The University of Texas at El Paso Department of English

English 5324 (CRN: 27368)
Theorizing Indigenous Literatures and Cultural Representation
Tues., 6:00 – 8:50 p.m., Hudspeth 213

Spring 2023 Office Hrs: T/R 12:30-2:00 p.m.; and otherwise via appointment (including Zoom)

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"Into each life, it is said, some rain must fall. Some people have bad horoscopes, others take tips on the stock market. McNamara created the TFX and the Edsel. Churches possess the real world. But Indians have been cursed above all other people in history. Indians have anthropologists."

--Vine Deloria, Jr., *Custer Died For Your Sins: An Indian Manifesto* (1969)

This course offers an approach to a selection of Native American Literatures and Native voices across a range of media topographies—spanning from forms typically classified under Euroamerican schemes of cultural production, such as the novel, story, poem, essay and non-fictional autobiography, film and tv show, to a variety of Indigenous modes of non-alphabetic cultural expression and communicative practice, including oratorical performance and traditional stories, wampum exchange, pictographic representations and American Indian Sign Languages (AISL). Our approach will be at once broadly historical and critically specific: even as we read across a wide range of Indigenous voices and texts that span from prior to the arrival of Columbus to late modernist and postmodernist works of the late 20th and 21st Century, we will also attend carefully to the methodological challenges and political concerns of the exciting and rapidly-transforming field of Native American and Indigenous Studies. Once largely an outgrowth of anthropological study, the developing body of Native American and Indigenous Studies scholarship stands now at the interdisciplinary vanguard of a number of related fields, including literary studies, history, linguistics, performance studies, borderlands studies and hemispheric studies. Accordingly, the selection of secondary texts on the syllabus are designed to showcase a range of approaches from a coterie of innovative Indigenous and Indigenous-allied scholars that is intended to provide a crucial thematic and methodologically-challenging counterpart to the primary texts under consideration even as it sheds light on a host of emerging fields of critical practice.

Required Texts:
Black Hawk, *Life of Black Hawk, or Mà-ka-tai-me-she-kià-kiàk* (Penguin Classics)
Sarah Winnemucca Hopkins, *Life Among the Piutes: Their Wrongs and Claims* (University of Nebraska Press)
N. Scott Momaday, *The Way to Rainy Mountain* (University of New Mexico Press)
Leslie Marmon Silko, *Almanac of the Dead* (Penguin Books)
Joshua Whitehead, *Jonny Appleseed* (Arsenal Pulp Press)
James Welch, *Fools Crow* (Penguin Classics)
Simon Ortiz, *From Sand Creek*
Zitkala-Ša, *American Indian Stories, Legends, and Other Writings* (Penguin Classics)

Schedule of Readings (to be completed by corresponding date); "(B)" designates an item that will be posted to Blackboard.

Ses.	Date	Assignment
1	Jan. 17	**Situating Indigenous Representations** Introductions. Tommy Pico (Kumeyaay), from *Junk*; Sterlin Harjo and Taika Waititi *Reservation Dogs*, Ep. 1, "F*uckin' Rez Dogs" (Dir. Harjo [Seminole/Muscogee]);
2	Jan. 24	**Sovereign Acts: Indigenous Cultural Traditions and the Politics of NAIS** Primary Texts: Gerald Vizenor, et. al. (Anishinaabeg), "The Constitution of the White Earth Nation" (B); Robert Allen Warrior (Osage), "Organizing Native American and Indigenous Studies," *PMLA* 123.5 (Oct. 2008): 1683-1691. Secondary Texts: Lisa Brooks (Abenaki), "The Constitution of the White Earth Nation: A New Innovation in a Longstanding Indigenous Literary Tradition," *Studies in American Indian Literatures* 23.4 (Winter 2011) 48-76; Edgar Garcia, "Pictography, Law and Earth: Gerald Vizenor, John Borrows, and Louise Erdrich," *PMLA* 134.2 (2019): 260-279; Shari Huhndorf, "Literature and the Politics of Native American - Studies," *PMLA* 120.5 (October 2005): 1618-1627; Gerald Vizenor, "The Aesthetics of Survivance" (B)
3	Jan. 31	**Scenes of Reading: Memory, Non-Alphabetic Literacies, and the Colonial Archive** Primary Text: N. Scott Momaday (Kiowa), *The Way to Rainy Mountain*; Secondary Texts: Christopher B. Teuton (Cherokee), "Theorizing American Indian Literature: Applying Oral Concepts to Written Traditions" (B); Richard Cullen Rath, "Hearing Wampum: The Senses, Mediation, and the Limits of Analogy" (B)
4	Feb. 7	**Native American Oratory: Land, Language, Performance** Primary Texts: "Indian Eloquence" (B); Pontiac (Ottawa), "The Master of Life" (B), "I am a Frenchman, and I wish to die a Frenchman" (B); James Logan, Tahgahjute (Cayuga), "I appeal to any white man to say…" (B); Red Jacket, Sagoyewatha (Seneca), "You have got our country, but are not satisfied" (B), "We like our religion, and do not want another" (B), "We are determined not to sell our lands" (B), "I am an aged tree and can stand no longer" (B); Tecumseh (Shawnee), "Sleep no longer, O Choctaws and Chickasaws" (B), "Let the white race perish" (B), "When the white men first set foot on our grounds, they were hungry" (B), "Father!—Listen to your children!" (B), Tenskwatawa, "The Prophet" (Shawnee), "It is three years since I first began that system of religion which I now practice" (B); Black Hawk, Mà-ka-tai-me-she-kià-kiàk (Sauk), "I am going to send you back to your chief, though I ought to kill you" (B), "Farewell to Black Hawk" (B), "Your houses are as numerous as the leaves upon the trees" (B) Secondary Text: William Clements, from *Oratory in Native North America* (B); Diana Taylor, "Acts of Transfer" (B)
5	Feb. 14	**Black Hawk's War and As-Told-To Autobiography**

