

History 152, Chican@ & Latin@ Studies 152
University of Wisconsin-Madison
Spring Semester 2019
Lecture: Tues. & Thurs. 9:30-10:45
1121 Humanities

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The U.S. West since 1850

This course explores the history of places that have been called the American West, focusing on the period since 1850. We start in an era of consolidation and incorporation, when the United States surveyed a West that had only recently become American in name and worked to make it a West that was American in fact. This process had political, economic, diplomatic, military, social, and cultural dimensions, and it was one that westerners resisted as often as they welcomed it. By the end of the nineteenth century, the West had emerged as an identifiable region of the U.S., with characteristic economic features, peculiar ties to the federal government, distinctive patterns of race relations, and a unique place in U.S. collective memory. As the twentieth century progressed, certain aspects of western regional distinctiveness faded, while others persisted and new peculiarities arose. And some key trends and concerns of the twentieth-century U.S. had crucial regional variants in the West: the impact of the world wars, the Great Depression, the Cold War, and the Vietnam War; suburbanization and the rise of the New Right; the pursuit of civil rights; the emergence of environmental consciousness; the legacy of colonialism; the threat and promise of globalization. We study all of this from a number of perspectives, using ways of thinking developed by environmental, economic, political, cultural, social, ethnic, and gender historians. Throughout, we attend to the dreams of a variety of westerners: people of all genders; workers and captains of industry; sexual majorities and sexual minorities; people of North American, Latin American, European, African, and Asian origin or descent. We look at how the varied aspirations of such peoples both clashed and coalesced, sometimes producing strife and violence, and other times producing new social movements, new cultural forms, new social identities, new spaces of hope and possibility. We study all of this by means of lectures, discussions, scholarly books, a historical novel, and primary documents, as well as through documentary and feature films and a filmed reading of a recent play.

Course goals and requirements

1. General: Faithful attendance in lecture and discussion sections; prompt completion of weekly readings in time for section meetings; engaged and respectful participation in class discussions. Films shown both in and outside of class also require attendance; you'll be responsible for their contents in exams, and there is also a written assignment based on films screened (see below). Films screened outside of our regular class meeting time can be viewed independently; we'll discuss their availability in class. This is a 4-credit course that meets as a group for four hours each week and carries the expectation that you'll spend an average of two hours outside of class for every hour in the classroom. In other words, in addition to class time, plan to allot an average of eight hours each week for reading, writing, preparing for discussions, and studying for exams for this class.

2. Ethnic Studies Requirement: This course fulfills UW-Madison's Ethnic Studies Requirement, the purpose of which is to send UW graduates into the world with a deeper understanding of the experiences of persistently marginalized groups in the U.S., as well as the means by which such peoples have negotiated and resisted their marginalization. Our focus is historical rather than contemporary, but, as historians, we believe that understanding past processes of marginalization, negotiation, and resistance is a crucial part of coming to terms with present conditions and working together to create a more just and equitable future. We look forward to hearing your thoughts as you learn more about how such issues have played out in the U.S. West.

3. Learning outcomes: The goals of this class involve learning the major historical developments that have shaped the U.S. West since 1850 as well as the basic skills involved in historical analysis—that is, in thinking historically. Thus, by the end of the semester, students will be able to:

- identify and analyze the relationships among the political, social, cultural, economic, and environmental factors that created the West as an identifiable region of the U.S. by the end of the 19th century
- identify and analyze the relationships among the political, social, cultural, economic, and environmental factors that maintained the West as an identifiable region of the U.S., as well as those that diminished regional distinctiveness over the course of the 20th century
- identify and analyze the ways in which westerners of various genders, races, classes, and sexualities navigated their lives; the forces that created hierarchies among and within human communities; and the means by which various westerners either maintained or challenged those hierarchies
- explain the significance of the West for the development of the U.S. nation-state, for the fate of those who lived in the West before the U.S. claimed it, and for those who migrated to the West once it was in U.S. hands
- explain how and why the West gained such a hold on popular imagination in the 19th and 20th centuries, through such media as fiction, art, music, drama, and film
- differentiate between primary and secondary sources
- explain how historical knowledge is created through the examination of primary sources and the analysis of those materials in secondary sources
- pose a historical question
- make a historical argument
- demonstrate knowledge of the concept of historiography in both of its meanings: as the study of the study of history, and as the literature of history
- analyze primary sources by placing them in their historical contexts
- evaluate historical arguments posed in secondary sources
- demonstrate knowledge of the conventions of historical writing, from writing about the past in the past tense to citing sources used in making historical arguments

