ENGLISH 244-22450
INTRODUCTION TO NATIVE AMERICAN LITERATURE
WINTER 2022

Professor: Dr. Kirby Brown (he/him/his)
Office Hours: M: 11-1, Zoom & KIH 112
T: 4-5 pm, Zoom & PLC 330
By email appt
Email: kbrown@uoregon.edu

Lecture Class Meetings
Time: MWF 10:00-10:50 am
Place: KIH 117

DEGREE SATISFYING CRITERIA
- UO General Education: Arts & Letters (A&L), Identity/Pluralism/Tolerance (IP), and US-DIA
- English Major/Minor: Lower-division elective
- Native American Studies (NAS) Minor: Group III and lower-division elective
- Indigenous, Race, and Ethnic Studies (IRES) Major/Minor: lower-division elective

TERRITORIAL ACKNOWLEDGEMENT

The University of Oregon is located on Kalapuya ilihi, 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 the lands now known as Oregon, and to the world.

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 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 literature widens the net to include an array of contemporary Native self-representation across genres, forms, media, regions, and tribal nations.

LEARNING OUTCOMES

- Situate conventional literary texts (poetry, novels, dramas, short stories) alongside other cultural forms in which Native peoples exercise self-representation.
- Locate Native American writers/texts within their historical, cultural, legal, political, and literary contexts.
- Gain a more complex understanding of and appreciation for the diversity and sophistication of contemporary Native American literary, intellectual, and cultural productions.
- Develop a historically grounded grasp of some of the major issues, questions, and concerns across Indian Country today, specifically the relationship between cultural production, federal policy, tribal nationhood, and sovereignty/self-determination movements.
- Grow capacities to engage in thoughtful, rigorous, and reflective debate around questions of race, class, gender, sexuality, nation, citizenship, identity, and belonging, and their intersections with concepts of Indigeneity, sovereignty, self-determination, and tribal nationhood as represented in Native American literatures.
- Cultivate a sense of what ethical critical engagement looks like in different rhetorical and discursive contexts and its relationships to building affirmative, respectful, and
productively challenging learning communities.

- Build skills in evidence-based critical reasoning/argumentation and literary/cultural analysis grounded in these ethics and expressed in clearly articulated arguable claims supported by direct textual evidence and rigorous critical explanation and analysis.

**REQUIRED TEXTS**: All texts are available through the UO Duck Store and at various online outlets.

- Thomas King, *The Truth About Stories: A Native Narrative* (TTAS; print only)
- Beth Piatote (Nez Perce), *The Beadworkers: Stories* (BW; print and ebook)
- Tommy Pico (Kumeyaay Nation), *Nature Poem* (NP; print and ebook)
- Cherie Dimaline (Georgian Bay Métis Nation), *The Marrow Thieves* (TMT; print and ebook)
- Cole Pauls (Tahlton First Nation), *Dakwákaw Warriors* (DW; print only)

Supplementary readings, videos, music, and other media are available on Canvas.

**ELECTRONIC TEXTS**

While I don’t ban the use of digital texts in class—and am cognizant of how they might be useful—I **recommend that you get printed versions of the texts if possible and/or print out copies of any texts made available on Canvas**. Research shows (see [here](#) and [here](#)) that focus, retention, comprehension, and synthesis of information increase substantially when people “read actively” (see appendix II below) from printed materials.

**COURSE STRUCTURE AND FORMAT**

As we continue to gently return to in-person instruction, this course is designed for an in-person modality. That said, it is possible that some of us—including me—might be placed in isolation or quarantine at various points throughout the term. Know that **I’ll make every effort to accommodate such circumstances to ensure faculty and student wellness and academic success**. To anticipate these dynamics:
• All course materials, slides, assignments, discussions, prerecorded lectures, etc. will be available on Canvas.

• For faculty or students forced into documented COVID-related absences, class sessions will be offered via Zoom (where possible). Affected students will be able to participate in large-class and small-group work via the Zoom chat function or breakout rooms.

• Other accommodations including assignment extensions and alternative assignments for in-class exercises will be offered on a case-by-case basis.

