

English 488/588–26576/25677
NATIVE AMERICAN AND INDIGENOUS CINEMA

Professor Kirby Brown
Office: 330 PLC Hall
Office Hours: T, 4-5; W, 12-2, and by email appt.
kbrown@uoregon.edu

Class Meetings
TR: 2-3:50pm
Location: FR 214

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 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. Come to an ethical relationship with course texts; with Indigenous histories, peoples, cultures, and lands; and with each other as a knowledge community.
6. Produce focused, critical, formal analyses/close readings of literary and cinematic texts.
7. Generate original research utilizing primary and secondary sources with proper attribution.

REQUIRED TEXTS

All required readings are available on Canvas.

FILMS

Diamond, Neil (Cree). *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. *The Searchers*. (119 min). 1956.
Penn, Arthur. *Little Big Man* (139 min). 1970.
Eyre, Chris (Cheyenne). *Smoke Signals* (89 min). 1998.
Cousineau, Marie-Hélène and Madeline Ivalu (Inuit). *Before Tomorrow* (93 mins). 2008.
Harjo, Sterlin (Mvscogee/Creek). *Barking Water* (85 mins). 2009.
Barnaby, Jeff (Mikmac). *Rhymes for Young Ghouls* (88 mins). 2013.

Tailfeathers, Elle-Maija (Blackfoot/Sami), *The Body Remembers When the World Broke Open* (115 mins). 2019.
Danis Goulet (Cree/Metis). "[Wakening](#)." (9mins). 2014.
Nanobah Becker (Diné). "[The 6th 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 group facilitations of readings for the week, two film reviews from a list of my choosing, and a final research project. **Late assignments will be accepted under no circumstances.**

Group Facilitation

In groups, you will be asked to facilitate a discussion of one of our secondary critical readings for a given day. Facilitations should be between **15-20 minutes** in length and should eventually guide our attention to **three or four** problems, questions, or critical issues to guide discussion. You should print out a 1-2 page handout for the class that outlines your main ideas/claims on the text and lists 3-4 discussion questions. **I encourage you to use A/V technology and require that you consult with me as a group in advance of the presentation.** You will be evaluated based upon your understanding and communication of the material, the clarity and creativity of your presentations, and your ability to field questions from your colleagues and guide discussion.

**588 Graduate Students will *individually* facilitate a discussion of a secondary reading making sure to draw attention to its relevance to the film we're viewing for that week. Detailed instructions for these facilitations are on Canvas.

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 (~750words) 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/film that illustrates that claim; and, **most importantly**, interpret that evidence for your readers (i.e. an explanation of *how* the evidence functions as you claim it does).

Responses will substantively engage (~250-300 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).

**588 Graduate Students will assist the professor in moderating the discussion board, contributing substantive comments/ feedback to 4-5 undergraduate posts as indicated on the syllabus.

488: Critical Film Reviews (Undergraduate)

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 4-5 pages. A second review of 8-10 pages will be comparative in nature. You will have opportunities to revise both papers based upon feedback from the professor. Detailed instructions are available on Canvas.

488: Final Research Project (Undergraduate)

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 (10-12 pages, double-spaced) 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 9 for discussion and feedback. Final drafts will be due by 5pm on the scheduled day of our final exam and will be posted to the final exam assignment listing on Canvas. You will be required to consult **at least 4** 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.

588: Research Option: Graduate students are invited to compose a 12-14 page research paper on a specific film or set of films, or on a critical/theoretical issue or conversation at the intersections of Indigenous studies and Film studies. Developed in consultation with the professor, the research paper will be staged in four sections:

- Submission of a research proposal (RP) that provides adequate critical context in which to situate the argument, clearly articulates an interpretive or theoretical claim, and identifies the specific interventions of the argument (~500 words).
- Annotated Bibliography (AB) of the primary cinematic/literary texts examined as well a minimum of 8-10 additional secondary sources to those on the course syllabus.
- Draft (PD) of the final paper submitted for feedback and suggestions for revision
- Revised final draft (FD) of the paper

588: Professionalization Option: In lieu of a research project, graduate students are also invited to develop a detailed syllabus in consultation with the professor. This assignment will be staged in five sections:

- Presentation of Topic/Concept, Course Description, and Learning Objectives (TCLO)
- Annotated Bibliography of Course Texts and Rationales (AB)
- Assignment Sequences, Pedagogical Rationales, and Course Schedule (AR)
- Final Syllabus Presentation (FS)

488 ASSESSMENT BREAKDOWN

Discussion Posts/Responses (DP, DR)	20%
Facilitation of Secondary Text (F)	10%
Film Review #1, single film (SFR)	15%
Film Review #2, comparative (CFR)	25%
Final Research Project (FRP)	30%

588 ASSESSMENT BREAKDOWN

Discussion Forum Moderation (GSM)	15%
Facilitation of Secondary Text (F)	10%
Research Proposal (RP)/Topic&Concept (TCLO)	10%
Annotated Bibliography (AB)	20%
Paper Draft (PD) OR Assign./Rationales (AR)	20%
Final Draft (FD) OR Final Syllabus (FS)	25%

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.

