

Indigenous Politics: Nations, Genders and Movements

Political Science 304 – M/W 10:30 – 11:45am

Prof. Noelani Goodyear-Ka'ōpua

goodyear@hawaii.edu

Saunders 640

“Indigenous **resurgence** break[s] the vow of silence and invisibility demanded of Indigenous Peoples by settler society.”¹

Decolonial love “operates between those rendered other by hegemonic forces. In its acceptance of fluid identities and a redefined but shared humanity, decolonial love promotes loving as an active, intersubjective process...that can guide the actions that work to dismantle oppressive regimes.”²

Course Description

Why does gender matter in sustaining healthy Indigenous nations? What roles do movements and everyday acts play in sustaining Indigenous life against imperialism and settler colonialism? How can intimate relationships and spaces of home be critical sites of resurgence and decolonial love? POLS 304 dives into the field of Indigenous politics by exploring these questions. We especially focus on two main ideas animating Indigenous scholarship and activism: **resurgence** and **decolonial love**. At its core, Indigenous *resurgence* is about the diverse ways that Indigenous peoples collectively regenerate relationships with lands, waters, and communities. Those who theorize and practice Indigenous resurgence challenge state recognition frameworks that aim to incorporate and contain Indigenous nations within settler state sovereignty. Instead, resurgence movements call people to look toward one another to see that “we are who we need.” Resurgence foregrounds the importance of “everyday acts”: food ways, family relationships, artistic creation, health, education. As Sarah Hunt and Cindy Holmes write, “While large-scale actions such as rallies, protests and blockades are frequently acknowledged as sites of resistance, the daily actions undertaken by individual Indigenous people, families, and communities often go unacknowledged but are no less vital to decolonial processes.”³ Intimate relationships are critical sites of resurgence. Thus, we will also explore recent writings on the practice of *decolonial love*. Decolonial love requires us to defy possessive forms of love and to think critically about gender and sexuality.

This course fulfills the Oral Communication focus requirements. Effective oral communication skills are a critical component of politics in Indigenous and non-Indigenous contexts. Through various in-class activities, students will have an opportunity to practice different forms of oral communication, such as persuasive speaking, spoken word poetry, Hawaiian chant, and storytelling. Oral communication also includes effective listening, and this course will also provide participants with opportunities to hone your listening skills. As an “O” focus course, a majority of your grade is comprised of oral communication assignments. Students who do not complete a majority of the oral communication assignments will not earn O Focus credit.

¹ Jarrett Martineau and Eric Ritskes, “Fugitive Indigeneity: Reclaiming the Terrain of Decolonial Struggle through Indigenous Art,” *Decolonization: Indigeneity, Education & Society* 3, no. 1 (2014): iii.

² Carolyn Urena, “Loving from below: Of (de)Colonial Love and Other Demons,” *Hypatia* 32, no. 1 (2017): 87.

³ Sarah Hunt and Cindy Holmes, “Everyday Decolonization: Living a Decolonizing Queer Politics,” *Journal of Lesbian Studies* 19, no. 2 (2015): 158.

Learning objectives

Through this course, students will...

- Understand the historicity and complexity of the term *Indigenous*.
- Explore a diversity of nations and peoples who identify as Indigenous, paying attention to the intersectionality of indigeneity with other categories like gender, race and class.
- Investigate historically-rooted systems of power impacting Indigenous nations and lands: settler colonialism, imperialism, heteropatriarchy, whiteness, transphobia.
- Engage with Indigenous feminisms and Indigenous masculinities.
- Use informative, persuasive and creative forms of speaking in order to explore Indigenous political issues.
- Synthesize content knowledge in Political Science with oral communications skills.

Required Course Texts

The books can be purchased at the UH Bookstore and will be on reserve at the library. I will also be finding a way to make them accessible as e-books through the library system. In addition to the books, other articles are on Laulima, in the resources folder.

