

ENGLISH 244-12470
INTRODUCTION TO NATIVE AMERICAN LITERATURES
FALL 2020 (REMOTE)

Professor: Dr. Kirby Brown (he/him/his)
Office Hours: M: 2-3:30 pm (Zoom; Canvas Chat, Phone)
 W: 5-6:30 pm (Zoom; Canvas Chat, Phone)
 and by email appt
Email: kbrown@uoregon.edu

Lecture Class Meetings
Time: MW 12:15-1:45 pm
Place: Zoom (see link on Canvas)

Phone: 541-346-5819

GE: Ash Connell-Gonzalez (they/them)
Office Hours: T: 12-3 pm, and by email appt.
See discussion Canvas page for Zoom link
Email: ashc@uoregon.edu

Discussion Section Meetings
Time: R 8-9 am (16937)
 R 9:30-10:30 am (16936)
Place: Zoom (see link on Canvas)

DEGREE SATISFYING CRITERIA

This course satisfies UO Arts & Letters and US-DIA requirements, as well as lower-division elective credits for the English Major. It also satisfies Group III and lower-division requirements for the Native American Studies minor and lower-division elective requirements for the Ethnic Studies major/minor.

TERRITORIAL ACKNOWLEDGEMENT



Photo: Kalapuya Talking Stone, Alton Baker Park

The University of Oregon is located on Kalapuya ilihl, 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 STRUCTURE AND FORMAT

Due to the unique circumstances of our ongoing relationship with COVID-19, **this course will be structured as a hybrid of synchronous (“live”) and asynchronous study via Zoom and Canvas.** What this means in practice:

- **Mondays:** We will meet collectively in a “large-class” environment on Zoom **during our regularly scheduled sessions (12:45-1:45 pm)**. All students are required to attend **at least 7 of 9 Monday sessions** throughout the term. Sessions will be recorded and made available on Canvas for those unable to attend for whatever reason. Failure to attend at least 7 sessions will result in a .5 grade point deduction at the end of the term **for each missed session**.
 - **NOTE:** You don’t need to notify me if you can’t attend a given session; if *all* Mondays are going to present a problem, please reach out to me ASAP to make other arrangements.
- **Wednesdays:** We will meet in smaller groups of 8-10 for 30 mins **3-4 times throughout the term** in order to generate more interpersonal connections and conversations about the texts. Where possible, these will be scheduled during our regularly scheduled class time (12:45-1:45 pm); however, other options during office hours will also be made available. You will sign up for specific slots at a

later date.

- **Thursdays:** All students are responsible for attending the required discussion section on the dates/times in which they're enrolled (**8-9am, 9:30-10:30am**). These will be conducted by Graduate Employee Ash Connell-Gonzalez (see above for their contact information). Attendance will be taken in these discussions. To receive full participation credit for the term, you need to attend and participate in **at least 7/9 scheduled**. Failure to attend at least 7 sessions will result in a .5 grade point deduction at the end of the term **for each missed session**.
- All students are responsible for reviewing materials (i.e. lectures, slides, online content, assigned readings) and completing/posting assignments (i.e. reflection essays, reading journals, quizzes, discussion posts) on Canvas **by the dates/times indicated on the syllabus**.
- Finally, as the university community adjusts to teaching and learning remotely in the context of the COVID-19 pandemic, **the syllabus, course schedule, assignments, grading percentages, and other logistics are subject to change throughout the term** as we navigate these challenges (but also opportunities?) together. Ash and I will be as flexible, generous, and responsive with you as possible and hope that you'll do the same for us.

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.

