TERRITORIAL ACKNOWLEDGEMENT

The University of Oregon is located on Kalapuya ilihí, the traditional Indigenous homeland of the Kalapuya people. Following treaties between 1851 and 1855, Kalapuya people were dispossessed of their Indigenous homeland by the United States government and forcibly removed to the Coast Reservation in Western Oregon. Today, Kalapuya descendants are primarily citizens of the Confederated Tribes of Grand Ronde and the Confederated Tribes of Siletz Indians, and they continue to make important contributions to their communities, to the UO, to Oregon, and to the world.

COURSE DESCRIPTION

Often framed as an early 20th century aesthetic movement defined by formal innovation and radical experimentation and associated with a cohort of metropolitan American, British, and European artists and writers, work in modernist studies over the past fifteen years has greatly expanded the conceptual, historical, stylistic, and cultural terrain of the field. We now speak of multiple modernisms responding to multiple modernities operating across multiple geographies articulated by a diverse array of writers within both “high” and popular forms. While these shifts have productively complicated the central terms, frameworks, and periodicities that organize the field, Native American and Indigenous writers, texts, and cultural productions have remained largely absent from these conversations.

Grounded in contemporary Indigenous, settler colonial, and comparative ethic studies, this course addresses this absence by exploring how we think about Indigenous lives, literatures, and cultural productions in North America from the late-19th through the mid-20th century. Though often positioned as antitheses to both modernity and progress, a host of Indigenous writers, artists, performers, and intellectuals explicitly intervened in the very venues, genres, forms, and modes of representation and discourse.
through which their lives, lands, and futures were being decided. Attending to such dynamics across tribal-specific, transindigenous and transnational contexts, this course troubles relationships between Indigeneity and modernity/modernism and resituates Indigenous actors as central contributors to and active co-creators of some of the most important political currents, aesthetic movements, and intellectual conversations of their time.

**LEARNING OBJECTIVES**

- Situate Native writing from this period within the appropriate historical, intellectual, and tribal-specific contexts, with special attention to the politics of genre across narrative forms.
- Critically engage and facilitate discussion of contemporary scholarship, mapping out arguments; identifying key concepts, methodological frameworks and theoretical interventions; and considering what opportunities, problems, and/or issues for further research such work provokes.
- Undertake original research by identifying important new scholarly problems/fields or building on existing ones; locating, accessing and evaluating current scholarship; framing arguments clearly, cogently, and logically, offering convincing evidentiary support for interpretive claims; and explaining how their arguments relate to existing scholarly debate/knowledge on their topic.
- Develop an original, targeted conference proposal and produce a conference paper (10-12 pp) representing original research and argumentation.

**REQUIRED TEXTS**

- Mathews, John Joseph. *Sundown* (1934)

Supplementary readings available on Canvas

**ASSIGNMENTS AND ASSESSMENT**

- Facilitations (2) of Secondary Texts (20%, or 10% ea)
- Bi-Weekly Critical Discussion Posts/Responses: (25%)
- Research Proposal: (10%)
- Annotated Bibliography: (15%)
- Conference Paper, 10-12 pages (Draft): (30%)

**GRADE POINT DISTRIBUTION**

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COURSE CONTENT, INTELLECTUAL DISCUSSION, AND CRITICAL GENEROSITY
Due to ongoing histories/experiences of settler-colonial violence, institutional and individual 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 engagement and participation difficult, please reach out to me as soon as possible to make alternative arrangements.

I’d also like for us collectively to practice what some term “critical generosity” as we engage writers, texts, and one another throughout the term. As I understand and attempt to practice it, critical generosity entails reading and evaluating a text, reading, argument, or claim on its own terms and within its own contexts before launching into an intellectual take-down of everything it does wrong or everything it fails to do. Rather than this more adversarial approach, I invite you to take seriously the work a given text is trying to do and what avenues, critical vistas, or conceptual challenges it opens for us (i.e. what it offers and what we can take from it).

This doesn’t mean, of course, that we can’t engage in vigorous debate about potential limits or blind spots that might exist; this is, after all, how as scholars and intellectuals we express respect for the hard-won work of others—by reading it hard and rigorously interrogating it. It simply means that we begin from a place of critical generosity and with a shared commitment to engage intellectually—with texts and with each other—in good faith. We all bring different experiences, positionalities, histories, interests, commitments, and trainings to the table; it’s important for me—especially in our current political and social climate—that we acknowledge, honor, and learn to speak from, within, and across those differences.

CLASS COMMUNICATION
Get in the habit of checking your UO email account and our course Canvas page regularly as this will be our primary means of communication outside of our weekly Zoom session. I highly recommend trying to contact me via email rather than telephone as I check it regularly and am thus able to respond more quickly, generally within two working days. Also note that I typically don’t respond to emails sent after 6pm on weekdays or over the weekend until after 8am on the next business day.

INCLUSIVE AND ACCESSIBLE EDUCATION
The University of Oregon is committed to fostering inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or uoaecc@uoregon.edu to set up any necessary accommodations for the course.

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 harassment, bullying, and 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. We are also required to report instances of child abuse or endangerment.

