

English 488/588 - 26086/26087
NATIVE AMERICAN LITERATURE & FILM

Professor Kirby Brown
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Office Hours: T 10-11am, R 2-4pm, and by appointment
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Class Meetings
TTh: 4-5:50pm
Location: CON 360

COURSE DESCRIPTION

There is perhaps no image more widely recognized yet more grossly misunderstood in American popular culture than the "Indian." Represented as everything from irredeemable savages and impediments to progress to idealized possessors of primitive innocence and arbiters of new-age spiritualism, "the Indian" stands as an anachronistic relic of a bygone era whose sacrifice on the altar of modernity and progress, while perhaps tragic, is both inevitable and necessary to the maintenance of narratives of US exceptionalism and political legitimacy in the Americas. Though such images have a long history in a variety of discursive forms, the emergence of cinematic technologies in the early twentieth century and the explosion of film production and distribution in the ensuing decades solidified the Noble Savage/Vanishing American as indelible, if contradictory, threads in the fabric of the US national story.

Of course, the *Reel* Indians produced by Hollywood say very little about *Real* Native peoples who not only refuse to vanish but who consistently reject their prescribed roles in the US national imaginary, insisting instead on rights to rhetorical and representational sovereignty. Through a juxtaposition of literary, critical, and cinematic texts, the first half of the course will explore the construction of "Reel Indians" from early ethnographic documentaries and Hollywood Westerns to their recuperation as countercultural anti-heroes in the 60s, 70s and 80s. The last half of the course will examine the various ways in which Native-produced films of the late 1990s to the present contest – if not outright refuse! – narrative, generic, and representational constructions of "the white man's Indian" on the way to imagining more complex possibilities for "Real Indians" in the twenty-first century.

LEARNING OUTCOMES

1. Read critical and cinematic texts with discernment and comprehension, paying particular attention to the intersections of race, representation, cinematic/narrative conventions and form.
2. Situate course content in its relevant historical, cultural, intellectual, and cinematic contexts in Indian Country and the US.
3. Interrogate the relationship between cultural production, popular attitudes, and federal policy.
4. Examine popular and scholarly engagements with course material, and critically evaluate the ways in which cultural and intellectual assumptions, values, and beliefs frame engagements with and understandings of course material.
5. Produce focused, critical, formal analyses/close readings of literary and cinematic texts in clear, grammatical prose.
6. Generate original research utilizing primary and secondary sources with proper attribution per disciplinary conventions.

REQUIRED TEXTS

Aleiss, Angela. *The Making of the White Man's Indian: Native Americans and Hollywood Movies*.
Alexie, Sherman. *The Toughest Indian in the World*.
Singer, Beverly. *Wiping the War Paint Off the Lens: Native American Film and Video*.
Howe, Leanne et al. *Seeing Red: Hollywood's Pixeled Skins*. (suggested)
Modern Language Association. *MLA Handbook*

All other readings available on Blackboard

All required texts and films are on reserve in the Knight Library

FILMS

Diamond, Neil. *Reel Injun* (85 min). 2009.
Flaherty, Robert J. *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min). 1922.
Ford, John. *Stagecoach*. (96 min). 1939.
Ford, John. *The Searchers* (119 min). 1956
Penn, Arthur. *Little Big Man* (139 min). 1970.
Lightning, Georgiana. *Older Than America* (102 min). 2008.
MacKenzie, Kent. *The Exiles* (72 min). 1961.
Eyre, Chris. *Smoke Signals* (89 min). 1998.
Alexie, Sherman. *The Business of Fancy Dancing* (103 min). 2002.
Montgomery, Kate. *Christmas in the Clouds* (96 min). 2001.

PARTICIPATION AND ATTENDANCE

You are expected to attend class regularly, bring assigned texts to class and make substantial contributions to class discussions. This requires that you keep up with the reading assignments, make observations and take careful notes for each text, and bring thoughtful questions or concerns to class. **Always remain civil and on point in your discussion of texts and ideas.**

Missing class more than twice in the term will result in reduction of your final grade by 1/3 of a letter grade for each absence beyond the two permitted. There is no distinction between excused and unexcused absences. If you miss class, **it is your responsibility entirely** to get notes for that day and catch up on any material you missed.