RESOURCES

I strongly encourage you to take advantage of every resource available to you to improve your research, writing, and critical thinking skills. Two of those are English Writing Associates and Teaching and Learning Center Writing Tutors. Both services are free to all UO students.

English Writing Associates are available to help students with any aspect of their writing for this course. As peer tutors, Associates are advanced English majors who have been trained to tutor writing. They are thus well-equipped to work with you one-on-one on your writing assignments, helping you understand the process of writing about literature and media while also showing you how to make your written work for this class more clear and effective. Click [here](#) to make an appointment with a Writing Associate today.

Teaching and Learning Center Writing Tutors, located in the “Sky Studio” on the 4th floor of the Knight Library, offer “drop-in” sessions to discuss assignments and receive feedback on class writing before handing it in. They also periodically offer workshops in grammar, argument, and other popular forms/concerns. Stop by Sky Studio and work with a tutor beginning week two each term. Click [here](#) for more information.

CLASS COMMUNICATION

Get in the habit of checking your UO email account and our course Canvas page regularly (i.e. daily) as these platforms 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 after 8am on the next weekday.

CONVENTIONS OF ADDRESS

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 habit of including greetings, salutations, and language appropriate to such contexts 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 to me and to your colleagues.

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.

INCLUSIVE AND ACCESSIBLE EDUCATION

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the [Accessible Education Center](#) in 360 Oregon Hall at 541-346-1155 or uoac@uoregon.edu (<mailto:uoac@uoregon.edu>)

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 harassment, bullying, and stalking. If you have experienced any form of gender or sex-based discrimination or harassment, know that help and support are available. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Please be aware that 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. We are also required to report instances of child abuse or endangerment.

If you wish to speak to someone confidentially—i.e. those not required to report—you can call 541-346-SAFE, UO’s 24-

hour hotline to be connected to a confidential counselor to discuss your options, as confidential counselors are not required reporters. You can also visit the SAFE website at <https://safe.uoregon.edu/services> for more information. Each resource is clearly labeled as either “required reporter,” “confidential UO employee,” or “off-campus,” to allow you to select your desired level of confidentiality.

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](#).

COURSE SCHEDULE

WEEK 1: SETTING THE SCENE: CRITICAL AND CINEMATIC CONTEXTS

Tuesday, January 7

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

Thursday, January 9

- **Viewing and Discussion:** Finish *Reel Injun* (85 min). 2009.
- **Reading:** Philip Deloria (Dakota), “Introduction;” Vine Deloria, Jr. (Dakota), “American Fantasy;” Michelle Raheja (Seneca), “Visual Sovereignty”
- **Suggested/Graduate Student Reading:** Angela Aleiss, “Hollywood and the Silent American”

Friday, January 10

- **Assignment:** 488: DP1 (Group 1, 5pm)

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

Monday, January 13

- **Assignment:** 488: DR1 (Group 2, 5pm)
588: GSM1

Tuesday, January 14

- **Readings:**
 - 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)
- **Suggested/Graduate Reading:** Angela Aleiss, “Hollywood and the Silent American” and “A Cultural Division”
- **Viewing:** Robert J. Flaherty, *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min), 1922.

Thursday, January 16

- **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)
- **Suggested/Graduate Student Reading:** Shari Huhndorf, “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. (Canvas)

Friday, January 17

- **Assignment:** 488: DP1 (Group 2, 5pm)

WEEK 3: PULP WESTERNS, HOLLYWOOD TRANSLATIONS, AND MORAL ANXIETIES: THE CASE OF JOHN FORD

Monday, January 20

- **Assignment:** 488: DR1 (Group 1, 5pm)
588: GSM2

Tuesday, January 21

- **Readings:**
 - Phil Deloria. "Representation." *Indians in Unexpected Places*. Lawrence: UP of Kansas, 2004. 52-108. (Canvas)
 - Joana Hearne. "Before-And-After: Vanishing and Visibility in Native American Images" (1-13, 20-36 *Indigenous Cinema and the Western*. (Canvas)
- **Suggested/Graduate Student Reading:** Angela Aleiss, "War and Its Indian Allies." *Making the White Man's Indian: Native Americans and Hollywood Movies*. Westport, CT: Praeger, 2005. 59-80. (Canvas)
- **Viewing:** Begin John Ford's *The Searchers* (119 min.), 1956.