**NOTE:** Such accommodations are available only for those directly impacted by documented COVID-related absences.

This course will also be operating according to all UO, Lane County, and State of Oregon COVID protocols. For classroom dynamics, this means that:

• **All students must be fully masked** during class instruction unless you submit written confirmation of a receipt of exception. Those who are unmasked without written exception will be asked to mask up. Students who decline will be asked to leave the class for that day. Any refusals to abide by these protocols will result in class cancellation and a report submitted to the Dean of Students.

• **Remain vigilant about COVID hygiene** by masking up properly indoors and outdoors where social distance isn’t possible, remaining socially distant where possible, and regularly washing your hands to prevent transmission of coronavirus and other infections.

• **If you’re feeling ill or running a fever, please stay home and get a COVID test as soon as possible.** We’re all in this together, so let’s take responsibility to support one another’s health and wellbeing.

• **If you test positive or are contacted by the UO COVID response team,** please follow all guidelines as rapidly as possible. This includes filling out the [Case and Contact Form](https://coronavirus.uoregon.edu/) to initiate case management and resource support, and **reaching out to your professors** to let them know what’s going on so they can begin to make necessary accommodations.

• **NOTE:** [Free COVID-19 testing](https://coronavirus.uoregon.edu/) is available for all asymptomatic UO employees, students, and Lane County residents age 3 and older.

For more detailed information on UO COVID rules, regulations, protocols, and resources, please consult [https://coronavirus.uoregon.edu/](https://coronavirus.uoregon.edu/).
ATTENDANCE, PARTICIPATION, AND STUDENT SUCCESS
To get the most out of this class, I invite you to attend class regularly, remain current with reading assignments, bring assigned texts and writing materials to class, and make substantive contributions to in-class activities and discussions.

Because I’m not your parent and we’re all adults here, I don’t enforce an attendance policy *per se*. Be aware, however, that chronic absences will severely impact your grade due to missed in-class group exercises, free writing assignments, class discussions, and other markers of attendance and participation which I’ll collect throughout the term.

If you miss class, it is your responsibility entirely to approach your fellow classmates to get notes for that day and to catch up on any material you missed. Please make these initial inquiries and develop specific questions/concerns about the material before emailing me or scheduling an appointment.

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 well in advance of the absence.

TIPS FOR STUDENT SUCCESS
Additionally, I offer the following “Insider Pro-Tips” as the most important things you can do to ensure success this term:

- **Read** the syllabus carefully, **review** it regularly, and **coordinate** your assignments and responsibilities for the term accordingly.

- Make sure that you have access to all required course texts **as soon as possible. Reach out to me immediately if you’re having difficulty securing any of the texts.**

- **Read the assigned texts actively and closely.** This means taking detailed notes in your active reading journal while you’re reading; highlighting, underlining, and annotating important passages in the text; and working through some of the questions posed in the “Thoughts and Strategies for Close Readings” from Appendix II.

- **Review the short context lectures and/or other materials provided on Canvas,** making sure to take detailed notes and to work through the discussion questions, free write prompts, and close reading exercises (if applicable) throughout.
• **Remain as current as possible** with all readings and assignments. This will require all of us to be more disciplined and intentional with our time than usual, while also being flexible of the unique circumstances under which we’re all operating at the moment.

• **Reach out and communicate** any questions or concerns with me throughout the term. We will be as responsive as possible.
  - I recommend checking your email and our course Canvas page at least once a day for the duration of the term.
  - Make sure to set your Canvas settings to receive push notifications for announcements and other changes to the site. Instructions for doing so can be found [here](#).

• **Check your email and our course Canvas page at least once a day for the duration of the term, and make sure to set your Canvas settings to receive push notifications for announcements and other changes to the site.**

**ASSIGNMENTS & ASSESSMENT**

This course employs an evaluation scheme that rewards the labor, effort, and energy you put toward achieving the course objectives rather than a specific final product. For each assignment or category, you will be given an explicit set of labor expectations in an assignment rubric which roughly correlate to a letter grade for that assignment. At the end of the course, your final evaluation will be determined as a function of your averages for a specific assignment category weighted according to the scale below.

