

**ENGLISH 488-35818/588-35819**  
**CONTEMPORARY INDIGENOUS CINEMA: THE POLITICS OF GENRE & FORM**  
**SPRING 2021**

<b>Professor:</b> <a href="#">Dr. Kirby Brown</a> (he/him/his)	<b>Lecture Class Meetings</b>
<b>Office Hours:</b> T: 12-1 pm, W: 10am-12pm, <a href="#">Zoom</a> By email appt	<b>Time:</b> T/R 3:30-5:00 pm
<b>Email:</b> <a href="mailto:kbrown@uoregon.edu">kbrown@uoregon.edu</a>	<b>Place:</b> <a href="#">Zoom</a> (passcode on Canvas)

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**DEGREE SATISFYING CRITERIA**

- English Major/Minor: Areas C (1789-present), E (Empire, Race, Ethnicity), and UD elective
- Native American Studies (NAS) Minor: Group III and upper-division elective

- Indigenous, Race, and Ethnic Studies (IRES) Major/Minor: Upper-division elective

## TERRITORIAL ACKNOWLEDGEMENT



Photo: Kalapuya Talking Stone, Alton Baker Park

The University of Oregon is located on Kalapuya ilihi, the traditional Indigenous homeland of the Kalapuya people. Following treaties between 1851 and 1855, Kalapuya people were dispossessed of their Indigenous homeland by the United States government and forcibly removed to the Coast Reservation in Western Oregon. Today, Kalapuya descendants are primarily citizens of the Confederated Tribes of Grand

Ronde and the Confederated Tribes of Siletz Indians, and they continue to make important contributions to their communities, to the UO, to the lands now known as Oregon, and to the world.

## 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, form, and cinematic/narrative conventions.
2. Situate course content in its relevant historical, cultural, intellectual, and cinematic contexts in Indian Country and the settler colonial contexts of the US and Canada.
3. Interrogate the relationship between cultural production, popular attitudes/expectations, and federal policy.
4. Gain a more complex understanding of and appreciation for the diversity and sophistication of literary, intellectual, and cultural productions by contemporary Native women from a variety of tribal nations and communities.
5. Grow capacities to engage in thoughtful, rigorous, and reflective debate around questions of race, class, gender, sexuality, nation, citizenship, identity, and belonging and their intersections with concepts of Indigeneity, sovereignty, self-determination, and tribal nationhood.
6. 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.
7. Cultivate a sense of what ethical critical engagement looks like in different rhetorical and discursive contexts on the way to building affirmative, respectful, and productively challenging learning communities.
8. Build skills in evidence-based critical reasoning/argumentation and cinematic/cultural analysis grounded in these ethics and expressed in clearly articulated, arguable claims supported by direct textual evidence and rigorous critical explanation and analysis.
9. Generate original research situated within a contemporary critical conversation utilizing

primary and secondary sources with proper attribution.

## REQUIRED AND ELECTRONIC TEXTS

All required readings are available on Canvas. While I don't ban the use of digital texts in class—and am cognizant of how they might be necessary under current circumstances—I **recommend that you print out copies of any texts made available on Canvas**. Research shows (see [here](#) and [here](#)) that focus, retention, comprehension, and synthesis of information increase substantially when people “read actively” from printed materials while exposing as many senses as possible to the experience.

### FILMS

- Diamond, Neil (Cree). *Reel Injun* (85 min). 2009. ([UO Academic Video Online](#), ; [Sundance Now App](#); 7-day free trial)
- Flaherty, Robert J. *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min). 1922. ([UO Kanopy Services, Free](#))
- Ford, John. *The Searchers*. (119 min). 1956. ([UO Swank Service, Free](#); Prime Video, \$3.99 rental)
- Penn, Arthur. *Little Big Man* (139 min). 1970. (Prime Video, \$2.99 rental)
- Eyre, Chris (Cheyenne). *Smoke Signals* (89 min). 1998. ([UO Swank Service, Free](#); Prime Video, \$2.99 rental)
- Cousineau, Marie-Hélène and Madeline Ivalu (Inuit). *Before Tomorrow* (93 mins). 2008. ([iTunes](#), \$4.99 rental)
- Harjo, Sterlin (Mvskogee/Creek). *Barking Water* (85 mins). 2009. ([UO Kanopy Service, Free](#); Prime Video, \$2.99 rental)
- Barnaby, Jeff (Mikmac). *Rhymes for Young Ghouls* (88 mins). 2013. ([UO Kanopy Service; Free](#))
- Tailfeathers, Elle-Maija (Blackfoot/Sami), *The Body Remembers When the World Broke Open* (115 mins). 2019. (Netflix)
- Becker, Nanoba (Diné). [“The 6<sup>th</sup> World.”](#) (15 mins). 2014.
- Goulet, Danis (Cree/Metís). [Wakening](#). (9 mins). 2014.
- Kunuk, Zacharias (Inuit) and Tanya Tagaq (Inuit). [“Tungijjuq.”](#) (8 mins). 2009.

