

ENGLISH 344 Contemporary Native American Literature Fall 2012
Tuesday and Thursday 10:20-11:30 Comenius Hall 111

Instructor: Dr. Nicole Tabor, ntabor@moravian.edu

Office Hours: 1:30-3:00P Tuesday, 1:30-3:00P Wednesday, 1:30-3:00P Thursday, and by appointment

Office Location and Phone: 302 Zinzendorf Hall, (610)625-7842

COURSE DESCRIPTION:

This 300 level course will provide students with an opportunity to closely read poetry, fiction, drama, and essays written by and about Native Americans. To truly understand these literary texts, we will need to learn about native peoples' history, cultural contexts, oral traditions, and identity. Developing and interrogating questions regarding Native American identity will complicate our understanding of fixed literary genres and the power relations they encode. Our readings, discussions, and writing assignments will offer the opportunity to develop questions at issue for our discourse community. Writing especially will provide the chance to develop your own line of inquiry regarding specific texts.

COURSE GOALS:

- Develop a sophisticated vocabulary of key terms to closely read, discuss, and write about contemporary Native American literature
- Enrich our textual experience of Native American literature by critically engaging with its historical tradition(s)
- Deepen our understanding and appreciation of multicultural contributions to American literature
- Work collaboratively to generate challenging questions at issue for our discourse community
- Design and implement an intellectually substantial research project drawing on original argumentation, writing, and research which substantiates claims utilizing contemporary Native American literature as textual evidence
- Utilize life experiences to make connections between contemporary Native American literature and personal identity

REQUIRED TEXTS:

Ceremony, 30th Anniversary Edition by Leslie Marmon Silko

The Lone Ranger and Tonto Fistfight in Heaven by Sherman Alexie

The Cambridge Guide to Native American Literature edited by Porter and Roemer

Nothing But the Truth edited by Purdy/Ruppert

The Rez Sisters by Tomson Highway

ASSIGNMENTS

PERCENT OF FINAL GRADE:

First Essay	15
Second Essay	20
Third Essay	20
Reading Journal	20
Oral Presentations	10
Class Participation	10
Final Portfolio	5

ESSAYS: You are required to compose three argumentative essays. The first essay will be 5-6 pages, essay two will be 7-8 pages and the final essay will be 14-15 pages in length. You will develop the final essay from an abstract, annotated bibliography, and rough draft. These essays will be thesis-driven and follow MLA guidelines. Essays will be evaluated primarily on the quality of your ideas and the thoroughness of your critical argument (including appropriate citations of the text). Organizational, grammatical, and other writing matters will, however, also affect your grade. We will discuss these essays in further detail throughout the term.

READING JOURNAL¹: You will write a two-page journal entry for each date's assigned primary literary reading(s). This entry will consist of two parts. In part one you will summarize the plot and/or main ideas of the primary text(s) and part two will consist of a discussion question. When several poems/texts are assigned the reading response will equal two pages total, composed of short summaries of all poems and a discussion question about one poem of your choice. Secondary readings from the *Cambridge Companion* will consist of a one page response - in part one you will summarize the chapter's main ideas and part two will focus on a discussion question. These questions are useful in generating class discussion and essays from our readings. Please refer to the handout "Discussion Questions as Post-reading." You may be asked

¹ Three reading responses of your choice will reference Oxford English Dictionary (OED) citations.

to read from your response in class. These journals will be checked each class period and collected twice during the term. You will submit a final portfolio of the semester's work during finals week.

ORAL PRESENTATION: You will be required to give a group presentation. Your group will summarize, historicize, ask the class significant discussion questions related to your assigned texts and its genre, and create/photocopy/distribute a handout. A sign-up sheet will be circulated in class.

PARTICIPATION: Our classroom comprises a *discourse community*, in which we gain knowledge and insight through mutual inquiry as a result of both verbal and written interaction with others in the class. This interaction will take the form of co-operation as well as respectful disagreement. As a member of this discourse community, you will be expected to contribute intelligently and frequently to the discussion. Along with speaking, effective participation requires active and open-minded listening to others. Respond to and interact with your peers, not just with me. The more you participate, the more interesting, exciting, and rewarding this class will be. Always bring your textbook and notes to class. Expect to read passages aloud and closely investigate details of the texts we are studying. There will be unannounced quizzes and in-class writings throughout the term. I highly encourage you to visit me during office hours (or make an appointment) to discuss your paper ideas or any other questions or concerns related to the course. There will also be an extra-credit option related to the Multi-cultural Reading Group.

POLICIES:

Grades. It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

Format. All written work should include your name, the course number and instructor (Tabor), the date, and the assignment in the upper right-hand or upper left-hand corner. Any pages after the first should be numbered and stapled. All work must be typed using a reasonable 12-point font, double-spaced, and conventional margins (one inch). No electronic assignments accepted without special arrangement.

Deadlines. Reading responses, quizzes, and other daily assignments will not be accepted late including assignments due to absence. Assignments are due during the class period of the due date. Extensions may be given on essays, provided that a student asks for the extension at least one week in advance. Unless an extension is given, late essays will be reduced by one letter grade for each day that passes after the due date, e.g. an A becomes a B if one day late.

Access for Students with Disabilities. Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center. Also, the Writing Center is located in a building that is not accessible to students with mobility impairments. If you have any impairments and need the services of the Writing Center please call 610-861-1392.

Plagiarism. All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please see the Student Handbook if you have any questions about your use of sources.

