

# the business of fancy dancing

The Business of Fancy Dancing: A Vibrant Tradition Meets Modern Opportunity

**the business of fancy dancing** is a fascinating blend of cultural heritage, artistry, and entrepreneurship. Rooted deeply in Native American traditions, fancy dancing has evolved into not just a celebrated form of expression but also a burgeoning industry that supports artists, communities, and cultural preservation efforts. Whether you're a dancer, organizer, or an entrepreneur interested in this niche, understanding the dynamics behind the business of fancy dancing opens up a world of opportunity and appreciation.

## Understanding Fancy Dancing: More Than Just Performance

Fancy dancing is an energetic and visually stunning style of Native American powwow dance that originated in the early 20th century. Characterized by rapid footwork, elaborate regalia adorned with bright colors, feathers, and beadwork, it captivates audiences while honoring tradition. The dance itself is a competitive event at many powwows, with dancers vying for titles and prize money.

## The Cultural Significance Behind the Business

Before diving into the commercial aspects, it's important to recognize that fancy dancing is steeped in cultural meaning. It represents resilience, identity, and pride for many Native communities. The business of fancy dancing, therefore, often intertwines with efforts to preserve and promote indigenous culture. This dual purpose makes the industry unique compared to purely commercial dance enterprises.

## Monetizing Fancy Dancing: How the Business Works

The business of fancy dancing revolves around several key areas that generate income and sustain the community. These include competitive prize money, sponsorships, dance regalia sales, event organization, and media exposure.

## Competitive Dancing and Prize Money

At the heart of the business are the powwows themselves—gatherings that serve as both cultural and competitive events. Dancers often enter competitions where substantial prize money is awarded. Winning can lead to recognition, which in turn opens doors to sponsorships and endorsements. Skilled fancy dancers can make a living through these winnings, teaching, and appearances.

## **Regalia and Dancewear: A Thriving Market**

One of the most visible aspects of fancy dancing is the elaborate regalia. Crafting and selling these outfits is a significant part of the business ecosystem. Artisans specializing in beadwork, featherwork, and sewing create custom regalia that can range from hundreds to thousands of dollars. Online platforms, local powwow markets, and specialized boutiques have expanded the reach of these goods beyond tribal communities.

## **Event Production and Sponsorship**

Organizing powwows and fancy dance competitions requires meticulous planning and funding. Event promoters often rely on sponsorships from tribal organizations, local businesses, and cultural grants. These events generate revenue from ticket sales, vendor fees, and concessions, supporting the local economy and sustaining the dance culture.

## **Marketing and Promoting Fancy Dancing in the Digital Age**

Like many traditional arts, the business of fancy dancing has embraced digital platforms to reach wider audiences. Social media, YouTube channels, and live streams of powwows have boosted the visibility of dancers and related businesses.

## **Building a Personal Brand as a Fancy Dancer**

For individual dancers, cultivating an online presence can translate into sponsorship deals and invitations to perform at events nationally and internationally. Sharing videos, tutorials, and behind-the-scenes content helps build fan bases and creates new revenue streams such as merchandise sales and online dance workshops.

## **Online Marketplaces for Regalia and Accessories**

E-commerce has transformed the way regalia and dance accessories are sold. Websites dedicated to Native American arts allow artisans to showcase their craft to a global market. This broader exposure not only increases sales but also educates buyers about the cultural significance of the items they purchase.

## **Challenges and Opportunities in the Business of Fancy**

# Dancing

Despite its vibrancy, the business of fancy dancing faces challenges related to cultural sensitivity, market saturation, and economic fluctuations. However, these challenges also open doors for innovation and growth.

## Balancing Commercial Success with Cultural Integrity

Ensuring that the commercialization of fancy dancing respects its cultural roots is a delicate balancing act. Community leaders and dancers often emphasize education and authenticity to prevent cultural appropriation and maintain the dance's spiritual and historical significance.

## Expanding Audiences and New Markets

There is growing interest in native arts and indigenous culture worldwide. The business of fancy dancing can tap into this trend by collaborating with museums, cultural festivals, and educational institutions. Developing workshops and cultural exchange programs can create new revenue channels while fostering cross-cultural understanding.