## COURSE STRUCTURE AND FORMAT

Due to our ongoing relationship with COVID-19, **this course will be conducted synchronously on Zoom with supplementary materials available for asynchronous study on Canvas**. What this means in practice:

- **Tuesdays and Thursdays:** We'll meet from 3:30-5:00 pm on Zoom for short lectures, student facilitations of secondary materials, and large- and small-group discussions of

readings and films for the week.

- Do your best to attend **at least 16 of 20 scheduled sessions** throughout the term.
  - Each absence after the 4<sup>th</sup> will result in a **.5 grade point deduction** at the end of the term.
  - **Sessions will be recorded** and made available on Canvas enabled with auto-transcription.
- I encourage you to take responsibility for reviewing materials (lectures, slides, online content, assigned readings) and completing/posting assignments (reflection essays, reading journals, quizzes, discussion posts) on Canvas by the dates/times indicated on the syllabus and on Canvas.

- **The syllabus, course schedule, assignments, grading percentages, and other logistics are subject to change throughout the term.** I will be as flexible, generous, and responsive with you as possible and hope that you'll do the same for me.

## **ATTENDANCE, PARTICIPATION, AND STUDENT SUCCESS**

To get the most out of this class, I invite you to attend class regularly, remain current with reading assignments, bring assigned texts and writing materials to class, and make substantive contributions to in-class activities and discussions.

Additionally, I offer the following **"Insider Pro-Tips"** as the most important things you can do to ensure success this term:

- **Read** the syllabus carefully, **review** it regularly, and **coordinate** your assignments and responsibilities for the term accordingly.
- Ensure that you have access to all required films as soon as possible and **reach out to me immediately if you run into any difficulties.**
- **Read the assigned texts/view the assigned films actively and closely.** This means taking detailed notes in your active reading/viewing journal; highlighting, underlining, and annotating important passages in the text; and making note of important moments, techniques, or strategies in the films.
- **Remain as current as possible** with all readings, viewings, and assignments. This will require all of us to be more disciplined and intentional with our time than usual, while

also being flexible of the unique circumstances under which we're all operating at the moment.

- **Reach out and communicate** any questions or concerns with me throughout the term. I will be as responsive as possible.

- **Check your email and our course Canvas page at least once a day for the duration of the term.**

Make sure to set your Canvas settings to receive push notifications for announcements and other changes to the site. **Instructions for doing so can be found [here](#).**

## **ASSIGNMENTS & 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.

### **488: Group Facilitation**

In groups of 2-3, you will be asked to facilitate a discussion of one of our secondary critical readings for a given day. Facilitations should be between **20-25 minutes** in length and should eventually guide our attention to **three or four** problems, questions, or critical issues to guide discussion. Facilitators will share a 1-2 page handout for the class via Canvas 24 hours before the scheduled facilitation 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 actively guide discussion. **Detailed instructions and assessment rubrics/criteria are available on Canvas. I will send out a Google Doc sign-up sheet by the end of week 1.**

**\*\*588 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.**

### **488: 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 **three times** throughout the term. **I encourage you to conceive of these exercises as forums to test potential ideas/readings that you might develop into your Short and Comparative Film Reviews and your Final Research Project (see below). Detailed instructions and assessment rubrics/criteria are available on Canvas.**