4. Screen-based devices and notetaking: The use of laptop computers, tablets, smart phones, or other screen-based devices is not permitted during lecture (including when films are screened) or in discussion sections, unless you have a need that has been authorized by the McBurney Disability Resource Center. If you do have authorization from the McBurney Center, please discuss this with us during the first week of class. Otherwise, notetaking should be done by hand, and we encourage you to share your notes with one another. In addition, lecture outlines and key terms will be displayed throughout each lecture and are also available on the Canvas site for this class. New outlines and terms usually are posted on Learn@UW the night before each lecture; you may wish to print these materials out and bring them with you to class.

5. Course materials on Canvas: Virtually all course materials will be posted on the Canvas site for this class. The exceptions to this rule include maps and the midterm and final exams, which will be distributed in hard copy during regularly scheduled lecture periods.

6. Readings and discussions: This course has a healthy reading load. Be sure to budget your time so that you can complete assigned readings each week before your discussion section meets. Readings complement lectures and films screened in class; they only occasionally cover the same material. Some of the toughest reading comes in the two single-author works of history assigned in class (books by William Cronon and Eric Avila), which is why we'll be discussing these books both in section and in lecture (one lecture period for each of the books). Still, most discussion of readings will occur in discussion section, and you won't be able to participate in section unless you've done the reading (note that course participation counts for 20% of your final grade). In section, you'll relate readings to lectures and films, but the primary purpose of section is discussion of assigned readings, not review of lecture material. It's also in section that you'll learn how to read and analyze primary sources (reproduced in *Shaped by the West*), which are the building blocks of historical research and writing.

7. Film Journals: Each of you should keep a journal about your intellectual reactions to the documentary and feature films (as well as the filmed play reading) that will be screened for this class. You'll have one opportunity to turn in a 1-2 page journal entry that discusses selected films and their *relationship to readings and lectures*. Film journal entries may not be submitted electronically. You may choose *either of the following two options* (note that an additional, extra credit opportunity follows):

Option #1: Write a 1-2 page journal entry in which you discuss all three episodes of the film *The West* screened in class and their relationship to other course materials (readings and lectures). If you choose this option, your film journal entry is due at the beginning of lecture on Tues. March 5.

Option #2: Write a 1-2 page journal entry in which you discuss the three documentary films *Goin' Back to T-Town*, *The Times of Harvey Milk*, and *East LA Interchange* and their relationship to other course materials (readings, lectures, and other films). If you choose this option, your film journal entry is due at the beginning of lecture on Tues. April 30.

Remember, you need to *turn in only one of these two journal entries*. Your journal entry can be computer-generated or handwritten. It won't be graded, but it will be marked using a +, ✓, - system, and this mark will be used to help determine your course participation grade. Your professor, rather than your teaching assistant, will evaluate all film journal entries.

Extra Credit Option: You will earn extra credit toward your course participation grade if you write another 2-page journal entry in which you discuss the three feature films, *Stagecoach*, *High Noon*, and *Smoke Signals*, as well as the filmed reading of the play *Sliver of a Full Moon*, and their relationship to other course materials (readings, lectures, and other films). If you write an extra credit journal entry, it is due at the beginning of lecture on the last day of class, Thurs. May 2.

