

ETHN 111: NATIVE AMERICAN LITERATURE

University of California, San Diego • Fall 2011 • M-W-F 11-11:50 • Sequoia 148

INSTRUCTOR:

DR. NATCHEE BLU BARND

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Office Hours: **M** 12:15-1:30 (Cross-Cultural Center)

W 12:15-1:30 (Social Science Building 249)

Stories create us. We create ourselves with stories. Stories that our parents tell us, or that our grandparents tell us, or that our great-grandparents told us, stories that reverberate through the web.

- Joy Harjo (Muscogee)

In the light of enormous loss, [Native America writers] must tell the stories of contemporary survivors while protecting and celebrating the cores of cultures left in the wake of the catastrophe.

- Louise Erdrich (Ojibwe)

* *all aspects of this syllabus are subject to change*

COURSE DESCRIPTION

Catalog Description: This course analyzes Native American written and oral traditions. Students will read chronicles and commentaries on published texts, historic speeches, trickster narratives, oratorical and prophetic tribal epics, and will delve into the methodological problems posed by tribal literature in translation. We will become deeply familiar with the rich tradition and wide variety of literature by Native peoples – learning a bit about indigenous cultures, histories, identities, thought, issues, concerns, and strategies over time, and in an ever-changing world. We will utilize a variety of social science and humanities based tools of analysis to examine the materials via themes relevant to American Indian/Indigenous Studies and Ethnic Studies. Our course themes include indigenous notions of relationships and community, memory, tribal identity, intellectual traditions, land, culture, sovereignty, and humor. We will also explore several concepts important to Ethnic Studies: colonization, war, racism, assimilation, gender, sexuality, feminism, and multiculturalism. We will focus on both the structural forces that have shaped and continue to reshape American Indian lives as well as how American Indian peoples negotiate and often resist such forces through political, cultural, and creative means of expression.

★ *Please note that ETHN 111 is an upper division Ethnic Studies course. Upper division courses are intended to delve more deeply into specific or specialty subjects not covered in basic introductory-level Ethnic Studies courses. As such, these courses rely upon basic fluency with foundational social science, humanities, and Ethnic Studies concepts usually provided by the completion of the Ethnic Studies 1A-1B-1C series (or an equivalent). This class presumes competence with these core concepts and theories. If you have not completed this series (or an equivalent) you will be at a distinct disadvantage in your ability to excel in this course. Enrolled students should also be aware that this course maintains a rigorous standard of student writing and in-class participation, and requires a heavy reading and writing load. I urge you to consider these notices carefully.*

REQUIRED TEXTS

All readings are available as PDF files via your Triton Education (TED) course page (ted.ucsd.edu). Students are required to bring individual hard copies to all appropriate class meetings. **YES, YOU MUST PRINT THEM EACH OUT.**

COURSE REQUIREMENTS

ATTENDANCE. Attendance scores will be strictly calculated as follows:

2-3 absences: -2 points / 4-5 absences: -3 points / 6-7 absences: -5 points / 7+ absences: -10 points

PARTICIPATION. You are expected not only to attend all class meetings but also to participate actively.

[Note: Media covered during scheduled course meetings might not be available on reserve or elsewhere.] I will also regularly require in-class writing which counts toward participation.

READING ASSIGNMENTS. In order for you to make the best use of our time, you should complete all readings prior to attending class. This way you will be able to participate in the vital conversations that are backbone of this course, as well as follow and engage with my lectures.

WRITING ASSIGNMENTS. You will be required to write **three creative-critical essays (750-1000 words)** that address the themes of this course and explicitly draw upon the assigned readings. Details for these assignments will be provided in class. Creative-critical essays will be due in weeks 3, 5, and 7. You will also complete a (take-home) **final creative-critical paper (2000-2500 words)**. The final creative-critical paper will be due during our finals week meeting; Tuesday, December 6.

FORMATTING. All written assignments must be typed, double-spaced, using 1" margins all around, 12-point Times New Roman font, proper paginations, proper heading, and stapled. The critical essays and the final project must include the final word count in the heading. Papers that do not follow this format will not be accepted.