ASSIGNMENTS AND ASSESSMENT

This course offers a variety of assignments by which your performance is ultimately assessed so that your final grade is not dependent upon a single skill or performance. These include daily reading/viewing journals, weekly informal online blog posts/responses, two film reviews from a list of my choosing, and a final research project. **Late assignments will be accepted under no circumstances.**

Reading/Viewing Journals

You are required to keep a daily reading/viewing journal in which to take notes, ask questions, make observations, and sketch out preliminary and ongoing thoughts about the readings for the week. These journals will be evaluated throughout the term on a credit/half-credit/no credit basis. To receive full credit, you **must** demonstrate **legitimate engagement of at least two full pages for each assigned text/film.**

Class Blog (Blackboard)

Blog Discussions and Responses are your opportunity to engage critically with a primary text, essay, idea or concept as well as respond thoughtfully to the thoughts, arguments and analyses of your peers. Each student will be required to submit one original post and reply to two others **at least four times** throughout the term.

Blog posts should be focused and substantive (500-700 words) and synthesize ideas from your reading journal, course notes, and class discussions by critically exploring a specific issue, problem or question of form elicited by the text(s) (i.e. I want to see you wrestling with the text/film). They should be cleanly written; advance a clearly-articulated, interpretive claim (i.e. thesis statement); present evidence from the text that illustrates that claim; and, **most importantly**, interpret that evidence for your readers (i.e. an explanation of how the text/illustration functions as you claim it does).

Responses will substantively engage (~250 words) the issues, problems or questions posed in **TWO** blog posts in an informal yet respectful and sophisticated way (i.e. I want to see you wrestling with the ideas and arguments of your peers).

Film Reviews

You are required to submit **TWO** double-spaced, formally written film reviews of selections from a list of my choosing that speak in some way to the films/critical contexts we've discussed in class. One will examine a single film in 3-4 pages, while the second review of 5-6 pages will be comparative in nature. Explicit instructions are available on Blackboard.

Final Research Project

The project can be an extension of one of your reviews, a discussion you've begun in your journals and on the course blog, or a new project entirely. Regardless, it must in some way engage one or more of the texts/films, critical issues, or historical contexts we've discussed in class. It can take the form of a traditional research paper (8-10 page, double-spaced for undergraduates, 10-12 page double-spaced for graduate students) or can employ various technologies and forms (visual culture, material culture, new media; film, music, television; graphic novels, comics, gaming). You need to work out the logistics directly with me well ahead of time. A draft presentation should be prepared by week 8 or 9 for discussion and feedback. Final drafts will be due on the scheduled day of our final exam and will be posted to the final exam assignment listing on Blackboard.

****Please note** that undergraduates are required to consult **at least 4** outside sources **not on the syllabus**; graduates should consult **at least 6** outside sources **not on the syllabus** (you may, of course, include sources on the syllabus, but you'll need to consult the requisite number of **additional** sources listed here). At least two of these should be **hard copy sources** from the library or Special Collections.

GRADING

Reading/Viewing Journal	10%
Course Blog	20%
Film Review #1 (single film, 3-4 pgs)	15%
Film Review #2 (comparative, 5-6 pgs)	25%
Final Research Project (7-8 pgs)	30%

NOTE: Meeting the minimum requirements for the course (attending consistently, regular participation, and meeting minimum assignment criteria) will typically result in an average grade, or a C on the college scale. Higher grades are awarded based upon exceeding minimum expectations.

GRADE POINT DISTRIBUTION

F <59.5	B- 79.6-83.5
D- 59.6-63.5	B 83.6-87.5
D 63.6-67.5	B+ 87.6-89.5
D+ 67.6-69.5	A- 89.6-93.5
C- 69.6-73.5	A 93.6-97.5
C 73.6-77.5	A+ 97.6-100+
C+ 77.6-79.5	

CLASS COMMUNICATION AND CONVENTIONS OF ADDRESS

Get in the habit of checking your UO email account regularly as this will be our primary means of communication outside of class. I highly recommend trying to contact me via email rather than telephone as I check it regularly and am thus able to respond more quickly, generally within two working days. **Also be aware that I will not respond to emails sent after 5pm or on the weekend until the next weekday.**

Adopting appropriate conventions of address and communication for specific social contexts is crucial for establishing relationships and maintaining respect across communities. Speaking to a professor, instructor, administrator, staff member, employer, manager, or colleague is different (at least initially) from speaking/texting with a friend, family member, or other familiar relation. In a professional, intellectual context like the University, it is conventional to refer to faculty, administrators, staff, GTFs and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender/gender neutral titles, etc.) unless explicitly instructed

otherwise. You should also get into the professional habit of including greetings, salutations, and appropriate language/ tone in your communications. I will always respectfully refer to you according to your stated preferences and the appropriate context; I expect that you'll reciprocate in kind.