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

#### **488: Critical Film Reviews**

Undergraduate students will 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. **Both essays can be derived from or expanded upon anything that you're written and received peer/instructor feedback for from the Discussion Forums.**

The **Single Film Review (SFR)** will critically examine a single film in 4-5 pages. The **Comparative Film Review (CFR)** will critically examine two films over 8-10 pages. You will have opportunities to revise both papers for reassessment based upon feedback from the professor. **Detailed instructions and assessment rubrics/criteria are available on Canvas.**

#### **488: Final Research Project (FRP)**

**The project can be an extension of one or both of your reviews, a discussion you've begun in your journals or in the discussion forums, 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 midnight 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). **Detailed instructions and assessment rubrics/criteria are available on Canvas.**

### **588: Research Options**

**Option 1: Seminar Paper (SP):** 12-14 page conference paper on a specific film and/or on a critical/theoretical issue/conversation at the intersections of Indigenous studies and Film studies developed in four stages:

1. **Proposal (P)** 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).
2. **Annotated Bibliography (AB)** of the primary cinematic/literary texts examined and a **minimum of 8-10 additional secondary sources** to those offered on the syllabus.
3. **Initial Draft (ID)** of the SP submitted for feedback and suggestions for revision
4. **Revised Final Draft (RFD)**

**Option 2: Critical Annotated Bibliography (CAB):** In lieu of a conventional research paper, 588 are invited to pursue a critical annotated bibliography of **20-25 sources** at the intersection of their own academic pursuits and Indigenous cultural studies. This assignment will be developed in four stages:

1. **Proposal (P)** that clearly articulates the area(s) of research to be engaged and an intellectual rationale for engaging in this research—a statement of how, specifically, it articulates with your intellectual interests and research priorities.
2. Submission of **1<sup>st</sup> Round (R1)** of 10-12 critical annotations.
3. Submission of the **2<sup>nd</sup> Round (R2)** of an additional 10-12 critical annotations.
4. Submission of **Revised Final Draft (RFD)** of Critical Annotated Bibliography accompanied by a 1-2 pages, single-space reflection on the bibliographic process and its impacts on your current thinking, scholarship, and research.

Individual entries will contain three elements:



- Bibliographic format in the citation style most relevant to your discipline/field of study (MLA, Chicago, APA, etc.)
- 1 paragraph that concisely summarizes what you understand to be the source's larger arguments, interventions, and useful/provocative concepts, frameworks, or analytic practices
- 1 paragraph that explains specifically how or why the source contributes to your own research and interests

**588: Professionalization Option**

In lieu of a research project, 588 students are invited to develop a detailed syllabus at the intersections of Indigenous cultural studies and your own intellectual interests and research priorities. This assignment will be developed in close consultation with me across four stages:

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

**488 ASSESSMENT BREAKDOWN**

Discussion Forums (DP, DR)	20%
Group Facilitation (F)	10%
Single Film Review (SFR)	15%
Comparative Film Review (CFR)	25%
Final Research Project (FRP)	30%

**588 ASSESSMENT BREAKDOWN**

Discussion Forum Moderation (GSM)	15%
Individual Facilitation (F)	15%
P/TCLO	10%
AB/R1	15%
PD/R2/AS-PR	20%
RFD/CS-FS	25%

**GRADE POINT DISTRIBUTION**

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

## STUDENT ENGAGEMENT INVENTORY

The University of Oregon suggests roughly 30 hours of labor throughout the term for each credit hour taken. You should thus plan to spend roughly 120 hours of labor throughout the term for this 4-credit class. Refer to the following as a guide:

<b>Educational Format or Activity</b>	<b>UG Hours</b>	<b>Explanation</b>
Tuesday/Thursday Lectures	30	20 sessions @ 1.5 hr/ea
Reading/Viewing Assignments	~60	10 weeks @ 6 hours/wk
Facilitations (F)	3	1 @ 3 hrs
Bi-weekly Discussion Posts (DP)	6	3 @ 2 hr/ea
Bi-weekly Discussion Responses (DR)	3	6 @ 30 mins/ea
Short Film Review (SCR)	5	1 @ 5 hrs
Comparative Film Review (CFR)	5	1 @ 5 hrs
Final Research Paper (FRP)	~10	1 @ 10 hrs (incl. research)
<b>Total UG Hours:</b>	<b>~120</b>	

## COURSE POLICIES AND PROTOCOLS

### 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. Students may also reach Professor Brown via phone and during open office hours via Zoom. I will try and respond to all queries within 24 hours. **Please be aware that we won't respond to emails sent after 5pm on weekdays or those sent over the weekend until after 8am on the following business day.**

### 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, GEs, and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender/gender neutral titles, etc.) unless explicitly instructed otherwise. I encourage you to 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.

