ES 370
Native Americans and Film

Summer 2017
Dates: July 24-Aug 20
Meeting Time/Location – ONLINE

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Ethnic Studies
Office: 203 Alder Building
Office hours: Online and by appointment

Online classes are harder, not easier, than lecture classes. To succeed in an online class, you must be extremely motivated and well organized. Please read this syllabus carefully.

Online classes:
Online classes are offered for students who are unable to attend regular classes (because of job or other commitments, distance from Eugene, etc.). Also, some students take online classes because they prefer the flexibility that an online class adds to their schedule. However, online classes require more discipline by students than regular classes given the necessity of mastering the material primarily from the readings, written lectures, and related sources (both offline and online).

High speed internet access is required. This is widely available on campus. If you are not near campus it is your responsibility to ensure you have consistent access to complete requirements. You should also make sure that you have all the appropriate software to view videos and download online readings.

Course Description
When Thomas Edison shared his new invention, the kinetoscope (the first motion picture exhibition device), in 1893, he did so by showing moving images of the Hopi Snake Dance. Since that depiction in 1893, Native Americans have been the subject of films all over the world. In this class, we will first examine stereotypical images of Native Americans in Hollywood films and identify why these images were so powerful and why they persist. We will highlight films that Natives are making of themselves—either through writing the screenplay, directing, or producing. Other topics may include the development of an indigenous aesthetic; the role of documentaries and nonfiction films in the history of Native and Indigenous film; and the role of film in the Indigenous Pacific.

Course Objectives
- Be able to trace the historical construction of “the Native” and to discuss the ways that
Native peoples have contested this construction.

- Perform an analysis of a film that is about Native peoples.
- Discuss the ongoing significance of settler colonialism by using one of the key themes of the course as an example.

**Course Expectations**

Students are expected to participate in online discussion forums and to turn in all assignments on time.

**Books**


Available at the bookstore. Supplemental readings will be posted on Canvas.

**Films**

Many of the films are available through online services, which may require a fee, for example Netflix, or you can rent the film through Amazon or iTunes. The films are also available through the library. You are responsible for watching all these films.

*Reel Injun* (2009) (Kanopy)
The Searchers
*Dances With Wolves*
Pocahontas
*Avatar*
*Smoke Signals*
*Imprint*
*Rhymes for Young Ghouls*
*Nanook of the North* (Kanopy)
*Anatarjuat The Fast Runner*
*Kumu Hina* (Kanopy)
*Whale Rider* (Netflix)
*Moana* (Netflix)

**Requirements**

Film Notes - 25% (You must complete 5 film notes) – each worth 5
Module Quizzes – 15% each worth 5
Weekly Reading responses – 20% each worth 5
Participating Assignments – 15% each worth 5
Final Group Project – 25%

Film Notes – 25%
You will have to complete film notes about five films throughout the quarter. You can pick any film listed on the syllabus. You cannot pick a film clip to write your film notes on. This will involve taking notes on how Native peoples are represented in each film. Your notes on each film will help you to track how representations of Native peoples
have changed over time. Film notes also help to prepare you for module quizzes and your final project. Film notes are due the week the film is assigned. This means that you cannot turn in all your film notes at the end of the semester. For example, if you write about The Searchers, then you must turn your notes in by the end of the first week (7/31). All film notes will be submitted online through Canvas and will be graded based on effort, detail, and analysis.

Module Quizzes – 15%
Due to the accelerated nature of this course, it is crucial that you keep up with all readings and films. We will go over a number of key course concepts throughout the semester and you will be tested on them in the modules.

Weekly Responses – 20%
You must write a weekly response to the films and readings of each week. This response should be at least 250 words and posted on Canvas. This is not a formal essay, but more of a stream of consciousness that connects themes and ideas explored that week. Must be turned in by Sunday 5pm each week. Each response is worth 5 points.

PLEASE NOTE! Two of the weekly responses will be public on Canvas under “Discussion”. The second and third responses, due 8/6 and 8/12 by 5 p.m., must be posted publicly on Canvas. This means others will read your response.

Participation Assignments – 15%
“Introduction” assignment – Discussion post on Canvas, introducing yourself. You must post an image (not of yourself) that you relate to or just really like. Explain yourself. (5 points)

Tweet Jam – In the vein of a Twitter post, post on the Discussion board, 1 comment and a question/provocation about one of the films. You must stay within the parameters of 140 characters. In addition to your own post, you must respond to the post of one of your classmates. (5 points)

Final Reflection – Reflect on the representations and themes of the course. How has your view of Indigenous representation changed? What was new? What was your favorite film? 250 words on Canvas. (5 points)

Group Assignment 25% – Pick a film in which Indigenous people are represented. This must be a fictional depiction. The film can be from any time period and does not need to only be about Indigenous people. For example, the film “Fifty First Dates” has Rob Schneider portraying a Native Hawaiian, but the film is not about Native Hawaiians. Still, the character plays a crucial role in the film, so you could analyze the character for this assignment. Create a brief clip of a meaningful scene from the film and then post it to Canvas (on discussion board), describing the film for your classmates and connecting it to course concepts and historical events. (20 points)

Policies
Readings
There is an ancient drag queen proverb: “Reading is Fundamental!” It is. Read closely and with precision. Think of questions and comments, bring them up in class. Reading will allow us to have more effective and informed discussions, so please keep up.

Academic Integrity and Plagiarism
Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas). If there is any question about whether an act constitutes academic misconduct, it is the student’s obligation to clarify the question with the instructor. Please contact me with any questions you have about academic conduct. Additional information about maintaining your academic integrity is available at integrity.uoregon.edu; information about a common form of academic misconduct, plagiarism, is available at http://library.uoregon/guides/plagiarism/students/index.html.