INCLEMENT WEATHER

If inclement weather makes traveling to campus difficult, I will notify you by email and/or voice mail about whether we are holding class. If the weather is bad, check your email for a message from me, and check my voice mail (541-346-1314) if there are electrical outages around town that might prevent my emailing you. Whether or not I decide to hold class, you should use your own judgment about the safety of traveling to campus.

DISABILITY ACCOMMODATIONS

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon and request that the Counselor for Students with Disabilities send a letter verifying your disability.

TITLE IX POLICY AND REPORTING RESPONSIBILITIES

The UO is committed to providing an environment free of all forms of prohibited discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. Consequently, all UO employees **are required to report** to appropriate authorities (supervisor or Office of Affirmative Action and Equal Opportunity) when they have reasonable cause to believe that discrimination, harassment or abuse of any kind has taken, or is taking, place. Employees are NOT required to reveal the names of survivors, however.

ACADEMIC MISCONDUCT

The University Student Conduct Code (conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the student's obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at www.libweb.uoregon.edu/guides/plagiarism/students.

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COURSE SCHEDULE

WEEK 1: SETTING THE SCENE: LITERARY, PERFORMATIVE AND CINEMATIC CONTEXTS

Tuesday, January 6th

- **Discussion:** Course logistics, Central Questions, Film Viewing
- **Viewing:** Diamond, Neil. *Reel Injun* (85 min). 2009.

Thursday, January 8th

- **Viewing:** Finish *Reel Injun* (85 min). 2009.
- **Reading:**
 - Singer, *Wiping the War Paint Off the Lens* (vii-13)
 - Aleiss, "Hollywood and the Silent American" from *Making the White Man's Indian* (1-17)
 - Deloria, Phil. "Introduction" and "Representation." *Indians in Unexpected Places*. Lawrence: UP of Kansas, 2004. 3-11, 52-108. (Blackboard)

Friday, January 9th

- **Assignment:** Blog Posts (Group 1, 5pm)

WEEK 2: U.S. IMPERIAL DESIGNS AND THE ETHNOGRAPHIC GAZE: JACK LONDON'S ALASKA SHORT STORIES AND ROBERT FLAHERTY'S NANOOK OF THE NORTH

Monday, January 12th

- **Assignment:** Blog Responses (Group 2, 5pm)

Tuesday, January 13th

- **Readings:**
 - London, Jack. "[The God of His Fathers](#)," "[The Sun of the Wolf](#)," "[Nam-Bok the Unveracious](#)," "[The Sickness of Lone Chief](#)"
 - Huhndorf, Shari. "Imagining America: Race, Nation and Imperialism at the Turn of the Century." *Going Native: Indians in the American Cultural Imaginary*. Ithaca: Cornell UP, 2001. 19-78. (Blackboard)
- **Viewing:** Flaherty, Robert J. *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min). 1922.

Thursday, January 15th

- **Viewing:** Finish *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min). 1922.
- **Reading:**
 - Huhndorf, Shari. "Nanook and His Contemporaries: Traveling with the Eskimos, 1897-1941." *Going Native: Indians in the American Cultural Imaginary*. Ithaca: Cornell UP, 2001. 79-128. (Blackboard)
- **Suggested Reading:** Huhndorf, Shari. "Colonizing Alaska: Race, Nation and the Remaking of Native America." *Mapping the Americas: The Transnational Politics of Contemporary Native Culture*. Ithaca: Cornell UP, 2009. (Blackboard)

Friday, January 16th

- **Assignment:** Blog Posts (Group 2)

WEEK 3: PULP WESTERNS, HOLLYWOOD TRANSLATIONS: THE CASE OF ERNEST HAYCOX AND JOHN FORD

Monday, January 19th

- **Assignment:** Blog Responses (Group 1)

Tuesday, January 20th

- **Reading:** Haycox, Ernest. "[A Question of Blood](#)" (1937), "[Stage to Lordsburg](#)" (1937), "[Stage Station](#)" (1939)
- **Viewing:** Ford, John. *Stagecoach*. (96 min). 1939.

