Feathers, Politics, and Princesses: Representations of Native Americans in Film
Winter 2013
Ethnic Studies 370
CRN: 26919
TR: 4-5:50pm
204 Chapman

Dr. Chris Finley
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818 E. 15th Ave Alder Building
Room 205
Office hours: T: 10-11:30am and R: 2-3:30pm

**Purpose of Course**
This class focuses on both Native film made by and for Native peoples and Native representations in film produced by settlers. The films in this course will not adhere to any one genre or academic discipline. Instead, we shall experience the diversity of Native representations in cinema with an eye to the future. Texts such as films, news articles, and argumentative essays about politics in Native America will be read, discussed, and written about during the course of this quarter. Some of the main themes of the class in relation to Native peoples are: Land, colonialism, gender, heteropatriarchy, sovereignty, self-determination, education, environmentalism, culture, spirituality, and repatriation.

**Required Texts**
The readings for this course will be available on Blackboard.

**Grading**
Attendance/Participation: 20%  
Final film project or 2 Essays: 50%  
Reading Responses: 30%

**Attendance/Participation**
This is a collaborative class that requires student participation and preparation for class. (You must do the readings for the course on the day they are assigned.) Students should not miss any class. If you know you are going to miss a class, please let me know at least a week in advance so you may turn in your work early. **There are no excused absences.** If you miss more than two classes for the quarter, your overall grade will be affected. Late work will not be accepted as a result of an absence. If you miss more than three classes, your overall grade for the course will drop by **a full letter grade per absence after three absences.** **Six absences will result in failure for the course unless a very sound medical excuse is proffered in a timely fashion.** (In the latter case, you may require additional make-up work.)
**Grading Scale**

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<th>Percentage Range</th>
<th>Grade</th>
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<tr>
<td>100%-94%</td>
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<td>90%-93%</td>
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<td>87%-89%</td>
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<td>80%-83%</td>
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*Please have a valid reason and a legitimate argument about your grading issue. Remember, I can lower your grade as well as increase your grade if you decide to dispute your grade.*

**Reading Summaries/Quizzes**

To ensure students read and work to understand the materials thoroughly, you will write a paragraph explaining the reading with the main argument of the reading and three supporting points the author uses to prove her position. Also, you need to conclude with two questions to generate class discussion or to clarify parts of the articles you did not understand. I will give quizzes if students do not participate in discussion or if it is clear that most students have not done the reading. (It is possible that there will be no quizzes.) Reading summaries and quizzes are worth thirty-percent of your overall grade. Each one is worth 2.5% of your overall grade and you will need to turn in 12 reading summaries. If you choose to turn in all 14, I will drop your lowest 2 reading responses.

**Academic Misconduct**

The University Student Conduct Code (available at [conduct.uoregon.edu](http://conduct.uoregon.edu)) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at [libweb.uoregon.edu/guides/plagiarism/students](http://libweb.uoregon.edu/guides/plagiarism/students).

**Late Work**

Papers and class assignments need to be turned in on time. But life does happen and interrupt the ability to finish work in a timely manner. If you do not turn in your assignment at the beginning of class, it is considered late. Emailing me your work during a class you are not attending does not count as turning in your assignment on time. **For every day your paper is late, it will be marked down a third of a letter grade.** (If you turn in a paper five minutes after class starts and you earned an A, it will become an A-.) If you do not turn in a paper a week after the deadline, it will receive a score of a zero.

**Students With Disabilities**

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with the instructor soon. Also please request that the Counselor for Students with Disabilities send a letter outlining your approved accommodations. [Disability Services: disabsrv@uoregon.edu, 346-1155; http://ds.uoregon.edu].
Note: Some of the readings may change. I will notify you of these changes through Blackboard.

Schedule
Week 1
January 8: Introductions

Film screening of Reel Injuns

January 10: Read excerpts from Film: A Critical Introduction AND Anne McClintock’s “Lay of the Land: Genealogies of Imperialism” in Imperial Leather: Race, Gender and Sexuality in the Colonial Contest

Film screening of Reel Injuns continued

Week 2
January 15: Read Haunani-Kay Trask’s “‘Lovely Hula Hands:’ Corporate Tourism and the Prostitution of Hawaiian Culture”

Film screening of Noho Hewa: The Wrongful Occupation of Hawai’i

January 17: Read Teresia Teaiwa “Bikinis And Other S/Pacific N/Oceans”

Week 3
January 22: Selections from Michelle Raheja’s “Ideologies of (In)Visibility: Redfacing, Gender, and Moving Images” in Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film

Film screening of Dead Man (1995)

January 24: Selections from Michelle Raheja’s “Ideologies of (In)Visibility: Redfacing, Gender, and Moving Images” in Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film

Film screening of Dead Man (1995) continued

Week 4
January 29: Make-up day

January 31: Reading TBA

Film screening of The Exiles (1961)

Week 5
February 5: M. Elise Marubbio’s “Introduction” to Killing the Indian Maiden: Images of Native American Women in Film
Film Screening of *Avatar* (2009)

**February 7:** Read Jennifer Nez Denetdale’s “Chairmen, Presidents, and Princesses: The Navajo Nation, Gender, and the Politics of Tradition”

Continue *Avatar* (2009)

**Week 6**

**February 12:** Essay 1 due.

Film screening of *Fast Runner*

**February 14:** Read Shari Huhndorf’s “Introduction” to *Mapping the Americas: The Transnational Politics of Contemporary Native Culture*

Film screening of *Fast Runner* continued

**Week 7**

**February 19:** Chris Finley’s “Decolonizing the Queer Native Body”

Film screening of *The Business of Fancydancing* (2002)

**February 21:** Andrea Smith’s “Heteropatriarchy and the Three Pillars of White Supremacy”

Film screening of *Frozen River*

**Week 8**

**February 26:** Read Andrea Smith’s “Spiritual Appropriation as Sexual Violence” Chapter 6 in *Conquest*

Film screening of *In the Light of Reverence*

**February 28:** Film screening of *Dances with Wolves*

**Week 9**

**March 5:** Read Shari Huhndorf’s “Introduction” to *Going Native*

Film screening of *Dances with Wolves* continued

**March 7:** Film Screening of *We Shall Remain: Geronimo* (2009)
Week 10

March 12: Neva Jacquelyn Kilpatrick’s “Introduction” to *Celluloid Indians: Native Americans and Film*

Film screening of *One Flew Over the Cuckoo’s Nest*

March 14: Film screening of *One Flew Over the Cuckoo’s Nest* continued

Final project screenings or Essay 2 due on March 18 at 1pm-3pm