Assignments are organized into three learning categories—process, analysis, and synthesis—**which are weighted equally** in your final assessment:

<table>
<thead>
<tr>
<th>Process-Oriented Exercises (participation and graded; 1/3 of final grade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Active participation in lectures, small group discussions, and discussion sections</td>
</tr>
<tr>
<td>• Reflection Essay #1 (RE1)</td>
</tr>
<tr>
<td>• Active Engagement Journal (AEJ1 and AEJ2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analysis-Oriented Exercises (graded; 1/3 of final grade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Canvas Quizzes (CQ)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Synthesis-Oriented Exercises (graded; 1/3 of final grade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Substantive Discussion Posts/Responses (DP, DR)</td>
</tr>
<tr>
<td>• Reflection Essay #2 (RE2; optional for those with 85 avg. or higher)</td>
</tr>
</tbody>
</table>
LABOR & “GRADING”
Under the labor-based assessment model, the baseline grade for the course as well as for individual assignments and assignment groups correlates to a “B” on the letter grade scale. This means that if you meet the minimum labor expectations for a given assignment or assignment category, you will automatically be awarded an assessment of “B” no questions asked.

You can gain or lose ground in the following ways:

- Labor that exceeds or doesn’t meet “minimum expectations” will result in a +1/-1 assessment, equivalent to 1/3 of a grade point.
  - For example, +1 on an assignment will bump you from a B to a B+, +2 to an A-, +3 to an A, and so on.
  - Conversely, a -1 will take you from a B to a B-, a -2 to a C+, a -3 to a C, etc.

- Those who don’t meet all the minimum labor expectations for a given assignment will receive no credit for that assignment.

- Not all assignments or assignment criteria will have opportunities for exceeding expectations. You either meet them or you don’t. I will clearly mark these criteria for each exercise.

So, what does this look like in practice? Consider this evaluation rubric for Discussion Posts (DP) for students A and B:

<table>
<thead>
<tr>
<th>Minimum Expectations (B)</th>
<th>Meets (-1)</th>
<th>Meets</th>
<th>Exceeds (+1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributes a literary-critical analysis of a minimum of 500 words (roughly 2 double-spaced pages)</td>
<td></td>
<td></td>
<td>A/B (+1)</td>
</tr>
<tr>
<td>Contains an original title that indicates something about the topic and argument (cr/no cr)</td>
<td></td>
<td>A/B</td>
<td></td>
</tr>
<tr>
<td>Is organized by a clearly articulated thesis that includes both an observation and an interpretive claim (cr/no cr)</td>
<td></td>
<td>A/B</td>
<td></td>
</tr>
<tr>
<td>Presents a minimum of 2 pieces of direct textual evidence supporting that claim</td>
<td>A (-1)</td>
<td></td>
<td>B (+1)</td>
</tr>
<tr>
<td>Attempts to explain how each piece of evidence illustrates the claim(s) you’re making</td>
<td>A (-1)</td>
<td></td>
<td>B</td>
</tr>
</tbody>
</table>
As you can see, Student A exceeded 1 assessment criteria (+1) but didn’t meet minimum expectations for 2 others (-2). The assessment for Student A would thus be a -1, equating to a 1/3 grade point deduction, or a B-. Because Student B met each of the minimum labor expectations and exceeded assignment length and minimum evidence, they would earn a +2 assessment (+1 for each criteria), resulting in a 2/3 grade point increase, or an A-.

**For a complete list of assignment descriptions, labor expectations, and assessment rubrics, see the “Assignments” page on Canvas.**

**STUDENT ENGAGEMENT INVENTORY**

The University of Oregon suggests roughly 30 hours of labor throughout the term for each credit hour taken. You should thus plan to spend roughly 120 hours of labor throughout the term for this 4-credit class. Refer to the following as a guide:

<table>
<thead>
<tr>
<th>Educational Format or Activity</th>
<th>UG Hours</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Lectures</td>
<td>~30</td>
<td>30 sessions @ 1 hr/ea</td>
</tr>
<tr>
<td>Reading/Viewing Assignments</td>
<td>50</td>
<td>10 weeks @ 5 hours/wk</td>
</tr>
<tr>
<td>Active Engagement Journal (AEJ)</td>
<td>10</td>
<td>2 entries/wk @ 30 mins/ea</td>
</tr>
<tr>
<td>Canvas Quizzes (CQ)</td>
<td>10</td>
<td>10 quizzes @ 1 hr/ea</td>
</tr>
<tr>
<td>Bi-weekly Discussion Posts (DP)</td>
<td>7.5</td>
<td>3 @ 2.5 hr/ea</td>
</tr>
<tr>
<td>Bi-weekly Discussion Responses (DR)</td>
<td>6</td>
<td>6 @ 1 hr/ea</td>
</tr>
<tr>
<td>Reflective Essays (RE)</td>
<td>7</td>
<td>2 @ 3.5 hrs/ea</td>
</tr>
</tbody>
</table>

