

AML 4685: Race and Ethnicity Native Narratives

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Section 4017
Period 2
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Online Syllabus: Canvas

COURSE DESCRIPTION

From explorers' journals by Bartolomé de las Casas (1542) and Captain Cook (1779), to Walt Disney's *Pocahontas* (1995) and *Moana* (2016), Euro-American audiences have long consumed narratives about Native peoples. In 2016, J.K. Rowling revealed a history of "Native American Wizards" on *Pottermore* and Disneyland Paris unveiled their "Buffalo Bill's Wild West Show...with Mickey and Friends." These representations occur globally across literature, film and television, merchandising, videogames, and comic books. However, these mediums are also used to contrast these dominant narratives. For example, Native peoples establish self-representation in videogames like *Never Alone*, film and television productions like *Smoke Signals* and Viceland's *RISE* (2017), and collections like Hope Nicholson's *Moonshot: The Indigenous Comics Collection* (2016).

This course thus examines literature and media that represents Native peoples, and likewise, views Native self-representations in literature, film, animation, comics, and videogames. We will consider how these narratives have been used to construct tropes like the Indian Princess, the Indian Warrior, and the Noble Savage. We will likewise interrogate how these tropes are carried across contexts, borders, and oceans to represent Native peoples globally. Finally, we will assess how various forms of media highlight Native rights to: resources and territories (*RISE*, #NoDAPL, #IdleNoMore), Native histories (*Never Alone*, *Choctalking*), and Native narratives (*The West Was Lost*). Writing assignments will include several analysis papers on course materials in addition to shorter blog responses to films. Students will also present a text, film, videogame, comic, or artwork of their choosing to share with the class as we expand our definitions of Native narratives.

OUTCOMES

By the end of AML 4685, students will be able to:

- Read, write, and think critically about Native populations and various forms of media
- Discuss the historical and critical context of various texts and mediums
- Establish and support significant historical, literary, and critical or theoretical claims
- Conduct formal research on indigenous media

REQUIRED TEXTS

Comic Anthologies and Novels

Moonshot: The Indigenous Comics Collections ISBN 0987715259 [\$9.99 on Comixology]

Trickster ISBN 1555917240 [\$19.37]

Tales of the Mighty Code Talkers [\$9.99 for digital copy on Native Realities Press]

Film

The Revenant [streaming for \$14.99 and in UF library]

Reel Injuns [streaming free on Kanopy]

Moana [streaming for \$4.99, or on Netflix]

Smoke Signals [streaming for \$1.99]

Atanarjuat [streaming free here: <https://www.isuma.tv/fastrunnertrilogy>]

Video Games

Never Alone [\$10 at <http://neveraloneygame.com/>]

SKINS 4.0 Collective [available for free download at http://skins.abtec.org/skins4_.html]

Note: All secondary readings will be posted to our Canvas course page. When required texts are available online, I will also provide links to these texts on our Canvas site.

ASSIGNMENT DESCRIPTIONS (Total Points Possible: 500 points)

Participation (50 points)

Because this course is largely discussion-based, students will be asked to participate in all class discussion sections. Participation includes completing all assigned readings and viewings before class, paying attention during our class periods, and contributing your own insights to our discussion sections. If you are naturally quiet or shy student, feel free to come talk to me during office hours for tips on how to participate in class.

What Kind of ____ Am I? Writing Assignment (50 points)

This short writing assignment (1-2 pages) will ask students to reflect on what kind of movie-watcher, reader, or gamer they are. Students will consider their usual approach to various types of media. This assignment will serve as a useful benchmark for students to look back on after completing the course. Likewise, this assignment will offer students a chance to receive feedback on their writing before submitting their Panel Papers.

Panel Papers (100 points)

For each major text, 3-4 students will write and present panel papers to help guide our course discussion. Your presentation can provide background information on a text, or issue, explore one theme in the text, or perform a close reading of a scene, passage, image, etc. Presentations should be 5 minutes long (~2.5 pages of writing, double spaced) and will be read out loud to the class. Each group of students will share their paper topics to avoid repetition and overlaps. Each student will email me (ahunziker@ufl.edu) a copy of their essay by noon the day before their presentation. Panel papers provide students with an opportunity to get early feedback on their writing in preparation for the final paper.

Paper Proposal (50 points)

Each student will submit a 1 ½ -2 page (double spaced) proposal for their final paper. The proposal should serve as a summary of your overall argument, main claim (thesis), and key examples of evidence or secondary claims. Each proposal should include bibliographic material for two secondary sources you will use for your final paper. The paper proposal will help students to think through their paper ideas in advance, and allows students to receive feedback from their instructor before writing the final paper.