### **Course Content and Intellectual Discussion**

Due to the **ongoing** histories/experiences of settler-colonial violence, institutional and individual racism, dispossession, and genocide that frame both the colonization of the Americas and Indigenous responses to it, **this course will openly engage these and related issues respectfully but without censorship.** I will do my best to provide warnings about difficult content in the syllabus, on Canvas, and during our live large-class and small-group discussions. If at any time course content makes engagement and participation difficult, please reach out to me to make alternative arrangements.

### **Discussion and Engagement Guidelines**

Because we each come to this material and to this course from different social locations, geographies, cultures, communities, and experiences, it is important that we each buy into a shared set of values and protocols to engage critically with course materials and with each other. We offer the following as a baseline which we can discuss further in class and review together as the term moves along:

**Practice Kindness, Hospitality, Reciprocity, Generosity, and Gratitude:** This is not the spring term any of us were hoping for but it's the term we've got, so remember that **we're all virtual guests in each other's homes** and sharing the most intimate spaces of our lives every time we enter these spaces together. In addition to the guidelines above, let's try and act as if we're each other's guests, making sure to anchor all that we do in these values, practices, and commitments.

**Expect and Respect Diversity:** All classes at the University of Oregon welcome and respect diverse experiences, perspectives, and approaches. What is not welcome are behaviors or contributions that undermine, demean, or marginalize others based on race, ethnicity, gender, sex, age, sexual orientation, religion, ability, or socioeconomic status. We will value differences and communicate disagreements with respect. We may establish more specific guidelines and protocols to ensure inclusion and equity for all members of our learning community.

**Help Everyone Learn:** Our goal is to **learn together by learning from one another.** It thus is important that we work together and build on our strengths. Not everyone is savvy in remote learning, including your instructor (although I've gotten better over the past year!). This means we need to be patient with each other, identify ways we can

assist others, be open-minded to receiving help and advice from others, and remaining as flexible as possible. No one should hesitate to contact me for assistance or to offer suggestions that might help us all learn better together.

**Interact Appropriately:** Our learning environment provides an opportunity to practice being authentic, respectful, and rigorous in our contributions. Use discussions and activities as opportunities to practice the kind and quality of work expected for assignments and to seize the chance to learn from others and develop your interpersonal skills, such as mindful listening, self-reflection, and awareness of one's own tendencies (e.g. Do I contribute too much? Too little?).

**Digadatseli'i:** In Cherokee, this means "We belong to/care for each other." We could do worse than adopt this as our class motto for the term, remembering that we are, in the grand scheme of things, each other's keepers and relatives.

## COMMITMENTS AND RESOURCES

### **Inclusive and Accessible Education**

The University of Oregon is committed to fostering inclusive learning environments. **Please notify me if there are aspects of the instruction or design of this course that result in any barriers to your participation.** You are also encouraged to contact the [Accessible Education Center](#) in 360 Oregon Hall at 541-346-1155 or [uoaec@uoregon.edu](mailto:uoaec@uoregon.edu) to set up any necessary accommodations for the course.

### **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.

### **Health, Wellness, and Counseling Services**

Life at college can be very complicated. Students (and faculty!) often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you're facing such challenges, you don't need to handle them on your own--there's help and support on campus.

As your instructors, if we believe you may need additional support, we will express our concerns, the reasons for them, and refer you to resources that might be helpful. It is not our intention to know the details of what might be bothering you, but simply to let you know we care and that help is available. Getting help is a courageous thing to do—for yourself and those you care about.

University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at [health.uoregon.edu/ducknest](http://health.uoregon.edu/ducknest).