- *Indigenous Men and Masculinities: Legacies, Identities, Regeneration*, edited by Robert Alexander Innes and Kim Anderson. University of Manitoba Press (2015)
- *The Beginning and End of Rape: Confronting Sexual Violence in Native America*, by Sarah Deer. University of Minnesota Press (2015).
- *Everyday Acts of Resurgence: People, Places, Practices*, edited by Jeff Corntassel, Taiaiake Alfred, Noelani Goodyear-Ka'ōpua, Noenoe K. Silva, Hokulani Aikau, and Devi Mucina.

Assessments and Grading

20% - Attendance & Participation

If you want to make the most of your learning experience, you must come to class prepared. This means doing the readings and assignments in advance, arriving on time, and sharing your thoughts. We will also have informal oral exercises designed to help you process the readings. They may include summaries, impromptu debates, guided discussion, role-plays, and other formats. Activities will generally be done at the beginning of the class. You need to be in class in order to earn the points. Oral exercises will be graded on the following scale:

- 3 – Shows you understood the reading and put in strong effort. Actively worked to include contributions from all group members in group work.
- 2 – Some effort. Shows only partial reading. For group work, draws only on contributions from some group members.
- 1 – Made an attempt but didn't show any understanding of the reading. Group work relies only on one individual.
- 0 – No attempt.

40% Short written and oral assignments

For each of these assignments, you should write a short paper (1-3 pages). Each one will be worth 10% of your total grade. Choose at least three of them to share in class as speeches. These three will be graded based on the oral presentation, as well as the written submission. If you choose to give all four as speeches, you can earn extra credit for the fourth oral presentation.

1. **Introducing yourself** – WRITTEN FORM IS DUE JAN 16
Do you identify as Indigenous? Why or why not? Whether Indigenous, settler or something else, describe your relationship to the place you live. What do you know or want to know about the Indigenous people(s) of the place where you live?
2. **Indigenous arts as resurgence** – WRITTEN FORM IS DUE FEB 11
Select an example of an artistic creation by an Indigenous person or collective. It can be a song, a dance performance, painting, a traditional craft, etc. Begin by telling us about artists and the context (time, place, purpose) in which this piece was created. What issues does it bring to light? How does this piece provoke people to think or feel differently?
3. **An apology, or a response to a state-issued apology** – WRITTEN FORM IS DUE MARCH 4
The US, Canada and other national and local governments have, at times, issued formal apologies to Indigenous peoples for genocide, land theft, and other historically-rooted harms. Many people have found these apologies hollow. Others have found them unnecessary. Select a specific formal apology and then either 1) rewrite the apology, in a way that you feel is more appropriate. It does not have to be written as a legal resolution; feel free to experiment with other genres. Also explain how you would offer/deliver this apology; or 2) write a response to the government or organization that issued an existing apology. How would you want to deliver this response, if you could do it in any way you wanted?
4. **A decolonial love letter: a spoken word poetry performance** – WRITTEN FORM IS DUE APR 17
Throughout this semester, we will watch various spoken word performance artists sharing their poetry. For this assignment, write your own original poem that expresses something about decolonial love, as you understand it.

40% First & Final Draft of the “Felt” Group Project

Indigenous feminists argue that knowledge must be felt and embodied. Dian Million writes, “we *feel* our histories as well as think them...Indigenous women have spoken and written powerfully from experiences that they have lived or have chosen to relive through the stories they choose to tell. Our voices rock the boat and perhaps the world. They are dangerous. All of this becomes important to our emerging conversation on Indigenous feminisms, on our ability to speak to ourselves, to inform ourselves and our generations, to counter and intervene in a constantly morphing colonial system.”

