

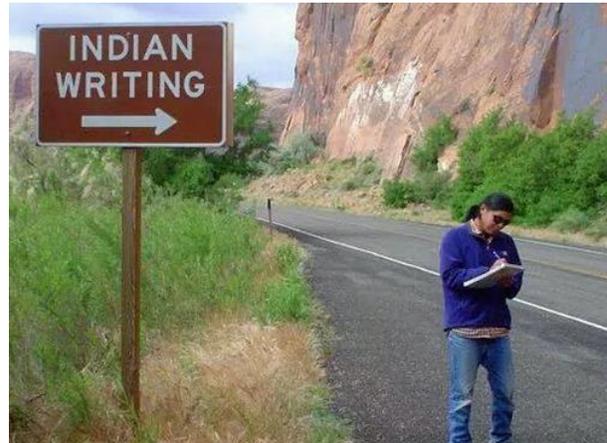
**ENGLISH 244-12080**  
**INTRODUCTION TO NATIVE AMERICAN LITERATURES**

Professor Kirby Brown  
Office: 523 PLC  
Office Hours: T 2-4, W 9-10, or by email appointment  
[kbrown@uoregon.edu](mailto:kbrown@uoregon.edu)

Class Meetings  
T/R Noon-1:20pm  
PETR 102

**COURSE DESCRIPTION**

In 1968, Kiowa writer N. Scott Momaday's *House Made of Dawn* was awarded the Pulitzer Prize for American literature. Momaday's award signaled for many the "arrival" of Native authors to the American literary scene, and ushered in an unprecedented era of Native literary production widely known as the Native American Renaissance. While the explosion of Native writing and the critical tradition that emerged from it carved out much needed cultural and institutional spaces for Native self-representation and Native Studies, it had the unintended effect of privileging contemporary Native novels over writing from other periods and across a variety of genres and forms. This introductory survey of Native American literature widens the net to include an array of native self-representation across genres, regions, periods, forms and tribal nations. We will read cultural critiques and policy debates alongside short stories, plays, and novels, as well as juxtapose short films and comics alongside YouTube videos, op-eds, and other media.



**LEARNING OUTCOMES**

- Situate conventional literary texts alongside other cultural forms in which Native peoples have exercised self-representation, always being careful to locate writers and texts within their appropriate historical and tribal/cultural contexts.
- Gain a more complicated understanding of and appreciation for the diversity and complexity of Native American intellectual and cultural productions.
- Develop a historically-nuanced grasp of some of the major issues, questions, and concerns that run throughout Indian Country today, specifically the relationship between cultural production, federal policies, and contemporary movements toward Native sovereignty and self-determination.
- Consistently work to hone close, critical reading skills applicable to a variety of mediums, forms, genres, and intellectual/professional contexts
- Develop capacities to engage in thoughtful, critical debate around questions of race, class, gender, sexuality, nation, citizenship, and belonging.

**REQUIRED TEXTS**

Thomas King (Cherokee), *The Truth About Stories: A Native Narrative* (TTAS)

N. Scott Momaday (Kiowa), *Way to Rainy Mountain* (WTRM)

Marie Clements (Metis), *The Edward Curtis Project* (ECP)

Leann Howe (Choctaw), *The Miko Kings: An Indian Baseball Story* (MK)

Elizabeth LaPensée (Anishinaabe/Metis), *Deer Woman: A Vignette* (DW)

Other readings, videos, music and other media via Canvas

\*\*All primary course texts on reserve in the Knight Library\*\*

**SUPPLEMENTARY TEXTS ON RESERVE IN THE KNIGHT LIBRARY**

Colin Calloway, *First Peoples: A Documentary Survey of American Indian History*, esp. chapters 5-8. This text is an accessible introduction to Native American history which will supplement the historical contexts discussed in class.

## PARTICIPATION AND ATTENDANCE

You are expected to attend class regularly, remain current with reading assignments, **bring assigned texts and writing materials to class**, and **make substantive contributions** to class discussions.

Though I don't enforce an attendance policy – and therefore don't need for you to inform me of an impending absence, illness, etc. – be aware that missing class regularly will severely impact your grade due to missed in-class group assignments, free writing assignments, daily/weekly quizzes, and class discussions, all of which you'll be responsible for on exams. If you miss class, **it is your responsibility entirely** to approach your fellow classmates to get notes for that day and catch up on any material you missed. **Do not email me** before you've made these initial inquiries and have developed specific questions/concerns about the material.

Students who observe religious holidays, who are involved in university sanctioned activities, or who have other commitments or circumstances that conflict with academic requirements must inform me and make compensatory arrangements **in person in advance of the holiday**.

