TERRITORIAL ACKNOWLEDGEMENT: We humbly acknowledge that the University of Oregon and the City of Eugene rest on what was, is, and always will be Kalapuya Ilihi, the traditional homelands and political territories of the Kalapuya people. The First Peoples of the Willamette Valley, the Kalapuya were forcibly removed from their homelands following the Treaty of 1855. Their descendants, who maintain strong relationships to the Willamette Valley, are today citizens of the Confederated Tribes of Grand Ronde and the Confederated Tribes of Siletz.

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 space for Native self-representation and Native American 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 literatures widens the net to include an array of Native self-representation across genres, regions, periods, forms, and tribal nations. In addition to reading short stories, plays, and novels, we will also engage short films, comics, visual art, op-eds, and other media as “literary” texts responding to specific historical, social, political, legal, and other contexts that impact Native American lives.

LEARNING OUTCOMES
- Situate conventional literary texts alongside other cultural forms in which Native peoples have exercised self-representation within their appropriate historical and cultural contexts.
- Gain a more nuanced understanding of and appreciation for the diversity and complexity of Native American intellectual and cultural productions.
- Develop a sense of some of the major issues, questions, and concerns that define Native American literatures, especially the relationship between representation, federal policy, and Native American sovereignty and self-determination.
- 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, indigeneity, and belonging.
REQUIRED TEXTS (Available at the Duckstore & from online retailers)
Thomas King (Cherokee), *The Truth About Stories: A Native Narrative* (TTAS) (print only)
Leann Howe (Choctaw), *The Miko Kings: An Indian Baseball Story* (MK) (available digitally)
Elizabeth LaPensée (Anishinaabe), *Deer Woman: A Vignette* (DW) (available digitally)
All other texts/media available on Canvas

PARTICIPATION AND STUDENT SUCCESS
The three most important things you can do to ensure success this term:

1. Read the assigned texts actively and closely, by which I mean taking detailed notes during your reading; highlighting, underlining, and annotating important passages in the text; and working through some of the discussion questions posed in quizzes and in the short lectures.
2. Review the short context and close reading lectures, making sure to take detailed notes and to work through some of the discussion questions posed throughout.
3. Remain current with assignments. **Note: late assignments will be docked 1/2 grade point for every day they are late.**

If you do these three things, you will be well on your way to a successful, and I hope enjoyable, term!

COURSE ENVIRONMENT, ASSIGNMENTS, AND ASSESSMENT
This course will be conducted exclusively online via the Canvas interface. It is not the most aesthetically pleasing online environment and can be a bit persnickety in terms of usability, but it will allow us a forum to keep everything in one place.

In terms of assignments, this course offers a variety of mechanisms by which your performance will be assessed; detailed instructions for all assignments can be found via the Assignments and Modules pages on Canvas.

**Biographical/Reflection Free Write (5%)**
This free writing assignment asks you to provide a short introduction of yourself to me and to the rest of the class (1 paragraph), reflect on what you think you know about American Indians and where that knowledge comes from (1-2 paragraphs), and outline 2-3 personal goals you hope to take away from the class. You will post these on the “Introduce Yourself!” page located in the Modules tab on Canvas by the end of the third day of class (Wednesday, June 27).

**Live Group Video Discussions (5%)**
To provide a more personalized element to our online environment and to get to know one another a bit better, you will participate in 2, 25-minute live group video discussion sessions via the Conference function on Canvas during which we can have more focused discussions about course texts, assignments, and other things. You will sign up for your sessions via a Google doc that I’ll share at the beginning of week one. I’ll then “assign” conferences to you based upon your preferences. Please be advised that these will be on a first-come, first-served basis, so be sure to sign up as soon as possible.

**Quizzes (15%)**
We will have 8 quizzes administered via Canvas throughout the term consisting of both
comprehension (who, what, when, where) and analytic/interpretive (how, why) components. Successful performance on these quizzes will require that you give careful attention both to the assigned readings and to the accompanying short context lectures.

**Discussion Posts (DP) and Responses (DR) (20%)**
Each student is required to contribute 2 sets of posts/responses to the course Discussion Forum on Canvas throughout the term by the dates indicated on the syllabus. These assignments ask you to engage critically with a primary text, essay, concept, idea, or problem and to respond thoughtfully to the thoughts, arguments, and analyses of your peers. You can choose to respond to one of the discussion questions from the short context lectures or write about something else entirely.

**Discussants** will interrogate a specific passage, problem, question, or formal element in the materials assigned for the week and mount well-organized, focused, critical analyses of 500-750 words driven by an explicitly articulated thesis and supported by textual evidence and explanation/interpretation of that evidence.

**Respondents** will submit incisive, thoughtful responses of 200-250 words to two discussion posts which productively challenge your colleagues to nuance their interpretations, complicate and strengthen a given line of inquiry, expand on their presentation and analysis of textual evidence, and shore up any holes or blindspots that might be present in their arguments.

I will make groups assignments that will indicate when you’re responsible for substantive posts (DP1 Group 1) or for responses (DR1 Group 1) on the course schedule. Detailed instructions, sample discussion threads, and critical argument activities are available on Canvas.

**Midterm Essay Exam (ME, 25%) and Final Exam (FE, 30%)**
Both exams will be essay in format, comprehensive in scope, and will ask you to synthesize information from across the term. They will incorporate both primary and secondary materials, information from context lectures, and relevant topics gleaned from our live chat sessions and from discussion threads.

**GRADE POINT DISTRIBUTION**

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**COURSE SCHEDULE** (Assignments are indicated in RED. Readings, lectures, quizzes, discussion posts/responses, etc. should be completed by the day they are assigned on the syllabus.)