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at [counseling.uoregon.edu](http://counseling.uoregon.edu) or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

### **Food Security**

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live and believes this may affect their performance in the course is urged to contact the Dean of Students Office (346-3216, 164 Oregon Hall) for support.

This UO webpage includes resources for food, housing, healthcare, childcare, transportation,

technology, finances, and legal support: <https://blogs.uoregon.edu/basicneeds/food/>

Additional resources related to food security on campus, in the City of Eugene, and across Lane County can be found at <https://foodsecurity.uoregon.edu>. The availability and operation of these programs remain fluid and subject to change without notice. The Student Sustainability Center (@uo\_ssc) will try to aggregate changes and information for all programs via facebook and Instagram. For food security specific resources, follow @feedtheflockuo. Please follow for the most up to date information regarding program changes.

## 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](#). We will report all instances of academic misconduct to the appropriate offices. Those found to have violated the student conduct code and academic misconduct policies will receive a failing grade for the course. Put simply: don't do it.

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## COURSE SCHEDULE

- **All readings are available on Canvas.**
- Reading Assignments should be completed **before class** on the date indicated on the syllabus.
- Film viewings should be done on your own time **before our Thursday lectures at the latest** (feel free to view them earlier).
- Assignments, **in red**, are due on the dates/times indicated.

**NOTE:** The structure and language of the course schedule aligns with the structure and language of the modules on Canvas.

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### WEEK 1      **SETTING THE SCENE—CRITICAL AND CINEMATIC CONTEXTS OF REEL INJUNS**

March 30      **Discussion:** Course logistics, Central Questions, Viewing Techniques

**Readings:**

- Timothy Corrigan, "Beginning to Think, Preparing to Watch, and Starting to Write About Film." *A Short Guide to Writing About Film*. 5<sup>th</sup> edition. Pearson/Longman, 2004.
- Philip Deloria (Dakota), "Introduction: Expectation and Anomaly." *Indians in Unexpected Places*. Kansas UO, 2004. 52-108.

**Viewing:** Neil Diamond (Cree). *Reel Injun*. 2009. (85 min) ([UO Academic Video Online, free](#); [Sundance Now App](#); 7-day free trial)

April 1

**Discussion:** *Reel Injun* (85 min). 2009.

**Readings:**

- Vine Deloria, Jr. (Dakota), "American Fantasy"
- Michelle Raheja (Seneca), "Visual Sovereignty"
- Timothy Corrigan, "Film Terms and Topics for Film Analyses and Writing." *A Short Guide to Writing About Film*. 5<sup>th</sup> edition. Pearson/Longman, 2004. 35-55.

April 2

**Assignment: 488: DP1 (Group 1, midnight)**

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**WEEK 2**

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

April 5

**Assignment: 488: DR1 (Group 2, midnight)  
588: GSM1 (3-4 posts)**

April 6

**Reading:**

- Shari Huhndorf (Yup'ik). "Colonizing Alaska: Race, Nation and the Remaking of Native America." *Mapping the Americas: The Transnational Politics of Contemporary Native Culture*. Cornell UP, 2009. 25-70.
- Timothy Corrigan, "Film Terms and Topics for Film Analyses and Writing." *A Short Guide to Writing About Film*. 5<sup>th</sup> edition. Pearson/Longman, 2004. 55-78.

**Viewing:** Robert J. Flaherty, *Nanook of the North: A Story of Life and Love in the Actual Arctic*, 1922. (79 min) ([UO Kanopy Services, Free](#))



- April 8      **Discussion:** Nanook of the North  
**Reading:**
- Shari Huhndorf (Yup'ik). "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)

April 9      **Assignment: 488: DP1 (Group 2, midnight)**

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**WEEK 3      PULP WESTERNS, HOLLYWOOD TRANSLATIONS, AND MORAL ANXIETIES:  
THE CASE OF THE TWO JOHNS (FORD AND WAYNE)**

April 12      **Assignment: 488: DR1 (Group 1, midnight)**  
**588: GSM2 (3-4 posts)**

- April 13      **Reading:**
- Phil Deloria (Dakota). "Representation: Indian Wars, The Movie." *Indians in Unexpected Places*. Kansas UO, 2004. 52-108.
  - Timothy Corrigan, "Six Approaches to Writing About Film." *A Short Guide to Writing About Film*. 5<sup>th</sup> edition. Pearson/Longman, 2004. 79-105.

