The western, critic Andre Bazin once asserted, “is the American film par excellence.” While such a definitive statement may be vulnerable to challenges, it nevertheless testifies to a certain irrefutable truth: namely, that the western stands at the nexus of cinema and American identity, and is key to unlocking the secrets of both. In recognition of the genre’s importance, the class will survey the development of the western and highlight the ways through which American society used its various ingredients to define itself, its goals, and its dreams for over a century. Within this framework, we will discuss classic texts—especially from the post-WWII period of “superwesterns” (Bazin)—and connect them to more recent examples. Moreover, we will address key figures—for example, John Wayne, Jimmy Stewart, John Ford, Howard Hawks, John Sturges, Sam Peckinpah, Clint Eastwood, Quentin Tarantino—and investigate their influence on the familiar patterns of the genre. This inquiry will ultimately get us to the bottom of Bazin’s statement, and at the same time—explain how the western survived the fads of cinematic history, even after being pronounced dead on more than one occasion.
נושאים הקורס

מפגש ראשון

::{מבוא—ז'אנר, מיתוס והמערבון האילם}

ָHell’s Hinges (Charles Swickard, William S. Hart and Clifford Smith, 1916)

 зрיה: • קריאה (חרבות):


 קריאה (רשות):


 קריאה (רשות):


 קריאה (רשות):


 מפגשים שני: מבנה והיסטוריה

::{Stagecoach (1939)}

 зрיה: • קריאה (חרבות):

R.J. Thompson and Toby Reed, “The Six-Gun Simulacrum: New Metaphors for an Old Genre,” Film Criticism 20.3 (Spring 1996)

 קריאה (רשות):


 קריאה (רשות):


Semaphore: The American National Identity—Jews in the Movies

Red River (Howard Hawks, 1948)

Slow West (John Maclean, 2015)

The Tin Star (Anthony Mann, 1957)


Semaphore: The Un-American Western—Jews in the Movies—Jews in the Movies

High Noon (Fred Zinnemann, 1952)

Open Range; Bad Day at Black Rock (John Sturges, 1955)

Stephen Prince, “Historical Perspective and the Realist Aesthetic in High Noon,” Film Criticism 18/19 (Spring-Fall 1994)


Shane (George Stevens, 1953)

3:10 to Yuma (James; The Big Country (William Wyler, 1958)

Mangold, 2007)


The Naked Spur (Anthony Mann, 1953)

How the West Was Won (John Ford, Henry Hathaway, There Will be Blood (P. T. Anderson, 2007); George Marshall, 1962)

Diane M. Borden and Eric P. Essman, “Manifest Landscape/Latent Ideology: Afterimages of Empire in the Western and ‘Post-Western’ Film,” *California History* 79.1 (April 2000)


Leo Charney, “Historical Excess: *Johnny Guitar*’s Containment,” *Cinema Journal* 29.4 (Summer 1990)


Pamela Robertson, “Camping Under Western Stars: Joan Crawford in *Johnny Guitar*,” *Journal of Film and Video* 47.1 (1995)

Jay Baglia, “Dueling Dualisms: Are Women in the Western at Home on the Range?” *Cultural Studies ↔ Critical Methodologies* 12.6 (December 2012)

Pam Cook, “Women in the Western,” *The BFI Companion to the Western* (London: British Film Institute/André Deutsch, 1988)
The Searchers (John Ford, 1956)

The Lone Ranger (Gore, Seminole (Budd Boetticher, 1953)

Verbinski, 2013)


Warlock (Edward Dmytryk, 1959)

Butch Cassidy and the Sundance Kid (George Roy Hill, 1969)

Brokeback Mountain (Ang Li, 2005)


Joseph L. Anderson, “When the Twain Meet: Hollywood's Remake of *The Seven Samurai,*” *Film Quarterly* 15.3 (Spring 1962)


*The Magnificent Seven* (John Sturges, 1960)

*Dark Valley* ; *A Fistful of Dollars* (Sergio Leone, 1964) (Andreas Prochaska, 2014)

*The Magnificent Seven* (1960)
The Wild Bunch (Sam Peckinpah, 1969)

True Grit (Coen; True Grit (Henry Hathaway, 1969; True Grit (Coen Brothers, 2010)


Buffalo Bill and the Indians, or Sitting Bull’s History Lesson (Robert Altman, 1976)

Blazing Saddles (Mel; Little Big Man (Arthur Penn, 1972; Brooks, 1974)


未必 akuwa 爲わ：ラハトィ アユトア ナイシュ！ラ ビニニオム ウズモリア

Unforgiven (Clint Eastwood, 1992)

Pale Rider (Clint Eastwood, 1973); High Planes Drifter (Clint Eastwood, 1985)


未必 akuwa 爲わ：マツト－マツボ－ ヌチト－ ナイシュ！

Cowboys & Aliens (Jon Favreau, 2011)

Django Unchained (Quentin Tarantino, 2012)