**Total UG Hours:** ~120

**GRADE POINT DISTRIBUTION**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<th>Grade</th>
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<tbody>
<tr>
<td>F</td>
<td>&lt;59.5</td>
<td>C-</td>
<td>69.6-73</td>
<td>B-</td>
<td>79.6-83</td>
</tr>
<tr>
<td>D-</td>
<td>59.6-63.5</td>
<td>C 73.1-76</td>
<td>B</td>
<td>83.1-86</td>
<td>A</td>
</tr>
<tr>
<td>D</td>
<td>63.6-66</td>
<td>C+</td>
<td>76.1-79.5</td>
<td>B+</td>
<td>86.1-89.5</td>
</tr>
<tr>
<td>D+</td>
<td>66.1-69.5</td>
<td></td>
<td></td>
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**COURSE POLICIES AND PROTOCOLS**

**Communication**
Get in the habit of checking your UO email account and our course Canvas page regularly (i.e. daily) as these platforms will be our primary means of communication. Students may also reach Professor Brown via phone and during open office hours via Zoom. I will try and respond to all queries within 24 hours. **Please be aware that we won’t respond to emails sent after 5pm on weekdays or those sent over the weekend until after 8am on the following business day.**

**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, GEs, and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender/gender neutral titles, etc.) unless explicitly instructed otherwise. I encourage you to get into the habit of including greetings, salutations, and language appropriate to such contexts in your communications. I will always respectfully refer to you according to your stated preferences and the appropriate context; I expect that you’ll reciprocate in kind to me and to your colleagues.

**Course Content and Intellectual Discussion**
Due to the 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 respectfully but without censorship.** I will do my best to provide warnings about difficult content in the syllabus, on Canvas, and during our live large-class and small-group discussions. If at any time course content makes engagement and participation difficult, please reach out to me to make alternative arrangements.

**Discussion and Engagement Guidelines**
Because we each come to this material and to this course from different social locations, geographies, cultures, communities, and experiences, it is important that we each buy into a shared set of values and protocols to engage critically with course materials and with each other. We offer the following as a baseline which we can discuss further in class and review together as the term moves along:

**Practice Kindness, Hospitality, Reciprocity, Generosity, and Gratitude:** Even though we’re back in person, we’re still all juggling the ongoing challenges of a global
pandemic, so let’s try and act as if we’re each other’s guests, making sure to anchor all that we do in these values, practices, and commitments.

**Expect and Respect Diversity:** All classes at the University of Oregon welcome and respect diverse experiences, perspectives, and approaches. What is not welcome are behaviors or contributions that undermine, demean, or marginalize others based on race, ethnicity, gender, sex, age, sexual orientation, religion, ability, or socioeconomic status. We will value differences and communicate disagreements with respect. We may establish more specific guidelines and protocols to ensure inclusion and equity for all members of our learning community.

**Help Everyone Learn:** Our goal is to **learn together by learning from one another**. It thus is important that we work together and build on our strengths. Not everyone is savvy in remote learning, including your instructor (although I’ve gotten better over the past year!). This means we need to be patient with each other, identify ways we can assist others, be open-minded to receiving help and advice from others, and remaining as flexible as possible. No one should hesitate to contact me for assistance or to offer suggestions that might help us all learn better together.

**Interact Appropriately:** Our learning environment provides an opportunity to practice being authentic, respectful, and rigorous in our contributions. Use discussions and activities as opportunities to practice the kind and quality of work expected for assignments and to seize the chance to learn from others and develop your interpersonal skills, such as mindful listening, self-reflection, and awareness of one’s own tendencies (e.g. Do I contribute too much? Too little?).

