

English 488/588 – 36710/36777  
**NATIVE AMERICAN LITERATURE & FILM**

Professor Kirby Brown  
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Class Meetings  
MW: 10-11:50am  
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 altars of modernity and progress, while perhaps tragic, is both inevitable and necessary to the maintenance of narratives of US exceptionalism 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 third 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 two-thirds 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

Sherman Alexie, *The Toughest Indian in the World*. New York: New Yorker P, 2000.

All other required readings are available on Canvas. A collection of research materials and suggested readings are available on course 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.  
MacKenzie, Kent. *The Exiles* (72 min). 1961.  
Eyre, Chris. *Smoke Signals* (89 min). 1998.  
Alexie, Sherman. *The Business of Fancy Dancing* (103 min). 2002.  
Jeff Barnaby's (Mi'kmaq) *Rhymes for Young Ghouls* (88 mins). 2013.  
Montgomery, Kate. *Christmas in the Clouds* (96 min). 2001.  
Lightning, Georgiana. *Older Than America* (102 min). 2008.  
Danis Goulet (Cree/Metis). "[Wakening.](#)" (9mins). 2014.  
Nanobah Becker (Diné). "[The 6<sup>th</sup> World.](#)" (15 mins). 2014.

## 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.**

### Discussion Forum (Canvas)

Discussion Posts 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 three times** throughout the term.

**Discussion posts** should be focused and substantive (~500 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 (~150 words) the issues, problems or questions posed in **TWO** discussion posts in an informal yet sophisticated way (i.e. I want to see you wrestling with the 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. A second review of 5-6 pages will be comparative in nature. Explicit instructions are available on Canvas.

### Final Research Project

The project can be an extension of one or both of your reviews, a discussion you've begun in your journals and on the discussion forum, 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 Canvas.

**\*\*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 (J)	10%
Discussion Posts/Responses (DP, DR)	20%
Film Review #1, single film (SFR)	15%
Film Review #2, comparative (CFR)	25%
Final Research Project (FRP)	30%

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

### **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	

### **COURSE CONTENT AND INTELLECTUAL DISCUSSION**

Due to the **ongoing** histories/experiences of settler-colonialism, institutional racism, gender violence, state violence, dispossession, and incarceration that inform both our contemporary moment and our readings for the term, this course will openly engage these and related issues without censorship. If content makes attendance and participation impossible, please see me to make alternative arrangements.

### **CLASS COMMUNICATION**

Get in the habit of checking your UO email account regularly (**i.e. daily**) as this will be our primary means of communication outside of class. **Please be aware that I will not respond to emails sent after 5pm or on the weekend until the next weekday.**

## CONVENTIONS OF ADDRESS

Communicating with 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 instructed otherwise. You should also get into the habit of including greetings, salutations, and language appropriate to such contexts. 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

In the case of inclement weather, please check the UO homepage, UO Alerts Blog, and local weather stations for information on travel, closures and cancellations. If inclement weather makes traveling to campus difficult, I will notify you by email about whether we are holding class. Whether or not I decide to hold class, you should use your own judgment about the safety of traveling to campus.

## INCLUSION & ACCESSIBILITY ACCOMMODATIONS

If you have a documented need that necessitates accommodations in this course, please make arrangements to meet with me as soon as possible and request that a counselor at the [Accessible Education Center](#) send a letter verifying your requests.

## 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](#) defines [academic misconduct](#). Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. Additional information about a common form of academic misconduct, plagiarism, is available [here](#).

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## COURSE SCHEDULE

### WEEK 1: SETTING THE SCENE: CRITICAL AND CINEMATIC CONTEXTS

Monday, March 28th

- **Discussion:** Course logistics, Central Questions, Film Viewing
- **Required Reading:** Phil Deloria (Dakota), "Introduction." *Indians in Unexpected Places*. Lawrence: UP of Kansas, 2004. 3-11. (Canvas)
- **Begin Viewing:** Neil Diamond (Cree). *Reel Injun* (85 min). 2009.

Wednesday, March 30th

- **Viewing and Discussion:** Finish *Reel Injun* (85 min). 2009.
- **Reading:** V. Deloria, "American Fantasy" (Canvas)

Friday, April 1<sup>st</sup>

- **Assignment:** DP #1 (Groups 1 & 3, 5pm)

## WEEK 2: IMPERIAL DESIGNS AND THE ETHNOGRAPHIC GAZE: ROBERT FLAHERTY'S *NANOOK OF THE NORTH*

Monday, April 4<sup>th</sup>

- **Readings:**
  - London, Jack. "[The God of His Fathers](#)," "[Nam-Bok the Unveracious](#)"
  - Shari Huhndorf (Yup'ik). "Colonizing Alaska: Race, Nation and the Remaking of Native America." *Mapping the Americas: The Transnational Politics of Contemporary Native Culture*. Ithaca: Cornell UP, 2009. 25-70 (Canvas)
- **Begin Viewing:** Robert J. Flaherty, *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min). 1922.