The culminating project asks you to select a historical moment, present condition, current issue, or set of stories related to anything we are learning in class. Your group of 4-5 people will be teaching others about your topic by creating a multisensory experience or a public installation that brings this topic to life. See for example the [Lunch Counter display at the Civil Rights Museum in Atlanta](#). Think about a haunted house: how can you make your audience *feel* what they are learning about? There are two phases to this project:

- 20% - A Pecha Kucha Presentation - A pecha kucha is a particular kind of slideshow presentation that requires the speaker use 20 slides and speak for only 20 seconds per slide. The form of the pecha kucha encourages speakers to be concise and to utilize powerful images. In your pecha kucha presentation, your group will present your concept for the final hō'ike. Your pecha kucha should do the following: a) Educate us about your topic (historical background, key figures, etc); b) Tell us how you plan to evoke emotions in your audience; c) Provide a draft layout of the public installation or action. REHEARSE your pecha kucha so that your group stays on script and meets the time limitations.
- 20% - The Final Hō'ike – Indigenous assesment is about showing what you know for an authentic audience. In the final hō'ike, you will take participants through your “Felt” installation. Both the kumu and audience members will provide assessments for your final grade.

Optional Huakaʻi i Hāmākua - Come on an “Indigenous Resurgence” trip to Hawaiʻi island during spring break. Here you will get to work with huiMAU, a community-based organization doing Hawaiian cultural resurgence work at Koholālele, an ʻili ʻāina in Hāmākua near the birthplace of ʻUmi-a-Liloa. Students must cover all their own travel costs, but we will work to make it as affordable as possible. There will be a limited number of spaces for this trip, due to logistics.

Policies

VALUES

INCLUSIVITY: All views are welcomed. Bring your whole self to the class.

MAHALO/RESPECT: Show consideration and appreciation of others. We can disagree without being disrespectful. Healthy dialogue makes each of us stronger.

MĀKAUKAU/PREPARED: Productive conversation happens when we all read and do our share of the work. Use arguments with evidence, rather than baseless opinion.

ENGAGE: Listen actively. Put your phones away. Consider when you need to say more, or when to make room for and invite others to speak.

POLICIES

Attendance and Tardiest: Be in class, prepared and on-time. Complete the readings before you come to class. Points for in-class assignments can only be earned if you are present, or if you notify me ahead of time and get approval for alternate arrangements.

Late Work: If students have special circumstances that prevent them from turning an assignment in on time **PRIOR** arrangements must be made. Otherwise, late work will be marked down by 10% for every day past the deadline.

Academic Integrity: The work you do must be your own. Any plagiarism will result in failure of the course. When you use ideas, writing, photos of others, you must properly cite them. You are responsible to follow the university's policies on academic dishonesty. See: <http://www.catalog.hawaii.edu/about-uh/campus-policies1.htm>.

Accommodations: If you need accommodations because of a disability, I am happy to work with you and the KOKUA Program to meet your access needs. Please speak with me privately to discuss your specific needs.

Title IX: Under this law, UH promotes personal integrity and mutual respect. Our classroom should be free from all forms of sex discrimination and gender-based violence. If you experience these, please contact me, the Office of Gender Equity, or the Counseling Center.

Schedule

Date	Topics, Essential Questions and Activities	Readings (to be done before coming to class)
1/7	UNIT I - Who is Indigenous? And why is it political?	
1/9	Peoplehood versus Rights Models: Frameworks of Indigeneity in Community Practice and International Law	Primary readings: <ul style="list-style-type: none"> ● “Indigenous Peoples and the United Nations System: An Overview” ● “Who is Indigenous?” by Jeff Corntassel Supplementary: <ul style="list-style-type: none"> ● State of the World’s Indigenous People 2010, executive summary ● UN Declaration on the Rights of Indigenous Peoples