Attendance. It is your responsibility to sign the attendance sheet at each class. Your final course grade will be dropped by 10% for each unexcused absence after the third. Arriving to class more than 2 minutes late will count as 1/3 of an absence. A note from a doctor's office is required for an excused absence.

Tentative Reading Schedule. Readings are to be completed on the day assigned. A star (*) next to page numbers signifies that a reading journal entry will be due in class that day for those assigned pages. The schedule is subject to change.

Week One

Tue Aug 27 Introduction

POETRY

Thu Aug 30 Anthology: "Rattle" pp. 446-449*, "Dear John Wayne" pp. 471-472*, "The Bear" p.511*
"There Is No Word for Goodbye" pp. 554-555*, "In Praise of Texas" pp. 557-558*
Cambridge: "Historical and Cultural Contexts to Native American Literature" pp. 39-68
Cambridge: "America's Indigenous Poetry" pp. 145-160

Week Two

Tue Sep 4 Anthology: Joy Harjo poems pp. 474-486*
Cambridge: "Joy Harjo's Poetry" pp. 283-295*

Anthology: N. Scott Momaday poems pp. 510-515*
Cambridge: "N. Scott Momaday: Becoming the Bear" pp. 207-220*

Thu Sep 6 Anthology: Simon Ortiz poems pp. 515-520*
Cambridge: "Simon Ortiz: Writing Home" pp. 221-232*

Week Three

Tue Sep 11

Essay One Due

Winona LaDuke “It’s Time to Call the Indian Wars to an End” (H)* and
“The Wind that Blows Over Our Ancestors: Nature’s Power, Enron, and Native Lands”
pp. 12-17*

http://books.google.com/books?id=M0iP3DconbIC&printsec=frontcover&dq=winona+lادuke&source=bl&ots=1PGZJMaJ6n&sig=Q_5SzoxFdClwh6YTmbKUXoDMIM&hl=en&sa=X&ei=5vsrUK_CGOWU6QHI24CYBw&ved=0CEsQ6AEwAw#v=onepage&q=winona%20laduke&f=false

Thu Sep 13

Convocation: Winona LaDuke*

Week Four

Tue Sep 18

FICTION

Ceremony, 30th Anniversary Edition by Leslie Marmon Silko*
Cambridge: “Fiction: 1968 to the Present” pp. 173-188*
Cambridge: “Leslie Marmon Silko: Storyteller” pp. 245-256*

Thu Sep 20

Ceremony, 30th Anniversary Edition by Leslie Marmon Silko

Week Five

Tue Sep 25

Anthology: “The Silko-Erdrich Controversy” pp. 15-22*
Anthology: “Language and Literature from a Pueblo Indian Perspective” pp. 159-165*
Thesis Workshop: Thesis Statement Due

Thu Sep 27

Anthology: “The Red Convertible” pp. 232-239*
Cambridge: “Louise Erdrich’s Storied Universe” pp. 271-282*

Week Six

Tue Oct 2

Library Visit: Primary and Secondary Sources

Thu Oct 4

Anthology: “Report to the Nation” pp. 333-344*
Anthology: “Indian Humor” pp. 39-53*

Reading Journal Due

Week Seven

Tue Oct 9

Fall Recess: No Class

Thu Oct 11

Cambridge: “Sherman Alexie: Irony, Intimacy, and Agency” pp. 297-310*
Alexie: pp. xi-xxii, pp. 1-242*

Week Eight

Tue Oct 16

Alexie: “This is What it Means to Say Phoenix, Arizona” pp. 59-75*
Alexie: “Smoke Signals”

Essay Two Due

Thu Oct 18

Alexie: “Smoke Signals”

NONFICTION

Week Nine

Tue Oct 23

Mihelich “Smoke or Signals? American Popular Culture and the Challenge to
Hegemonic Images of American Indians in Native American Film” (H)*
Cambridge: “Translation and Mediation” pp. 69-84*

Thu Oct 25

Guest Presentation: Brenda Lange, “The Rosebud Sioux Reservation: An Encounter”

Week Ten

Tue Oct 30

Anthology: “The Woman Who Loved a Snake” pp. 141-158*
Anthology: “An Old-Time Indian Attack” pp. 166-171*

Abstract Due & Annotated Bibliography Due

Thu Nov 1

Trask “From a Native Daughter: Colonialism and Sovereignty in Hawaii” (H)*
Kneubuhl “Hawaii Nei: Island Plays” (H)*

DRAMA

Week Eleven

Tue Nov 6

Cambridge: “American Indian Theatre” pp. 189-206*
Highway: “The Rez Sisters” pp.vi-118*

Thu Nov 8 Highway: “The Rez Sisters” pp.vi-118
Draft Workshop: Rough Draft Due

Week Twelve

Tue Nov 13 Conferences

Wed Nov 14 *Extra Credit Option: Multicultural Reading Group 4:00-5:00PM*

Thu Nov 15 Conferences

Week Thirteen

Tue Nov 20 Glancy: “The Woman Who was a Red Deer Dressed for the Deer Dance” (H)*

Thu Nov 22 Thanksgiving Recess – No Class

Week Fourteen

Tue Nov 27 Geiogamah: “49” (H)*

Thu Nov 29 Anthology: “Harold of Orange” pp. 591-619*
Cambridge: “Gerald Vizenor: Postindian Liberation” pp. 257-270*
Reading Journal Due

Week Fifteen

Tue Dec 4 Anthology: “Harold of Orange” pp. 591-619

Thu Dec 6 Conclusions and Evaluations
Essay Three Due

Final Week

Wed Dec 12 Portfolio Due