Final Paper (200 points)

The final paper will be our major writing assignment this semester (but don't worry—you will get feedback on your writing before this point, and you will have all semester to come to office hours). Your essay can be on any text, film, game, etc. we discussed this semester and should be 7-8 pages, double spaced. Consider some of the critical lenses we used throughout the semester as you think through your paper topic. Your essay should not be a regurgitation of our discussion sections, though you can use our conversations as a starting point as you brainstorm ideas.

Native Narratives Archive (50 points)

Using Pinterest, each student will create their own “digital archive” to reflect on what a “Native Narrative” is. You will each chose 5-7 images to curate your own board and will provide captions which explain how the image relates to our understanding of Native Narratives. I will provide a sample archive to help you think through your ideas. On the last day of class, we will each share our archives.

TENTATIVE READING SCHEDULE

Week 1: What Are Native Narratives?

- 6.26 Course Introduction, Brainstorm “What Are Native Narratives” as a class
Read: “Those Who Walk as Thunder,” Elizabeth LaPensée
- 6.27 **Introduction to Settler Colonialism**
Read: Lorenzo Veracini, “Introduction to Settler Colonial Studies” [Canvas]
Read: Roxanne Dunbar-Oritz, “This Land” from *An Indigenous Peoples' History of the United States* [Canvas]
- 6.28 **“Playing Indian”: Constructions of the U.S. as Native**
Read: Philip J. Deloria, *Playing Indian*, “Introduction,” “Chapter One” [Canvas]
Carroll Smith-Rosenberg, “Surrogate Americans: Masculinity, Masquerade, and the Formation of a National Identity” [Canvas]
- 6.29 **Settler Lives Matter / “Playing Indian”**
Watch: *The Revenant* (2015) [streaming on YouTube, Google Play, Amazon Video, iTunes for \$14.99, also in UF's library]

- 6.30 **Settler Lives Matter / “Playing Indian”**
Due: Panel Papers on The Revenant
Continue Discussing *The Revenant* (2015), watch clips of *The Last of the Mohicans* (1992) [Canvas]

Week 2: Disney Colonialism and Indian Performance

- 7.3 **Going Native**
Watch: *Reel Injun* (2010) [Free to stream on UF’s Kanapy]
WHAT KIND OF ____AM I? DUE
- 7.4 NO CLASS: Holiday
- 7.5 **The World’s Fair and Buffalo Bill**
Read: Robert Rydell, *All the World’s A Fair* (excerpt, Chapter 1) [Canvas]
James Welch, *The Heart-Song of Charging Elk* (2000) (excerpt) [Canvas]
View: World’s Fair Posters from Yale University’s Beinecke Rare Books Library [Canvas]
- 7.6 **Disney Colonialism**
Lecture: Colonialism and Imperialism in the Pacific
Watch: *Moana* (2016) [Streaming on Netflix. Also available on YouTube, iTunes, GooglePlay for \$4.99]
Discuss: Clips from *Pocahontas* (1995) [Canvas + in-class]
- 7.7 **Disney Colonialism**
Due: Panel Papers on Moana
Discuss: *Moana* (2016)

Week 3: Cowboys and Indians / Histories and Landscapes

- 7.10 **Cowboys and Indians**
Read: Eric Gansworth, *Extra Indians* (excerpts) [Canvas]
Jodi Byrd, “Read Dead Conventions” [Canvas]
Watch: Clips from *Red Dead Redemption*
- 7.11 **Cowboys and Indians**
Read: Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (excerpts) [Canvas]
The West Was Lost
[<http://archive.zeros2heroes.com/content/comic/view/id/808303>]
- 7.12 **Alaskan Native Histories**
Play: *Never Alone*

7.13 **Alaskan Native Histories**
Play: *Never Alone*
Due: *Panel Papers on Never Alone*

7.14 **Trickster Tales + Comics**
Read: *Trickster*
Tomson Highway, “A Note on the Trickster” [Canvas]

Week 4: Indigenous Histories + Native Narratives

7.17 **Trickster Tales**
Read: *Trickster*
Due: *Panel Papers on Trickster*

7.18 **Native Peoples and the Military**
Read: *Tales of the Mighty Code Talkers*

7.19 **Native Peoples and the Military**
Read: *Tales of the Mighty Code Talkers*
Due: *Panel Papers on Tales of the Mighty Code Talkers*
PAPER PROPOSALS DUE

7.20 **Native Narratives**
Watch: *Smoke Signals* [Streaming on YouTube, GooglePlay, and Amazon Video for \$1.99]

7.21 **Native Narratives**
Watch: *Smoke Signals*
Due: *Panel Papers on Smoke Signals*

Week 5: Native Narratives

7.24 **Native Narratives + Comics**
Read: *Moonshot, Vol. 1*

7.25 **Native Narratives + Comics**
Read: *Moonshot, Vol. 1*
Due: *Panel Papers on Moonshot*