## ASSIGNMENTS AND ASSESSMENT

This course offers a variety of assignments by which your performance is assessed. These include group work, quizzes, and short writing assignments; a reading journal; online discussion forums; and two exams. All assignments are due at the **beginning of the class** on which they are due. **Late assignments will be docked 1/2 grade point for every day they are late.**

## GRADING

Reflection Essay (RE)	5%
Reading Journal (RJ)	10% (cr/ .5 cr/no cr)
Quizzes/In-class assignments	10%
Course Discussion Forum (DP, DR)	20%
Midterm Exam (ME)	25%
Final Exam (FE)	30%

## GRADE POINT DISTRIBUTION

F <59.5	C+ 77.6-79.5
D- 59.6-63.5	B- 79.6-83.5
D 63.6-67.5	B 83.6-87.5
D+ 67.6-69.5	B+ 87.6-89.5
C- 69.6-73.5	A- 89.6-93.5
C 73.6-77.5	A 93.6-97.5

NOTE: Meeting the minimum requirements for the course (attending consistently, regular/active participation, meeting deadlines) will typically result in an average grade, or a C on the college scale. Higher grades are awarded based upon **exceeding minimum expectations** per the discretion of the professor.

## COURSE CONTENT AND INTELLECTUAL DISCUSSION

Due to the **ongoing** histories/experiences of settler-colonial violence, racism, dispossession, and genocide that frame both the colonization of the Americas and Indigenous responses to it, this course will openly engage these and related issues without censorship. If content makes attendance and participation difficult, please see me to make alternative arrangements.

## CLASS COMMUNICATION

Get in the habit of checking your UO email account regularly (**i.e. daily**) as this will be our primary means of communication outside of class. **Please be aware that I will not respond to emails sent after 5pm or on the weekend until the next weekday.**

## CONVENTIONS OF ADDRESS

Speaking to a professor, instructor, administrator, staff member, employer, manager, or colleague is different (at least initially) from speaking/texting with a friend, family member, or other familiar relation. In a professional, intellectual context like the University, it is conventional to refer to faculty, administrators, staff, GTFs and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender/gender neutral titles, etc.) unless explicitly instructed otherwise. You should also get into the habit of including greetings, salutations, and language appropriate to such contexts. I will always respectfully refer to you according to your stated preferences and the appropriate context; I expect that you'll reciprocate in kind.

## INCLEMENT WEATHER

In the case of inclement weather, please check the UO homepage, UO Alerts Blog, and local weather stations for information on travel, closures and cancellations. If inclement weather makes traveling to campus difficult, I will notify you by email about whether we are holding class. Whether or not I decide to hold class, you should use your own judgment about the safety of traveling to campus.

## INCLUSION & ACCESSIBILITY ACCOMMODATIONS

If you have a documented need that necessitates accommodations in this course, please make arrangements to meet with me as soon as possible and request that a counselor at the [Accessible Education Center](#) send a letter verifying your requests.

## TITLE IX POLICY AND REPORTING RESPONSIBILITIES

The UO is committed to providing an environment free of all forms of prohibited discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. If you have experienced any form of gender or sex-based discrimination or harassment, know that help and support are available. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Please be aware that **all UO employees are required to report** to appropriate authorities (supervisor or Office of Affirmative Action and Equal Opportunity) when they have **reasonable cause** to believe that discrimination, harassment, or abuse of any kind has taken, or is taking, place. Employees are NOT required to reveal the names of survivors, however.

If you wish to speak to someone confidentially – i.e. those not required to report – you can call 541-346-SAFE, UO's 24-hour hotline to be connected to a confidential counselor to discuss your options, as confidential counselors are not required reporters. You can also visit the SAFE website at <https://safe.uoregon.edu/services> for more information. Each resource is clearly labeled as either "required reporter," "confidential UO employee," or "off-campus," to allow you to select your desired level of confidentiality.

## ACADEMIC MISCONDUCT

The [University Student Conduct Code](#) defines [academic misconduct](#). Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. Additional information about a common form of academic misconduct, plagiarism, is available [here](#).