GRADE BREAKDOWN

It is strongly suggested that each student keep track of her/his own progress by recording assignment scores below once graded and returned. Final grades for the course will be calculated as indicated:

Assignment	Points Available	Student Score		
Attendance	10			
Participation	15			
Creative-critical essays	45 (15 each)			
Final creative-critical paper	30			
TOTAL	100			

A	93.1-100	C+	77 – 79.9
A-	90 – 93	C	73.1 – 76.9
B+	87 – 89.9	C-	70 – 73
B	83.1 – 86.9	D	60 – 69.9
B-	80 – 83	F	0 – 59.9

HELLA STRICT E-MAIL POLICY

All e-mail correspondence with the instructor must be properly formatted with a useful description in the subject line, a greeting and salutation, and must be grammatically correct; otherwise, the instructor will delete your e-mail message and will choose not to respond.

LATE WORK POLICY

Late work will NOT be accepted. LATE work will not be ACCEPTED. LATE WORK WILL NOT BE ACCEPTED.

NOTE ON ACADEMIC INTEGRITY

Students are responsible for understanding the university's academic integrity policies and maintaining compliance. Please familiarize yourself with the UCSD Policy on Academic Integrity:

<http://www.senate.ucsd.edu/manual/appendices/app2.htm>.

Copying even small portions of essays from the internet or not properly citing your sources falls under the definition of plagiarism. Any act of cheating or plagiarism will result in the student's immediate failure of the course and referral to the campus Academic Integrity Coordinator for further investigation and assessment. As indicated in the university policies on student conduct, students who cheat or plagiarize "can be suspended or even expelled from the University." If you have questions, please make an appointment to meet with the instructor or other relevant campus resources.

DISABILITY RESOURCES STATEMENT

Students requesting accommodations and services due to a disability for this course need to provide a current *Authorization for Accommodation (AFA) letter* issued by the Office for Students with Disabilities (OSD), prior to eligibility for requests. Receipt of AFAs in advance is necessary for appropriate planning for the provision of reasonable accommodations. OSD Academic Liaisons also need to receive current AFA letters. For additional information, contact the Office for Students with Disabilities:

858.534.4382 (V) / 858.534.9709 (TTY) / osd@ucsd.edu / <http://disabilities.ucsd.edu>

COURSE SCHEDULE

This is an ambitious interdisciplinary upper division course. Guest lectures and other supplemental readings and activities are not listed in the following schedule, and may occur without notice. You will be given ample time to complete all coursework. We will try our best to adhere to the schedule below.

Note: The first page of each reading consists of a title and copyright page (which you do not need to print out). For your benefit, I offer the following "bullet-point" guide to our readings and assignments:

- Speech, essay, poem, or other writing
- ✓ Autobiographical selection
- ☑ Fiction
- ❖ Theoretical or introductory (secondary source) selection
- ★ Assignment due dates and/or special notes

The [#] following reading assignments indicates the approximate number of pages.

WEEK 0.5 (SEPT 23): INTRODUCTIONS AND GOALS

Course Introduction: Syllabus Overview

WEEK 1 (SEPT 26, 28, 30): ON WHAT IT MEANS TO BE INDIGENOUS

- “The Stone Boy” (Lakota) [13]
- Arthur C. Parker, “How the World Began” [6]
- [Origin stories]: “The Woman Who Fell From the Sky” (Seneca) – “Saynday Brings the People Out” (Kiowa) – “The Keresan Emergence Story” (Keresan/Pueblo) – “The Theft of Fire” (Shasta) – “The Theft of Light (Tsimshian) – “How the Papago Got Corn” (Papago) [15, all combined]
- Joy Harjo, “Remember” [poem]
- Daryl Babe Wilson, “Before There was Something, There Was Nothing: The Creation” [6]
- Committee of the Chiefs (Haudenosaunee/Iroquois), “Traditional History of the Six Nations” [23]
- ☑ Esther Belin, “Indigenous Irony” [2]
- ❖ Leslie Marmon Silko, “Interior and Exterior Landscapes: Pueblo Migration Stories” [22]
- ❖ Thomas King, “‘You’ll Never Believe What Happened’ is Always a Great Way to Start” [30]