## Technological Innovations and Virtual Experiences

The COVID-19 pandemic accelerated the adoption of virtual events and online learning. Virtual powwows and dance classes have become viable options, allowing participants from remote areas to stay connected. This shift presents entrepreneurs with fresh ideas for monetization, such as subscription-based dance lessons or virtual dance competitions.

## Tips for Aspiring Entrepreneurs in Fancy Dancing

If you're looking to enter the business of fancy dancing, whether as a dancer, artisan, or event organizer, consider these practical tips:

- **Immerse Yourself in the Culture:** Build authentic connections with Native communities and elders to understand the traditions and values behind the dance.
- **Invest in Quality Materials:** For regalia makers, using high-quality materials and craftsmanship will set your products apart and earn respect.
- **Leverage Social Media:** Share your story and work on platforms like Instagram, TikTok, and Facebook to reach a broader audience.
- **Network at Powwows:** Attend events not only to compete or sell but also to build

relationships that can lead to collaborations and sponsorships.

- **Stay Updated on Trends:** Follow industry news and technological tools that can enhance your business, such as virtual reality or e-commerce innovations.

## **The Future of the Business of Fancy Dancing**

As the world becomes more interconnected, the business of fancy dancing stands at an exciting crossroads. With increased interest in indigenous culture and arts, combined with digital tools, the potential for growth is significant. Yet, the heart of the business remains the preservation and celebration of a living tradition. This delicate interplay between commerce and culture will continue to shape how fancy dancing thrives in the years to come.

Whether you're drawn by the artistry, cultural richness, or entrepreneurial possibilities, the business of fancy dancing offers a unique and rewarding path. It's a testament to how ancient traditions can find new life and sustainability in the modern world, inspiring generations and bridging communities through the power of dance.

## **Frequently Asked Questions**

### **What is 'the business of fancy dancing' in Native American culture?**

The business of fancy dancing refers to the organized events, competitions, and commercial aspects surrounding the traditional Native American fancy dance, a highly energetic and colorful style of powwow dancing that has gained popularity and cultural significance.

### **How has fancy dancing evolved into a commercial enterprise?**

Fancy dancing has evolved into a commercial enterprise through the establishment of powwows, dance competitions, and cultural festivals that attract sponsorships, vendor booths, and media coverage, creating economic opportunities for dancers, costume makers, event organizers, and related businesses.

### **What role do costume makers play in the business of fancy dancing?**

Costume makers are crucial in the business of fancy dancing as they design and create elaborate, vibrant regalia that dancers wear. This craftsmanship supports a niche market, providing income for artisans while helping preserve cultural traditions and innovation in dance attire.

## How do modern technology and social media impact the business of fancy dancing?

Modern technology and social media have expanded the reach of fancy dancing by enabling dancers and organizers to promote events, share performances globally, sell regalia online, and connect with a broader audience, thus enhancing commercialization and cultural exchange.

## What challenges does the business of fancy dancing face today?

Challenges include maintaining cultural authenticity while commercializing the dance, navigating intellectual property rights related to traditional designs, ensuring fair compensation for artists, and addressing issues of cultural appropriation and respectful representation in the marketplace.

## Additional Resources

The Business of Fancy Dancing: An In-Depth Exploration of Culture, Commerce, and Community

**the business of fancy dancing** represents a fascinating intersection of cultural heritage, artistic expression, and economic enterprise. Rooted deeply in Indigenous traditions, fancy dancing has evolved beyond its ceremonial origins into a vibrant commercial and competitive arena. This dynamic evolution offers not only a window into Native American culture but also a complex business ecosystem that encompasses dance competitions, costume craftsmanship, event management, and cultural tourism. An investigative look into this sphere reveals how tradition and modern commerce coexist, sometimes harmoniously, sometimes contentiously.