1/14	<p>Indigenous “calls to consciousness”</p> <p>Videos:</p> <ul style="list-style-type: none"> • “We are the Haudenosaunee” and “The Peacemaker and Tadaho” testimonies of Oren Lyons and Sid Hill • “Women call for standing for the water on treaty territory” 	<ul style="list-style-type: none"> • “A Basic Call to Consciousness” <p>Shared readings:</p> <ul style="list-style-type: none"> • Idle No More “Calls for Change” • Why the Founder of Standing Rock Sioux Camp Can’t Forget the Whitestone Massacre • Why Black Lives Matter is Fighting Alongside Dakota Access Pipeline Protestors • Joint Statement on Human Rights in West Papua • “Mana: The power in knowing who you are” by Tame Iti
1/16	<p>Imperialism, the Doctrine of Discovery & land Roots of US Indian Law: The “doctrine of discovery” and the Marshall Trilogy</p> <p>Primary docs:</p> <ul style="list-style-type: none"> • Papal Bull "Inter Caetera," issued by Pope Alexander VI on May 4, 1493 • ILO Convention 169 on Indigenous and Tribal Peoples Convention, 1989 <p>Student speeches: Introductions</p>	<p>Shared readings:</p> <ul style="list-style-type: none"> • “The Corporation and the Tribe” by Joanne Barker • “The Impact of the American Doctrine of Discovery on Native Land Rights in Australia, Canada, and New Zealand” by Blake A. Watson
1/21	<p>Indigenous genders: An introductory case study of settler colonialism in Canada</p> <p>Student speeches: Introductions</p>	<p>Barker, “Gender, Sovereignty, and the Discourse of Rights in Native Women’s Activism”</p>
1/23	<p>Settler colonialism, state violence, and anti-Blackness</p>	<ul style="list-style-type: none"> • Maynard, “Devaluing Black Life, Demonizing Black Bodies” • Enomoto, “Why Black Lives Matter in the Hawaiain Kingdom”
1/28	<p><u>UNIT 2 – Reconciliations, Apologies and the Gendered Violence of Settler Colonialism</u></p> <p>Sorry States</p>	<p>Kauanui, “ A Sorry State: Apology Politics and Legal Fictions in the Court of the Conqueror”</p> <p>Shared readings:</p> <ul style="list-style-type: none"> • 1993 US Apology Resolution to Native Hawaiians • 2009 US Apology to Native Americans • 1995 Waikato-Tainui Deed of Settlement • Final report of the Canadian Truth and Reconciliation Commission • Apology to Australia’s Indigenous Peoples
1/30	<p>Rape and the Centrality of Gendered Violence to Colonialism</p>	<p>Deer, <i>The Beginning and End of Rape</i>, Intro – Ch.3</p>

2/4		Deer, <i>The Beginning and End of Rape</i> , Ch 4 - 6
2/6	Letter to the Indigenous Woman, a poem by I491s	Shared readings: Deer, <i>The Beginning and End of Rape</i> , Ch 7-8 OR Ch 9 – 10, and Conclusion
2/11	Student speeches: Apologies and Responses	Film: Wind River (Trigger warning: violence & graphic images about murdered Indigenous women)
2/13	Boarding School Histories Student speeches: Apologies and Responses	Shared readings: <ul style="list-style-type: none"> • Million, <i>Felt Theory: An Indigenous Feminist Approach to Affect and History</i> • Goodyear-Ka'ōpua, <i>Domesticating Hawaiians: Kamehameha Schools and the Tender Violence of Marriage</i>
2/18	<u>UNIT 3 – Movements of Land Protection and Indigenous Resurgence</u> Mauna a Wākea and Ho'omana Hawai'i	Shared readings: <ul style="list-style-type: none"> • Peralto, “Hānau ka Mauna” • Brown, <i>Mauna Kea: Ho'omana Hawai'i and Protecting the Sacred</i>
2/20	Mauna a Wākea and settler colonial mechanisms of erasure	Shared readings: <ul style="list-style-type: none"> • Salazar, “A Fictive Kinship: Making “Modernity,” “Ancient Hawaiians,” and the Telescopes on Mauna Kea” • Goodyear-Ka'ōpua, “Protectors of the Future, Not Protestors of the Past” • Kuwada, “We live in the future. Come join us.”
2/25	Protecting our Oceans	Shewry, “Going Fishing: Activism against Deep Ocean Mining”
2/27	Militarization and demilitarization movements in Guahan Student speeches: Arts	Bevacqua, “Guam: Protests at the Tip of America's Spear”
3/4	National independence and globalized forces: The struggle to Free West Papua Student speeches: Arts	Mama Malind su Hilang (Our Land Has Gone) West Papua (streaming video through UH Voyager) Papua Merduka (YouTube 43 min. Anthro) West Papua: A Journey to Freedom
3/6	Protesting Pipelines, Protecting Water on Turtle Island	<ul style="list-style-type: none"> • Native American Activist Winona LaDuke at Standing Rock: It's Time to Move On from Fossil Fuels