**Viewing:** John Ford's The Searchers (119 min.), 1956. ([UO Swank Service, Free](#); Prime Video, \$3.99 rental)

- April 15      **Discussion:** The Searchers.  
**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.
  - Timothy Corrigan, "Style and Structure in Writing." *A Short Guide to Writing About Film*. 5<sup>th</sup> edition. Pearson/Longman, 2004. 106-123.
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**WEEK 4      RECUPERATING "THE INDIAN" AS COUNTER-CULTURE HERO IN ARTHUR PENN'S LITTLE BIG MAN (1970)**

April 19      **Assignment: 488: SFR DUE (Midnight)**  
**588: P/TCLO DUE (Midnight)**

April 20      **Readings**

- Phil Deloria (Dakota), "Counterculture Indians and the New Age." *Playing Indian*, Yale UP, 1998. 154-180. (Canvas)
- Angela Aleiss, "Savagery on the Frontier" from *Making the White Man's Indian*. 119-140. (Canvas)

**Viewing:** Arthur Penn, Little Big Man, 1970. (139 min) (Prime Video, \$2.99 rental)

April 22      **Discussion:** 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.

April 23      **Assignment: 488: DP2 (Group 1, midnight)**

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**WEEK 5      UNMAKING THE ARCTIC PRIMITIVE IN ARNAIT VIDEO PRODUCTIONS' BEFORE TOMORROW (2008)**

April 26      **Assignment: 488: DR#2 (Group 2, midnight)**  
**588: GSM3 (3-4 posts)**

April 27      **Readings**

- Katarina Soukup, "Report: Traveling Through Layers: Inuit Artists Appropriate New Technologies." *Canadian Journal of Communication* 31.1 (2006): 239-246.
- Scott MacKenzie and Anna Westerstahl Stenport, "Arnaït Video Productions: Inuit Women's Collective Filmmaking, Coalitional Politics, and a Globalized Arctic." *Camera Obscura* 31.3 (date): 152-163.

**Viewing:** Cousineau, Marie-Hélène and Madeline Ivalu (Inuit), Before Tomorrow, 2008. (93 mins) ([iTunes](#), \$4.99 rental)

April 29

**Discussion:** Before Tomorrow

**Reading:**

- Diane Chisholm, "The Enduring Afterlife of *Before Tomorrow*. Inuit Survivance and the Spectral Cinema of Arnait Video Productions." *Etudes/Inuit/Studies* 40.1 (2016): 211-27.

April 30

**Assignment: 488: DP2 (Group 2, midnight)**

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**WEEK 6**

**COMEDY, HUMOR, AND THE REMAKING OF "THE WEST" IN THE INDIGENOUS ROAD/BUDDY FILM**

May 3

**Assignment: 488: DR2 (Group 1, midnight)  
588: GSM4 (3-4 posts)**

May 4

**Readings:**

- Joanna Hearne, "'A Way to Sit at the Same Table': Indigenizing Popular Culture." *Smoke Signals: Native Cinema Rising*. University of Nebraska Press, 2014. xv-xxxiv.

**Viewing:** Chris Eyre (Northern Arapaho), Smoke Signals, 1998. (89 mins) ([UO Swank Service, Free](#); Prime Video, \$2.99 rental)

May 6

**Discussion:** Smoke Signals

**Reading:**

- 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*. Routledge, 2001. 251-274.
  - Angelica Lawson (Cheyenne), "Native Sensibility and the Significance of Women in *Smoke Signals*." J. Berglund and J. Rousch, eds. *Sherman Alexie: A Collection of Critical Essays*. U of Utah Press, 2010. 95-106.
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**WEEK 7      SUSPENDING DAMAGE, REFUSING RUPTURE: FAMILY, PLACE, COMMUNITY, AND LOVE IN CONTEMPORARY OKLAHOMA**