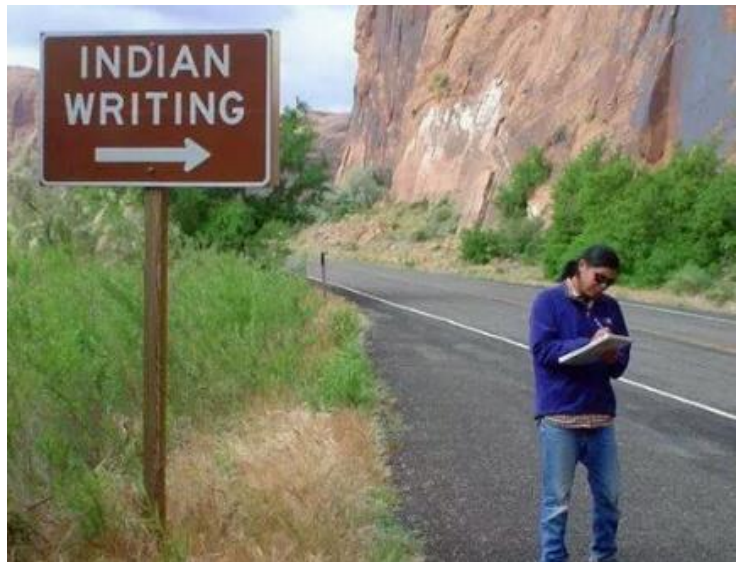


Photo: Depicts a contemporary Indigenous person writing in a notebook next to a national park sign which reads "INDIAN WRITING," a visual juxtaposition that playfully conjures the assumptions and expectations of Indianness operating in the each.

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 and 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: Clockwise from top left:



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

Marie Clements (Metís), *The Edward Curtis Project: A Modern Picture Story* (ECP; **print only**)

Tommy Pico (Kumeyaay Nation), *Nature Poem* (NP; print and ebook)

Cherie Dimaline (Georgian Bay Metís Nation), *The Marrow Thieves* (TMT; print and ebook)

Cole Pauls (Tahltan First Nation), *Dakwākāda Warriors*, (DW; **print only**)

Supplementary readings, videos, music, and other media are available on Canvas. All texts are available through the UO Duck Store and at various online outlets. The UO Duck Store will provide **free shipping** of all print materials to UO students throughout the United States.

ELECTRONIC TEXTS: While I don't ban the use of digital texts in class—and am cognizant of how they might be necessary for some this term—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 while exposing as many senses as possible to the experience.

ATTENDANCE, PARTICIPATION, AND STUDENT SUCCESS

In a typical term, I expect that all students will 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. Since this course will be delivered remotely this term, we'll need to adopt a slightly different, more flexible, more creative approach which looks something like this:

- Consistent attendance and active participation in Monday lecture classes (min. 7/9) and in Wednesday smaller-group discussions (3-4 times across the term)
- Consistent attendance and active participation in Thursday discussion sections (min. 7/9)
- Consistent interaction with course materials on Canvas (at least 3-4x/week)

- Vigorous and energetic engagement on reading/viewing quizzes and in critical discussion forums.
- Thoughtful and rigorous responses to quiz questions, discussion forums, and the two reflective prompts that bookend the term (see course schedule and assignment descriptions.)

We 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.*
NOTE: The Duck Store is offering free shipping of print materials to all UO students! Make sure to select this option at check out.
- **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 III**.
- **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 or Ash 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.*

ASSIGNMENTS, ASSESSMENT, LABOR, AND “GRADING”

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 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:

Process-Oriented Exercises (participation and graded; 1/3 of final grade)

- Attendance and Participation in lectures, small group discussions, and discussion sections(per the guidelines above)
- Reflection Essay #1 (RE1)
- Active Engagement Journal (AEJ)

Analysis-Oriented Exercises (graded; 1/3 of final grade)

- Canvas Quizzes (CQ)

Synthesis-Oriented Exercises (graded; 1/3 of final grade)

- Substantive Discussion Posts/Responses (DP, DR)
- Reflection Essay #2 (RE2)