WEEK 2 (OCT 3, 5, 7): ON CONTACT AND COLONIALISM

- ✓ Luther Standing Bear, “First Days at Carlisle” [18]
- ✓ Dan Talayesva, “School Off the Reservation” [18]
- ✓ Zitkala Sa/Gertrude Bonnin, “Impressions of an Indian Childhood”
- ✓ Sarah Winnemucca, from *Life Among the Piutes* [11]
- Simon Pokagon, “The Red Man’s Rebuke” [6]
- Helen Sekaquaptewa, “The Hopi Push of War” [3]
- Jim Northrup, “Racism” [27]
- James Luna, “Half-Indian, Half-Mexican” [2], “The Artifact Piece” [1], & “Notes: 1985” [2]
- Charles Eastman, “The Singing Spirit” [14], “Justice for the Sioux” [3], & “An Indian’s Plea for Freedom” [7]
- Alexander Lawrence Posey, *Ode to Sequoyah* [poem]
- [Songs and ceremonies]: three “Courting Songs” (Wintu, Klamath, & Apache) – “Mock-Courting Song” (Klamath) – “Lullaby” (Kiowa) – “Songs to Pull Down the Rain” (Papago) – “Women’s Planting Song” (Osage) – “Quail Song” (Pima) – “Song about Bats” (Yaqui) – “Cradle Song” (Modoc) – “Two Flood Songs” (Pima) – “Buffalo Song” (Osage) – “Dream Song” (Ojibwe) – “Running Song” (Papago) – “Death Song” (Omaha) – “Song of a Spirit Travelling from His Human to His Spirit Home” (Ojibwe) – “Songs from the Ghost Dance” (various) – “Ceremony for Presenting a Newborn Child” (Omaha) – From the Iroquoian *Condolence Ritual* [21, all combined]
- ☑ Luci Tapahonso, “The Snakeman” [5]
- ❖ Penelope Kelsey, “Charles Eastman’s Role in Native American Resistance Literature” [19]
- ❖ Carter Revard, “How Columbus Fell from the Sky and Lighted Up Two Continents” [17]

WEEK 3 (OCT 10, 12, 14): ON SOVEREIGNTY

- John Rollin Ridge, “The Cherokees. Their History-Present Condition and Future Prospects” [6]
- Daryl Babe Wilson, “Let it Be This Way” [5]
- Georgiana Valoyce-Sanchez, *Chumash Man* [poem]
- Susette La Flesche, “The Indian Question” [3]
- ✓ Kathleen Smith, “Crab Louis and the Jitterbug” [3]
- ☑ James Welch, “The Marriage of White Man’s Dog” [27]
- ❖ Scott Richard Lyons, “Nations and Nationalism since 1492” [56]
- ★ **Creative-critical essay #1 due Friday, October 14**

WEEK 4 (OCT 17, 19, 21): ON THE ROLE OF WRITING & VOICE

- ✓ George Henry, "An Account of the Chippewa Indians, Who Have Been Travelling Among the Whites..." [8]
- Simon Ortiz, "Now it is My Turn to Stand" [8]
- Sarah Winnemucca, "Petition to Congress" [3]
- James Luna, [selections] "Half Indian/Half Mexican" – "The Artifact Piece" – "Notes: 1985" [5]
- Sa-Go-Ye-Wat-Ha/Red Jacket, "Speeches" [4]
- Vernon Bellecourt, "Birth of AIM" [2]
- Gerald Vizenor, "Confrontation of Negotiation" [2]
- Andrew Blackbird, "The Indian Problem, from the Indian's Standpoint" [10]
- ✓ Luci Tapahonso, "They Moved Over the Mountain" [13]
- ☑ John Rollin Ridge, from *The Life and Adventures of Joaquin Murieta* [10]
- ☑ Louise Erdrich, "The Bingo Van" [18]
- ❖ Simon Ortiz, "Towards a Nationalist Indian Literature" [7]
- ❖ Joseph Coulombe, "Following the Tracks: History and Context of Native Writing" [17]
- ❖ Arnold Krupat, "Resisting Racism: William Apress as Public Intellectual" [26]

