

University of California, San Diego
ETHN 111: Native American Literature
SYLLABUS
Summer 2020

Three Ghost Figures

*The Past rose up before us and cried
In the voices of the children who were dragged
To Indian school and never returned
The Present spoke up and those who remembered
How to listen could hear.
We offered tobacco and paid attention
To their stories.
The Future was a path through soldiers
With Gatling guns and GMO spoiled crops
Motioning us to safety.*

~Joy Harjo, Poet Laureate of the United States

Professor: Dr. Heather Ponchetti Daly

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Class Time: T/TH 8:00-10:50 a.m. via Zoom

Office Hours: By Appointment via Zoom

COURSE DESCRIPTION:

What is American Indian Literature? Who are its major figures? How does American Indian literature intersect with other kinds of American literature and art? These are some of the questions posed by this course. Considering a variety of Native writers from different tribal nations, we will engage in enriching conversations as we cultivate a deeper understanding of America's literary diversity. Even remotely, our extended meeting time grants us space for a suite of activities, and we will depend on each other in order to maximize the learning experiences. Complementing our literary study, we will bolster our understanding of the texts by examining both historical and political contexts surrounding them as well as our assumptions and actions as scholars. Throughout the course, students will:

- Critically examine ways in which American Indian oral and written traditions operate in various literary and cultural contexts;
- Develop a vocabulary of key terms enabling them to better explore Native literature;
- Explore the works of several major writers within contemporary American Indian literature;
- Consider critical theory Native literary theories and arguments about canon and disciplinary formation;
- Cultivate their critical writing and thinking skills by analyzing and responding to texts.

REQUIRED TEXTS/MATERIAL:

- *An American Sunrise* Poems by Joy Harjo Poet Laureate of the United States
- *The Road Back to Sweetgrass* by Linda Legarde Grover
- *Embracing Fry Bread Confessions of a Wannabe* by Roger Welsch
- *There There* by Tommy Orange
- *Trail of Lightening* by Rebecca Roanhorse
- *Where the Dead Sit Talking* by Brandon Hobson

****Warning: Some terminology in these works of fiction may be offensive to the reader.**

THE ONLINE CLASSROOM:

Due to the Covid-19 restrictions, all lecture and discussion courses will be delivered remotely. In the context of our campus, this will mainly involve offering conventional courses via online teaching and learning tools.

SUMMER ONLINE INSTRUCTION BEGINS ON TUESDAY, AUGUST 4 AND ENDS ON SEPTEMBER 3, 2020.

During the Summer session we will have synchronous class meetings via Zoom twice a week during our scheduled class meeting time. We will discuss our weekly readings and students will be sorted into “Breakout Rooms” to discuss specific readings to present to the class. Lectures, quizzes, and discussion boards will be conducted on CANVAS.

COURSE REQUIREMENTS:

<u>Assignment:</u>	<u>Grade %:</u>	<u>Due Date:</u>
Quizzes: (4 quizzes =5%)	20%	Weekly
Critical Reading Analysis Essay	30%	August 20, 2020
Final Critical Reading Analysis Essay:	50%	September 4, 2020
Total:	100%	

Quizzes (20%)—There will be four (4) pop quizzes during the summer session. The quizzes serve two primary purposes: 1) They allow me to gauge how the class is understanding the assigned material, and 2) They motivate everyone to always be prepared by having done the readings before our class meeting.

Critical Reading Analysis Essay (30%)—Write one Critical Reading Analysis essay, 3-5 pages in length (double-spaced). The essay should synthesize the main arguments from the assigned reading and should connect them to larger course themes and discussions. *See attached Criteria for Critical analysis Essay prompt!*

Final Reading Analysis Essay (50%)—Write a Review of Literature/Argument Analysis on **ONE (1)** of the course readings and **ONE (1)** outside academic source article or book (Use online library database sources, such as JSTOR.)

Prepare an 8-10-page essay comparing the two readings. Your comparison should begin by stating each author's argument, and then provide analysis of how each author makes their argument and how or why this is effective, in your opinion. You must also explicitly relate the readings to the larger content theme (what is addressed in these readings...removal, termination, urbanity, reservation life, etc.)