**Digadatseli’i:** In Cherokee, this means “We belong to/care for each other.” We could do worse than adopt this as our class motto for the term, remembering that we are, in the grand scheme of things, each other’s keepers and relatives.

**COMMITMENTS AND RESOURCES**

**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 any barriers to your participation.** You are also encouraged to contact the [Accessible Education Center](mailto:uoaec@uoregon.edu) in 360 Oregon Hall at 541-346-1155 or [uoaec@uoregon.edu](mailto:uoaec@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](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.

**Health, Wellness, and Counseling Services**

Life at college can be very complicated. Students (and faculty!) often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you’re facing such challenges, you don’t need to handle them on your own--there’s help and support on campus.

As your instructors, if we believe you may need additional support, we will express our concerns, the reasons for them, and refer you to resources that might be helpful. It is not our intention to know the details of what might be bothering you, but simply to let you know we care and that help is available. Getting help is a courageous thing to do—for yourself and those you care about.

University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at [health.uoregon.edu/ducknest](http://health.uoregon.edu/ducknest).
University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at counseling.uoregon.edu or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

**Food Security**
Anyone who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live and believes this may affect their performance in the course, is urged to contact the Dean of Students Office (346-3216, 164 Oregon Hall) for support.

This UO webpage includes resources for food, housing, healthcare, childcare, transportation, technology, finances, and legal support: https://blogs.uoregon.edu/basicneeds/food/

Additional resources related to food security on campus, in the City of Eugene, and across Lane County can be found at https://foodsecurity.uoregon.edu. The availability and operation of these programs remain fluid and subject to change without notice.

The Student Sustainability Center (@uo_ssc) will try to aggregate changes and information for all programs via facebook and Instagram. For food security specific resources, follow @feedtheflockuo. Please follow for the most up to date information regarding program changes.

**Writing Associates**
I strongly encourage you to take advantage of every resource available to you to improve your research, writing, and critical thinking skills. One of those resources is the English Writing Associates Program, a cohort of upper-division English majors who have been trained to assist you with any aspect of your writing for this course. This term, they’re conducting both synchronous and asynchronous sessions via Microsoft Teams. To schedule a session, visit https://writingassociates.uoregon.edu/ and follow the instructions.

**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. We will report all instances of academic misconduct to the appropriate offices. Those found to have violated the student conduct code and academic misconduct policies will receive a failing grade for the course. Put simply: don’t do it.
COURSE SCHEDULE

Reading/Viewing Assignments listed below are due **before class** on the date indicated on the syllabus. Other assignments, **in red**, are due on the dates/times indicated.

**NOTE:** The structure and language of the course schedule aligns with the structure and language of the modules on Canvas.

**WEEK 1**  **UNIT 1: THE TRUTH ABOUT STORIES AND THE STORIES WE TELL**

Jan 3  
**LECTURE:** “Welcome, Introductions, and Some Thoughts on Native American Literatures”  
**READ:** Syllabus and Course Schedule (Canvas)

Jan 5  
**LECTURE:** “Settler Colonialism, Race, Representation, Expectation, and ‘the Indian’”  
**REVIEW:** Assignment Instructions, “Biographical Introduction and Reflection Freewrite” (Canvas)  
**TAKE:** Canvas Quiz 1 (CQ1) (by midnight)

Jan 7  
**READ:** King, *TTAS*, Ch. 1, pp. 1-30  
**LISTEN** (optional): King, *TTAS*, Ch. 1  
**REVIEW:** “Appendix I: Thoughts and Strategies for Performing Literary Analyses & Close Readings” from course syllabus (Canvas)  
**SUBMIT:** Biographical Introduction and Reflection Freewrite/Responses (by midnight)

**WEEK 2**  **UNIT 2: RACE, REPRESENTATION, AND REFUSING “THE VANISHING INDIAN”**

Jan 10  
**READ:** King, *TTAS*, Ch. 2, pp. 31-60  
**LISTEN** (optional): King, *TTAS*, Ch. 2

