Course Description:
What story does your body tell? Beyond the assumptions others may make based on physical appearance, or what you might convey through adornment, what narrative does your body perpetuate? The Proto Polynesian word “tatau” (tattoo) is both a noun, the physical mark inscribed on the body, and a verb, to write. Rooted in this etymology, this course will examine Pacific Islander and Native American bodies within and across the Pacific Ocean, treating them as texts that tell the stories of individuals and communities. As a result of forces such as colonialism, migration, and tourism, the contemporary Pacific and the United States are home to myriad bodies, which are often a complex amalgamation of diverse races, nationalities, cultural perspectives, sexualities, and socioeconomic classes. We will analyze a wide range of sources—fiction, film, drama, essays, paintings, photographs, legal documents, rap music, comedy sketches, and even beauty pageants—to examine the ways contemporary Native peoples navigate and instigate the multiple and overlapping readings of their bodies as texts. We will pay special attention to the ways Native authors and artists draw on international and/or transnational cultural, intellectual, and political ideas and movements to create inter/textual notions of global Native identities.

Course Requirements:
- Participation 15%
- Quizzes 25%
- Close Reading 10%
- Midterm 25%
- Final 25%

Required Texts:
- Course Packet
- John Dominis Holt, *Waimea Summer*
- Kristiana Kahakauwila, *This is Paradise: Stories*
- Patricia Grace, *Potiki*

Preparation:
None of the above requirements are possible without adequate preparation. This means that you have actively read the assigned texts more than once and have come to class prepared with...
questions, selected passages you want to discuss, etc. See the handout for tips on how to effectively close read. This also means that you have completed any assignments before class meets.

**Participation:**
I urge you to take ownership of your educational experience through active discussion in this class. While I intend to impart a bit of knowledge, I am also looking forward to listening to what you have to say and letting the interests of the class impact the direction of the conversation. And though conversation is the most obvious form of participation, I want to stress that you do not have to have all the answers. Rather than stressing out while trying to impress the rest of us with an insightful, definitive reading of a text, feel free to participate by starting the discussion off with a thoughtful question or by actively listening to your classmates. Participation also includes any in-class assignments, writing exercises, or group work.

Keep in mind that collegiate-level critical thinking and discussion also require respect for your instructor and your classmates. This course is a safe space for all opinions, and I expect that we will use appropriate language, tone, and behavior for all course interactions.

**Quizzes:**
Announced or otherwise, quizzes will be given mainly to ensure that everyone is keeping up with the reading. However, if everyone is participating there will be no need for pop quizzes and I will gladly let you know of any planned quizzes well in advance.

**Close Reading Response Guidelines:**
This 2-3 page assignment asks you to focus on a specific aspect of a text as a starting point and, in the process of unpacking it, explore the text further. Think of this short assignment as the opportunity to develop an idea, posit a question, explore an interpretation, or disagree in a scholarly fashion. Pay close attention to the relationship between form and content and also consult the Close Reading Tips handout.

Good papers will:
- **Start small**
  - Remember that two pages is not enough space to engage an entire text. Rather, focus on a specific aspect and expound upon the ways in which that aspect relates to/ enhances/ develops the text as a whole.
- **Analyze rather than summarize**
  - You may assume that I am familiar with the required readings. Rather than restating facts, engage the text and offer your own reading.
- **Make connections**
  - The readings for this course have been chosen because they are in many ways part of a similar critical and literary conversation. An issue from one reading may remind you of another text. Feel free to engage more than one text in a response paper if you feel that there is a scholarly dialogue between the two.
- **Cite specific quotes**
Using a specific quote helps focus your attention. Interpreting prescient passages and their implications strengthens a reading more than vague generalizations. Also, identifying key passages often makes it easier to write about any questions you may have.

**Midterm:**
This in-class exam will require you to identify and close read key scenes and images, as well as define key terms.

**Final Essay:**
Topics will be distributed at a later date. This assignment is due to the course website by 5pm on 3/22.

**Academic Misconduct:**
Don’t do it! Students who commit academic misconduct will receive no credit for the assignment, and may be reported to the Dean of Students. If you have any questions about possible misconduct in your assignment(s) or class performance, drop by my office hours or consult the Student Conduct Code: https://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code

**Accessible Education Center:**
If you have a documented disability and have made arrangements with the AEC, please notify me to ensure that I make adequate accommodations for you. Information about services and accommodations is available at https://aec.uoregon.edu/

**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 pronouns/titles, etc.) unless explicitly instructed otherwise. 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
**Reading Schedule:**

* Course Reader
# Course Website

**Native Foundations and Bodily Cosmogonies:**

Week 1:

1/9: Introductions

1/11: Lili‘uokalani, *The Kumulipo* (selections) #

Columbia River Inter-Tribal Fish Commission, “First Salmon Feast,”
http://www.critfc.org/salmon-culture/tribal-salmon-culture/first-salmon-feast/

“Tribal Salmon Culture,” http://www.critfc.org/salmon-culture/tribal-salmon-culture/

Albert Wendt, “Towards a New Oceania” #*

**Skin Stories in Theory and Practice:**

Week 2:

1/16: Wendt, “Tatauing the Post-Colonial Body” *

Samuel Kamakau, *Ruling Chiefs of Hawaii* (selections)

Rai a Mai, “Tattoo” *

Bobby Holcomb, *Tattooing*, *Tattooed Man* *

1/18: Wendt, “The Cross of Soot” *

ku‘ualoha ho‘omanawanui, “Tatz” *

Maureen Trudelle Schwarz, “Native American Tattoos: Identity and Spirituality in Contemporary America” *

**Week 3:**


https://www.opb.org/artsandlife/article/the-moko-returns-more-than-a-tattoo/

Ngahuia Te Awekotuku, *Mau Moko: The World of Maori Tattoo* (selections) *

**Quiz 1**

1/25: FILM SCREENING: *Storytellers of the Pacific*

**Problematizing Skin:**

Week 4:

1/30: Naomi Losch, “Blood Quantum,” * “Blood quantum 2” *


John Dominis Holt, *Waimea Summer*
2/1: Holt, *Waimea Summer*

2/2: **Close Reading Response Due (Course Website), 5pm**

Week 5:
2/6: Holt, *Waimea Summer*

*Hawaiian Family Portraits*, [https://www.adriennepao.com/family-portraits/](https://www.adriennepao.com/family-portraits/)
Laura Kina, “*Hawaiian Cover-ups: An Interview with Adrienne Pao*”*

Week 6:
2/13: **In-Class Midterm**

(Un)Romanticized Bodies:
2/15: Teresia Teaiwa, “Real Natives Don’t French Kiss (When They’re Making Love)”*
Sherman Alexie, “Tiny Treaties”#
Traditional Chippewa, “Songs of Divorce”*

Bodies in Motion:
Week 7:
2/20: Beth Piatote, “Beading Lesson”#
Duane Niatum, “Street Kid”*

2/22: Kristiana Kahakauwila, “The Road to Hāna,” “Thirty-Nine Rules for Making a Hawaiian Funeral into a Drinking Game”

Week 8:
2/27: Kahakauwila, “The Old Paniolo Way,” “Portrait of a Good Father”
**Quiz 2**

Bruised Bodies
3/1: Victoria Nālani Kneubuhl, “Hoʻoulu Lāhui”*
Alexie, “War Dances”*

Gender, Race, and Bodily Cosmogonies Revisited:
Week 9:
Patricia Grace, *Potiki*
3/8:  Grace, *Potiki*
      Quiz 3

Week 10:
3/13:  Grace, *Potiki*

3/15:  Conclusion

3/22:  Final Due (Course Website), 5pm