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 fails to 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 *fail to 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:

| Minimum Expectations (B) | Meets (-1) | Meets | Exceeds (+1) |
|--|------------|-------|--------------|
| Contributes a literary-critical analysis of a minimum of 500 words (roughly 2 double-spaced pages) | | | A/B (+1) |
| Contains an original title that indicates something about the topic and argument (cr/no cr) | | A/B | |
| Is organized by a clearly articulated thesis that includes <i>both</i> an observation <i>and</i> an interpretive claim (cr/no cr) | | A/B | |
| Presents a minimum of 2 pieces of direct textual evidence supporting that claim | A (-1) | | B (+1) |
| Attempts to explain how each piece of evidence illustrates the claim(s) you’re making | A (-1) | B | |
| Ends with a concluding statement on the significance, or stakes, of the argument—i.e. the “who cares” question (cr/no cr) | | B | |

As you can see, Student A exceeded 1 assessment criteria (+1) while failing to 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-. Though each assignment will have slightly different minimum labor criteria, they will all be evaluated according to this schematic.

For a complete list assignment descriptions, rubrics, and labor expectations, see **Appendix II at the back of the syllabus.

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:

| Educational Format or Activity | UG Hours | Explanation |
|-----------------------------------|----------|--------------------------|
| Monday Lectures | 15 | 10 sessions @ 1.5 hr/ea |
| Wednesday Small Group Discussions | 9 | 9 sessions @ 1 hr/ea |
| Thursday Discussion Sections | 10 | 10 sessions @ 1 hr/ea |
| Reading/Viewing Assignments | 45 | 9 weeks @ 5 hours/wk |
| Active Engagement Journal | 13.5 | 2 entries/wk @ 45 min/ea |
| Online Quizzes | 10 | 10 quizzes @ 1 hr/ea |
| Bi-weekly Discussion Posts | 6 | 3 @ 2 hr/ea |
| Bi-weekly Discussion Responses | 3 | 6 @ 30 mins/ea |
| Reflective Essays | 8 | 2 @ 4 hrs/ea |
| Total UG Hours: | 119.5 | |

GRADE POINT DISTRIBUTION

| | | | |
|--------------|--------------|--------------|--------------|
| F <59.5 | C- 69.6-73 | B- 79.6-83 | A- 89.6-93 |
| D- 59.6-63.5 | C 73.1-76 | B 83.1-86 | A 93.1-97.5 |
| D 63.6-66 | C+ 76.1-79.5 | B+ 86.1-89.5 | A+ 97.6-100+ |
| D+ 66.1-69.5 | | | |

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 and/or the Canvas Chat function. 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. You should also 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:

1. **Practice Kindness, Hospitality, Reciprocity, Generosity, and Gratitude:** This is not the term any of us wanted but it's the term we've got, so remember that *we're all virtual guests in each other's homes* and sharing the most intimate spaces of our lives every time we enter these spaces together. So, in addition to the guidelines above, 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.
2. **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.
3. **Help Everyone Learn:** Our goal is to learn together by learning from one another. As we move forward learning during this challenging time, it is important that we work together and build on our strengths. Not everyone is savvy in remote learning, *including your instructors*, and 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 us to ask for assistance or offer suggestions that might help us all learn better together.
4. **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?).
5. **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.

Using Good Netiquette (net etiquette): Remote learning presents particular challenges—but also opportunities!—that are different than in-person class environments. We encourage you to adopt these practices/skills as we navigate the term together:

1. Identify yourself with your real name and use a subject line that clearly relates to your contribution.
2. Write or speak in the first person when sharing *your* opinions and ideas but when addressing other students or discussing their ideas, use their names (e.g. "I think red is the most important term in the poem, but I also think Kate is correct that blue is important, too").
3. Respect the privacy of your classmates and what they share in class. Under no circumstances should we share what goes on in class publicly or post on social media without the explicit, collective consent of our learning community.

4. Understand that we may disagree and that exposure to other people's opinions is part of the learning experience.
5. Exercise care when using humor or sarcasm, remembering that non-verbal cues (such as facial expressions) are not always possible or clear in a remote context.
6. In addition, please use language appropriate for an academic context, and exhibit interest in and courtesy for others' contributions.
7. Be aware that TYPING IN ALL CAPS indicates shouting.
8. Certain breaches of netiquette can be considered disruptive behavior and will be addressed accordingly on a case-by-case basis.