Jan 12  
**VIEW:** Lecture, “Narrative as Form” (Canvas)  
**VIEW:** Lecture, “Introduction to Beth Piatote’s *The Beadworkers: Stories*” (Canvas)  
**READ:** Piatote, *BW*, “Feast I” and “Feast II,” pp. 3-11
REVIEW: Assignment Instructions, “DP 1: Group 1 posts, Group 2 Responds” (Canvas)
**TAKE: CQ2 (by midnight)**

Jan 14
**SUBMIT: DP1 (Group 1, by midnight)**

### WEEK 3

Jan 17
**MLK Day—NO CLASS**
**SUBMIT: DR1 (Group 2, by midnight)**

Jan 19
**TAKE: CQ3 (by midnight)**

Jan 21
**SUBMIT: DP1 (Group 2, by midnight)**

### WEEK 4

Jan 24
VIEW: Lecture, “Drama as Form and Introduction to Antikoni” (Canvas)
LISTEN (before class): “Native American Antigone Explores Universal Values of Honoring the Dead” (podcast)
**SUBMIT: DR1 (Group 1, by midnight)**

Jan 26
**TAKE: CQ4 (by midnight)**

Jan 28
**SUBMIT: DP2 (Group 1, by midnight)**

### WEEK 5

**UNIT 3: QUEER/TWO SPIRIT INDIGENEITY AND THE REFUSAL OF EXPECTATIONS**

Jan 31
READ: King, *TTAS*, Ch. 3, pp. 61-89
LISTEN (optional): King, *TTAS*, Ch. 3
SUBMIT: DR2 (Group 2, by midnight)

Feb 2
VIEW: Lecture, “Queer/Two Spirit Literatures and Tommy Pico” (Canvas)
LISTEN: Pico, “How Not to be One with Nature” (audio interview, 43 mins)
READ: Pico, NP, “The stars are dying...” through “This White Guy Asks...,” pp. 1-15
TAKE: CQ5 (by midnight)

Feb 4
READ: Pico, NP, “I’m telling YOU” through “I scout from the peak,” pp. 16-45
SUBMIT: AEJ1 (by midnight)

WEEK 6

Feb 7
READ: Pico, NP, “Cahuillas and Kumeyaays” through “It’s hard to unhook the heavy marble,” pp. 46-60

Feb 9
READ: Pico, NP, “Noe one told me abt ‘Space Oddity’ by David Bowie” through “It’s hard to be anything,” pp. 61-74j
TAKE: CQ6 (by midnight)

Feb 11
UNIT 4: DYSTOPIC PASTS, RESISTANT PRESENTS, AND RESURGENT FUTURES IN INDIGENOUS SPECULATIVE FICTION

VIEW: Lecture, “The Politics of Indigenous Speculative Fiction” (Canvas)
READ: King, TTAS, Ch. 4, pp. 91-119
LISTEN (optional): King, TTAS, Ch. 4
SUBMIT: DP2 (Group 2, by midnight)

WEEK 7

Feb 14
READ: Cutcha Risling Baldy (Hupa/Yurok/Karuk), “Why I Teach the Walking Dead in My Native Studies Classes” (blog)
VIEW: “Reclaiming Lost Dreams in Cherie Dimaline’s The Marrow Thieves” (YouTube)
SUBMIT: DR2 (Group 1, by midnight)

Feb 16
READ: Dimaline, TMT, pp. 1-31 (“Frenchie’s Coming-To” through “Story: Part I”)
TAKE: CQ7 (by midnight)
Feb 18  READ: Dimaline, *TMT*, pp. 32-79 (“Magic Words” through “The Four Winds”)
**SUBMIT: DP3 (Group 1, by midnight)**

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**WEEK 8**

Feb 21  READ: Dimaline, *TMT*, “Wab’s Coming-To Story” through “the Other Indians,” pp. 80-129
**SUBMIT: DR3 (Group 2, by midnight)**

**TAKE: CQ8 (by midnight)**

**SUBMIT: DP3 (Group 2, by midnight)**

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**WEEK 9  UNIT 5: REIMAGNING RELATIONSHIPS AND DECOLONIZATION IN CONTEMPORARY INDIGENOUS COMICS**

Feb 28  READ: King, *TTAS*, Ch. 5, pp. 121-151
LISTEN (optional): King, *TTAS*, Ch. 5
**SUBMIT: DR3 (Group 1, by midnight)**