		Primary Text: Black Hawk (Sauk), *Life of Black Hawk, or Mà-ka-tai-me-she-kià-kiàk* Secondary Text: Frank Kelderman, "'Our Wives and Our Wishes': Frontier Diplomacy and Removal in Sauk Writing and Oratory'" (B)
6	Feb. 21	**Reversing the Conquering Gaze: Ethnology, Advocacy, and Performance** Primary Text: Sarah Winnemucca, *Life Among the Piutes: Their Wrongs and Claims* Secondary Text: Mark Rifkin, "Among Ghost Dances: Sarah Winnemucca and the Production of Paiute Identity" (B)
7	Feb. 28	**Autobiography, Fiction, and "Bicultural Play"** Primary Text: Zitkala-Ša (Yankton Sioux), *American Indian Stories, Legends, and Other Writings* (Intro. to 160) Secondary Texts: Ruth Spack, "Translation Moves: Zitkala-Ša's Bilingual Indian Legends" (B); Gary Totten, "Zitkala-Ša and the Problem of Regionalism: Nations, Narratives, and Critical Traditions" (B)
8	Mar. 7	**Massacre, Memory, and the Poetics of Transformation** Primary Text: Simon Ortiz (Acoma), *From Sand Creek* Secondary Texts: Robin Riley Fast, "'It Is Ours to Know': Simon J. Ortiz's *From Sand Creek*," *Studies in American Indian Literatures,* Series 2, 12.3 (Fall 2000): 52-63; Simon J. Ortiz, "Indigenous Continuance: Collaboration and Syncretism," *The American Indian Quarterly* 35.3 (Summer 2011): 285-293.
	Mar. 13-17	**SPRING BREAK**
9	Mar. 21	**Transnational Sovereignties and Indigenous Border Studies** Primary Text: Leslie Marmon Silko (Laguna), *Almanac of the Dead* Secondary Text: Channette Romero, "Envisioning a 'Network of Tribal Coalitions': Leslie Marmon Silko's *Almanac of the Dead*," *American Indian Quarterly* 26.4 (Fall 2002): 623-640.
10	Mar. 28	**The Indigenous Bildungsroman and Historical Consciousness** Primary Text: James Welch (Blackfoot), *Fools Crow* Secondary Text: Sarah Martin, "Reading the Historical Novel: Reworking the Past and the Relation of Blackfeet History in James Welch's *Fools Crow*" (B) **Weekend of April 1: Guided Pictograph Tour, Hueco Tanks State Park (optional)**
11	Apr. 4	**Indigiqueer Identities and Two-Spirit Representation** Primary Text: Joshua Whitehead (Cree), *Jonny Appleseed* Secondary Text: Lydia R. Cooper, "A Future Perfect: Queer Digital Sovereignty in Joshua Whitehead's *Jonny Appleseed* and *full-metal indigiqueer*," *Contemporary Literature* 60.4 (Winter 2019): 491-514
12	Apr. 11	**The Past is Prologue** *Wild Indian*, Written and Directed by Lyle Mitchell Corbine, Jr. (Ojibwe)

		(Film to be shown in class) **Final Paper Prospectus Due**
13	Apr. 18	**Diaspora, Dislocation, and Community** Primary Text: Tommy Orange (Cheyenne and Arapaho), *There There* Secondary Text: Brandi Bushman and Pasqule Toscano, "'The Way History Lands on a Face': Disability, Indigeneity, and Embodied Violence in Tommy Orange's *There There*," *Disability Studies Quarterly* 41.4 (2021)
14	Apr. 25	**"I Sing America, Too"** Primary Text: Joy Harjo (Muscogee), *Poet Warrior*
15	May 2	**Final Reckonings and Final Project Presentations**

Final Seminar Papers will be due via Blackboard on Tuesday, May 9th, at 11:59 p.m.