Thursday, January 23

- **Viewing:** Finish *The Searchers* (119 min.) 1956.
- **Readings:**
 - 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)
 - Angela Aleiss, "A Shattered Illusion" from *Making the White Man's Indian*. 101-118. (Canvas)
- **Suggested/Graduate Student Reading:** 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: RECUPERATING "THE INDIAN" AS COUNTER CULTURE HERO IN ARTHUR PENN'S *LITTLE BIG MAN* (1970)

Monday, January 27

- **Assignment:** 488: SFR DUE (5pm)
588: RP/TCLO DUE (5pm)

Tuesday, January 28

- **Reading:** Phil Deloria, "Counterculture Indians and the New Age." *Playing Indian*, Yale UP, 1998. 154-180. (Canvas)
- **Suggested/Graduate Reading:** Angela Aleiss, "Savagery on the Frontier" from *Making the White Man's Indian*. 119-140. (Canvas)
- **Viewing:** Arthur Penn, *Little Big Man* (139 min), 1970.

Thursday, January 30

- **Viewing:** Finish viewing *Little Big Man* (139 min.) 1970.
- **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.
- **Suggested/Graduate Student 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.

Friday, January 31

- **Assignment:** 488: DP2 (Group 1, 5pm)

WEEK 5: UNMAKING THE ARCTIC PRIMITIVE IN THE FILMS OF IGLOOIK ISUMA PRODUCTIONS

Monday, February 3

- **Assignment:** 488: DR#2 (Group 2, 5pm)
588: GSM3

Tuesday, February 4

- **Readings:**
 - Michael Robert Evans, "Igloolik Isuma: Contexts and Filmography." *Isuma: Inuit Video Art*, 2008. (Canvas)
 - Katarina Soukup, "Report: Traveling Through Layers: Inuit Artists Appropriate New Technologies." *Canadian Journal of Communication* 31.1 (2006): 239-246. (Canvas)
- **Viewing:** Begin Cousineau and Ivalu's (Inuit), *Before Tomorrow* (2008)

Thursday, February 6

- **Viewing:** Finish *Before Tomorrow*
- **Readings:**
 - Diane Chisholm, "The Enduring Afterlife of *Before Tomorrow*: Inuit Survivance and the Spectral Cinema of Arnaik Video Productions." *Etudes/Inuit/Studies* 40.1 (2016): 211-27.
 - Scott MacKenzie and Anna Westerstahl Stenport, "Arnaik Video Productions: Inuit Women's Collective Filmmaking, Coalitional Politics, and a Globalized Arctic." *Camera Obscura* 31.3 (date): 152-163.

Friday, February 7

- **Assignment:** 488: DP2 (Group 2, 5pm)

WEEK 6: HUMOR AND THE REMAKING OF "THE WEST" IN THE INDIGENOUS ROAD/BUDDY FILM

Monday, February 10

- **Assignment:** 488: DR2 (Group 1, 5pm)

Tuesday, February 11

- **Readings:**
 - Vine Deloria, Jr., "Indian Humor" from *Custer Died for Your Sins: An Indian Manifesto*. Avon Books, 1969. 148-68. (Canvas)
 - Joana Hearne, "'A Way to Sit at the Same Table': Indigenizing Popular Culture." *Smoke Signals: Native Cinema Rising*. University of Nebraska Press, 2014. xv-xxxiv. (Canvas)
- **Viewing:** Begin Chris Eyre's *Smoke Signals* (1998)

Thursday, February 13

- **Viewing:** Finish Chris Eyre's *Smoke Signals* (89 mins), 1998.
- **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.
- **Suggested/Graduate Reading:** Joana Hearne, "'Indians Watching Indians': Speaking to and From Cinema History." *Smoke Signals: Native Cinema Rising*. University of Nebraska Press, 2014. 1-31. (Canvas)

Friday, February 14

- **Assignment:** 588: AB

WEEK 7: REFUSING RUPTURE: FAMILY, PLACE, COMMUNITY, AND LOVE IN CONTEMPORARY OKLAHOMA

Monday, February 17

- **Assignment:** 488: CFR

588: GSM4

Tuesday, February 18

- **Reading:** Eve Tuck, "Suspending Damage: A Letter to Communities." *Harvard Educational Review* 79.3 (Fall 2009): 409-427.
- **Viewing:** Sterlin Harjo (Mvskogee/Creek), *Barking Water* (85 mins), 2013.