## The Cultural and Economic Dimensions of Fancy Dancing

Fancy dancing, characterized by its fast-paced, energetic movements and colorful regalia, originated in the early 20th century among various Plains tribes. It gained popularity as a competitive dance style at powwows, where dancers showcase their skill and artistry. Today, the business of fancy dancing extends far beyond the dance floor, involving numerous stakeholders, from dancers and artisans to event organizers and sponsors.

The cultural significance of fancy dancing cannot be overstated. It serves as a medium for preserving Indigenous identity and storytelling. However, as it has gained commercial traction, the dance form has also become a source of income and employment for many Native American communities. According to a 2022 study by the Native Arts Market, the fancy dance industry contributes an estimated \$15 million annually to tribal economies, factoring in event revenues, costume sales, and related tourism.

# Costume Craftsmanship: The Backbone of the Fancy Dance Economy

One of the most significant aspects of the business of fancy dancing lies in the creation and sale of regalia. Fancy dance outfits are elaborate, often featuring intricate beadwork, feathers, and vibrant colors that require hours of skilled labor. Artisans and craftsmen who produce these costumes have turned their traditional skills into profitable ventures.

The economic impact of regalia production is multifaceted:

- **Employment:** Many Native artists rely on regalia-making as a primary or supplemental income source.
- **Supply Chains:** The demand for materials such as beads, leather, feathers, and synthetic fabrics supports small businesses and suppliers.
- **Customization and Innovation:** Dancers often commission bespoke costumes, driving innovation in design and craftsmanship.

Despite its profitability, the cost of regalia can be prohibitive for many dancers, with full outfits ranging from several hundred to several thousand dollars. This financial barrier sometimes limits participation or encourages the circulation of mass-produced costumes, which can dilute the authenticity prized within the community.

## Powwows and Competitions: The Economic Engine

Powwows are central to the business of fancy dancing, serving as both cultural gatherings and commercial events. These festivals attract thousands of participants and spectators, generating revenue through ticket sales, vendor fees, and sponsorships. The competitive nature of fancy dancing adds an additional layer of economic activity.

Key economic features of powwows include:

1. **Entry Fees and Prize Money:** Dancers often pay entry fees to compete, while prize purses can range from modest amounts to several thousand dollars, incentivizing high performance.
2. **Vendor Opportunities:** Powwow grounds host numerous vendors selling food, crafts, and dance-related merchandise, creating a marketplace for Indigenous entrepreneurs.
3. **Sponsorship and Media:** Increasingly, powwows secure corporate sponsorships and media partnerships, expanding their reach and revenue streams.

The commercialization of powwows, however, raises questions about the balance between cultural authenticity and profit. Some critics argue that excessive commercialization risks commodifying sacred traditions, while others view it as a necessary adaptation for economic sustainability.

## **Challenges and Opportunities in the Fancy Dancing Market**

As the business of fancy dancing grows, it faces several challenges intrinsic to its unique cultural and commercial blend.

### **Preserving Tradition Amid Commercial Pressures**

Maintaining the cultural integrity of fancy dancing while engaging in commercial activities requires delicate navigation. Dance styles, regalia designs, and ceremonial practices are rooted in specific tribal customs, and the push toward broader market appeal can sometimes lead to oversimplification or cultural appropriation.

To counter this, many Native organizations promote educational initiatives and certification programs for dancers and artisans. These efforts aim to ensure that participants respect the cultural origins and protocols of fancy dancing, even as they engage in business activities.

### **Market Accessibility and Inclusivity**

The high costs associated with fancy dancing—particularly regalia—create barriers for emerging dancers. This exclusivity can limit the growth of the dance community and affect the sustainability of the market.

Some tribes and organizations have responded by offering grants, sponsorships, and rental programs for regalia, making the dance more accessible. Additionally, online marketplaces and social media platforms have broadened the reach of Native artisans, allowing them to connect directly with customers worldwide.

### **Technological Integration and Digital Platforms**

The digital age presents new opportunities for the business of fancy dancing. Virtual powwows, online dance competitions, and e-commerce sites for regalia have emerged, particularly accelerated by the COVID-19 pandemic.