7.26 Optional Conferences for Final Paper

7.27 **Native Narratives/Native Technologies**
Watch: *The Fast Runner* [Streaming free here: <https://www.isuma.tv/fastrunnertrilogy>]
In Class: Watch opening of *Nanook of the North* (1922)

- 7.28 **Native Narratives/Native Technologies**
Watch: *The Fast Runner* [Streaming free here: <https://www.isuma.tv/fastrunnertrilogy>]
Due: Panel Papers on The Fast Runner

Week 6: Native Landscapes

- 7.31 **Resource Control and Sovereignty**
Watch: *RISE* episode 1, “Sacred Water, Standing Rock Part I”
[Streaming free here: https://www.viceland.com/en_us/video/sacred-water-standing-rock-part-i/5888c90ae04dd90112c2893a]
Play: *Thunderbird Strike* [Canvas]
Discuss: NoDAPL Syllabus Project [in-class]
- 8.1 **Resource Control and Sovereignty**
Watch: *RISE* episode 2, “Red Power, Standing Rock Part II”
[Streaming free here: https://www.viceland.com/en_us/video/red-power-standing-rock-part-ii/5888c9320c031d740d2a5145]
Play: *Thunderbird Strike* [Canvas]
Due: Panel Papers on RISE
- 8.2 No Class; PAPERS DUE
- 8.3 **Presentations: Native Narrative Archives**
- 8.4 **Presentations: Native Narrative Archives**
ONLINE ARCHIVES DUE BY 5PM

GRADING AND COURSE CREDIT POLICIES

If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will fail. Do not rely on your instructor for copyediting, even on drafts, but please do come to office hours to discuss paper ideas.

Grading Scale

Letter Grade	GPA	Percentage (Point %)
A	4.0	93–100 (98)
A-	3.67	90–92 (91)
B+	3.33	87–89 (88)
B	3.0	83–86 (85)
B-	2.67	80–82 (81)
C+	2.33	77–79 (78)
C	2.0	73–76 (75)
C-	1.67	70–72 (71)
D+	1.33	67–69 (68)
D	1.0	63–66 (65)
D-	0.67	60–62 (61)

E 0.00 0–59 (0)

Grade Meanings

- A Student did what the assignment asked at a high quality level, meeting all of the composition objectives required of the assignment. Additionally, his or her work shows originality, creativity, and demonstrates that the student took extra steps to be original or creative in developing content, solving a problem, or developing a style. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
- B Student did what the assignment asked at a quality level, meeting most of the composition objectives required of the assignment. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.
- C Student did what the assignment asked, but overlooked some of the composition objectives. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D Student neglected some basic requirements of the assignment, and completed it at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- E An E is usually reserved for students who do not do the work or do not come to class. However, if work is shoddy, shows little understanding of the needs of the assignment, and/or an inability to meet the composition objectives, he or she will receive a failing grade

CLASSROOM POLICIES

Attendance and Tardiness

Attendance is required to succeed in this class. Each student is allowed two absences with no penalty. For each subsequent absence after two, you will incur a half letter grade deduction from your final grade (i.e. from an A to an A-). If a student misses more than four periods during a semester, he or she will fail the course. Only absences involving university-sponsored events, such as athletics and band, and religious holidays will be exempt from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. Students are responsible for keeping track of their own attendance records. The instructor is not responsible for informing students of their attendance record; however, students are welcome to ask how many absences they've accrued.

Note: If a student is absent, it is the student's responsibility to make themselves aware of all due dates. If absent due to a university-sponsored event, students are still responsible for turning assignments in on time.

Tardiness: Students who enter class after the start of class are late and are marked as tardy. Three instances of tardiness count as one absence. Additionally, if you arrive more than 15 minutes later to class, you will be counted as absent for the period.

Late Work

Late work will not be accepted. Any other work that is not turned in by class time on the due date will not be accepted and will automatically count as a zero. Exceptional circumstances will be considered on a case-by-case basis.

Participation

Everyone is expected to participate in class. Be prepared to discuss the readings, answer questions about them, and ask questions about parts you did not understand. If a student comes to class unprepared (e.g. without required materials) and unable to participate, his or her participation grade and/or attendance grade will be penalized.

Classroom Disruptions

Common courtesy is mandatory in our classroom. Silence all cell phones, pagers, alarms, and so on when you enter the classroom; noise distractions are rude and interrupt everyone's learning. If a student is found text messaging in class, he or she will be asked to leave and will receive an absence for the day. Sleeping, talking in private conversations, and reading other material are also inappropriate behaviors during class time. Disciplinary action (dismissal from the classroom, grade deduction, etc) will be taken if a student disrupts the learning environment in any way.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

"Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the Internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student."

(University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Important Pickle: You should never copy and paste something from the Internet without providing the exact location from which it came.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office in Peabody 202.

That office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.