English 2717, Section 1/Ethnic Studies 2713, Section 1
Native American Literature
10:00-10:50AM
Economics 2
University of Colorado
Fall 2017

Instructor: Dr. Penelope Kelsey
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Course Description:
This course explores the diverse and exciting body of literature by Native peoples of North America, a literary tradition that spans 500+ tribes/Nations, numerous reservations and Territories, and international boundaries. We will emphasize contemporary fiction and poetry by Native American writers from the U.S. and Canada, and we will occasionally fold in oral tradition and other genres. We occasionally will view excerpts of films and digital media to analyze the visual storytelling strategies they employ, in order to widen the variety of voices from which we can learn; we will also acknowledge pre-contact visual recordkeeping (i.e. written) traditions such as pictographs and wampum. We will study major works by Charles Eastman, Eric Gansworth, Joy Harjo, Toni Jensen, Deborah Miranda, Susan Power, Eden Robinson, Hasteen Klah, Erika Wurth, and Cheryl Savageau in addition to supplemental readings.

Course Goals:
Students will become familiar with the works of a range of Indigenous writers from diverse backgrounds in multiple genres with an emphasis upon fiction and poetry.
Students will acquire appropriate critical frameworks (i.e., nationalist, tribally focused, historical materialist) for interpreting these texts.
Students will analyze the conventions, styles, and storytelling strategies of Native American and Indigenous writers.
Students will write about Native American and Indigenous literatures with greater facility and assess these works with culturally-specific standards.
Students will become familiar with Native American and Indigenous Studies at an introductory level.
Students will improve their critical thinking skills with regard to rhetorics of gender, race, culture, ethnicity, religion, disability, sexual orientation, and national origin.

Required Texts:


➔ PLEASE NOTE: Eric Gansworth’s *If I Ever Get Out of Here* and Simon Ortiz’s *Out There Somewhere* are no longer required; please do not purchase them. Please do be sure to purchase both Joy Harjo’s *How We Became Human* and Cheryl Savageau’s *Mother/Land*.

**Course Reserves:**
Course reserves will be available via the course link in D2L: learn.colorado.edu.

**Course Requirements:**
- Class Participation: 20%
- Analysis Paper #1: 20%
- Analysis Paper #2: 20%
- Analysis Paper #3: 20%
- Peer Review: 10%
- Reading Notes: 10%

**Reading**: Come to class having done that day’s reading assignment, in order to contribute meaningfully to class discussion. Your participation grade is based largely upon your contribution to discussions with any written materials submitted as part of in-class activities also included in its computation.

The course reserves are located in a folder in Desire2Learn (hereafter D2L), and you can print course readings gratis in Norlin Library. Reading is an act of digesting and synthesizing a given text, and you need to be prepared to comment substantively upon the assigned reading in order to receive a passing grade. I ask that you please print all electronic texts, so that you can underline, highlight, mark, and make notes on them.

**Reading Notes**: You must come with the day’s reading in hand (print version).

As you read the print text, you should make notes on hard copies of the reading (in the books or on the printouts). I encourage the following as notetaking methods: underlining, highlighting, noting prominent themes, and dogearing pages or placing Post-It notes on them to make finding significant passages easier; research shows that you retain better notes that you write by hand. I will perform unannounced checks of your reading materials, checking to see that you are fully engaging the text and taking notes on and in it. You will receive a grade of -, check, or check+ for these reading note checks. At the end of the semester, check grades are
neutral, an average of minuses can bring down your grade, and an average of check+ grades can be the deciding factor if your grade is narrowly on the border between grades.

**Peer Reviews:** We will conduct required peer reviews for each of the three analysis papers. I will provide you with clear instructions, a list of detailed questions, and a format for giving, receiving, and incorporating feedback. These peer reviews will help make you a stronger writer and a better editor, and I expect that you will incorporate your peers’ suggestions in your revision process.

**Attendance:** Regular attendance with participation is certainly one of the keys to success in this class. For every week of absence without a documented excuse, your grade will be lowered one letter; missing three weeks of class without a documented excuse is grounds for failure.

**Religious Observances:** Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, students should inform the professor of any upcoming religious observances as soon as they learn of them, and the professor will make accommodations for the religious observance. See full details at [http://www.colorado.edu/policies/fac_relig.html](http://www.colorado.edu/policies/fac_relig.html)

**Students with Disabilities:** If you qualify for accommodations because of a disability, and would like to request those accommodations be made, please submit to your letter from Disability Services to me in a timely manner (for exam accommodations provide your letter at least one week prior to the exam), so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu. If you have a temporary medical condition or injury, see Temporary Medical Conditions: Injuries, Surgeries, and Illnesses guidelines under Quick Links at Disability Services website and discuss your needs with me.

**Discrimination and Sexual Harassment:** The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at [http://hr.colorado.edu/dh/](http://hr.colorado.edu/dh/).