These platforms increase visibility and participation but also introduce new challenges related to authenticity verification, intellectual property rights, and digital community management.

# Comparative Insights: Fancy Dancing and Other Indigenous Dance Businesses

When compared to other Indigenous dance forms, such as the Haida or Inuit traditional dances, fancy dancing stands out for its competitive and commercial dimensions. While many Indigenous dances remain primarily ceremonial, fancy dancing has embraced a market-oriented model, blending entertainment with cultural expression.

This model shares similarities with other cultural enterprises, such as Native American jewelry or beadwork markets, where tradition informs product design, but commercial viability shapes production and marketing strategies.

## Pros and Cons of Commercialization in Fancy Dancing

- **Pros:**

- Generates income for Native communities and individual artists.
- Promotes cultural awareness and pride on a broad scale.
- Encourages innovation and adaptation within traditional art forms.

- **Cons:**

- Risk of cultural dilution or misrepresentation for mass appeal.
- Economic barriers may exclude lower-income participants.
- Potential for exploitation or cultural appropriation outside Indigenous control.

## Future Outlook: Sustainability and Growth in the Business of Fancy Dancing

Looking ahead, the business of fancy dancing appears poised for continued growth, driven by increasing interest in Indigenous cultures and expanding markets. Success will likely hinge on balancing commercial goals with cultural stewardship.

Key strategies that may shape the future include:



- **Enhanced Cultural Education:** Integrating cultural education into business practices to ensure respect and authenticity.
- **Community-Driven Economic Models:** Prioritizing community ownership and benefit-sharing in the dance economy.
- **Technological Innovation:** Leveraging digital tools for marketing, education, and virtual events to reach wider audiences.
- **Policy and Legal Protections:** Strengthening intellectual property rights and cultural protections to guard against appropriation.

The business of fancy dancing embodies a complex, evolving landscape where heritage meets entrepreneurship. Its ongoing development will continue to reveal how cultural traditions can adapt and thrive within modern economic frameworks, fostering resilience and opportunity for Indigenous communities.

## [The Business Of Fancy Dancing](#)

**the business of fancy dancing:** *Understanding Sherman Alexie* Daniel Grassian, 2005 In this first book-length examination of Native American poet, novelist, filmmaker, and short story writer Sherman Alexie, Daniel Grassian offers a comprehensive look at a writer immersed in traditional Native American, as well as mainstream American, culture. Grassian explores Alexie's ability to counteract lingering stereotypes of Native Americans, his challenges to the dominant American history, and his suspicion of the New Age movement.

**the business of fancy dancing:** *The Business of Fancydancing* Sherman Alexie, 2003 Screenplay of Sherman Alexie's second film, which Alexie wrote, produced and directed. The film uses the same title as Alexie's debut collection of poems and short stories.

**the business of fancy dancing:** *Encyclopedia of American Indian Literature* Jennifer McClinton-Temple, Alan Velie, 2015-04-22 Presents an encyclopedia of American Indian literature in an alphabetical format listing authors and their works.

**the business of fancy dancing:** *Native Americans on Film* M. Elise Marubbio, Eric L. Buffalohead, 2013-02-22 "An essential book for courses on Native film, indigenous media, not to mention more general courses . . . A very impressive and useful collection." —Randolph Lewis, author of *Navajo Talking Picture* The film industry and mainstream popular culture are notorious for promoting stereotypical images of Native Americans: the noble and ignoble savage, the pronoun-challenged sidekick, the ruthless warrior, the female drudge, the princess, the sexualized maiden, the drunk, and others. Over the years, Indigenous filmmakers have both challenged these representations and moved past them, offering their own distinct forms of cinematic expression. *Native Americans on Film* draws inspiration from the Indigenous film movement, bringing filmmakers into an intertextual conversation with academics from a variety of disciplines. The resulting dialogue opens a myriad of possibilities for engaging students with ongoing debates: What is Indigenous film? Who is an Indigenous filmmaker? What are Native filmmakers saying about Indigenous film and their own work? This thought-provoking text offers theoretical approaches to understanding Native cinema, includes pedagogical strategies for teaching particular films, and