Thursday, January 22nd

- **Viewing:** Finish *Stagecoach*. (96 min). 1939.
- **Readings:**
 - Singer, "The War Painted Years" from *Wiping the War Paint Off the Lens* (14-22).
 - Aleiss, Angela. "War and Its Indian Allies." *Making the White Man's Indian: Native Americans and Hollywood Movies*. Westport, CT: Praeger, 2005. 59-80.
- **Suggested Reading:**
 - Kilpatrick, Jacquelyn. "The Cowboy Talkies of the 1930s, 40s and 50s." *Celluloid Indians: Native Americans and Film*. Lincoln: U of Nebraska P, 1999. 36-64. (Blackboard)

Friday, January 23rd

- **Assignment:** Blog Posts (Group 1)

WEEK 4: MORAL AMBIGUITIES AND SAVAGE ANXIETIES IN JOHN FORD'S *THE SEARCHERS*

Monday, January 26th

- **Assignment:** Blog Responses (Group 2)

Tuesday, January 27th

- **Viewing:** Ford, John. *The Searchers* (119 min). 1956
- **Reading:**
 - Nolley, Ken. "The Representation of Conquest: John Ford and the Hollywood Indian, 1939-1964." *Hollywood's Indian: The Portrayal of the Native American in Film*. Eds. Peter C. Rollins and John E. O'Connor. Lexington: UP of Kentucky, 1998. 73-90. (Blackboard)
 - Aleiss, "Shattered Illusions" from *Making the White Man's Indian* (101-118)
- **Suggested Reading:** Colonese, Tom Grayson. "Native American Reactions to The Searchers" *The Searchers: Essays and Reflections on John Ford's Classic Western*. Eds. Arthur M. Eckstein and Peter Lehman. Detroit: Wayne State University Press, 2004). 335-342 (Blackboard).

Thursday, January 29th

- **Discussion:** Continue discussion of *The Searchers*
- **Readings:**
 - Alexie, Sherman. "Dear John Wayne." *The Toughest Indian in the World*. New York: Atlantic Monthly P, 2000. 189-208.
 - Owens, Louis. "The Invention of John Wayne." *Mixedblood Messages: Literature, Film, Family, Place*. Norman: U of Oklahoma P, 1998. 99-112. (Blackboard)

WEEK 5: RECUPERATING "THE INDIAN" AS COUNTER CULTURE HERO

Monday, February 2nd

- **Assignment: 488: FILM REVIEW #1 DUE (SINGLE FILM)**
588: FILM COURSE PROPOSAL (RATIONALE/LEARNING OBJECTIVES/STRUCTURE)

Tuesday, February 3rd

- **Viewing:** Penn, Arthur. *Little Big Man* (139 min). 1970.
- **Reading:**
 - Deloria, Phil. "Counterculture Indians and the New Age." *Playing Indian*, Yale UP, 1998. 154-180. (Blackboard)
 - Aleiss, "Savagery on the Frontier" from *Making the White Man's Indian*. 119-140.
- **Suggested Reading:** Kilpatrick, Jacqueline. "Win Some, Lose Some: The 1960s and 1970s." *Celluloid Indians: Native Americans and Film*. Lincoln: U of Nebraska P, 1999. 65-100. (Blackboard)

Thursday, February 5th

- **Viewing:** Finish *Little Big Man*
- **Reading:**

- Kasdan, Margo and Susan Tavernetti. "Native Americans in a Revisionist Western: *Little Big Man*." *Hollywood's Indian: The Portrayal of the Native American in Film*. Eds. Peter C. Rollins and John E. O'Connor. Lexington: UP of Kentucky, 1998. 121-136. (Blackboard)
- Singer, "Toward Independence" and "Native Filmmakers, Programs, and Institutions" from *Wiping the War Paint Off the Lens* (23-32, 33-44)

Friday, February 6th

- **Assignment:** Blog Post (Group 2)

WEEK 6: REPRESENTING TRAUMA: RESIDENTIAL SCHOOLS, ALLOTMENT, AND THE POLITICS OF SENTIMENTALITY AND SUSPENSE

Monday, February 9th

- **Assignment:** Blog Response (Group 1)

Tuesday, February 10th

- **Readings:**
 - Zitkala-Sa (Gertrude Bonnin). *American Indian Stories*. 1-43, 72-83
 - Martinez, David. "From Reservation to Reform." *American Indian Intellectual Tradition: An Anthology of Writings from 1772 to 1972*. Ithaca: Cornell UP, 2011.
- **Viewing:** Begin *Older Than America* (102 mins)

Thursday, February 12th

- **Viewing:** Finish and discuss *Older Than America*
- **Readings:**
 - Singer, "Chapter 5: On the Road to *Smoke Signals*" from *Wiping the War Paint Off the Lens* (61-91).