Thursday, February 20

- **Viewing:** Finish *Barking Water* (85 mins), 2013.
- **Readings:**
 - Gabrielle Hill, "[“What’s Wrong with Here?”: An Interview with Sterlin Harjo](#)”
 - Stephen Holden, "[“A Road Trip to the End of the Road” \(NYT Book Review\)](#)
 - Frank Scheck, "[“Barking Water: Film Review” \(Hollywood Reporter\)](#)
 - Michael Smith, "[“Harjo’s Home Run: ‘Barking Water’ Scores with this Sentimental Journey” \(Tulsa World\)](#)
- **Suggested/Graduate Reading:** Lee Schweninger, "Epilogue: *Barking Water* and Beyond." *Imagic Moments: Indigenous North American Film*. University of Georgia Press, 2013. 216-224. (Canvas)

Friday, February 21

- **Assignment:** 488: DP3 (Group 1, 5pm)

WEEK 8: HAUNTING, HEALING, & HISTORICAL TRAUMA: REPRESENTING THE RESIDENTIAL SCHOOL EXPERIENCE

Monday, February 24

- **Assignment:** 488: DR3 (Group 1, 5pm)
588: GSM5

Tuesday, February 25

- **Readings:**
 - Brian Klopotek and Brenda Child, "Introduction." *Indian Subjects: Hemispheric Perspectives on the History of Indigenous Education*.
 - Eve Tuck (Aleut, St. Paul Island) and C. Ree, "A Glossary of Haunting." *Handbook of Autoethnography*. Ed. Stacey Holman Jones, Tony E. Adams, and Carolyn Ellis. Left Coast Press, 2013. 639-658. (Canvas)
- **Viewing:** Jeff Barnaby's (Mi'kmaq) *Rhymes for Young Ghouls* (88 mins), 2013.

Thursday, February 27

- **Viewing:** Finish *Rhymes for Young Ghouls*
- **Readings:**
 - Sean Carleton, "On Violence and Vengeance: Rhymes for Young Ghouls and the Horrific History of Canada's Residential Schools" (Blog Post) (Canvas)
 - Brenda Child (Ojibwe), "The Boarding School as Metaphor" from *Indian Subjects: Hemispheric Perspectives on the History of Indigenous Education*.

Friday, February 28

- **Assignment:** 488: DP3 (Group 2, 5pm)
588: AR (professionalization option)

WEEK 9: NOT YOUR INDIAN PRINCESS: INDIGENIZING *VERITE* IN SERVICE OF MMIWG

Monday, March 2

- **Assignment:** 488: DR3 (Group 1, 5pm)

Tuesday, March 3

- **Readings:**
 - M. Elise Marubbio, "Introduction" from *Killing the Indian Maiden: Images of Native American Women in Film*
- **Viewing:** Begin Elle-Maija Tailfeathers (Blackfoot/Sami), *The Body Remembers When the World Broke Open* (115 mins). 2019.

Thursday, March 5

- **Viewing:** Finish and discuss *The Body Remembers When the World Broke Open* (115 mins). 2019.
- **Readings:** Sarah Deer (Mvskogee/Creek), Excerpts from *The Beginning and End of Rape* (Canvas)

Friday, March 5

- **Assignments:** 488: Relatively "Final" Draft of FRP
588: Relatively "Final" Drafts of FD/FS

WEEK 10: DESIRE, DESTRUCTION, AND FUTURITY IN INDIGENOUS SPECULATIVE SHORT FILMS

Tuesday, March 10

- **Readings:**
 - Cutcha Risling-Baldy (Hupa, Yurok, Karuk), ["Why I Teach the Walking Dead in my Native Studies Classes."](#)
 - Grace Dillon (Anishinaabe), "Imagining Indigenous Futurisms" (Canvas)
- **Viewing:** Danis Goulet (Cree/Metis). ["Wakening."](#) (9mins), 2014.

Thursday, March 12

- **Reading:**
 - Salma Monani, "Science Fiction, Westerns, and the Vital Cosmo-ethics of *The 6th World*."
- **Viewing:** Nanobah Becker (Diné). ["The 6th World."](#) (15 mins), 2014.