Tuesday, April 5<sup>th</sup>

- **Assignment:** DR #1 (Groups 2 & 4, 5pm)

Wednesday, April 6<sup>th</sup>

- **Viewing:** Finish *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min). 1922.
- **Reading:** Shari Huhndorf. "Nanook and His Contemporaries: Traveling with the Eskimos, 1897-1941." *Going Native: Indians in the American Cultural Imaginary*. Ithaca: Cornell UP, 2001. 79-128. (Canvas)

Friday, April 8<sup>th</sup>

- **Assignment:** DP #1 (Groups 2 & 4, 5pm)

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

Monday, April 11<sup>th</sup>

- **Readings:**
  - Ernest Haycox. "[A Question of Blood](#)" (1937), "[Stage to Lordsburg](#)" (1937)
  - Phil Deloria. "Representation." *Indians in Unexpected Places*. Lawrence: UP of Kansas, 2004. 52-108. (Canvas)
- **Begin Viewing:** John Ford, *Stagecoach*. (96 min). 1939.

Tuesday, April 12<sup>th</sup>

- **Assignment:** DR #1 (Groups 1 & 3, 5pm)

Wednesday, April 13<sup>th</sup>

- **Viewing:** Finish *Stagecoach*. (96 min). 1939.
- **Readings:** Jacquelyn Kilpatrick, "The Cowboy Talkies of the 1930s, 40s and 50s." *Celluloid Indians: Native Americans and Film*. Lincoln: U of Nebraska P, 1999. 36-64. (Canvas)

## WEEK 4: MORAL AMBIGUITIES, "SAVAGE" ANXIETIES IN JOHN FORD'S *THE SEARCHERS* (1956) AND ARTHUR PENN'S *LITTLE BIG MAN* (1970)

Monday, April 18<sup>th</sup>

- **Viewing:** Clips from John Ford's *The Searchers* (119 min). 1956.
- **Reading:** Ken Nolley, "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. (Canvas)

Tuesday, April 19<sup>th</sup>

- **Assignment:** 488: SFR DUE (5pm)

588: TBD (5pm)

Wednesday, April 20<sup>th</sup>

- **Viewing:** Clips from Arthur Penn's *Little Big Man* (139 mins.) 1970.
- **Readings:**
  - Margo Kasdan 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. (Canvas)
  - Deloria, Phil. "Counterculture Indians and the New Age." *Playing Indian*, Yale UP, 1998. 154-180. (Canvas)

Friday, April 22<sup>nd</sup>

- **Assignment:** DP#2 (Groups 1 & 3, 5pm)

#### **WEEK 5: REPRESENTING TRAUMA – RESIDENTIAL SCHOOLS AND THE POLITICS OF SENTIMENTALITY AND SUSPENSE**

Monday, April 25<sup>th</sup>

- **Readings:** Excerpts from Zitkala-Sa (Dakota), Luther Standing Bear (Lakota), and *Boarding School Lives*. (Canvas)
- **Viewing:** Jeff Barnaby's (Mi'kmaq) *Rhymes for Young Ghouls* (88 mins). 2013.

Tuesday, April 26<sup>th</sup>

- **Assignment:** DR #2 (Groups 2 & 4, 5pm)

Wednesday, April 27<sup>th</sup>

- **Viewing:** Finish *Rhymes for Young Ghouls*; clips from *Older Than America*
- **Readings:** Eve Tuck (Aleut, St. Paul Island) and C. Ree, "A Glossary of Haunting" (Canvas)

Friday, April 29<sup>th</sup>

- **Assignment:** DP #2 (Groups 2 & 4, 5pm)

#### **WEEK 6: DOCUMENTARY REALISM – TERMINATION, RELOCATION, AND THE (RE)PRESENTATION OF URBAN INDIAN EXPERIENCE**

Monday, May 2<sup>nd</sup>

- **Viewing:** Kent MacKenzie, *The Exiles* (72 min). 1961.
- **Readings:** TBD

Tuesday, May 3<sup>rd</sup>

- **Assignment:** DR #1 (Groups 1 & 3, 5pm)

Wednesday, May 4<sup>th</sup>

- **Discussion:** Finish *The Exiles* and explore contemporary photographic representation
- **"Readings":**
  - Pamela J. Peters (Diné). [Legacy of Exiled NDNZ: Los Angeles Natives](#). 2015. (explore website, "About," articles, film trailer, etc.).
  - Matika Wilbur (Swinomish/Tulalip). ["Surviving Disappearance, Re-Imagining & Humanizing Native Peoples."](#) TedxTalks, Seattle, WA: 2013. (view before class)

**WEEK 7: JOHN WAYNE'S TEETH (HEY-YA!): "THE WEST" AND INDIAN MASCULINITIES IN THE SHORT FICTION AND FILMS OF SHERMAN ALEXIE**

Monday, May 9<sup>th</sup>

- **Readings:** Sherman Alexie (Coer d'Alene), "Class" and "One Good Man." (Canvas)
- **Viewing:** Begin Chris Eyre's (Cheyenne) *Smoke Signals* (89 min). 1998.