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  Modernist Studies Then and Now—Questions, Problems, Concepts, Methods
April 2  Readings
  • Irving Howe, “The Idea of the Modern” (1967)
  • Raymond Williams, “When Was Modernism?” (1989)
  • Charles Taylor, “Two Theories of Modernity” (1995)
  • Walter Mignolo, “Coloniality: The Darker Side of Modernity” (2011)


Week 2  (Re)Thinking Native American Modernisms/Modernities
April 8  Facilitations Posted to Discussion Board by 9am
April 9  Readings
    ○ Facilitation: ____________________________
  o **Facilitation:** __________________________

  o **Facilitation:** __________________________

• Beth Piatote (Nez Perce), “Introduction” and “Conclusion” from *Domestic Subjects: Gender, Citizenship, Law, and Native American Literature*. Yale UP, 2012
  o **Facilitation:** __________________________

  o **Facilitation:** __________________________

April 10 DP1 (Group A), by midnight

**Week 3:** Assimilation, Allotment, and Settler Law in Native American and First Nations Short Fiction

April 13 DR 1 (Group B), by midnight

April 15 Facilitations Posted to Discussion Board by 9am

April 16 Primary Texts
• Alexander Posey (Mvskogee/Creek), excerpts from *The Fus Fixico Letters* (1902/03)
• E. Pauline Johnson/Tekahionwake (Mohawk), “A Red Girl’s Reasoning” (1893) and “Catharine of the Crow’s Nest” (1910)
• John Milton Oskison (Cherokee Nation), “Took Steh’s Mistake” (1897) and “The Problem of Old Harjo” (1907)
• Ruth Muskrat Bronson (Cherokee Nation), “The Killing of Gillstrape” (1914) and “The Serpent” (1922)

Secondary Texts
• Tereza Szeghi, “‘The Injin is civilized and aint extinct no more than a rabbit’: Transformation and Transnationalism in Alexander Posey’s *Fus Fixico Letters*” from *Studies in American Indian Literatures* vol. 21, no. 3 (Fall 2009): 1-35.
  o **Facilitation:** __________________________

### Week 4: Federal Policy and Self-Fashioning in Native American Life Writing

**April 17**  
DP 1 (Group B), by midnight

**April 20**  
DR 1 (Group A), by midnight

**April 22**  
Facilitations Posted to Discussion Board by 9am

**April 23**  
Primary Texts:
- Charles Alexander Eastman (Santee Dakota), *From the Deep Woods to Civilization* (1916)
- Zitkala-Sa (Yankton Dakota), *American Indian Stories* (1921)

Secondary Texts:
  - **Facilitation:** ____________________________
  - **Facilitation:** ____________________________
  - **Facilitation:** ____________________________

**April 24**  
DP 2 (Group A), by midnight

### Week 5: Lynn Riggs: Indigenous Trans/National Modernism on the Stage and Screen

**April 27**  
DR 2 (Group B), by midnight

**April 29**  
Facilitations Posted to Discussion Board by 9am

**April 30**  
Primary Text(s)
- Lynn Riggs and James Hughes, *A Day in Santa Fe* (1931)

Secondary Text(s)

  - **Facilitation:**

  - **Facilitation:**

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**May 1**  
Research Proposal via Canvas, by midnight

**Week 6:**  
Reservation Modernism I

**May 6**  
Facilitations Posted to Discussion Board by 9am

**May 7**  
Primary Reading(s):
  - D’Arcy McNickle (Confederated Tribes of Salish and Kootenai), *The Surrounded* (1936)

Secondary Reading(s):
    - **Facilitation:**

    - **Facilitation:**

    - **Facilitation:**

**May 8**  
DP 2 (Group B), by midnight

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**Week 7**  
Reservation Modernism II

**May 11**  
DR 2 (Group A), by midnight

**May 13**  
Facilitations Posted to Discussion Board by 9am

**May 14**  
Primary Readings
  - John Joseph Mathews (Osage Nation), *Sundown* (1934)

Secondary Readings
    - **Facilitation:**
  ○ Facilitation: __________________________

  ○ Facilitation: __________________________

May 15      DP 3 (Group A)

Week 8:      Native American Popular Modernisms I: Indigenizing the Western
May 18      DR 3 (Group B)
May 20      Facilitations Posted to Discussion Board by 9am
May 21      Primary Reading(s):
  • Mourning Dove (Okanagan), *Cogewea, the Half-Blood* (1927)

Secondary Reading(s):
    ○ Facilitation: __________________________

    ○ Facilitation: __________________________

May 22      Annotated Bibliography, by midnight

Week 9:      Native American Popular Modernisms II: Colonialism, Capitalism, and Indigenous Detection
May 27      Facilitations Posted to Discussion Board by 9am
May 28      Primary Reading(s):
  • Todd Downing (Choctaw Nation), *The Cat Screams* (1934)

Secondary Reading(s):
    ○ Facilitation: __________________________

  • James Cox, “Mexican Indigenismo, Choctaw Self-Determination, and Todd Downing’s Detective Novels” from *American Quarterly* vol. 62, no. 3 (September 2010): pp. 639-661.
    ○ Facilitation: __________________________

May 29      DP 3 (Group B)

E660: Native American Literature—From Wounded Knee to the “Renaissance”: 8
Week 10:  “The Indian” and the Gendered Politics of Ethnographic Fiction

June 2  DR 3 (Group A)
June 4  Facilitations Posted to Discussion Board by 9am
June 5  Primary Reading(s):
  •  Ella Cara Deloria (Yankton Dakota), *Waterlily* (1944)

Secondary Reading(s):
    •  **Facilitation:** ______________________
  •  Maria Eugenia Cotera, “‘All My Relatives are Noble’: Recovering the Feminine in Ella Cara Deloria’s *Waterlily*” from *Native Speakers: Ella Deloria, Zora Neale Hurston and the Politics of Culture*. U of Texas P, 2010.
    •  **Facilitation:** ______________________

Week 11

June 11  Final Research Project