run for Cover*—1943—Nicholas Ray with James Cagney

*Forte Apache*—1948—Dir. John Ford

*Broken Arrow*—1950—Delmer Daves directs Jimmy Stewart

*Rio Grande*—1951—John Ford

*The Big Sky*—1952—Howard Hawks

*Rancho Notorious*—1952—Fritz Lang

*Man Without a Star*—1954 King Vidor

*The Naked Spur*—1953—Anthony Mann directs Jimmy Stewart and Janet Leigh

*The Far Country*—1954—Anthony Mann directs Jimmy Stewart

*Broken Lance*—1954:Edward Dmytryk w/Spenser Tracey, Robert Wagner, Hugh O’Brien

*Johnny Guitar*—1954; Nicholas Ray directors Joan Crawford, Sterling Hayden, Mercedes
McCormad—only Western with a show-down between two women that I know of.

*The Magnificent Seven*—1960 based on the Kurosawa film *Seven Samurai*; 1960—128
min.—John Sturges w/large cast including Yul Brenner, Steve McQueen, Bronson, etc.

*3:10 to Yuma*—original; d. by Delmer Daves, 1957; with Glen Ford, Van Heflin

*Rio Bravo*—1959, dir. Howard Hawks with John Wayne, Rickie Nelson, Dean Martin

*Cimmeron*—1931 and/or 1960 productions; novel by Edna Ferber

*True Grit*—1969—127 min.—d. Henry Hathaway directs John Wayne—original version

*Hud*—1963—112 min. Martin Ritt with Paul Newman based on *Horseman Pass By* by
Larry McMurtry

Two spaghetti westerns by Sergio Leone with Clint Eastwood, specifically *A Fistful of
Dollars*, based on Yojimbo, the Kurosawa film—without credit, leading to a lawsuit that
Kurosawa won), and *For a Few Dollars More*. Do not write about *The Good, the Bad,
and the Ugly*—but you can refer to that film in any essay about spaghetti westerns.

*High Plains Drifter*—1973—106 min. Clint Eastwood w/Eastwood

*The Outlaw Josey Wales*—1976—135 min. Eastwood d Eastwood from novel by F Carter

*Pale Rider*—1985_—115 min., d. Clint Eastwood w/ Eastwood

*Once Upon a Time in the West*—1969—165 min.—Sergio Leone w/Fonda, Bronson

or any other Sergio Leone Western, including others with Eastwood, but excluding *The
Good the Bad and the Ugly* unless you’ve never seen it (honor system).

*Giant*—with Elizabeth Taylor, Rock Hudson, James Dean

*The Wild Bunch*—Sam Peckinpah, 1969—with William Holden, Ernest Borgnine, etc.
Butch Cassidy and the Sundance Kid—1969; George Roy Hill; written by William Goldman; with Paul Newman, Robert Redford, and Katherine Ross
Chisom, 1970, dir. Andrew McLaglen, w/ John Wayne, Forrest Tucker
Pat Garrett and Billy the Kid, dir. Sam Peckinpah, 1973, w/ J. Coburn, Kris Kristofferson
Slow West—2015—122 min: with Michael Fassbender
Young Guns, 1988, dir. Christopher Cain, w/Emilio Estevez, Charlie Sheen, D. Mulroney
Unforgiven—1992, dir. by and starring Clint Eastwood, with Gene Hackman, R. Harris;
Any other Eastwood-directed Western (e.g. Pale Rider)
Tombstone with Kurt Russell as Wyatt Earp and Val Kilmer as Doc Holiday
Wild Bill—1995, dir. Walter Hill; with Jeff Bridges, Ellen Barkin as Calamity Jane, and Keith Carradine
Once Upon a Time in Mexico, 2004—102 min.—Robert Rodriguez w/A. Bandares,
Selma Hyack
Brokeback Mountain, 2005—Heath Ledger, Jake Gyllenhaal; Ang Lee directed
The Assassination of Jesse James by the Coward Robert Ford—2007, 160 min…André
Dominik directs Brad Pitt, Casey Affleck, and Sam Rockwell from Ron Hansen novel.
The Homesman—2014 directed by and starring Tommie Lee Jones with Hillary Swank
Slow West—2015 with Michael Fassbender, directed by John Mcclean
Wagon Master, She Wore a Yellow Ribbon, and Fort Apache, and Rio Grande (all
directed by Ford), all with Wayne—the Cavalry trilogy
Cat Ballou with Lee Marvin and Jane Fonda and Nat King Cole;
Mel Brooks’ spoof Blazing Saddles, or even two “contemporary” Westerns: The Last
Picture Show; No Country for Old Men (if they are not shown in class) or selections of
your choice as long as you run it by me.
There are hundreds of good Westerns not on this list.