Mar 2  READ: “How to Read a Comic Book” and “How to Read a Graphic Novel or Comic Strip”
READ: Pauls, *DW*, “In Sha Catcher,” pp. 1-18
**TAKE: CQ9 (by midnight)**

READ: Pauls, *DW*, “DW II,” pp. 19-56

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**WEEK 10**

Mar 9  
VIEW: "Keeping Our Cultures Alive: Language Revival and Indigenous Comics" (YouTube)  
READ: Pauls, *DW*, “Dan Ke Futurism” through “Language Key,” pp. 99-end  
TAKE: CQ10

Mar 11  
Course Wrap-Up  
SUBMIT: AEJ2

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**WEEK 11**

Mar 17  
SUBMIT: Final Reflection Essay (RE2) (by midnight; optional for those with an 85 or higher)
APPENDIX I: THOUGHTS AND STRATEGIES FOR PERFORMING LITERARY ANALYSES AND CLOSE READINGS

To do a close reading of literature, you choose a specific passage and analyze it in fine detail, as if with a magnifying glass. You then comment on points of style and on your reactions as a reader, always using direct evidence from the text to support your claims. Close reading is important because it is the building block for larger analysis. Your thoughts evolve not from someone else’s truth about the reading, but from your own observations. The more closely and actively you can observe, the more original and exact your ideas will be. The following are some thoughts, strategies and potential questions you might consider as you think about how to respond closely, actively, and critically to a text.

Be Patient!
Close, critical, active reading—which David Mikics calls “Slow Reading”—demands patience and time, two things which many of us find ourselves possessing less and less of. Mikics writes: “We have to remember that struggling with a book’s meanings is the whole point of reading, if reading is going to be worthwhile.”

For this class, I’m going to ask you to commit to slowing down, allowing yourself as much time and attention as your schedules will allow to actively immerse yourself in the texts we’ll read this term. On some days you’ll have to make strategic decisions about where to invest your time, and you won’t be able to slowly, closely, and actively engage each text. That’s okay! Just committing to making this a habitual practice will yield great rewards, a ton of pleasure, and a genuine sense of knowledge about and familiarity with the materials we cover.

Read Actively and Write It Down
Whether reading for pleasure or in preparation for an assignment, prepare yourself to read actively. Don’t read a text simply to get its information or skim it to get a sense of the main ideas and points (at least don’t confine your reading to these practices!). This method of reading is passive: you "receive" the text as you read, and you hold off making any intellectual response to it until after you’ve finished reading. This way of reading doesn’t get you very far and doesn’t allow you to fully explore the pleasures gained by gaining an intimate knowledge of the details of a text.
Break the Linear Tradition
Maybe you believe that the most efficient way to write a paper is to read first, think later, and write last of all. To become an active reader, strive to think and write—or think by writing—as you read. When you read, stop to ask questions, challenge the writer, search your soul for what you really believe about the topic at hand, etc. This is where the mutually reinforcing practices of underlining, highlighting, annotating, and keeping a daily reading journal all come in handy, each building upon and reinforcing the other.

Use the Margins
Maybe the best practical advice I can give you about reading more actively is to make use of the margins. Marking a text as you read it ensures that you are reading actively. Even the simple act of underlining a passage requires you to ask yourself what is most important in a text. The act of weighing importance is one way of breaking the habit of passive reading. But you can do much more in the margins than simply make note of important passages: You can ask questions; draw arrows, establishing obscure connections in the text; note patterns of imagery or language as you see them; locate contradictions and ambiguities; get feisty, even, and call the writer out for a debate. Remember, neither I nor any of the writers that we’ll read have the last word on any subject. An unmarked book is an unread book.

Enter the Conversation
When writers compose a book, short story, poem, play, etc., they are, in a sense, inviting you into an ongoing conversation. They are taking a position in some debate and asking you to take yours. When you read actively, intellectually engage the text, and write critically about it, you are entering this conversation. However, in order to enter the conversation fully as a writer/speaker, you must first enter the conversation fully as a reader/listener. Pay attention to the text, underline key passages, mark up the margins with your own thoughts, and collect, organize, and expand on those ideas in longer journal entries. This will better enable you to contribute to the conversation in a way that is relevant, thoughtful, and interesting.