		<ul style="list-style-type: none"> • Mays, "From Flint to Standing Rock: The Aligned Struggles of Black and Indigenous People" • Dunbar-Ortiz, The Great Sioux Nation and the Resistance to Colonial Land Grabbing • Coulthard, "#IdleNoMore in Historical Context" in <i>The Winter we Danced</i>
3/11	<p>Indigenous Survival, Education and Schools</p> <p>Pecha kuchas</p>	Survival Schools: The American Indian Movement and Community Education
3/13	<p>Indigenous Resurgence Education and Schools</p> <p>Pecha kuchas</p>	HKM chapters
3/18	<p>SPRING BREAK</p> <p>Optional Huaka'i i Hāmākua</p>	
3/25	UNIT 4 – Indigenous Masculinities	<i>Indigenous Masculinities</i> : Intro & Ch. 8, Oshki Ishkode
3/27	Guest speaker: Ty Tengan	Shared readings: <i>Indigenous Masculinities</i> : Conversations section
4/1		Shared readings: <i>Indigenous Masculinities</i> : Living Masculinities and Manhood section
4/3		Shared readings: <i>Indigenous Masculinities</i> : Theoretical Considerations section
4/8	<p>UNIT 5 – Everyday Acts of Resurgence and Decolonial Love</p> <p><i>How can we live our relationships to embody decolonial love?</i></p>	<p>Film: "Kumu Hina" (UH streaming)</p> <p>WATCH: Junot Diaz on Decolonial Love at the "Facing Race" conference</p> <p>Read: "These Indigenous artists are taking back the self-love that colonialism stole"</p> <p>Yamashiro, Baby Steps Toward a Decolonial Love Story</p>

4/10	<i>How can we live our relationships to embody decolonial love?</i>	Hunt and Holmes, “Everyday Decolonization: Living a Decolonizing Queer Politics” WATCH: Billy Ray Belcourt on gender binaries
4/15	Resurgent poetry and decolonial love <i>"How do you carry your sacredness? How do you honor the sacredness of others?"</i>	<ul style="list-style-type: none"> • Deborah Miranda: "Old Territory. New Maps." And "Eating a Mountain" • Nou Revilla, “Ceremony” & The Ea of our Daughters • Puanani Burgess, “He Alo a he Alo” • Haunani-Kay Trask, “Sons” • Imaikalani Kalahela, “Make Rope” • Billy Ray Belcourt, “Selections from This Wound is a World”
4/17	Everyday Acts of Resurgence & Decolonization: People <i>“What might decolonization (and resurgence) look like in your everyday interactions within your partnerships, families, and friendships?”</i> Student speeches: Decolonial love poems	<i>Everyday Acts of Resurgence: People</i>
4/22	Everyday Acts of Resurgence & Decolonization: Places <i>“How do lands and waters recognize you? How do you nurture those relationships?”</i> Student speeches: Decolonial love poems	<i>Everyday Acts of Resurgence: Places</i>
4/24	Everyday Acts of Resurgence & Decolonization: Practices <i>“What embodied practices are your everyday acts of resurgence?”</i> Student speeches: Decolonial love poems	<i>Everyday Acts of Resurgence: Practices</i>
4/29	Work sessions for final	
5/1	Work sessions for final	
Fri, 5/10	FINAL Hō‘ike – 9:45- 11:45am	