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](#) in 360 Oregon Hall at 541-346-1155 or uoac@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.

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.

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

Any student 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 0 **Welcome to ENG 244: Introduction to Native American Literature**
VIEW: “Welcome, Introductions, and Some Thoughts on Native American Literatures” (Panopto; 37 mins)
VIEW (optional): “Welcome, Introductions, and Some Thoughts on Native American Literatures” (PPT slides; no audio)
READ: Syllabus and Course Schedule (Canvas)
TAKE: Canvas Quiz (CQ) #1 (Canvas; due Wednesday Before Class)

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

Week 1 **Introductions, Logistics, & Some Thoughts on Native American Literatures**
Sept. 30 LECTURE: “Race, Representation, Expectation, and ‘the Indian’” (Zoom)
REVIEW: Assignment Instructions, “Biographical Introduction and Reflection Freewrite” (Canvas)

Oct. 2 **SUBMIT: Biographical Introduction and Reflection Freewrite (by midnight)**

Week 2 **The Truth About Stories and the Stories We Tell**
Oct. 5 READ: King, *TTAS*, Ch. 1, pp. 1-30
LISTEN (optional): [King, TTAS, Ch. 1](#) (YouTube audio; 57 mins)
TAKE: CQ#2 (by midnight)

UNIT 2: RACE, REPRESENTATION, POPULAR CULTURE, AND THE PERSISTENCE OF “THE VANISHING INDIAN”

Week 2 (cont)
Oct. 7 READ: King, *TTAS*, Ch. 2, pp. 31-60
LISTEN (optional): [King, TTAS, Ch. 2 \(YouTube audio; 52 mins\)](#)
VIEW: Lecture/Slideshow
ATTEND: Small Group Discussions (Zoom)
TAKE: CQ#3 (by midnight)

Oct. 8 ATTEND: Discussion Sections (8am, 9:30 am; Zoom)

Oct. 9 **SUBMIT: DP1 (Group 1, by midnight)**

Oct. 11 **SUBMIT: DR1 (Group 2, by midnight)**

Week 3
Oct. 12 VISIT: [Artist’s Bio, Canadian Theatre Encyclopedia](#)

READ: Clements, *ECP*, “Artist Statement” through p. 22
VIEW: “Introduction to *ECP* and Dramatic Form” (Panopto, 29 mins)
ATTEND: Lecture (Zoom)

Oct. 14 READ: Clements, *ECP*, pp. 22-46
VIEW: Lecture/Slideshow
ATTEND: Small Group Discussions (Zoom)
TAKE: CQ# 4 (by midnight)

Oct. 15 ATTEND: Discussion Sections (8am, 9:30am, Zoom)

Oct. 16 **SUBMIT: DP1 (Group 2, by midnight)**

Oct. 18 **SUBMIT: DR1 (Group 1, by midnight)**

Week 4

Oct. 19 READ: Clements, *ECP*, pp. 46-67
ATTEND: Lecture (Zoom)

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

Oct. 21 READ: King, *TTAS*, pp. 61-89
LISTEN (optional): [King, *TTAS*, Ch. 3, “Let Me Entertain You” \(YouTube audio; 52 mins\)](#)
VIEW: Lecture/Slideshow
ATTEND: Small Group Discussions (Zoom)
TAKE: CQ#5 (by midnight)

Oct. 22 ATTEND: Discussion Sections (8am, 9:30am, Zoom)

Oct. 23 **SUBMIT: DP2 (Group 1, by midnight)**

Oct. 25 **SUBMIT: DR2 (Group 2, by midnight)**

Week 5

Oct. 26 VIEW: Pico, [“How Not to be One with Nature”](#) (audio interview, 43 mins)
READ: Pico, *NP*, pp. 1-15
ATTEND: Lecture (Zoom)