8. Papers: You will write three papers for this class: a short 2-page paper on assigned primary sources, a short 2-page paper on a historical novel, and a longer 5-page paper on one of the two single-author works of history assigned to the class as a whole. Two of the papers are designed to give you hands-on experience with the building blocks of history, that is, original primary source materials, while the third gives you an opportunity to think about how history is represented in works of fiction. Papers may not be submitted electronically.

a. First short paper: Two pages, double-spaced. You'll receive guidelines for this paper early in the semester. The paper will give you a chance to consider in depth one week's primary source readings from *Shaped by the West*. Please note that the chapters for this paper appear *not* in volume 2 of this book, which you have purchased, but in volume 1, which is not assigned in this class. Instead, you will be purchasing a photocopy of these chapters at University Book Store, or else reading them on reserve at College Library or online on the Canvas site for this class. The assigned chapters are: Chapter 13, "The 1850s: A Crisis of Authority," and Chapter 14, "Civil Wars Spread Over the West." You'll choose at least two of the primary sources in these chapters and analyze the different points of view of the crises that unfolded in the West in the 1850s and 1860s represented by each. Your paper will be due at the beginning of lecture on Thurs. Feb. 7. Papers must be computer-generated, double-spaced, with standard one-inch margins. Late papers will be accepted without penalty only if you negotiate an alternative due date with your teaching assistant at least *48 hours prior to the due date* specified here. Otherwise, late papers will drop by one-half of a grade for each day that they are late.

b. Second short paper: Two pages, double-spaced. You'll receive guidelines for this paper after the midterm. The paper will give you a chance to think about how fiction writers, as opposed to historians, make use of the past. It will be based on the novel *The Buddha in the Attic* by Julie Otsuka. In the paper, you will imagine what sort of research goes into producing a work of fiction as opposed to a nonfiction work of history; you will reflect on how the conventions of writing historical fiction differ from those of writing history; and you will assess what each type of writing has to offer readers who care about the past. Your paper will be due at the beginning of lecture on Tues. April 16. Papers must be computer-generated, double-spaced, with standard one-inch margins. Late papers will be accepted without penalty only if you negotiate an alternative due date with your teaching assistant at least *48 hours prior to the due date* specified here. Otherwise, late papers will drop by one-half of a grade for each day that they are late.

c. Long paper: Five pages, double-spaced. You'll receive detailed guidelines for this paper early in the semester. This paper will be written individually, but there will be teamwork involved in your initial research. For this paper, you'll use as your starting point one of the two single-author works of history assigned to the class as a whole: Cronon, *Nature's Metropolis*; and Avila, *Popular Culture in the Age of White Flight*. All of you will be reading both of these books, but each of you individually will write a paper on just one of them. We'd like to have roughly equal numbers of students writing on each of these books. So during the first couple weeks of class, we'll ask you to designate your top book choice, and then we'll divide the class into two similarly sized groups, each one assigned to a different book. We'll make every effort to assign you the book you've chosen. The two mega-groups (each assigned one of the books) will have time in class to organize themselves into smaller research teams (we suggest 2-4 students on each team). Each research team will then plan a research strategy for identifying primary source materials relevant to the book assigned. These primary sources should be found in libraries on campus or in electronic databases accessible through UW libraries. On Thurs. Feb. 7, a UW librarian will speak during lecture about how to find such sources, and you will organize yourselves into research teams. The teams from each mega-group will report on the primary sources they've found during the class period in which we'll be discussing the book

assigned to that mega-group (*Nature's Metropolis* on Thurs. Feb. 21, and *Popular Culture in the Age of White Flight* on Thurs. April 25). Meanwhile, each individual should be deciding on one or two of the primary sources identified to use in the preparation of his or her individual paper. The actual paper, then, will be both a review of the book and an exploration of how the author uses primary sources to make a historical argument. You'll use the source(s) you've chosen to demonstrate in detail how the author uses primary materials. Your paper will be due at the beginning of lecture a week after the book you've read is discussed in class (*Nature's Metropolis* on Thurs. Feb. 28, and *Popular Culture in the Age of White Flight* on Thurs. May 2). Papers must be computer-generated, double-spaced, with standard one-inch margins. Late papers will be accepted without penalty only if you negotiate an alternative due date with your teaching assistant at least *48 hours prior to the due date* specified here. Otherwise, late papers will drop by one-half of a grade for each day that they are late.