Tuesday, May 10<sup>th</sup>

- **Assignment: 488:** CFR Due (5pm)  
**588:** TBD (5pm)

Wednesday, May 11<sup>th</sup>

- **Viewing:** Finish Chris Eyre's *Smoke Signals*.
- **Readings:** Brian Klopotek (Choctaw), "'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. (Canvas)

Friday, May 13<sup>th</sup>

- **Assignment:** DP #3 (Groups 1 & 3, 5pm)

**WEEK 8: GENDER, SEXUALITY, AND CONTEMPORARY LIFE IN THE SHORT FICTION AND FILMS OF SHERMAN ALEXIE**

Monday, May 16<sup>th</sup>

- **Readings:**
  - Alexie, "The Toughest Indian in the World" and "Indian Country" (Canvas)
  - Lisa Tatonetti, "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. (Canvas)
- **Viewing:** Begin Sherman Alexie's *The Business of Fancy Dancing* (103 min). 2002.

Tuesday, May 17<sup>th</sup>

- **Assignment:** DR #3 (Groups 2 & 4, 5pm)

Wednesday, May 18<sup>th</sup>

- **Viewing:** Finish viewing *The Business of Fancy Dancing*
- **Reading:** TBD

Friday, May 20<sup>th</sup>

- **Assignment:** DP #3 (Groups 2 & 4, 5pm)

**WEEK 9: ROMANCE, LOVE, AND THE POLITICS/ETHICS OF INDIGENOUS ROMANTIC COMEDY**

Monday, May 23<sup>rd</sup>

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

Tuesday, May 24<sup>th</sup>

- **Assignment:** DR #3 (Groups 1 & 3, 5pm)

Wednesday, May 25<sup>th</sup>

- **Viewing:** Finish *Christmas in the Clouds* (96 mins). 2001.

- **Reading:** TBD

#### WEEK 10: DESIRE, DESTRUCTION, AND INDIGENOUS FUTURES AT THE APOCALYPSE

Monday, May 30<sup>th</sup>

- **Reading:**
  - Alexie, "The Sin Eaters." *The Toughest Indian in the World*. New York: Atlantic Monthly P, 2000.
  - Cutcha Risling-Baldy, "[Why I Teach the Walking Dead in my Native Studies Classes.](#)"
- **Viewing:** Danis Goulet (Cree/Metis). "[Wakening.](#)" (9mins). 2014.

Wednesday, June 2<sup>nd</sup>

- **Reading:** Maile Arvin (Kanaka Maoli). "[What Cyborgs Dream.](#)" *Ada: A Journal of Gender, Media, and Technology*.
- **Viewing:** Nanobah Becker (Diné). "[The 6<sup>th</sup> World.](#)" (15 mins). 2014.

#### WEEK 11: FINAL RESEARCH PROJECTS DUE VIA CANVAS BY 5PM, FRIDAY, JUNE 10TH\*\*

488: Research Papers

588: TBD

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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) / Could be paired with *Run of the Arrow* (1957), *The New World* (2005), *Avatar* (2009), *Naturally Native*, *Maina*, *Empire of Dirt*  
*The New World* (2005)  
*Avatar* (2009) / Could be paired w/ *Dances With Wolves* or *Cowboys and Aliens*  
*Cowboys and Aliens* (2011) / Could be paired with *Avatar* or *Dances With Wolves*  
*The Revenant* (2015) / Could be paired w/ *Little Big Man*, *A Man Called Horse*, or *Dances With Wolves*

##### 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) / Pair w/Alexie romances, *Christmas in the Clouds*



*Atanarjuat: 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* or *Rhymes for Young Ghouls*  
*On the Ice* (2011) / Pair w/*Nanook, Atanarjuat*  
*Star Wars* (1977/2013), translated into Navajo (2013) / Pair w/*Atanarjuat*  
*Empire of Dirt* (2013) / Pair w/*Naturally Native*, Alexie's short stories, *Pocahontas*  
*Maina* (2013) / Pair w/London stories, *Atanarjuat*  
*The Cherokee Word for Water* (2013) / Pair w/*Barking Water* or *Christmas in the Clouds*  
*Barking Water* (2009) / Pair w/any contemporary Native text or film

## 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.