**Week 1**  
June 25  
**Introductions, Logistics, & the Stories We Tell**
**READ/REVIEW:** Syllabus and Course Schedule; Strategies for Close Reading; Canvas Website
**LECTURE:** “Native American Literature and the Problem of “The Indian””
**QUIZ #1 (Canvas, 12am)**
June 26

**READ:** King, *TTA*$, Ch. 1; Biographical Reflection Essay Assignment Instructions (Canvas)

**LECTURE:** “The Truth About Stories and the Power of the Stories We Tell”

**QUIZ #2** (Canvas, 12am)

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**UNIT 1: RACE, REPRESENTATION, AND GENDER IN POPULAR CULTURE**

June 27

**READ:** King, *TTA*$ Ch. 2; 1491s, “I’m an Indian Too” and “Bad Indians” (YouTube)

**LECTURE:** “Settler History, Indigenous Presence, and the Politics of Representation”

**REFLECTION RESPONSES** (Canvas, 12am)

June 28

**READ:** Johnson, “A Strong Race Opinion: On the Indian Girl in Modern Fiction” and “A Red Girl's Reasoning” (Canvas)

**LECTURE:** “Refusing Winona: Race, Nation and the Gendered Politics of Romance”

**QUIZ #3** (Canvas, 12am)

June 29

**READ:** King, *TTA*$ Ch. 3; Rayne Green, “The Pocahontas Perplex” (Canvas)

**LECTURE:** “The Pocahontas Perplex: Gender and the Hemispheric Politics of Representation”

**DP 1** (Group 1 posts, 12am)

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**Week 2**

July 2

**READ:** Mojica, *PP&BS* (Introduction through Trans. 2) and PP&BS, Structure and Timelines (Canvas)

**LECTURE:** “Recovering Voice, Recovering History, Part 1”

**DR 1** (Group 2 responds, 12am)

July 3

**READ:** Mojica, *PP&BS* (Trans. 3-7)

**LECTURE:** “Recovering Voice, Recovering History, Part 2”

**QUIZ #4** (Canvas, 12am)

July 4

**HOLIDAY; NO READINGS/ASSIGNMENTS**

July 5

**READ:** Mojica, *PP&BS* (Trans. 8-13)

**DP 1** (Group 2 posts, 12am)

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**UNIT 2: ASSIMILATION, RESISTANCE, AND THE FIGHT FOR NATIVE NATIONS, LANDS, AND FAMILIES**

July 6

**READ:** King, *TTA*$, ch. 5; Zitkala-Sa, “School Days of an Indian Girl” (Canvas)

**LECTURE:** “Federal Policy, Boarding Schools, and the Appeal of Sentimentality and Affect”

**DR 1** (Group 1 responds, 12am)
Week 3
July 9
**READ:** Oskison, “The Problem of Old Harjo,” Posey, “Fus Fixico Letters” (Canvas)
**LECTURE:** “What’s the ‘Problem’ Anyway?: Church, State, and the Question of ‘Civilization’”
**ME (Canvas, 12am)**

July 10
**READ:** Howe, “Tribalography” (Canvas) and *MK* through Ch. 2
**LECTURE:** “Re-membering Family, Community, and Nation in LeAnne Howe’s Novel *The Miko Kings: An Indian Baseball Story*, Part 1”

July 11
**READ:** Howe, *MK*, Ch. 3-5
**LECTURE:** “Re-membering Family, Community, and Nation in LeAnne Howe’s Novel *The Miko Kings: An Indian Baseball Story*, Part 2”
**QUIZ #5 (Canvas, 12am)**

July 12
**READ:** Howe, *MK*, Ch. 6-8
**LECTURE:** “Re-membering Family, Community, and Nation in LeAnne Howe’s Novel *The Miko Kings: An Indian Baseball Story*, Part 3”
**QUIZ #6 (Canvas, 12am)**

July 13
**READ:** Howe, “Choctaw Aesthetics” (Canvas), Ch. 9-12
**LECTURE:** “Re-membering Family, Community, and Nation in LeAnne Howe’s Novel *The Miko Kings: An Indian Baseball Story*, Part 4”
**DP 2 (Group 1 posts, 12am)**

**UNIT 3: GENDER, JUSTICE, AND INDIGENOUS FUTURES IN CONTEMPORARY COMICS AND FILM**

Week 4
July 16
**READ/VIEW:** Sarah Deer (Mvskooge/Creek), from *The Beginning and End of Rape* (Canvas); Elizabeth Lepenseé (Anishinaabe), *Deer Woman: A Vignette* (Canvas)
**LECTURE:** “Gender, Jurisdiction, and Justice in Contemporary Indigenous Women’s Comics”
**DR 2 (Group 2 responds, 12am)**

July 17
**READ:** Lepenseé, *Deer Woman: A Vignette*, cont. (Canvas)
**QUIZ #7 (Canvas, 12am)**

July 18
**READ:** Cutcha Risling-Baldy (Hupa, Yurok, Karuk), “*Why I Teach the Walking Dead in my Native Studies Classes*”
**VIEW:** Danis Goullet (La Ronge Saskatchewan Cree). “*Wakening,*” (9mins), 2014.
**LECTURE:** “Cultural Resurgence at the End of Days: Indigenous Speculative Fiction & Film”
**DP 2 (Group 2 posts, 12am)**

July 19
**READ:** Salma Monani, “Science Fiction, Westerns, and the Vital Cosmo-ethics of *The 6th World*” (Canvas)
DR 2 (Group 1 responds, 12am)

July 20 READ: Keavy Martin, “Hunting and Harvesting in Inuit Literature” (Canvas) 
QUIZ #8 (Canvas, 12am)

Week 5 
July 22 FE (Canvas, 12am)