9. Exams: There will be two take-home essay exams, a Midterm and a Final. We will not give out exam questions prior to the dates specified here under any circumstances, nor will they be distributed electronically. The Midterm questions will be handed out at the end of lecture on Thurs. March 7, and your answers must be handed in at the beginning of lecture on Thurs. March 14. There will be no formal lecture on Tues. March 12; instead, the professor and teaching assistants will hold a review session to answer questions you have about the midterm. The Final questions will be handed out at the end of lecture on Tues. April 30, and your answers must be handed in between 10:05 and 12:05 on Thurs. May 9—that is, during the regularly scheduled final exam period for this course. There will be no formal lecture on Thurs. May 2; instead, the professor and teaching assistants will hold a review session to answer questions you have about the final. Midterm and Final exams must be computer-generated, double-spaced, with standard one-inch margins, and they may not exceed the page limits established. You are to work individually and independently on these exams; evidence of collaboration will result in automatic failure. Exams may not be submitted electronically. Late exams will not be accepted (no exceptions made for computer difficulties or transportation problems).

10. Academic Honesty and Integrity: Together, we constitute an academic community, and academic communities are bound by codes of honesty and respect. In the life of our community, there will be moments when you're called upon to collaborate, cooperate, and brainstorm, and there will be moments when you're called upon to produce individual work. You'll collaborate during discussion sections, for example, and you'll also work cooperatively in the research stage of the long paper assignment described above (see 8c). But written assignments produced for this class (papers, exams, and the film journal entry) must be your own original work expressed in your own words. Using a classmate's responses to exam questions and disguising them as your own or claiming credit for prose that you've found on the internet or in an academic publication (even if you change a word here and there) are examples of plagiarism, a serious academic offense. Most of you would never dream of cheating, and we respect you for that. For those few who are tempted to consider taking a dishonest shortcut in assigned work for this class: know that your professor and teaching assistants are trained to spot academic misconduct and will respond to it as outlined in UW System Administrative Code, Chapter UWS 14, Student Academic Disciplinary Procedures. For more information, see: <https://conduct.students.wisc.edu/academic-integrity/>

Grades

Your final grade will be determined using the following formula (grades are not curved):

Course participation*	20%
First short paper	5%
Second short paper	10%
Long paper	20%
Midterm exam	20%
Final exam	25%

*Your course participation grade is primarily based on your discussion section attendance and participation according to the rubric below. It is also influenced by your participation in lecture-day, full-class discussions and your film journal entry assignment (this gives quieter students a way to enhance their course participation grade). You may be given the chance to enhance your course participation grade by attending a campus event relevant to the history of the U.S. West and writing up a 1-2 page response paper that relates that event to course content. Check with your professor to make sure an event that interests you is sufficiently relevant to course content before writing such a paper and turning it in. These papers can be turned in to your professor, not your teaching assistant.

Discussion Section Participation Rubric

Excellent (90-100)	Good (80-90)	Competent (70-80)	Inadequate (60-70)	Fail (0-60)
-Mastery over readings and previous discussion -Explores questions rigorously -Comes to class with interpretations and questions -Engages others	-Knows readings well -Consistent preparation and involvement -Offers analysis of texts in class	-Basic grasp of reading -Mostly offers facts or surface-level interpretations -Contributes when called upon but not actively engaged	-Insufficient command of reading -Attempts to contribute facts or interpretations when called but unable to offer substance	-Uninvolved -Unexcused -Disruptive

Readings

The following four books are required for all students. They are available for purchase at the University Book Store, and are on reserve at College Library in Helen C. White Hall:

William Deverell and Anne Hyde, eds., *Shaped by the West: A History of North America from 1850*, vol. 2 (Berkeley: University of California Press, 2018). (a collection of primary sources)

Julie Otsuka, *The Buddha in the Attic* (2011; New York: Anchor Books, 2012). (a work of historical fiction)

William Cronon, *Nature's Metropolis: Chicago and the Great West* (New York: W.W. Norton, 1992). (a nonfiction work of historical scholarship)

Eric Avila, *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles* (Berkeley: University of California Press, 2004). (a nonfiction work of historical scholarship)

There is also a small, required course pack available for purchase at the University Book Store. It consists of three chapters from vol. 1 of *Shaped by the West*. Copies of vol. 1 are also on reserve at College Library. The assigned chapters are available in electronic form on the Canvas site for this course, too.