Oct. 28 READ: Pico, *NP*, pp. 15-45
VIEW: Lecture/Slideshow
ATTEND: Small Group Discussions (Zoom)
TAKE: CQ #6 (by midnight)

Oct. 29 ATTEND: Discussion Sections (8am, 9:30am)

Oct. 30 **SUBMIT: AEJ #1 (by midnight)**

Week 6

Nov. 2 READ: Pico, *NP*, 46-74
ATTEND: Lecture (Zoom)

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

Nov. 4 READ: King, *TTAS*, Ch. 4, pp. 91-119 (text)
LISTEN (optional): [King, *TTAS*, Ch. 4 \(YouTube, audio\)](#)
VIEW: Lecture/Slideshow (Canvas)
ATTEND: Small Group Discussions (Zoom)
TAKE: CQ #7 (by midnight)

Nov. 5 ATTEND: Discussions (8am, 9:30am, Zoom)

Nov. 6 **SUBMIT: DP2 (Group 2, by midnight)**

Nov. 8 **SUBMIT: DR2 (Group 1, by midnight)**

Week 7

Nov. 9 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*” \(YouTube\)](#)
READ: Dimaline, *TMT*, pp. 1-31 (text)
ATTEND: Lecture (Zoom)

Nov. 11 READ: Dimaline, *TMT*, pp. 32-79
VIEW: Lecture/Slideshow (Canvas)
ATTEND: Small Group Discussions
TAKE: CQ#8 (by midnight)

Nov. 12 ATTEND: Discussions (8am, 9:30am)

Nov. 13 **SUBMIT: DP3 (Group 1, by midnight)**

Nov. 15 **SUBMIT: DR3 (Group 2, by midnight)**

Week 8

Nov. 16 READ: Dimaline, *TMT*, pp. 80-160 (text)
ATTEND: Lecture (Zoom)

Nov. 18 READ: Dimaline, *TMT*, pp. 161-234 (text)
VIEW: Lecture/Slideshow
ATTEND: Small Group Discussions
TAKE: CQ#9 (by midnight)

Nov. 19 ATTEND: Discussions (8am, 9:30am, Zoom)

Nov. 20 **SUBMIT: DP3 (Group 2, by midnight)**

Nov. 22 **SUBMIT: DR3 (Group 1, by midnight)**

UNIT 5: REIMAGINING RELATIONSHIPS AND DECOLONIZATION IN CONTEMPORARY INDIGENOUS COMICS

Week 9

Nov. 23 READ: King, *TTAS*, Ch. 5, pp. 121-151
LISTEN (optional): [King, *TTAS*, Ch. 5 \(YouTube audio, 54 mins\)](#)
ATTEND: Lecture (Zoom)

Nov. 25 READ: [“How to Read a Comic Book”](#) and [“How to Read a Graphic Novel or Comic Strip”](#)
READ: [“Interview: Indigenous Comics Push Back Against Hackneyed Stereotypes”](#)
VIEW: Lecture/Slideshow
TAKE: CQ #10

Week 10

Nov. 30 READ: Pauls, *DW*, pp. 19-98 (*DW II & III*) (text)
ATTEND: Lecture (Zoom)

Dec. 2 VIEW: [“Keeping Our Cultures Alive: Language Revival and Indigenous Comics” \(YouTube\)](#)
READ: Pauls, *DW*, pp. 99-end (text)
ATTEND: Small Group Discussions
TAKE: CQ #11

Dec. 3 ATTEND: Discussions (8am, 9:30am, Zoom)

Dec. 4 **SUBMIT: AEJ #2**

Week 11

Dec. 9 **SUBMIT: Final Reflection Essay (RE2) (by midnight)**

Appendix I: Using Canvas, Zoom, and Panopto

This class uses Zoom for lectures, discussion sections, and office hours; Canvas for communication, hosting course content, and completing and submitting assignments; and Panopto for viewing recorded lectures. Please review the information below to ensure appropriate use and to set up your technology in advance.

