

**History 450
The Writing of History
Spring 2003**

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Hours: WF 11-12 and by appointment

Course Description

History 450 is an upper division course that will teach you how to select a research topic area, formulate a research question, explore the appropriate research methodologies, work on identifying and knowing the relevant literature, prepare a research proposal based on NEH guidelines and ultimately write a twenty-five page research paper.

Teaching Philosophy

It is the premise of this class and the teaching philosophy of this instructor that history matters. History is more than a compilation of “just the facts,” dates, names and litanies of what happened next. It is the story we tell ourselves and others about who we are—as individuals, as a group, as a nation. History writing matters because the history we write is shaped into books, essays, and a variety of other documents that eventually shape public understanding and awareness. This understanding and awareness eventually finds implementation in social and political policies, legal decisions and ethical and moral decision-making. In History 450 the general research area is left to the discretion of the professor teaching the topic. The general research area in this section of History 450 is titled:

Hollywood’s Indian

This course will examine images and representations of North American Indians in film and how they have shaped history. We will sample various theoretical and other readings drawing on sources from American Indian studies, socio-cultural anthropology, ethnic studies, film studies, culture studies and of course, history. We will consider representations of American Indians in film. Emphasis will be placed throughout the course on how identity is culturally constructed and produced. Self-representation will be examined as a site through which Indian men and women are negotiating contemporary issues of Indian identity, family and sovereignty and resisting the legacies of negative portrayals.

The goal of this course is that the student gain understanding of the ways that images and depictions have contributed to how people perceive Indians, Indian issues and Indian laws. The student will also learn about and gain understanding of how Indian ways of representing themselves differs from and/or overlaps with non-Indian depictions, and how representation is a site in which Native

Americans develop and deploy empowering maneuvers for themselves as individuals, and for their families and their peoples.

Texts

The Pretend Indians: Images of Native Americans in the Movies

edited by Gretchen M. Bataille, Charles L. P. Silet

The American Indian in Film

Michael Hilger

Hollywood's Indian: The Portrayal of the Native American in Film

Peter C. Rollins and John E. O'Connor, editors

Native Americans on Film and Video

edited by Elizabeth Weatherford

The Only Good Indian; The Hollywood Gospel

Ralph E. Friar and Natasha A. Friar

Shadows of the Indian: Stereotypes in American Culture

Raymond William Stedman

Going Native: Indians in the American Cultural Imagination

Shari M. Huhndorf

Indians are us?: Culture and Genocide in Native North America

Ward Churchill

Selling the Indian: Commercializing & Appropriating American Indian Culture

edited by Carter Jones Meyer, Diana Royer

Tonto's Revenge: Reflections on American Indian Culture and Policy

Rennard Strickland

Resources

Writer's Reference Guide and on line tutorials.

<http://www.dianahacker.com/writersref/index.html>

Assignments

Scholar's Treasure Hunt

Hacker Online Exercises (email results to me). These online assessments will help me to determine your level of writing and analytical skills. This will help me to structure our seminar to create the most effective learning environment.

Writing Exercises

C2-1 Thesis Statements

C2-2 Introduction

C4-1 Topic Sentences

C4-2 Transitions Statements

Research Exercises

Researching (general) R1-1

CMS (Chicago) CMS 1-1, CMS 2-1, CMS 2-2, CMS 3-1, CMS 4-1, CMS 4-2

Sources for readings on line

Native Americans: The Surprising Silents (Race in Contemporary American Cinema: Part 4) By Angela Aleiss

Disney's 'Politically Correct' Pocahontas (Race in Contemporary American Cinema: Part 5)by Jacquelyn Kilpatrick

Past Imperfect: History According to the Movies. (interview with film director Oliver Stone)by Mark C. Carnes
<http://library.berkeley.edu/MRC/NativeAmericans.html>

Points

Scholar's Treasure Hunt	25 pts
Online tutorials	25 pts
Research Question	10 pts
Project Proposal and Preliminary Annotated Bibliography	30 pts
Final Presentation	20 pts
Research Paper and final annotated Bibliography	150 pts
Discussion	25 pts

Project Proposal

It is essential to make your project clear to individuals unfamiliar with your research area and explain the broader implications of your work. The elements listed below should be incorporated into the text. The project proposal should be not less than three and not more than five double-spaced pages. The elements requested below should be discussed and your paper should be organized with the following subtitles (in bold).

Statement of Research Question

This should be a concise summary of your research goals.

Review of the Literature

The literature review contains an interpretive synthesis of other studies that relate to your topic area. It should contain a discussion of how your research questions raises or resolves issues that the available literature does not address.

Discussion of Sources

Resources (locations), and methodologies used to address the research question. This section should summarize the materials your research will utilize, where they are located, and how they will be used in your project.

Outline of Research Plan

Preliminary Annotated Bibliography

With your proposal you will submit a list of fifteen or more sources relevant to your topic including five primary sources. A brief annotation describing the source

and the relevance to your project is required. Your bibliography must adhere to Chicago Manual of Style 14th Edition.

Presentation

During the last two to three weeks of the semester students will present their work. Use of PowerPoint, over heads or any other source of multimedia presentation is strongly suggested. A ten-fifteen minute classroom discussion will follow the sessions' presentations.

Final Paper

Your final draft is due May 12th by 1pm in AH 4197. Your completed project will be fifteen pages long not including endnotes and annotated bibliography. Annotation is required for all entries in your final bibliography.

Schedule

January 24	Syllabus, Handouts and general discussion of projects
January 27	Discussion of readings O'Connor, Carnes. Churchill
January 29	Discussion of readings Churchill, Kilpatrick "Pocahontas," Strickland, Hilger
January 31	Meet in AH 1120 Electronic Presentation Room 12-1 Library Assignment due Complete Assignment
Feb 3	Research questions due Copy the example paper from the Hackers site and bring to class Bishop, "The Massacre at fort Pillow" under the Chicago paper sub-heading. Available at Hacker site under model papers. http://www.dianahacker.com/writersref/model.html
Feb 5	Discussion of readings Aleiss, Shively
Feb 7	Discussion of readings Kilpatrick Chapter 5, Mihelich
Feb 10	Discussion of readings Pratts, Purdy

Feb 12-17	Discussion of readings Weatherford, Rollins View film
Feb 19-26	Discussion of readings Meyer, Huhndorf
March 3-7	Reading, Stedman Research proposals due in my office. Please schedule your first consultation meeting when you bring in the paper. I will be in my office from 10-1pm.
March 10-21	Individual consultations. Two meetings are mandatory.
April 7	Rough Drafts due in my office by 1pm.
April 21- May 7	Presentations MWF- Two students per class meeting
May 12	Final submission due by 1pm