WEEK 11: FINAL RESEARCH PROJECTS DUE VIA CANVAS BY 5PM

Monday, March 16

- **Assignment:** 488: Revised FRP
588: Revised FD/FS

Appendix I: Selected List of Films and Bibliography 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*
Wind River (2017) / 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*
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* or *Rhymes for Young Ghouls*
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) / Pair w/*Barking Water* or *Christmas in the Clouds*
Barking Water (2009) / Pair w/any contemporary Native text or film

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, 2013.
- . *Smoke Signals: Native Cinema Rising*. Lincoln: U of Nebraska 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.
- Schwenger, Lee. *Imagic Moments: Indigenous North American Film*. University of Georgia Press, 2013.
- Singer, Beverly R. *Wiping the War Paint Off the Lens: Native American Film and Video*. Minneapolis: U of Minnesota P, 2001.

Appendix II: Close Reading/Critical Analysis Exercise

This exercise will be useful as you think about developing focused discussion post analyses as well as your individual and comparative film review. For discussion posts, try and keep your focus sharp and sufficiently narrow (you can't say everything about all that we've read in even 750 perfectly written words!). I suggest working your way slowly and methodically through the following exercise, providing as complete and comprehensive responses as possible. After finishing this exercise, you should have a relatively solid interpretive thesis, specific illustrations/evidence that support that thesis, and the basic skeleton for the central argument(s) of your essay.

NOTE: Though the specific illustrations in the exercise aren't derived from the content of this course, they provide models for how you might apply the questions/exercise to your own work.

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1. Identify the **general topic** that you're interested in exploring.

Ex: The relationship between stereotype, prejudice, and cultural conflict

2. Select which text(s) you think **best** suit this exploration. Remember, discussion posts are intended to be short, focused assignments, so keep your selection to two texts, maximum; **one is better**.

Ex: Johnson's "A Strong Race Opinion" (and, perhaps, "A Red Girl's Reasoning")

3. In one or two sentences, explain **your initial thoughts** about *how* these texts **generally** address and/or treat your topic.

Ex: Johnson's essay critiques dominant representations of Indian women, while her short story presents a strong counter to those images.

4. Now, formulate a **research question** that specifically aligns your topic with the text(s) you've chosen to explore and the initial observations you've made above. **Try and avoid generalities and be as specific as possible**.

Ex (vague and general): What is the relationship between stereotype, prejudice and cultural conflict in Johnson's texts?

Ex (more specific): In what ways does Johnson critique stereotypical representations of Native women in popular culture? Does her own short story offer alternatives?

Ex (most specific): How and in what ways do Johnson's short story about interracial marriage and cultural prejudice and her critique of stereotypical representations of Native women in the dominant culture mutually inform one another? What are the specific targets of her critique in "A Strong Race Opinion" and in what specific ways does she address these issues in her own short story, "A Red Girl's Reasoning?"

5. As a provisional answer to your research question, you're ready to move from general observation (Question #3) to a **specific, interpretive claim** about the text(s). An interpretive claim is composed of two parts: a) an **observation** about WHAT is occurring in the text (question #3), and 2) an **arguable claim** about HOW (analysis) it occurs in the text and a consideration of WHY (stakes) it's significant.

Ex: In her essay, "A Strong Race Opinion," Mohawk writer, poet, and intellectual E. Pauline Johnson criticizes dominant representations of Native women in popular culture [**Observation—the WHAT**] as stereotypically shallow, ambiguous and submissive, utterly lacking in cultural and psychological complexity or individual agency of any kind. [**Arguable claim—the HOW**] In doing so, Johnson makes visible the constructedness and reductive nature of racial representations and refuses notions of the docile, quiet, romanticized and subservient "Indian maid." [**Stakes—WHO CARES**]

6. Now, identify **2 or 3 specific examples** from the text(s) that **best illustrate or support** your larger interpretive claim. For each, compose a single topic sentence that makes a **minor claim** about how you see that example/illustration functioning in

the text. Then, provide a brief explanation (3-5 sentences) that **clearly and fully explains** how the evidence supports your argument as you claim they do. These 2-3 passages will function as analytic support for your larger interpretive claim.

- a. Example/Illustration/Evidence #1
 1. Topic Sentence (minor, supporting claim)
 2. Explanation and critical commentary
- b. Example/Illustration/Evidence #2
 1. Topic Sentence (minor, supporting claim)
 2. Explanation and critical commentary
- c. Example/Illustration/Evidence #3
 1. Topic Sentence (minor, supporting claim)
 2. Explanation and critical commentary

7. Now compose a paragraph where you **consider the broader implications—or stakes—of what you've examined**. In other words, how does your specific reading of the text speak to other texts we've read or inform some of the larger issues we've covered in class thus far. Here you want to follow the implications of your argument to their logical conclusions and make some larger claims about both the text and your reading of it. Put differently, **this is the final thought your readers will take away from your argument, so leave them with something that really drives your point home and leaves them with something to think about!**