Consult the following resources if you encounter any problems with technology:

- UO Canvas Support for Students: <https://service.uoregon.edu/TDClient/2030/Portal/KB/ArticleDet?ID=86662>
- Canvas and general tech support is also available via Live Chat: 541-346-4357, <https://livehelp.uoregon.edu>
- For a detailed series of modules on working with Canvas, [click here](#).
- The UO has a limited number of loaner laptops available. Apply [here](#).
- If you face Internet access challenges: companies are offering free access during this challenging time. To learn more about options visit Information Services' [web page on going remote](#).

Guidelines for Using Canvas Discussions

1. Use subject lines or titles that clearly communicate the content of your post
2. Write clearly and concisely and be aware that humor or sarcasm often doesn't always translate in an online environment.
3. Be supportive and considerate when replying to others' posts. This means avoiding use of jargon or inappropriate language, and it means disagreeing with respect and providing clear rationale or evidence to support your different view.
4. Keep focused on the topic and reference readings and other class materials to support your points (as applicable).
5. Employ the Netiquette Guidelines offered above.

Guidelines for using Zoom

1. Please test your video and audio prior to joining a live class session. You can learn more about testing your audio and video by visiting the UO Service Portal.
2. You'll need to be "signed-in" on Zoom from your .uoregon email accounts and to supply a password in order to enter the session. Passwords will be posted on Canvas.
3. As with in-person classes, try to be on time when the meeting starts. It can be distracting to have participants join late.
4. All of us occasionally need to hide video, but know that seeing your faces is a joy to us and, we believe, enriches our ways of relating—when you can, have video on.
5. That said, please be mindful that others can see you and your surroundings if your video is on. Try to find a quiet setting without lots of noise or busy activities in the background. Please minimize distractions like eating or multitasking.
6. When speaking, use a microphone or speak closely to your computer microphone so that others can hear you. If you have video on, try to look at your camera, not the screen, when you are contributing.

7. Mute your audio when you are not actively contributing. When contributing, avoid making other noises such as typing, eating, or having side conversations with others that might be present with you.
8. Use chat to pose questions or offer insights “on the side” while others are contributing. The chat can be read by all and will be archived and shared after each class. Per our community guidelines, it should reflect a high standard of respect for our learning community.
9. For help and troubleshooting with Zoom, visit the UO Service Portal.

Guidelines for Setting Up and Using Panopto

Before accessing, viewing, recording, or sharing Panopto recordings on Canvas, **you must first sign into Panopto.**

1. Visit this website: <https://uoregon.hosted.panopto.com/> (Links to an external site.)
2. At the top right (or in the middle of the screen, depending), click on "Log In."
3. Make sure "Canvas" is selected and click "Log In"
4. You now should have access to all Panopto videos for the course. You can access them directly through the course Canvas site or through the online Panopto interface.

Appendix II: Assignment Descriptions and Labor Criteria/Expectations

This course offers a variety of mechanisms by which your labor and investment will be assessed. Detailed instructions for individual assignments can be found via the Assignments and Modules pages on Canvas.

Process Oriented Exercises (1/3 of your final assessment)

Biographical Introduction Reflection Free Write (RE1): This free writing assignment asks you to provide a short introduction of yourself to me and to the rest of the class (**1-2 paragraphs**), reflect honestly on what you think you know about Native Americans and where that knowledge comes from (**2-3 paragraphs**), and identify why you elected to take this class and outline 2-3 specific goals you'd like to set for the class (**1 paragraph**). You will post these on the “Biographical Introduction and Reflection Freewrite” Discussion Board located in the Modules tab on Canvas by the date indicated on the syllabus.

Labor Expectations: Participation exercise. Full credit (A) awarded for those who meet *all* the minimum criteria of the assignment. No credit (F) awarded for failing to meet any of the minimum criteria.