Friday, February 13th

- **Assignment:** Blog Posts (Group 1)

WEEK 7: TERMINATION, RELOCATION, AND THE (RE)PRESENTATION OF URBAN INDIAN EXPERIENCES

Monday, February 16th

- **Assignment:** Blog Responses (Group 2)

Tuesday, February 17th

- **Viewing:** MacKenzie, Kent. *The Exiles* (72 min). 1961.
- **Readings:**
 - Philp, Kenneth R. "Stride Toward Freedom: The Relocation of Indians to Cities, 1952-1960." *The Western Historical Quarterly* 16.2 (April 1985): 175-90.

Thursday, February 19th

- **Discussion:** Finish *The Exiles* and explore contemporary photographic representation
- **Readings:**
 - Pamela J. Peters. [Exiled NDNZ: A Celebration of American Indian Culture in the Heart of Los Angeles](#). 2014.
 - Napoli, Lisa and Pamela J. Peters. "[Interview: Photographing the Modern Native American Experience](#)." *KCRW: Which Way, LA?* 2014.

Friday, February 20th

- **Assignment:** Blog Posts (Group 2)

WEEK 8: GENDER AND SEXUALITY IN THE SHORT FICTION AND FILMS OF SHERMAN ALEXIE

Monday, February 23rd

- **Assignment:** Blog Responses (Group 1)

588: MOCK SYLLABUS (REQUIRED TEXTS/FILMS W/RATIONALES FOR EACH)

Tuesday, February 24th

- **Readings:** Alexie, Sherman. "Class" and "One Good Man." *The Toughest Indian in the World*. New York: Atlantic Monthly P, 2000. 35-56, 209-238.
- **Viewing:** Begin Chris Eyre's *Smoke Signals* (89 min). Narrative Film. 1998.

Thursday, February 26th

- **Viewing:** Finish Chris Eyre's *Smoke Signals* (89 min). Narrative Film. 1998.
- **Reading:** Brian Klopotek, "'I Guess Your Warrior Look Doesn't Work Every Time': Challenging Indian Masculinity in the Cinema," Matthew Basso, et al., eds., *Across the Great Divide: Cultures of Manhood in the American West*, (New York: Routledge, 2001), 251-274. (Blackboard)

WEEK 9: GENDER AND SEXUALITY IN THE SHORT FICTION AND FILMS OF SHERMAN ALEXIE

Monday, March 2nd

- **Assignment: 488: FILM REVIEW #2 DUE (COMPARATIVE)**

Tuesday, March 3rd

- **Readings:**
 - Alexie, Sherman. "The Toughest Indian in the World" and "Indian Country." *The Toughest Indian in the World*. New York: Atlantic Monthly P, 2000. 21-34, 121-49.
 - Tatonetti, Lisa. "Sex and Salmon: Queer Identities in Sherman Alexie's *The Toughest Indian in the World*." *Studies in American Fiction* 35.2 (Autumn 2007): 201-19. (Blackboard)
- **Viewing:** Begin Sherman Alexie's *The Business of Fancy Dancing* (103 min). 2002.

Thursday, March 5th

- **Viewing:** Finish *The Business of Fancy Dancing*

WEEK 10: ROMANCE, LOVE, AND THE POLITICS/ETHICS OF INDIGENOUS ROMANTIC COMEDY

Tuesday, March 10th

- **Readings:** Alexie, Sherman. "Assimilation" and "Saint Junior." *The Toughest Indian in the World*. New York: Atlantic Monthly P, 2000. 1-20, 150-188.
- **Viewing:** Begin Kate Montgomery's *Christmas in the Clouds* (96 min). 2001.

Wednesday, June 4th

- **Viewing:** Finish *Christmas in the Clouds* (96 min). 2001.
- **Reading:** Singer, "Conclusion" from *Wiping the War Paint Off the Lens* (92-99).
- **Course Wrap Up**

WEEK 11: FINAL RESEARCH PROJECTS DUE VIA BLACKBOARD BY 5PM, TUESDAY, JUNE 10TH**

488: RESEARCH PAPERS

588: FINAL SYLLABUS W/COURSE DESCRIPTION, LEARNING OUTCOMES, REQUIRED TEXTS/FILMS, COURSE SCHEDULE W/UNIT HEADINGS, AND ASSIGNMENT SEQUENCES/RATIONALES