validates the different voices, approaches, and worldviews that emerge across the movement. "Accomplished scholars in the emerging field of Native film studies, Marubbio and Buffalohead . . . focus clearly on the needs of this field. They do scholars and students of Native film a great service by reprinting four seminal and provocative essays." —James Ruppert, author of *Meditation in Contemporary Native American Literature* "Succeed[s] in depicting the complexities in study, teaching, and creating Native film . . . Regardless of an individual's level of knowledge and expertise in Native film, *Native Americans on Film* is a valuable read for anyone interested in this topic." —*Studies in American Indian Literatures*

**the business of fancy dancing:** *Engaged Resistance* Dean Rader, 2011-04-01 From Sherman Alexie's films to the poetry and fiction of Louise Erdrich and Leslie Marmon Silko to the paintings of Jaune Quick-To-See Smith and the sculpture of Edgar Heap of Birds, Native American movies, literature, and art have become increasingly influential, garnering critical praise and enjoying mainstream popularity. Recognizing that the time has come for a critical assessment of this exceptional artistic output and its significance to American Indian and American issues, Dean Rader offers the first interdisciplinary examination of how American Indian artists, filmmakers, and writers tell their own stories. Beginning with rarely seen photographs, documents, and paintings from the Alcatraz Occupation in 1969 and closing with an innovative reading of the National Museum of the American Indian, Rader initiates a conversation about how Native Americans have turned to artistic expression as a means of articulating cultural sovereignty, autonomy, and survival. Focusing on figures such as author/director Sherman Alexie (*Flight, Face, and Smoke Signals*), artist Jaune Quick-To-See Smith, director Chris Eyre (*Skins*), author Louise Erdrich (*Jacklight, The Last Report on the Miracles at Little No Horse*), sculptor Edgar Heap of Birds, novelist Leslie Marmon Silko, sculptor Allen Houser, filmmaker and actress Valerie Red Horse, and other writers including Joy Harjo, LeAnne Howe, and David Treuer, Rader shows how these artists use aesthetic expression as a means of both engagement with and resistance to the dominant U.S. culture. Raising a constellation of new questions about Native cultural production, Rader greatly increases our understanding of what aesthetic modes of resistance can accomplish that legal or political actions cannot, as well as why Native peoples are turning to creative forms of resistance to assert deeply held ethical values.

**the business of fancy dancing: Visualities** Denise K. Cummings, 2011-06-01 In recent years, works by American Indian artists and filmmakers such as Jaune Quick-To-See Smith, Edgar Heap of Birds, Sherman Alexie, Shelley Niro, and Chris Eyre have illustrated the importance of visual culture as a means to mediate identity in contemporary Native America. This insightful collection of essays explores how identity is created and communicated through Native film-, video-, and art-making; what role these practices play in contemporary cultural revitalization; and how indigenous creators revisit media pasts and resignify dominant discourses through their work. Taking an interdisciplinary approach, *Visualities: Perspectives on Contemporary American Indian Film and Art* draws on American Indian Studies, American Studies, Film Studies, Cultural Studies, Women's Studies, and Postcolonial Studies. Among the artists examined are Hulleah J. Tsinhnahjinnie, Eric Gansworth, Melanie Printup Hope, Jolene Rickard, and George Longfish. Films analyzed include *Imprint*, *It Starts with a Whisper*, *Mohawk Girls*, *Skins*, *The Business of Fancydancing*, and a selection of Native Latin films.

**the business of fancy dancing: American Indians and Popular Culture** Elizabeth DeLaney Hoffman, 2012-02-22 Americans are still fascinated by the romantic notion of the noble savage, yet know little about the real Native peoples of North America. This two-volume work seeks to remedy that by examining stereotypes and celebrating the true cultures of American Indians today. The two-volume *American Indians and Popular Culture* seeks to help readers understand American Indians by analyzing their relationships with the popular culture of the United States and Canada. Volume 1 covers media, sports, and politics, while Volume 2 covers literature, arts, and resistance. Both volumes focus on stereotypes, detailing how they were created and why they are still allowed to exist. In defining popular culture broadly to include subjects such as print advertising, politics, and science as well as literature, film, and the arts, this work offers a comprehensive guide to the

important issues facing Native peoples today. Analyses draw from many disciplines and include many voices, ranging from surveys of movies and discussions of Native authors to first-person accounts from Native perspectives. Among the more intriguing subjects are the casinos that have changed the economic landscape for the tribes involved, the controversy surrounding museum treatments of American Indians, and the methods by which American Indians have fought back against pervasive ethnic stereotyping.