The following book *isn't required*, but it's *ever-so-highly recommended*. It's a more reliable source of relevant information about western history than, say, *Wikipedia*, because the entries are written by leading practitioners in the field. Those of you who purchase it may well find it to be a book you'll be happy to own for years to come. Still, it's expensive, so you might want to use one of the copies on reserve at College Library. None of the assignments in the book are required, but once you start reading them, you might get hooked. This is no boring compendium of useless facts, but rather a curious collection of brief, readable essays on an extraordinary range of topics. Why did the Pony Express last only a year? Why did Kansas bleed? What do state universities have to do with nineteenth-century federal land policy? Why do blue jeans have copper rivets? Why did women gain voting rights first in the West? What is a Wobbly? Who said, "raise less corn and more hell"? Who performed in the Wild West show? Why is Wounded Knee twice famous in western history? When *Dances With Wolves* won an Oscar in 1990, how long had it been since a western won the award? How did Las Vegas morph from a Mormon mission site to Sin City, U.S.A.? What is the "new western history"? You'll find the answers here:

Howard Lamar, ed., *The New Encyclopedia of the American West* (New Haven, Conn.: Yale University Press, 1998). [Abbreviated as NEAW in syllabus. Remember, all NEAW entries are recommended rather than required reading. You'll find the entries particularly helpful when you're working on your exams.]

Calendar and Assignments

Week 1

- Tues. Jan. 22: Course Introduction
- Thurs. Jan. 24: Making the West American:
From Native North America to the U.S.-Mexico War
- Reading: Shaped by the West, Introduction, pp. xiii-xiv
Nature's Metropolis, Preface & Prologue, pp. xiii-xvii, 5-19

NEAW: physiography of U.S.; Indians of California, of Texas, of Great Basin, of Great Plains, of Northwest, of Southwest; see also entries for various Indigenous nations, groups, tribes, & confederacies, such as Sioux (Dakota, Lakota), Ute, "Five Civilized Tribes," Pueblo, Cheyenne & Arapaho, Apache, Navajo, Modoc & Klamath; Indian languages; Texas, annexation of; Oregon controversy; Mexican War; Treaty of Guadalupe Hidalgo; Gadsden Purchase; frontier theory; Turner, Frederick Jackson; western history, 1970s-90s; Chicago; Wisconsin

Week 2

- Tues. Jan. 29: Incorporating the West: Gold Rush, Civil Wars, and Market Ties
- Thurs. Jan. 31: Mining the West: The Logic and Illogic of Capital
- Reading: Shaped by the West, vol. 1, Chap. 13, "The 1850s: A Crisis of Authority," &
Chap. 14, "Civil Wars Spread Over the West," in Course Pack
Nature's Metropolis, Chaps. 1-2, pp. 23-93

NEAW: Compromise of 1850; California (up through American conquest & Calif. gold rush); telegraph; transportation, overland; stagecoach; Russell, Majors & Waddell; Overland Mail Co.; Holladay, Ben; Holladay's stagecoach lines; Pony Express; Wells, Fargo & Co.; Adams Express Co.; vigilantism; law & order; gold and silver rushes; Daly, Marcus; boomtowns; mining towns; Denver; mining, metal; mining law; mining engineer; Western Federation of Miners; prostitution; Kansas-Nebraska issue; popular sovereignty; Civil War in the West; Utah expedition of 1857-58; Latter Day Saints; polygamy; Young, Brigham; railroads; Minnesota (Sioux) Uprising; Sand Creek massacre; Chivington, John; Cheyenne & Arapaho Indians; Cheyenne & Arapaho War; Bent brothers; Sioux (Dakota, Lakota) Indians