Attendance/Participation (A/P): We will conduct periodic “in-class” assignments/activities individually which include individual free write exercises, submission of post-reading/discussion questions cards, etc.

Minimum Labor Expectations (B): Attends at least 7/9 Monday sessions, 7/9 Wednesday sessions, at least 8/10 Thursday discussions, and participation in all in-class/discussion work.

Rubric

| | -4 (F) | -3 (D) | -2 (C-) | -1 (C+) | Minimum Expectations (B) | +1 (A-) | +2 (A+) |
|--|-----------------------------|-------------------------|-------------------------|-------------------------|--|-------------------------|-----------------------------|
| | >=3/9 MW >=4/10 Th CP | 4/9 MW 5/10 Th CP | 5/9 MW 6/10 Th CP | 6/9 MW 7/10 Th CP | 7/9 MW 8/10 Th Consistent Participation (CP) | 8/9 MW 9/10 Th CP | 9/9 MW 10/10 Th CP |

Active Engagement Journal (AEJ): You are required to keep an active reading journal (“Decomposition Books” @ DuckStore) for this course in which to take notes, ask questions, make observations, and sketch out preliminary and ongoing thoughts about the readings for the week. How you choose to engage the texts or use the journal is entirely up to you. Examples of substantive journal entries are available via the assignment instructions on Canvas. I strongly suggest that you use the **“Strategies for Close Reading” handout in Appendix III** at the back of the syllabus as a guide for some questions you might consider while you journal. These journals will be evaluated twice per term per the criteria below. Failure to meet either of the listed criteria will default to a lower evaluation. Instructions for submitting the journals are on Canvas.

Minimum Labor Expectations (B): Contributes a minimum of 2-3 **full, single-spaced pages** of freewriting, outlining, bullet-pointing, drawing, or other active reading practices (for “active reading” see Appendix III below) for greater than or equal to 80% (14/18) of reading assignments throughout the term. **These labor expectations apply to both hard copy and online journal formats.**

Rubric

| | | | | | | | | | |
|------|-------|-------|-------|-------|---------------------|-------|-------|-------|-------|
| -5 | -4 | -3 | -2 | -1 | Min. Exp. (B) | +1 | +2 | +3 | +4 |
| (D) | (C-) | (C) | (C+) | (B-) | | | | | |
| >= | 2-3pp | 2-3pp | 2-3pp | 2-3pp | | 2-3pp | 2-3pp | 2-3pp | 2-3pp |
| 9/18 | 10/18 | 11/18 | 12/18 | 13/18 | | 15/18 | 16/18 | 17/18 | 18/18 |

Analytic-Oriented Exercises (1/3 of final assessment)

Quizzes: There will be roughly 10 weekly quizzes throughout the term administered via Canvas consisting of both comprehension (who, what, when, where) and short analytic/interpretive (how, why) components. Successful performance on these quizzes will require that you give careful attention to the assigned readings, lectures, and class discussions/activities.

Minimum Labor/Performance Expectations: Quizzes will be evaluated according to a traditional “average” rubric wherein labor is captured in the number of submissions made, performance, and whether you avail yourselves of the opportunity to take them again to improve your score.

NOTE: Quizzes may be taken **up to 3 times without penalty** to improve your score. Canvas will apply your highest score to your gradebook.

REMEMBER: If you take a quiz a 2nd or 3rd time, **you MUST take the entire quiz again**; I therefore encourage you to compose and save your short answer and essay responses in a 3rd party app and then cut and paste them into the quiz interface.

Synthesis-Oriented Exercises (1/3 of final assessment)

Discussion Posts (DP) and Responses (DR): Each student is required to contribute **3 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, quizzes, or class discussions, or write about something else entirely. I will make group assignments that will indicate when you’re responsible for substantive posts (DP1, Group 1) or for responses (DR1, Group 2) on the course schedule by the middle of week 2. Detailed instructions, sample discussion threads, and critical analysis activities are available on Canvas.