**Classroom Behavior:** Students and faculty each have a responsibility for maintaining an appropriate learning environment. Students who fail to adhere to behavioral standards may be subject to discipline. Faculty members have the professional responsibility to treat students with understanding, dignity and respect, to guide classroom discussion, and to set reasonable limits on the manner in which students express opinions. Professional courtesy and sensitivity are especially
important with respect to differences of race, culture, religion, politics, sexual orientation, gender, and nationalities. See http://www.colorado.edu/policies/classbehavior.html and http://www.colorado.edu/studentaffairs/judicialaffairs/code.html.

**Honor Code:** All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://honorcode.colorado.edu.

**Evaluation of Course Work:** The university uses a standardized grading system for all colleges and schools. Each instructor is responsible for determining the requirements for a course and for assigning grades on the basis of those requirements. Faculty members and instructors are required to provide substantial written evaluation of all student work, explaining what is right about it, what is wrong, and what the student needs to do to improve.

**Note:** In the event of extensive instructor or student absences (50%+ of the class), such as might come about in a pandemic or disaster, we will substitute physical class meetings with electronic discussions in D2Learn.

**Course Schedule:**

8/28/17 Course Introduction  
Read: Ella Deloria, *Fallen Star* [excerpt]:  

8/30/17 Employing the Discourse of Savagery/Civilization While Refusing Its Outcomes  
Read: Charles Eastman, *From the Deep Woods to Civilization*, Foreword, and 1-77

9/1/17 Vanishing Americanism, Manifest Destiny, and Wounded Knee  
Read: Charles Eastman, *From the Deep Woods to Civilization*, 78-160

9/4/17 LABOR DAY: NO CLASS

9/6/17 An Indian to the Boy Scouts  
Read: Charles Eastman, *From the Deep Woods to Civilization*, 160-281

9/8/17 Indigenous Experimental Fiction  
Read: Erika Wurth, *Buckskin Cocaine*, 1-55

9/11/17 LIBRARY VISIT WITH LINDSAY ROBERTS, MEET IN NORLIN E260B  
NO READING

9/13/17 Denver/Urban/Native
Read: Erika Wurth, *Buckskin Cocaine*, 56-11

9/15/17 PEER REVIEW/ REQUIRED/ BRING FOUR FULL-LENGTH COPIES OF ANALYSIS PAPER #1 TO CLASS

9/16/17 ERIKA WURTH PANEL @ JAIPUR LITERARY FESTIVAL, BOULDER PUBLIC LIBRARY, 5:15-6:15PM, AND READING @ COUNTERPATH PRESS, DENVER, 7PM

9/18/17 17th Century Iroquoia
Read: Susan Power, *Sacred Wilderness*, 1-80

9/20/17 21st Century Clanmother (Her “New Face”)
Read: Susan Power, *Sacred Wilderness*, 81-170
DUE: REVISED CRITICAL ANALYSIS PAPER #1 WITH PEER REVIEW DRAFTS

9/22/17 Peace Queen/Mother
Read: Susan Power, *Sacred Wilderness*, 171-268

9/25/17 Ohlone Costanoan Esselen Memoir
Read: Deborah Miranda, *Bad Indians: A Tribal Memoir*, 1-76

9/27/17 California and the Mission System
Read: Deborah Miranda, *Bad Indians: A Tribal Memoir*, 77-143

9/29/17 Indigenous Mapping
Read: Deborah Miranda, *Bad Indians: A Tribal Memoir*, 144-end

10/2/17 Indigenous Geographies
Read: Deborah Miranda, *Indian Cartography* [course reserves in D2L]

10/4/17 PEER REVIEW/ REQUIRED/ BRING FOUR FULL-LENGTH COPIES OF CRITICAL ANALYSIS PAPER #2 TO CLASS

10/6/17 Treaties and Bargaining Sovereignty
Read: Eric Gansworth, *Smoke Dancing*, 1-60

10/9/17 Interplay of Visual and Print
Read: Eric Gansworth, *Smoke Dancing*, 61-120

10/11/17 Handsome Lake and Iroquois Casinos
Read: Eric Gansworth, *Smoke Dancing*, 121-180
DUE: REVISED CRITICAL ANALYSIS PAPER #2 WITH ALL PEER REVIEWS

10/13/17 For Seven Generations
Read: Eric Gansworth, *Smoke Dancing*, 181-end
VISIT FROM KATIE HEINEN ON STUDY ABROAD OPPORTUNITIES

10/16/17 Wampum Interplay
Read: Eric Gansworth, *Nickel Eclipse/Iroquois Moon* [course reserves in D2L]

10/18/17 Haisla Gothic
Read: Eden Robinson, *Monkey Beach*, 1-100

10/20/17 Raven Lessons
Read: Eden Robinson, *Monkey Beach*, 101-200

10/23/17 Indigenous Horror
Read: Eden Robinson, *Monkey Beach*, 201-end

10/25/17 Longhouse Community
Read: Terry Jones, *Salem* script, 1-76 [course reserves in D2L]

10/27/17 Residential School Syndrome
Read: Terry Jones, *Salem* script, 77-137 [course reserves in D2L]