WEEK 5 (OCT 24, 26, 28): ON LAND MATTERS

- Charles Gibson, "Passing of Creek Lands" [2]
- Luther Standing Bear, "What the Indian Means to America" [2]
- John Wannaucon Quinney, "Fourth of July Address at Reidsville, New York, 1854" [3]
- ✓ Kathleen Smith, "The Bitter and the Sweet" [3]
- "A Code Talker Comes Home" [2]
- DRUMS, "The Menominees are Terminated" [2]
- Joy Harjo, "untitled/My house is red earth" [poem]
- George Blueeyes, *Sacred Mountains* ["poem"]
- Dan Hanna, *Medicine Song* ["poem"]
- ☑ Thomas King, "A Seat in the Garden" [9]
- ❖ Vine Deloria, "Thinking in Time and Space" [15]
- ❖ Winona LaDuke, "Nuclear Waste: Dumping on the Indians" [16]
- ❖ **Creative-critical essay #2 due Friday, October 28**

WEEK 6 (OCT 31; NOV 2, 4): ON SEX AND SEXUALITY

- Frank LaPena, *Rabbit Crazy* [poem]
- Makka Kleist, "Pre-Christian Inuit Sexuality" [5]
- ☑ Debra Earling, "Jules Bart, Giving Too Much-August 1946" [5]
- ☑ Suleiman Russell, "How Old Man Coyote Lost His Manhood" [5]
- ☑ Paula Gunn Allen, "Deep Purple" [13]
- ☑ Linda Hogan, "Aunt Moon's Young Man" [23]
- ❖ Michelle McGeough, "Norval Morrisseau and the Erotic" [21]
- ❖ Will Roscoe, "'Strange Country This': An Introduction to North American Gender Diversity" [19]
- ❖ Drew Hayden Taylor, "Indian Love Call" [12]

WEEK 7 (NOV 7, 9): ON NATIVE FEMINISMS

- Charles Eastman, "The War Maiden" [9]
- Pretty-Shield, "Pretty Shield's Medicine" [1]
- Pretty-Shield, "Women and War" [4]

- ✓ Pauline Danforth, "Piece Quilt: An Autobiography" [8]
- ☑ Penny Olson, "The Dream" [8]
- ☑ Louise Erdrich, "The Shawl" [8]
- ❖ Andrea Smith, "Rape and the War Against Native Women" [11]
- ❖ Luana Ross, "Personalizing Methodology: Narratives of Imprisoned Native Women" [25]
- ★ **Creative-critical essay #3 due Wednesday, November 9**
- ★ **No class Friday, Nov 11 – Veterans Day**

WEEK 8 (NOV 14, 16, 18): ON HUMOR & THE TRICKSTER

- Will Rogers, "Story of a Boyhood Misspent" [4]
- Sherman Alexie, "The Unauthorized Autobiography of Me" [12]
- Ian Ferguson, "How to be as Funny as an Indian" [10]
- Mourning Dove, "Coyote Juggles His Eyes" [5]
- Beth Brant, "Coyote Learns a New Trick" [4]
- James Luna, "How to Make an Ass of Yourself" ["poem"]
- ☑ Sherman Alexie, "Somebody Kept Saying Powwow" [8]
- ☑ Peter Blue Cloud, "Coyote Meets Raven" [3]
- ❖ Drew Hayden Taylor, "Whacking the Indigenous Funny Bone" [13]

WEEK 9 (NOV 21, 23): ON TURKEY DAY TREATS

- Nora Naranjo-Morse, *Ta* [poem]
- Joy Harjo, *Remember* [poem]
- Karen Coody Cooper, "Thanksgiving Mourned" [10]
- ☑ N. Scott Momaday, "Feast Day" [21]

WEEK 10 (NOV 28, 30; DEC 2): ON LOOKING TO THE FUTURE

- Laura MC Kellogg, "Our Democracy and the American Indian" [9]
- ✓ Kathleen Smith, "Abalone: A Precious Gift" [3]
- ☑ James Welch, "Yellow Calf" [14]
- ❖ Daniel Heath Justice, "Conjuring Marks: Furthering Indigenous Empowerment thru Literature" [8]
- ❖ Carter Revard, "Report to the Nation: Repossessing Europe" [15]

★ **FINAL CREATIVE-CRITICAL PAPER DUE TUESDAY, DECEMBER 6, 11:30-2:30**

MAJORING OR MINORING IN ETHNIC STUDIES AT UCSD

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of "interest" yet have no information about the major or minor and don't realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor at UCSD, please contact **YOLANDA ESCAMILLA**, Ethnic Studies Department Undergraduate Advisor, at:

858-534-3277 or yescamilla@ucsd.edu or www.ethnicstudies.ucsd.edu