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SELECTED LIST OF FILMS FOR REVIEW/RESEARCH

Non-Native Films

The Vanishing American (1925) / Could be paired with Leslie Marmon Silko's *Ceremony*
The Silent Enemy (1930) / Could be paired with London short fiction, *Nanook*, and *Atarnajuat*, *The Fast Runner*
Broken Arrow (1950) / Could be paired with *Dances With Wolves* (1990) or *Avatar* (2009)
Arrowhead (1953) / Could be paired with Zitkala-Sa's *American Indian Stories* and/or *Older Than America*
Run of the Arrow (1957) / Could be paired with *Dances with Wolves* and *Avatar*
Cheyenne Autumn (1964) / Could be paired with Cooper's *Last of the Mohican* and its various film incarnations
Soldier Blue (1970) / Could be paired with *The Plainsman* (1937) or *Stagecoach* (1939)
Man Called Horse (1970s-80s) series / Could be paired with *Cheyenne Autumn*, *Dances With Wolves* or *Avatar*
Billy Jack series (1970s)
One Flew Over the Cuckoo's Nest (1975) / Could be paired with the Ken Kesey novel of the same title
Dances With Wolves (1990) / See potential pairings above
Last of the Mohicans (1992) / Could be paired with Cooper novel of the same title or any of the numerous filmic translations
The Unforgiven (1992)
Pocahontas (1995) and *Pocahontas II: Journey to a New World* (1998) / Pair with *Run of the Arrow* (1957), *The New World* (2005), *Avatar* (2009), *Naturally Native*, *Maina*, *Empire of Dirt*
The New World (2005)
Avatar (2009)
Cowboys and Aliens (2011)

Native Films

Powwow Highway (1989)
It Starts with a Whisper (1993)
Medicine River (1994) / Pair w/the novel by the same name by Thomas King
Grand Avenue (1996) / Pair w/*The Exiles* and *Urban Rez*, Alexie stories
Naturally Native (1998)
Atarnajuat: The Fast Runner (2001) / Pair with London stories, *Nanook*
Skins (2002) / Pair w/novel of the same name by Adrian C. Louis
Imprint (2007) / Pair w/*Older Than America*
On the Ice (2011) / Pair w/*Nanook*, *Atarnajuat*
Star Wars (1977/2013), translated into Navajo (2013) / Pair w/*Atarnajuat*
Empire of Dirt (2013) / Pair w/*Naturally Native*, Alexie's short stories, *Pocahontas*
Maina (2013) / Pair w/London stories, *Atarnajuat*
The Cherokee Word for Water (2013)

SUGGESTED BIBLIOGRAPHY

Useful Studies on the Genealogy and Expression of Indianness in the Non-Indian Imaginary

Berkhofer, Robert F., Jr. *The White Man's Indian: Images of the American Indian from Columbus to the Present*. New

York: Vintage Books, 1978.
Deloria, Phil. *Playing Indian*. New Haven: Yale UP, 1998.
Dippie, Brian W. *The Vanishing American: White Attitudes and U.S. Indian Policy*. Lawrence: U of Kansas P, 1991.
Huhndorf, Shari. *Going Native: Indians in the American Cultural Imaginary*. Ithaca: Cornell UP, 2001.
Pearce, Roy Harvey. *Savagism and Civilization: A Study of the Indian and the American Mind*. 1953, 1965. Berkeley: U of California P, 1988.

Cinematic Studies on Indianness

Aleiss, Angela. *Making the White Man's Indian: Native Americans and Hollywood Movies*. Westport, CN: Praeger Publishers, 2005.
Gretchen M. Bataille and Charles L.P. Silet, eds. *The Pretend Indians: Images of Native Americans in the Movies*. Ames: Iowa State UP, 1980.
Hearne, Joanna. *Native Recognition: Indigenous Cinema and the Western*. New York: SUNY P, 2012.
Kilpatrick, Jacquelyn. *Celluloid Indians: Native Americans and Film*. Lincoln: U of Nebraska P, 1999.
Marubbio, M. Elise. *Killing the Indian Maiden: Images of Native American Women in Film*. Lexington: U of Kentucky P, 2006.
Prats, Armando Jose. *Invisible Indians: Myth and Identity in the American Western*. Ithaca: Cornell UP, 2002.
Raheja, Michelle H. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. Lincoln: U of Nebraska P, 2011.
Rollins, Peter C. and John E. O'Connor, eds. *Hollywood's Indian: The Portrayal of the Native American in Film*. Lexington: UP of Kentucky, 1998.
Singer, Beverly R. *Wiping the War Paint Off the Lens: Native American Film and Video*. Minneapolis: U of Minnesota P, 2001.