**the business of fancy dancing: American Identities** Lois P. Rudnick, Judith E. Smith, Rachel Lee Rubin, 2009-02-09 *American Identities* is a dazzling array of primary documents and critical essays culled from American history, literature, memoir, and popular culture that explore major currents and trends in American history from 1945 to the present. Charts the rich multiplicity of American identities through the different lenses of race, class, and gender, and shaped by common historical social processes such as migration, families, work, and war. Includes editorial introductions for the volume and for each reading, and study questions for each selection. Enables students to engage in the history-making process while developing the skills crucial to interpreting rich and enduring cultural texts. Accompanied by an instructor's guide containing reading, viewing, and listening exercises, interview questions, bibliographies, time-lines, and sample excerpts of students' family histories for course use.

**the business of fancy dancing: Imagic Moments** Lee Schweninger, 2013-05-01 In *Indigenous North American film* Native Americans tell their own stories and thereby challenge a range of political and historical contradictions, including egregious misrepresentations by Hollywood. Although Indians in film have long been studied, especially as characters in Hollywood westerns, Indian film itself has received relatively little scholarly attention. In *Imagic Moments* Lee Schweninger offers a much-needed corrective, examining films in which the major inspiration, the source material, and the acting are essentially Native. Schweninger looks at a selection of mostly narrative fiction films from the United States and Canada and places them in historical and generic contexts. Exploring films such as *Powwow Highway*, *Smoke Signals*, and *Skins*, he argues that in and of themselves these films constitute and in fact emphatically demonstrate forms of resistance and stories of survival as they talk back to Hollywood. Self-representation itself can be seen as a valid form of resistance and as an aspect of a cinema of sovereignty in which the Indigenous peoples represented are the same people who engage in the filming and who control the camera. Despite their low budgets and often nonprofessional acting, Indigenous films succeed in being all the more engaging in their own right and are indicative of the complexity, vibrancy, and survival of myriad contemporary Native cultures.

**the business of fancy dancing: We Never Hunted Buffalo** Johanna Feier, 2011 This study deals with the filmic self-representation of Native Americans. It focuses on five contemporary features directed by indigenes, and it deconstructs the ways in which they respond to the legacy of the Hollywood Indian. By telling their own cinematic stories, Native Americans have taken up the battle against the century-old one-dimensional characterizations of America's original peoples in the mainstream culture. These indigenous filmmakers highlight the variety and complexity of modern Native America. (Series: Master Research - Vol. 1)

**the business of fancy dancing: Sherman Alexie** Liz Sonneborn, 2012-07-15 Sherman Alexie won the 2007 National Book Award for young people's literature with his acclaimed novel *The Absolutely True Diary of a Part-Time Indian*. The novel was inspired by the problems, struggles, and occasional triumphs he experienced as a teenager. Alexie had a long career before writing a YA novel. He has been a poet, a short story writer, a novelist, a screenwriter, a comedian, and a musician. No matter what medium he works in, Alexie attracts fans that love exploring the gorgeous, lonely, magical, and terrifying worlds he creates. This enthralling narrative gives teen readers an intimate portrait of Alexie, from his birth, when he was diagnosed with hydrocephalus, and youth on the Spokane Indian Reservation to his establishment as a rising star in American literature. Among his acclaimed books are *Lone Ranger and Tonto Fistfight in Heaven*, *Reservation Blues*, and *Indian Killer*, and his screenplay *Smoke Signals*. He also wrote and directed the film *The Business of*

Fancydancing. He won the PEN/Faulkner Award for Fiction in 2010 with *War Dances*, a collection of short stories interspersed with poems. Also included are fact sheets on Alexie and his writing, critical reviews of his works, and a timeline.