May 10      **Assignment: 488: CFR (midnight)**  
**588: AB/R1**

May 11      **Readings:**

- Eve Tuck (Unangax̄), "Suspending Damage: A Letter to Communities." *Harvard Educational Review* 79.3 (Fall 2009): 409-427.
- Gabrielle Hill, "[What's Wrong with Here?: An Interview with Sterlin Harjo](#)"

**Viewing:** Sterlin Harjo (Mvskogee/Creek), [Barking Water](#), 2013. (85 mins) ([UO Kanopy, Free](#); Prime Video, \$2.99 rental)

May 13      **Discussion:** [Barking Water](#)  
**Readings:**

- Lee Schwening, "Epilogue: *Barking Water* and Beyond." *Imagic Moments: Indigenous North American Film*. University of Georgia Press, 2013. 216-224. (Canvas)

May 14      **Assignment: 488: DP3 (Group 1, midnight)**

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**WEEK 8      HAUNTING, HEALING, & HISTORICAL TRAUMA: REPRESENTING THE RESIDENTIAL SCHOOL EXPERIENCE IN RHYMES FOR YOUNG GHOULS (2013)**

May 17      **Assignment: 488: DR3 (Group 1, midnight)**  
**588: GSM5 (3-4 posts)**

May 18      **Readings:**

- Eve Tuck (Unangax̄) 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.
- Sean Carlton, "On Violence and Vengeance: Rhymes for Young Ghouls and the Horrific History of Canada's Indian Residential Schools."

**Viewing:** Jeff Barnaby (Mi'kmaq), [Rhymes for Young Ghouls](#), 2013. (88 mins) ([UO](#))

[Kanopy Service; Free](#))

- May 20      **Discussion:** Rhymes for Young Ghouls  
**Reading:**
- Brenda Child (Ojibwe), "The Boarding School as Metaphor" from *Indian Subjects: Hemispheric Perspectives on the History of Indigenous Education*.

May 21      **Assignment: 488: DP3 (Group 2, midnight)**

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**WEEK 9      NOT YOUR INDIAN PRINCESS: INDIGENIZING CINÉMA VÉRITÉ IN SERVICE OF MMIWG IN THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN (2019)**

May 24      **Assignment: 488: DR3 (Group 1, midnight)**  
**588: GSM6 (3-4 posts)**

- May 25      **Readings:**
- M. Elise Marubbio, "Introduction" from *Killing the Indian Maiden: Images of Native American Women in Film*
  - TBD

**Viewing:** Elle-Máijá Tailfeathers (Blackfoot/Sami), The Body Remembers When the World Broke Open, 2019. (115 mins) (Netflix)

- May 27      **Discussion:** The Body Remembers When the World Broke Open  
**Readings:**
- TBD

May 28      **Assignments: 488: Relatively "Final" Draft of FRP (midnight)**  
**588: PD/R2/AS-PR (midnight)**

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

May 31

**Readings:**

- Cutcha Risling-Baldy (Hupa, Yurok, Karuk), [“Why I Teach \*the Walking Dead\* in my Native Studies Classes.”](#)
- Grace Dillon (Anishinaabe), [“Windigo.”](#)
- Keavy Martin, “The Hunting and Harvesting of Inuit Literature.” *Learn, Teach Challenge: Approaching Indigenous Literatures*. Ed. Deanna Reder. Wilfried Laurier University Press, 2016. 445-58.

**Viewings:**

- Danis Goulet (Cree/Metis). [“Wakening”](#), 2014. (9mins)
- Zacharias Kunuk & Tanya Tagaq (Inuit), [“Tungijug,”](#) 2009. (8 mins)

June 2

**Readings:**

- Salma Monani, “Science Fiction, Westerns, and the Vital Cosmo-ethics of *The 6<sup>th</sup> World*.”

**Viewing:** Nanobah Becker (Diné). [“The 6<sup>th</sup> World,”](#) (15 mins), 2014.

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**WEEK 11      FINAL RESEARCH PROJECTS DUE VIA CANVAS BY MIDNIGHT**

June 8

**Assignment: 488: Revised FRP  
588: RFD/CS-FS**

## **APPENDIX: BIBLIOGRAPHIC SOURCES FOR REVIEW/RESEARCH**

### **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 / Indigenous Cinema**

- 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.