## COURSE SCHEDULE

### Week 1

Sept. 27

#### **Introductions, Logistics, & the Stories We Tell**

TEXTS: Syllabus and Course Schedule; Strategies for Close Reading

LECTURE: "Native American Literature and the Problem of 'The Indian'"

Sept. 29

TEXT: King, *TTAS*, Ch. 1

ASSIGNMENT INSTRUCTIONS: "What I (Think) I Know About American Indians" (Canvas)

Sept. 30

**REFLECTION ESSAY**

### Week 2

Oct. 4

#### **Unit 1: Race, Representation, Gender, and Popular Culture**

TEXT: King, *TTAS* Ch. 3; Apess, "Eulogy On King Philip" (Canvas)

CONTEXT: 1491s & Ryan Red Corn, ["Bad Indians" \(YouTube\)](#)

Oct. 6

TEXT: Johnson, "A Red Girl's Reasoning" and "A Strong Race Opinion: On the Indian Girl in Modern Fiction" (Canvas)

ASSIGNMENT INSTRUCTIONS: "Discussion Thread #1" (Canvas – Assignments – Discussion – "Discussion Thread #1)

Oct. 7

**DP1 (1,3,5,7)**

### Week 3

Oct. 10

**DR1 (2,4,6,8)**

Oct. 11

TEXT: King, *TTAS* Ch. 2; Clements, *ECP*, beginning-p. 22 [Frame Shift]

Oct. 13

TEXT: Clements, *ECP*, pp. 22-54 [Frame Shift]

Oct. 14

**DP1 (2,4,6,8)**

### Week 4

Oct. 17

**DR1 (1,3,5,7)**

Oct. 18

TEXT: Clements, *ECP*, pp. 55-67 & photo collection

Oct. 20

TEXT: King, *TTAS*, Ch. 4; Momaday, *WTRM*, Preface-p. 13

ASSIGNMENT INSTRUCTIONS: Midterm Exam (Canvas)

<b>Week 5</b>	<b>Unit 2: History, Resistance, &amp; Resurgence in Contemporary Native America Writing</b>	
Oct. 24		MIDTERM EXAM
Oct. 25	TEXT: Momaday, <i>WTRM</i> pp. 15-63	JOURNALS DUE
Oct. 27	TEXT: Momaday, <i>WTRM</i> pp. 65-89	
	CONTEXT: Momaday, "The Man Made of Words"	
Oct. 28		DP2 (1,3,5,7)
<b>Week 6</b>		
Oct. 31		DR2 (2,4,6,8)
Nov. 1	TEXT: King, <i>TTAS</i> , Ch. 5; Howe, <i>MK</i> 1-24	
Nov. 3	TEXTS: Howe, <i>MK</i> 27-103	
	CONTEXTS: Howe, "Tribalography: The Power of Native Stories" (Canvas)	
Nov. 4		DP2 (2,4,6,8)
<b>Week 7</b>		
Nov. 7		DR2 (1,3,5,7)
Nov. 8	TEXT: Howe, <i>MK</i> , 104-186	
Nov. 10	TEXT: Howe, <i>Miko Kings</i> , 189-221	
	CONTEXT: Howe, "Choctaw Aesthetics" (Canvas)	
Nov. 11		DP3 (1,3,5,7)
<b>Week 8</b>	<b>Unit 3: Settler Colonial Dystopias &amp; Indigenous Futures</b>	
Nov. 14		DR3 (2,4,6,8)
Nov. 15	<b>WARNING: Materials over the next three days engage issues of sexual violence/assault which may be triggering. Please practice self-care and see me with any questions or concerns.</b>	
	TEXT: Deer, excerpts from <i>The Beginning and End of Rape</i> (Canvas); Erdrich, " <a href="#">Rape on the Reservations</a> "	
Nov. 17	TEXT: Lapensée, <i>Deer Woman</i> , entire text	
	CONTEXT: Swain and Pose, " <a href="#">Masters of Horror: Deer Woman</a> "	

(Podcast); Paula Gunn Allen, "Deer Woman" (Canvas)

Nov. 18

DP3 (1,3,5,7)

**Week 9**

Nov. 21

DR3 (2,4,6,8)

Nov. 22

TEXT: Lapensée, *Deer Woman* (cont.)

CONTEXT: Belmore, "Fringe"; Tailfeathers, [A Red Girl's Reasoning \(short film, 11 mins\)](#)

Nov. 24

**HOLIDAY: NO CLASS!!!**

**Week 10**

Nov. 29

TEXTS: Danis Goulet, ["Wakening" \(short film; YouTube\)](#)

**JOURNALS DUE**

CONTEXT: Risling-Baldy, ["On Telling Native People to "Just Get Over It, or Why I Teach \*The Walking Dead\* in my Native Studies Classes"](#)

Dec. 1

TEXT: Art from the #NoDAPL Movement (Canvas)

CONTEXTS: Powys-Whyte, "Our Ancestor's Dystopia Now: Indigenous Conservation and the Anthropocene" (Canvas)

ASSIGNMENT INSTRUCTIONS: Final Exam (Canvas)

**Week 11**

Dec. 10

**TAKE HOME FINAL EXAM DUE ON CANVAS BY 10AM**