10/30/17 VISIT WITH JAMIE JACOBS, SENeca CHIEF, MUSEUM CURATOR, AND QUIllWORKER IN CLASS

11/1/17 Boarding School Narrative Genre
Read: Zitkala-Sa, *Schooldays of an Indian Girl* [course reserves in D2L]

11/3/17 Indigenous Creative Expression
Read: Tasha Hubbard, “The Buffalo Are Gone” or “Return Buffalo”? – The Relationship of the Buffalo to Indigenous Creative Expression

11/6/17 Métissage of Form and Identity
Read: Toni Jensen, *From the Hilltop*, 1-100

11/8/14 Working Class/Native Identity
Read: Toni Jensen, *From the Hilltop*, 101-190

11/10/17 Chamorro Perspectives from Guam
Read: Craig Santos Perez, *from unincorporated territory [saina]* [course reserves in D2L]

11/13/17 PEER REVIEW/ REQUIRED/ BRING FOUR FULL-LENGTH COPIES OF YOUR CRITICAL ANALYSIS PAPER #3 TO CLASS

11/15/17 Remembering Sand Creek
Read: Simon Ortiz, *From Sand Creek* [course reserves in D2L]

11/17/17 Sand Creek Narratives
Read: Gary L. Roberts and David Fridtjof Halaas, “Written in blood: the Soule-Cramer Sand Creek Massacre letters” [course reserves in D2L]

**DUE: REVISED CRITICAL ANALYSIS PAPER #3 WITH ALL PEER REVIEWS**
11/20-11/24/17 THANKSGIVING BREAK

11/27/17 Abenaki Lands
Read: Cheryl Savageau, *Mother/Land*, 1-54

11/29/17 Mother Tongues
Read: Cheryl Savageau, *Mother/Land*, 55-110

12/1/17 Navigating Mental Illness and Spirit

12/4/17 Navajo Creation Story
Read: Hasteen Klah, *Navajo Creation Myth*, Table of Contents, Preface, General Introduction, 9-69

12/6/17 Migrations between the Worlds
Read: Hasteen Klah, *Navajo Creation Myth*, Table of Contents, Preface, General Introduction, 70-128

12/8/17 Secrets from the Center of the World
Read: Joy Harjo, *How We Became Human*, 1-70

12/11/17 Navigating Queer Colonial Cartographies
Read: James Thomas Stevens, *Dis/Orient* [course reserves in D2L]

12/13/14 The Woman Who Fell from the Sky
Read: Joy Harjo, *How We Became Human*, 71-140

12/15/17 A Map to the Next World
Read: Joy Harjo, *How We Became Human*, 141-200

12/18-12/22/17 FINAL EXAM PERIOD

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**Critical Analysis Papers**

In the first Critical Analysis Paper, you will write a 4+-page analysis (1000+ words) of one the texts we have encountered thus far in class. Subsequent Critical Analysis Papers will be 5+ pages in length (1250+ words). You will present an original argument about the literary text in question and support it with quotes, paraphrases, and other textual evidence that supports your interpretation. You should engage the elements of the given genre (fiction, poetry, drama, oral tradition) in your critique of the texts as well as speak to larger thematic concerns in Native American and Indigenous literature, which we have discussed in lecture. You are required to use 1+ scholarly works in the writing of the essay and to cite them in the body of your paper. During our visit to Norlin Library with Librarian Bebe Chang, you will learn how to search academic databases for appropriate scholarly sources to fulfill this requirement. In the meantime, please conduct preliminary searches using the academic databases available to you on the UCB Libraries webpage as you prepare to select your secondary source: [http://libguides.colorado.edu/az.php?a=all&s=63250](http://libguides.colorado.edu/az.php?a=all&s=63250). Academic
Search Premier, ACLS Humanities E-Book, American West, Arts & Humanities Citation Index, Humanities Full Text, JSTOR, and American Indian Histories and Cultures are examples of a few databases that might render appropriate journal articles.

We will conduct required peer reviews in class to assist you in revising your drafts. In these peer reviews, you will give and receive feedback from 3-4 of your peers, and I will guide you in making suggestions. I anticipate that you will value the thoughtful input you receive from your peers and revise your paper based on their suggestions, unless you have significant reason to believe that your original version is stronger and yet your decision with me. When you turn in your paper, you will turn in all the copies of peer reviews, any drafts that you took to the Writing Center, and your revised final draft.

Your paper should be double-spaced, in a normal 11 or 12-point font, and deficient in any inexplicably large margins or other text-stretching sleights of hand. You also should use MLA style and provide a Works Cited (or Chicago Style with a Bibliography). All citations should be clearly documented and in textnote form, and your paraphrases should clearly differ from the original text. In addition, your paper will benefit from sharing it with a tutor at the Writing Center in Norlin E111, and I encourage you to seek out the Center's services.

The criteria for this paper include the following: thesis, literary engagement, thematic engagement, originality, analysis, development, argumentation, organization, style, and grammar/typos.

I will revise and expand upon this document once I have read your first papers, so these instructions are provisional for the first essay.