Deadlines, Extensions, Incompletes
Assignments and other work are due before or on the dates specified in the syllabus. Extensions or incompletes are only granted in the case of extreme medical and personal emergency, which must be documented. For a summer course it is highly unlikely that you will be granted any extensions. You must notify me as soon as possible if you are experiencing an emergency that will prevent you from completing an assignment on time.

Grade Disputes Policy
Students that wish to dispute grades must do so in writing with thorough justification. Written grade disputes must be followed up with me during office hours. Disputes must be submitted to me at least twenty-fours in advance of an appointment. Please note that a dispute does not guarantee a better grade.

Accommodations
If you have specific physical, psychiatric or learning capabilities that require accommodations, please let me know early in the quarter so that your learning needs may be appropriately met. For more information or assistance, you are encouraged to contact the Accessible Education Center, http://aec.uoregon.edu.

Harassment, Discrimination, and Sexual Misconduct
The University of Oregon is committed to ensuring that all students have access to a quality learning experience and the opportunity to pursue their academic goals in a safe, supportive, and inclusive learning environment. Any form of sexual harassment, sexual assault, relationship violence, and gender-based stalking and bullying is contrary to the community values of the institution. Title IX makes it clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, and so on. As your instructor, I have a mandatory reporting responsibility and am required by law to share with the University any information regarding sexual misconduct or information about a crime that may have occurred on campus. For more information about policies and resources or confidential reporting options, see the Office of Affirmative Action and Equal Opportunity: http://aaeo.uoregon.edu/sexual-harassment-assault or the Office of the Dean of Students’ page on
Student Conduct and Community Standards:
https://uodos.uoregon.edu/StudentConductandCommunityStandards.aspx.

Student Athletes
If you are a student athlete whose schedule will cause you to miss class, inform me of your schedule as soon as you can. Please visit me during office hours so that arrangements can be made around your game schedule.

E-mail Etiquette
As a rule, you should understand your relationships to professors as professional relationships. When corresponding by e-mail, always include a salutation (“Dear Prof. Teves”) and a closing that identifies who you are (“Sincerely, Tanya Cruz”). Use complete sentences and try to be polite. Please also note that we are employees of the University and might not check our e-mail more than once per day, or at all on weekends or in the evening, and we might not have time to reply immediately. Please have patience and do not hesitate to follow up with a second e-mail or in person during office hours or after class if we have not replied to e-mail.
**Schedule**

**A note about modules!** This course is separated into modules. There are four you must complete. You must complete one before progressing to the next. Complete everything on Canvas in each module, this means films, quizzes, listening to lectures, and watching supplementary videos. This will help with the reading and understanding the main themes of the course.

**Module 1**

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<tr>
<th>Intro</th>
<th>Timeline</th>
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<td>Frequently asked questions about Native Peoples: <a href="http://www.narf.org/pubs/misc/faqs.html">http://www.narf.org/pubs/misc/faqs.html</a></td>
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<tr>
<th>Theoretical Frames</th>
<th>James Lull, “Hegemony”</th>
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<td></td>
<td>Michel Foucault, “Truth and Power”</td>
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<td>Cartwright and Sturken, “Viewers Make Meaning”</td>
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| Early Representations | Jacqueline Kilpatrick, “Cowboy talkies” Film: *The Searchers* (1956) Amazon |

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<tr>
<th>Sympathetic Representations</th>
<th>John O’Connor, “White Man’s Indian”</th>
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<td>Robert Baird, “Going Indian”</td>
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<td>Phillip Deloria, “Counter Cultural Indians and the New Age” and “Natural Indians and Identities of Modernity”</td>
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<td>Rayna Green, “The Tribe Called Wannabee” Film: <em>Dances with Wolves</em> (1990) Amazon</td>
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**Module 2**

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<tr>
<th>Kids</th>
<th>Rayna Green, “The Pocahontas Perplex”</th>
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<td></td>
<td>Audra Simpson, “Settlement's Secret”</td>
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<td>Clips: Peter Pan, Mickey Mouse Pioneer Days</td>
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<th>Rewriting Native Histories in Hollywood</th>
<th>Amanda Cobb, “This is what a smoke signal means in Hollywood”</th>
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<td></td>
<td>Brian Klopotek, “I guess your warrior look doesn't work every time”</td>
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<td>Chapter 1, 2 in <em>Reservation Reelism</em></td>
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<td></td>
<td>Clips: Billy Jack, Blazing Saddles, Twilight</td>
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<td></td>
<td>Film: <em>Smoke Signals</em> (1998) Amazon</td>
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<td><strong>Module 3</strong></td>
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| **Ethnographies and Talking Back** | Shari Huhndorf, “Colonizing Alaska” *Mapping the Americas*  
Shari Huhndorf, “Nanook and his contemporaries” *Going Native*  
Chapter 5 in *Reservation Reelism*  
| **Filming the Pacific** | Haunani-Kay Trask, “Lovely Hula Hands:’ Corporate Tourism and the Prostitution of Hawaiian Culture”  
Houston Wood, "Safe Savagery"  
Clips: Once Were Warriors, Tabu, Hawaii, South Pacific  
Film: *Kumu Hina* (2014) Kanopy |

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<th><strong>Module 4</strong></th>
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| **Representing the Pacific** | Ty Kāwika Tengan, “(En)gendering Colonialism: Masculinities in Hawai‘i and Aotearoa,” *Cultural Values* 6, no. 3 (2002): 239-256.  
| **Moana** | Film: *Moana* (2016) Netflix  
Disneys Commodification of Hawaiians -  
I was once seduced by Disney, no longer -  
[https://etangata.co.nz/news/teresia-teaiwa-i-was-once-seduced-by-disney](https://etangata.co.nz/news/teresia-teaiwa-i-was-once-seduced-by-disney)  
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