Ask the Right Questions
All critical inquiry, regardless of discipline or form, is driven by the questions we ask about our objects of study. Indeed, the questions we ask determine the conditions of possibility for how we’ll read and understand a text. Thus, to “get from perplexity to engagement” we need to identify useful questions. For literary and cultural analyses, “Useful questions connect elements of a book [or other media] together: What does the beginning have to do with the ending? How do the characters balance or argue against one another? What does a
particularly striking passage sum up about the book as a whole ... How does the title comment on the work it introduces” (62)? A good indication that you’re asking the right questions is if they consistently lead you back to the text rather than away from it.

**Identify the Voice**
Who is speaking? Is the narrator a participant in the action? If so, how invested are they in the narrative? If not, do they possess comprehensive knowledge of events, characters, time and place, or is their story limited to (or focalized through) one or two perspectives? Does the narrator simply describe events or do they comment upon and evaluate characters and events (i.e. editorialize)? Does one voice or perspective dominate the narrative, or are there competing/complementary voices vying for narrative authority and claims to “truth?” In what ways do the answers to these questions inform our reading and understanding of the text’s main ideas and arguments—i.e., it’s “basic thought(s)”

**Pay attention to beginnings and endings**
According to Mikics, structure “tells you something about the way [a text] thinks; openings and conclusions are the irreplaceable backbone of structure” (101). How does the story/poem/play/comic open? What does this opening suggest about the action, characters, and events to come? How does the text end? What does the ending suggest about the text’s main argument or idea? Does the ending reinforce, revise or refute the beginning? If so, how, why and to what effect?

**Find the Parts**
This rule draws your attention to the structure of a text and how mapping that structure can lend formal insight into the text’s “basic thought.” Here you’re looking particularly for “the significant changes in a work: transformations of topic, time, place, atmosphere,” narrative voice, character, etc. “that announce such a change or that herald the beginning of a new part of the [text]” (145).

**Look Out for Signposts**
“A book’s signposts tell you what to pay attention to, where to direct yourself in your journey through its pages. Signposts can take the form of key words, key images, key sentences or passages,” echoes and reflections, as well as shifts in location and time. “Think of reading,” Mikics suggests, “as a kind of travel; signposts help you map out your itinerary” (101). Be on the lookout, however. Signposts won’t always provide you the most direct route; sometimes they’ll force you to double-back, take a circuitous route, or forge a new path entirely. If you’ve
ever chosen the longer route in a Google itinerary, such detours, while at times tedious and time-consuming, often provide the most beauty and pleasure.

**Find the Author’s Basic Thought**

The question, “What is this book (or poem, play, movie, television series, song, etc.) about,” can be answered in any number of ways. You might describe basic events and characters (plot summary), elements of style, or some of the text’s main conflicts, positions or arguments. None of these responses, however, adequately capture “the deepest and most rewarding answer to the question,” though they are crucial avenues through which to arrive there (127). When trying to find the “basic thought(s)” of a text, think in terms of its “most essential truth(s)” as you understand it and the means (i.e. strategies) through which it advances this position. We won’t always agree, but that’s okay. In fact, reasoned argument and informed disagreement are the backbones of literary and cultural analysis and of the construction of meaning itself.

**Be Suspicious**

Cultivating a healthy skepticism (which is not the same thing as despondent cynicism!) is a good thing, especially when it comes to literary and cultural analysis. Note where and how a text moves your sympathies toward a particular character or situation, but don’t go “all in” right away. As with signposts and key terms, texts will often lead you in one direction only to pull the rug out from under you in subsequent pages, challenging you to question your own motivations, investments, values and beliefs as its moral center gets progressively more messy, ambiguous, absurd, or confounding. Heroes and villains are often more complicated than they would at first appear!

**Explore Different Paths**

What would the work you’re reading be like without a key character? What difference would it make if lacked this or that scene, this or that action? What if it ended earlier or later than it does? What if it was told through a different narrative voice, or presented non-linearly rather than linearly (or vice versa)? In what ways would any or all the above “revisions” impact “the basic thought” of the text? As Mikics points out, by considering such questions “you will gain a new knowledge of [and appreciation for!] how writers work, the choices they make” (168).