****All papers MUST be double-spaced and follow Chicago Style Format and contain a Bibliography or Works Cited page. If the writing format is not followed I will deduct style and grammar points. All essays will be processed through Turnitin.**

(For Chicago Style guidelines and examples see: www.chicagomanualofstyle.org)

FINAL GRADE BREAKDOWN:

%	Grade	%	Grade
94+	A	77-79	C+
90-93	A-	74-76	C
87-89	B+	70-73	C-
84-86	B	60-69	D
80-83	B-	Below 60	F

LATE WORK POLICY:

All graded assignments must be submitted to pass the class. Late submission of assignments will be accepted only in verifiable emergencies and only by arrangement with me prior to the due date. **Assignments turned in late without prior approval will lose one grade for each day late. For example, an “A” paper submitted one day late will receive an “A-“while the same paper submitted two days late will receive a “B+” etc.**

ACADEMIC DISHONESTY:

Scholastic dishonesty is an act by a student that misrepresents the student's own academic work or that compromises the academic work of others. Examples include cheating on assignments or exams, unauthorized collaboration on assignments or exams, sabotaging another student's work and plagiarizing. Plagiarism is presenting someone else's work as your own, intentionally, or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. If you have any questions about what constitutes your work, see your instructor!

SERIOUSLY, CITE YOUR SOURCES! See the UC San Diego Student Conduct Code.

ZOOM CONDUCT AND EMAIL REQUIREMENTS:

Participation means constructively engaging in class discussions. Participation includes being considerate of both your classmates and instructor. It requires you to be respectful when someone else is speaking. Please avoid interrupting or ignoring others who are speaking, and please treat people whose opinions differ from yours with the same respect that you would like them to accord you. We will use the tools afforded us by Zoom.

We will be discussing sensitive and emotionally charged topics, such as race, class, gender, colonization, war, religion, and poverty. We aim to foster an atmosphere in which we all feel free to express our ideas without fear of being judged in an open arena. Therefore, personal attacks, ethnic slurs, anti-immigrant, classist, racist, sexist, homophobic remarks, and offensive language, written or spoken **WILL NOT BE TOLERATED**.

Students will be held to the university-wide policies established in the UC San Diego Student Conduct Code.

Make sure your email is correct so that I may contact you by email. I welcome your emails with questions about our course and related issues. When you email me, please be clear and concise with your questions about assignments, readings, and lectures. **I will respond within a reasonable time, typically 24 hours, excluding weekends.** Course assignments will not be accepted via email unless authorized by instructor.

ACCOMODATAIONS FOR STUDENTS WITH DISABILITIES:

Students who are registered with the Office For Student Disabilities and need reasonable accommodations please contact me to make arrangements.

READING AND ASSIGNMENT SCHEDULE:

Readings listed next to the date should be read before attending class that day. Reading subject to change.

Week 1: Native Americans in History and Contemporary Society

Readings: *Where the Dead Sit Talking*

August 4: Brief History of Native America

August 6: *Where the Dead Sit Talking*
Quiz #1

Week 2: Native Americans...Urban and on the Reservation

Readings: *There There*
The Road Back to Sweetgrass

August 11: *There There*

August 13: *The Road Back to Sweetgrass*
Quiz #2

Week 3: Native Americans Adventures with Comedy

Readings: *Embracing Frybread Confessions of a Wannabe* by Roger Welsch

August 18: *Embracing Frybread Confessions of a Wannabe*

August 20: Movie—More Than Frybread (2012)
Quiz #3
Critical Essay Due

Week 4: Native Americans, Science Fiction and Fantasy

Readings: *Trail of Lightening* by Rebecca Roanhorse

August 25: *Trail of Lightening*

August 27: TBD
Quiz #4

Week 5: Native Americans and Poetry

Readings: *An American Sunrise* by Joy Harjo Poet Laureate of the United States

September 1: *An American Sunrise*

September 3: Coffee and Conversation

September 4, 2020

FINAL CRITICAL READING ANALYSIS ESSAY DUE BY 5 PM

CRITERIA FOR CRITICAL ANALYSIS ESSAYS

Rather than presenting me with a summary of the readings (i.e. a book report), I would like you to identify the main argument(s) and give some analysis of how the argument(s) is/are made. Your analysis should identify and consider the following:

- 1) The topic of study of interest (this is a broad classification, such as foster care, tribal affiliations, urbanity.)
- 2) Argument (main point) that the author attempts to make about the topic.
- 3) Support that the author presents. What effect do these strategies/evidence/examples have on the larger narrative?
- 4) Method of analysis. Does the author use ethnographic interviews, discursive analysis (focusing on language and representation), historical/archival research, scientific testing, etc.? What effect does this method have on the larger narrative?
- 5) Type of literature. Rather than simply identifying the type and moving on, pay attention to how the type of writing affects how things are expressed! In other words, what does this particular format enable?
- 6) Your personal reflection or how you relate to the meaning of the text and what you think might be the larger implications of the study for society at large or the community(ies) which you identify. This is really your chance to tell me what you thought or felt about the readings. This can also help conclude your essay!