Rubric for Discussants

| | | | |
|--|----------------------|-------|-----------------|
| Minimum Expectations (B) | Meet (-1) | Meets | Exceeds (+1) |
| Contributes a literary-critical analysis of a minimum of 500 words (roughly 2 double-spaced pages) in 12-point font. | | | |

| | | | |
|---|--|--|--|
| Contains an original title that indicates something about the topic and argument | | | |
| Is organized by a clearly articulated thesis that includes an observation about WHAT is happening in the text (content), an interpretive claim about HOW the text goes about that work (analysis), and a gesture toward WHY it's important (the stakes). | | | |
| Presents a minimum of 2 pieces of direct textual evidence--quotations or passages with appropriate citation--supporting the larger claim. More is always better; shoot for a “preponderance of evidence.” | | | |
| Attempts to systematically and thoroughly explain how each piece of evidence illustrates the larger claim(s) you’re making. Stronger analyses will “connect every dot” of your logic for your reader; never assume that your reader shares your familiarity with or attitudes toward the text. | | | |
| Ends with a concluding paragraph on the significance, or stakes, of the argument—i.e. the “who cares” question. Stronger conclusions will focus on the implications of the argument for the text(s) at hand and the larger social/cultural/historical contexts, issues, or problems it is addressing. | | | |
| Contains few typographical or other errors. Stronger responses will go through at least one round of revisions; more is better. | | | |

Rubric for Respondents

| Minimum Expectations (B) | Meet (-1) | Meets | Exceeds (+1) |
|--|----------------------|-------|--------------|
| Contributes two, 150-word substantive responses to discussion posts | | | |
| Identifies and discusses 1 thing that is interesting, compelling, or strong about the argument | | | |
| Identifies and discusses 1 thing that might help to strengthen, nuance, or complicate the argument | | | |
| Focuses exclusively on substantive issues (thesis, structure, evidence, explanation, conclusion), leaving line-level and stylistic concerns to the instructors | | | |
| Contains few typographical or other errors | | | |

Appendix III: 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—what David Mikics calls “Slow Reading”—demands patience and time, two things which many of us find ourselves possessing less and less of. Mikics writes:

Patience means a lot of things. We must be patient not to be overwhelmed by a book's difficulties. We must be patient to let ourselves be perplexed; to figure out, by trial and error, how to ask the right questions of a book. We must be patient to put in the time and effort needed to read [and write!] well. [We must possess] a happy, and somewhat obsessive, desire for details ... [anchoring] our sense of a book's characters and its argument in small, significant moments ... We must not rush to meaning, or demand that an author deliver the point in an easy, palatable way ... ***we have to remember that struggling with a book's meanings is the whole point of reading, if reading is going to be worthwhile.*** (54-55, emphasis added)

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, you should throw that idea in the garbage and 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. And once you've begun writing, ***go back to the text*** not simply to find a piece of evidence that will support your claims, but also to continually reconsider the text and your own positions about it! **Knowledge is never final; rather, it is built recursively** by continually revising and reevaluating what we previously thought about what we knew/know about a text (or anything else).

Use the Margins

Maybe the best practical advice I can give you about reading more actively is to **make use of the margins**. ***An unmarked book is an unread book!!!*** 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. **NOTE: Please DO NOT annotate rented or library materials.**

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.*** Mikics says, "The give-and-take between author and reader takes place on a two-way street. In this imaginary but essential conversation, the reader has a responsibility to keep the author interested. You will refine your perceptions, and become a better interpreter, the more time you spend trying to do justice to a [text], rather than too quickly making it into something of your own. The [text] has something to say, and you are obliged to listen carefully before talking back" (157). 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

"Revision, the writer's most basic tool, is also important for the reader. It's always a useful exercise to imagine how the author might have begun or ended a work differently, or changed a crucial moment in its plot. Develop a sense of the decisions a writer makes by practicing thought experiments:" 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).