**the business of fancy dancing:** *Performing Identities and Utopias of Belonging* Teresa Botelho, Iolanda Ramos, 2014-07-08 *Performing Identities and Utopias of Belonging* consists of sixteen essays, reflecting the current conflicted debate on the ontology, constructiveness and affect of categories of ascribed social identity such as gender, ethnicity, race and nation, in the context of British, Irish and North American cultural landscapes. They address the many ways in which these communities of belonging are imagined, iterated, performed, questioned, and deconstructed in literature, cinema and visual culture; they also support or counter claims about the enhanced value of social identity in the expression of the self in the light of the present debates that surround the contested post-identity turn in cultural studies. Significantly, they also address the role of social identity in the field of utopian and dystopian thought, focusing on the projection of imagined futures where alternative means of conceiving ascribed identity are conceptualized. The contributions are shaped by a plurality of approaches and theoretical discourses, and come from both established and emerging scholars and researchers from Europe and beyond. The collection is structured in three sections – the politics of (un)belonging, deconstructing utopian and cultural paradigms, and performing identities in the visual arts – which organize the multidisciplinary discussions around specific nuclei of interrogations.

**the business of fancy dancing:** *The Oxford Handbook of Indigenous American Literature* James H. Cox, Daniel Heath Justice, 2014-07-31 Over the course of the last twenty years, Native American and Indigenous American literary studies has experienced a dramatic shift from a critical focus on identity and authenticity to the intellectual, cultural, political, historical, and tribal nation contexts from which these Indigenous literatures emerge. The *Oxford Handbook of Indigenous American Literature* reflects on these changes and provides a complete overview of the current state of the field. The Handbook's forty-three essays, organized into four sections, cover oral traditions, poetry, drama, non-fiction, fiction, and other forms of Indigenous American writing from the seventeenth through the twenty-first century. Part I attends to literary histories across a range of communities, providing, for example, analyses of Inuit, Chicana/o, Anishinaabe, and Métis literary practices. Part II draws on earlier disciplinary and historical contexts to focus on specific genres, as authors discuss Indigenous non-fiction, emergent trans-Indigenous autobiography, Mexicanoh and Spanish poetry, Native drama in the U.S. and Canada, and even a new Indigenous children's literature canon. The third section delves into contemporary modes of critical inquiry to expound on politics of place, comparative Indigenism, trans-Indigenism, Native rhetoric, and the power of Indigenous writing to communities of readers. A final section thoroughly explores the geographical breadth and expanded definition of Indigenous American through detailed accounts of literature from Indian Territory, the Red Atlantic, the far North, Yucatán, Amerika Samoa, and Francophone Quebec. Together, the volume is the most comprehensive and expansive critical handbook of Indigenous American literatures published to date. It is the first to fully take into account the last twenty years of recovery and scholarship, and the first to most significantly address the diverse range of texts, secondary archives, writing traditions, literary histories, geographic and political contexts, and critical discourses in the field.

**the business of fancy dancing:** *Muting White Noise* James H. Cox, 2012-11-19 Native American fiction writers have confronted Euro-American narratives about Indians and the colonial world those narratives help create. These Native authors offer stories in which Indians remake this colonial world by resisting conquest and assimilation, sustaining their cultures and communities, and surviving. In *Muting White Noise*, James H. Cox considers how Native authors have liberated our imaginations from colonial narratives. Cox takes his title from Sherman Alexie, for whom the white noise of a television set represents the white mass-produced culture that mutes American Indian voices. Cox foregrounds the work of Native intellectuals in his readings of the American Indian novel tradition. He thereby develops a critical perspective from which to re-see the role

played by the Euro-American novel tradition in justifying and enabling colonialism. By examining novels by Native authors—especially Thomas King, Gerald Vizenor, and Alexie—Cox shows how these writers challenge and revise colonizers' tales about Indians. He then offers "red readings" of some revered Euro-American novels, including Herman Melville's *Moby-Dick*, and shows that until quite recently, even those non-Native storytellers who sympathized with Indians could imagine only their vanishing by story's end. *Muting White Noise* breaks new ground in literary criticism. It stands with Native authors in their struggle to reclaim their own narrative space and tell stories that empower and nurture, rather than undermine and erase, American Indians and their communities.