Appendix B: Outside reading list: You must read at least one novel outside of our class
required reading and write a 10 page synopsis and critical review of the novel that
compares it to its film, if there is one, or compares it to another novel. This list would
include but is not limited to:
any captive narrative—
Blood Meridian, The Crossing, Cities of the Plains—Cormac McCarthy—
(Pulitzer Prize winner), the latter two titles are from his border trilogy of which
All the Pretty Horses is the first.
Lonesome Dove, Horseman Pass By, Buffalo Girls or other Larry McMurtry
westerns
The Searchers: Le May—basis of film but the original story belonged to an
African American family.
Riders of the Purple Sage, Zane Grey (his best)
Other works by Jack Schaffer, e.g.: Monte Walsh
The Virginian, Owen Wister
The Oxbow Incident, Walter Van Tilburg Clark and Walter Stegner
The Way West (1949) or The Big Sky (1947), A.B. Guthrie or from his Western
mysteries: Murders at Moon Dance (1943), Wild Pitch (1974), featuring Sheriff
Chick Charleston and others of the like.
Blood Brother—Elliot Arnold’s novel, basis for film Broken Arrow character Cimarron or Giant, by Enda Ferber (Pulitzer Prize winner).
Works by Walter Stegner, including The Big Rock Candy Mountain, Angle of Repose—biographical novel of western writer, Mary Hallock Foote, Wolf Willow: A History, a Story, and Memory of the Last Plains (1962)—non-fiction, etc.
Works by Frank Waters: Fever Pitch (1930), reprinted as Lizard Woman, The Wild Earth's Nobility (1935) or other Westerns
Works by or about Mary Hallock Foote:
Led-Horse Claim: A Romance of a Mining Camp (1883)
In Exile and Other Stories (1894)
Coeur d'Alene (1894)
The Prodigal (1900)
The Desert and the Sown (1902)
A Touch of Sun and Other Stories (1903)
Royal Americans (1910)
The Valley Road (1915)
The Idaho Stories and Far-West Illustrations of Mary Hallock Foote, edited by Barbara Cragg, Dennis M. Walsh, and Mary Ellen Walsh. (1988)
The Lone Cowboy, by Will James or The American Cowboy
Good Men and True, by Eugene Manlove Rhodes

Appendix C: A repeat from above notes: What your three minute introduction to films should look like is below. You should not hem or haw. Rush through the material and sit down briskly or your grade will be reduced considerably. This should be the shortest verbal presentation you’ve ever given in your life. If two of you are assigned the same film, split the duties and rush through them as briskly and clearly as possible. No flourishes.

1: List title of film and production company
running time
2. year of release
3. location(s) of filming;
4. screenwriter(s) and source material (or is it an original storyline?)
5. director, and 4-5 other notable films by the director
6. principal actors (which includes actresses who now prefer the term female “actors.”), and 3-4 other notable films by 2-3 main actors (filmographies)
Composer of musical score, noting other film scores by the same composer
Major awards: Oscars, Golden Globe, BAFTA, CANNES; etc.
One significant negative comment from a review of the film (unless there are none)
One significant positive comment from a different review of the film
One tidbit of information or anecdote about the filming, actors, etc.
2 page literary response to the film in paragraph format