Week 3

- Tues. Feb. 5: *The West*, part 4, *Death Runs Riot*
- Thurs. Feb. 7: Special presentation on finding primary sources
Wisconsin Historical Society Librarian Cynthia Bachhuber
First short paper due at beginning of lecture
- Reading: Nature's Metropolis, Chaps. 3-5, pp. 97-259

NEAW: buffalo; cattle industry; cattle towns; lumber industry; agricultural expansion; Cortina, Juan; Brown, John; Twain, Mark; Virginia City, Nevada; Sheridan, Philip Henry; Sherman, William Tecumseh; Fetterman massacre; Washita, battle of; Mountain Meadows massacre

Week 4

Tues. Feb. 12: Creating the Range: Prairies of Buffalo to Factories in Fields

Thurs. Feb. 14: *The West*, part 6, *Fight No More Forever*

Reading: Shaped by the West, vol. 1, Chap. 15, “War & Reconstruction: Limiting the Empire for Liberty,” in Course Pack
Nature’s Metropolis, Chaps. 6-7, pp. 263-340

NEAW: Black Hills; Indian wars, 1865-91; Little Big Horn, battle of; Nez Perce War; Red River War; Sitting Bull; Chief Joseph; Custer, George Armstrong; Howard, Oliver Otis; Miles, Nelson Appleton; land policy, 1780-1896; Homestead Act; Timber Culture Act; public domain; sod house; colleges & universities; Powell, John Wesley; sheep ranching; Basques; Navajo Indians; Navajo weaving; bonanza farming; wheat production; Red River of the North; woman suffrage

Week 5

Tues. Feb. 19: Railroad Blues: Indians, Mormons, Chinese, Hispanos, and the Iron Road

Thurs. Feb. 21: discussion of Nature’s Metropolis

Reading: Shaped by the West, Chap. 1, “Railroads West,” and Chap. 2, “Western Conquest: The War Against Native America”
Nature’s Metropolis, Chap. 8 & Epilogue, pp. 341-385

NEAW: Central Pacific Railroad; Union Pacific Railroad; Denver and Rio Grande Western Railroad; Atchison, Topeka and Santa Fe Railroad; Southern Pacific Railroad; Burlington Northern Railroad; railroad land grants; transcontinental railroad surveys; Crocker, Charles; Hopkins, Mark; Huntington, Collis P.; Stanford, Leland; Durant, Thomas C.; Villard, Henry; Hill, James Jerome; Zion Co-operative Mercantile Institution; Apache Indians; Geronimo; immigration; Chinese immigration; Irish immigration

Week 6

Tues. Feb. 26: *The West*, part 7, *Geography of Hope*

Thurs. Feb. 28: Reservations About Empire: Colonialism and Sovereignty
Nature’s Metropolis papers due at beginning of lecture

Reading: Shaped by the West, Chap. 3, “The Unwelcome,” and Chap. 4, “The Rise of the Western Metropolis”

NEAW: African Americans on the frontier; Roosevelt, Theodore; Los Angeles (thru 1900); Udall family; Woodruff, Wilford; Carlisle Indian School; Cushing, Frank Hamilton; Wild West show; Cody, Buffalo Bill; U.S. Indian Policy, 1860-present (to 1900); Indian Affairs, Bureau of; Fort Laramie; Fort Laramie, treaty of (1851); Medicine Lodge, treaty of (1867); peace policy; Carleton, James Henry; Carson, Kit; Dawes Severalty Act; Dawes, Henry Laurens; Ghost Dance; Wounded Knee massacre; cities, growth of; Denver; Salt Lake City; San Francisco (to 1940s); Chinese Americans; Chinese, riots against

Week 7

Tues. March 5: All-American Men?: Cowboys, Miners, Lumberjacks, & Sodbusters
option #1 film journal entry due at beginning of lecture

Thurs. March 7: An Army of Women: Difference, Hierarchy, & Relationality
MIDTERM EXAM QUESTIONS HANDED OUT
AT END OF LECTURE