**the business of fancy dancing: Cinematic Geographies and Multicultural Spectatorship in America** Amy Lynn Corbin, 2019-03-30 Exploration, intertwined with home-seeking, has always defined America. Corbin argues that films about significant cultural landscapes in America evoke a sense of travel for their viewers. These virtual travel experiences from the mid-1970s through the 1990s built a societal map of popular multiculturalism through a movie-going experience.

**the business of fancy dancing: Encyclopedia of Religion and Film** Eric Michael Mazur, 2011-03-08 Comprising 91 A-Z entries, this encyclopedia provides a broad and comprehensive introduction to the topic of religion within film. Technology has enabled films to reach much wider audiences, enabling today's viewers to access a dizzying number of films that employ diverse symbolism and communicate a vast array of viewpoints. *Encyclopedia of Religion and Film* will provide such an audience with the tools to begin their own exploration of the deeper meanings of these films and grasp the religious significance within. Organized alphabetically, this encyclopedia provides more than 90 entries on the larger religious traditions, the major film-producing regions of the globe, the films that have stirred controversy, the most significant religious symbols, and the more important filmmakers. The included topics provide substantially more information on the intersection of religion and film than any of the similar volumes currently available. While the emphasis is on the English-speaking world and the films produced therein, there is also substantial representation of non-English, non-Western film and filmmakers, providing significant intercultural coverage to the topic.

**the business of fancy dancing: American Indian Literature** Kimberly Wieser-Weryackwe, 2025-07-10 Discover the essential people, works, movements, and themes in American Indian literature. American Indian literature is a varied and vibrant collection of Indigenous artistic expression. American Indian novelists, poets, essayists, and critics have over the last four centuries asserted powerful forms of intellectual and artistic sovereignty, writing in English while building on discrete tribal oral traditions and forms of storytelling. This encyclopedia introduces readers to the key historical and contemporary figures in American Indian literature and their defining works. From the fiery sermons of Methodist minister William Apsess to the Pulitzer Prize-winning novel *House Made of Dawn* by N. Scott Momaday to the critically acclaimed and commercially successful novels of Louise Erdrich, this book illustrates the indelible and influential imprint American Indians have on the landscape of American letters. Readers are also introduced to the key themes and context of American Indian literature, exploring how it is inextricable from American literary history, the American literary canon, and the narrative of American history: not on the fringes of the American experience, but central to it.

**the business of fancy dancing: Visual Media for Teens** Jane Halsall, R. William Edminster, C. Allen Nichols, 2009-09-23 Dazzle teens with a film collection custom-designed to fit their interests and tastes! If you would like to build or develop a film collection with guaranteed teen appeal, this guide is for you. It discusses what's current, popular with teens, and available; and provides annotated core filmographies in categories of heroes, exploring issues of identity, strong emotions: horror and humor, and educational entertainment. In addition, the authors address popular culture influences on teens, technology and format issues, how to get teen input, where to find reliable review sources, programming with films, and promoting and merchandising your collection. Packed with ideas as well as nitty gritty information; this guide fills a gap in the literature and a real need for the profession. Dazzle teens with a film collection custom-designed to fit their interests and

tastes! This guide is designed for those who would like to build or develop a film collection with guaranteed teen appeal. It discusses what's current, popular with teens, and available; and provides annotated core filmographies in categories of heroes, exploring issues of identity, strong emotions: horror and humor, and educational entertainment. In addition, the authors address popular culture influences on teens, technology and format issues, how to get teen input, where to find reliable review sources, programming with films, and promoting and merchandising your collection. Packed with ideas as well as nitty gritty information; this guide fills a gap in the literature and a real need for the profession.

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