Course Requirements:

Class Participation (20%): Although I will offer short lectures occasionally to provide historical and cultural context, this is primarily a discussion-based seminar. Your active and ongoing participatioon in the course is therefore essential to its overall success; all students are encouraged and expected to contribute to class on a daily basis. This requires that you come well-prepared for every class with observations, questions, and comments you have formulated in advance (a practice that will be assisted as a matter of course by the reading journal component; see below); this also means listening attentively to the comments of your fellow seminarians, and engaging their ideas in serious and productive ways. Please be advised that the reading assignments for this class are extensive, and will take you several hours to read; it is your responsibility to have read all assigned materials thoughtfully prior to class, so be sure to budget your time carefully.

Online Reading Journal (20 %, graded cumulatively): Each student will be required to post a one-page (roughly 250-300 words) reading journal entry each week under the "Discussion" section of our course Blackboard site. Entries must be posted b 3:00 p.m. every Tuesday, and should discuss material scheduled for that evening's discussion. You are expected to offer an entry each week, except for the day on which you are scheduled to make your primary text in-class presentation (i.e., you must still post an entry when you are presenting on the scholarship). Although somewhat informal, these entries are expected to consist of deliberative, thoughtful paragraphs that are free of grammatical error. Use the journal entries to articulate the questions and ideas you develop in the course of your reading, taking care to respond specifically to relevant passages from the text.

Oral Presentations (10%; 10%): Each student will be required to make two 10-15-minute in-class presentations: one that focuses on a topic you deem significant in that week's assigned primary textual reading; and another (on a different day) on at least one of the secondary texts assigned for discussion. More specific guidelines for each of these presentation types will be provided separately.

Final Paper Project (40%): A seminar paper of 15-20 pages will be due on Tuesday, December 8th. Students are encouraged to develop their topics early; a short prospectus will be due on November 17th.

Attendance: You are expected to attend every session, on time. If you are absent more than twice (for non-medical or emergency reasons), you will either receive a "W" (if prior to the drop deadline of March 30th) or an "F" for the course (if after March 30th).

Plagiarism: Plagiarism is a form of academic fraud, and it is a serious offense. As a matter of University Policy, all cases of plagiarism will be forwarded to the Office of the Dean of Students for adjudication. If you are ever in doubt as to what constitutes plagiarism, please consult the *MLA Style Manual*, or come talk to me.

Policy on Cell Phones and Electronic Devices:
Smartphones and ill-used electronic devices provide unwelcome distractions to you, me, and your classmates. Out of respect for others, cell phones are to be turned off or silenced during class. Although some of you may have electronic text editions of titles from the syllabus on, say, a kindle app, I ask you to recognize that cell phones are woefully inadequate reading devices for serious intellectual work in a classroom setting. Please use a printout, laptop, or tablet for the readings marked "(B)" on the syllabus and be advised that, if I see you scrolling on your phone during class, I may ask you to leave and mark you absent for the day. If you have reason to expect an emergency phone call, please inform me of this before class begins and leave your phone on vibrate.

UTEP Land Acknowledgment Statement:
As members of the University of Texas at El Paso community, we acknowledge that we are meeting on unceded Indigenous land. We would like to recognize and pay our respects to the Indigenous people with long ties to the immediate region: Lipan Apache, Mescalero Apache, Piro, Manso, Suma, Jumano, Ysleta del Sur Pueblo, Piro/Manso/Tiwa Indian Tribe of the Pueblo of San Juan de Guadalupe, and Tortugas Pueblo. We also acknowledge the nations whose territories include present day Texas: the Carrizo & Comecrudo, Coahuiltecan, Caddo, Tonkawa, Comanche, Alabama-Coushatta, Kickapoo, and the peoples of Chihuahua and northern Mexico from whom most/many of our students descend, such as the Rarámuri, Tepehuan, Wixarrika and Nahuatlaca peoples. Finally, we recognize all of the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories here in Paso del Norte, on Turtle Island. The University of Texas at El Paso honors your history and cultures and we seek greater awareness of the myriad ways in which your legacy can guide us in fruitful partnerships and mutually fulfilling relationships.