Reading: The Buddha in the Attic, pp. 3-79

NEAW: men & manhood in western history; Wister, Owen; Remington, Frederic; Bunyan, Paul; lumberjack; cowboy; cowboy clothing; barbed wire; rodeo; women in western history; Calamity Jane; Duniway, Abigail Scott; Edmunds Acts; Japanese immigration; Japanese Americans

Week 8

Tues. March 12: exam review session

Thurs. March 14: Water, Woods, and Wilderness: From Plenty to Scarcity
MIDTERM EXAMS DUE AT THE BEGINNING OF LECTURE

NOTE: no discussion section meetings this week

NEAW: environmental history of the West; conservation movement; Muir, John; Carey Act; Newlands Reclamation Act; Taylor Grazing Act; cattle industry in the 20th century; reclamation & irrigation; water in the trans-Mississippi West; California, water & the environment; Pinchot, Gifford; Boone & Crockett Club; wilderness; national parks and monuments; National Park Service; Yellowstone National Park; Yosemite National Park; tourist travel

*Week 9 SPRING BREAK!!!**Week 10*

Tues. March 26: Protesting the West Agrarian: From *Las Gorras Blancas* to the Populists

Thurs. March 28: Protesting the West Industrial: Mining Communities Fight the Power

Reading: Shaped by the West, Chap. 5, pp. "Populism: The Politics of Protest," Chap. 6, "Labor Unrest in the West," and Chap. 7, "Los Angeles Comes of Age"
Popular Culture in the Age of White Flight, Preface and Chaps. 1-2, pp. xiii-xvi, 1-64

NEAW: agrarian movements; agricultural expansion; Greenback Party; Populism; Populism in the Mountain West; Lease, Mary Elizabeth; Bryan, William Jennings; election of 1892; election of 1896; silver issue; coal mining; copper mining; Cripple Creek strikes; Waite, Davis; Costigan, Edward Prentiss; Industrial Workers of the World; labor movement; Mexican Americans; Los Angeles (after 1900)

Week 11

Tues. April 2: Oil, Soil, and Dust: From the Age of Fuel to the Dust Bowl

Thurs. April 4: Constructing the Wild West: Myths and Countermyths

NOTE: Thurs. evening, special screening of film "Stagecoach," TBA

Reading: Shaped by the West, Chap. 8, "World War I and the West," Chap. 9, "Progressives, Progressivism, and the American West," Chap. 10, "Prohibition and the West," Chap. 11, "The Great Depression: The New Deal and the Western Landscape"
Popular Culture in the Age of White Flight, Chap. 3, pp. 65-105

NEAW: petroleum industry; dry farming; dust bowl; California, the Great Depression; Okies; Steinbeck, John; Civilian Conservation Corps; dime novels; novel, western; Grey, Zane; L'Amour, Louis; Russell, Charles; artists of Taos and Santa Fe; Luhan, Mabel Dodge; O'Keefe, Georgia; Benton, Thomas Hart (1889-1975); Cather, Willa; Austin, Mary; Wilder, Laura Ingalls; films, western; motion picture industry; Wayne, John; radio & television, westerns on; music, western; music about the West

Week 12

Tues. April 9: Racial Terrorism in Tulsa: Film Introduction
Goin' Back to T-Town

Thurs. April 11: Internments, Terminations, and the Roots of Resistance:
Westerners in World War II and the Cold War

NOTE: Thurs. evening, special screening of film "High Noon," TBA

Reading: Shaped by the West, Chap. 12, "Domestic Turmoil and Intolerance in a Time of War," and Chap. 13, "The Cold War and the Atomic West"
The Buddha in the Attic, pp. 81-129

NEAW: Oklahoma; Tulsa; African Americans in the Far West; California, World War II & Japanese American internment, and politics and racial tensions; U.S. Indian policy, 1860-present (1900-present); Collier, John; Wheeler-Howard Act; Deer, Ada; Kaiser, Henry; aerospace industry; uranium mining; Los Alamos; Nevada Proving Ground

