

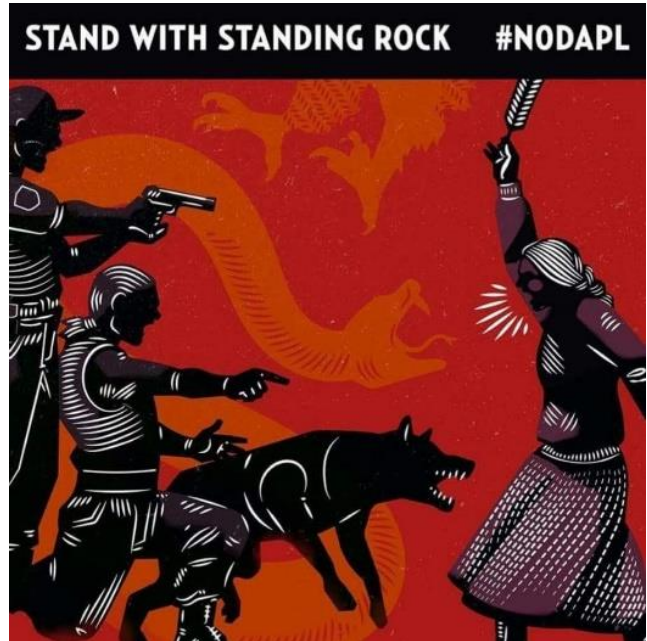
ENG 361: NATIVE AMERICAN WRITERS  
NATIONHOOD, SOVEREIGNTY, STORY, & PLACE

Professor Kirby Brown  
Office: 523 PLC Hall  
Office Hours: T 9-10am, W 2-4pm, and by appointment  
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Class Meetings: T/R noon-1:20pm  
Location: Esslinger Hall, Rm. 105

**COURSE DESCRIPTION**

#Mni Wiconi. #WaterIsLife. #RezpectOurWater. #StandWithStandingRock. #NoDAPL. Since early September 2016, these and other hashtags have exploded onto social media in order to draw attention to non-violent, direct action efforts to end the construction of the Dakota Access Pipeline along the Missouri River led by Standing Rock Tribal members, the Oceti Sakowin (Great Sioux Nation), and a broad coalition of Indigenous and non-Native accomplices. Anchoring their claims to indigenous sovereignty, treaty rights, protections of sacred sites, and international human rights, these “Protectors, not protestors” have demanded that US and state governments, agencies, and law enforcement offices cease investing in fossil fuel infrastructures responsible for climate change and environmental impacts that inequitably target indigenous peoples, communities of color, and the poor. Though located within the geographies, histories, experiences, and ongoing relations specific to the Standing Rock Sioux tribe in South Dakota, the Protectors have maintained that their fight is not just about Standing Rock, is not “just an Indian issue,” but one that effects “all our relations” within the Missouri River watershed and beyond, reminding us all that #WaterIsLife and that #WeAreAllDownstream.



Using these issues as anchors and jumping off points, this course will explore literary and cultural engagements with questions of nationhood, sovereignty, story, and place across a variety of genres and forms, from oral traditions, dramas, and critical essays, to visual art, op-editorials, new media productions, and texts that defy generic convention. To give the course focus, we’ll narrow our attention to two specific geographic and historical contexts: 1) Standing Rock, NoDAPL, and Indigenous Sovereignty; and 2) Salmon Restoration, Cultural Revitalization, and Resource Allocation along the Klamath River. As an “active” classroom, we’ll each share in the responsibilities of facilitating course readings

and class discussions; performing short close critical analyses; and generating final research/artistic projects that explore a particular contemporary issue facing a particular tribal community in a particular place. As a literature course with strong historical and secondary reading components, you can expect the course to be reading, writing, and research intensive.

## LEARNING OUTCOMES

- Read literary and cultural texts with discernment and comprehension and with an understanding of structural, generic, and other conventions.
- Situate literary texts and writers within their appropriate historical and tribal/cultural contexts, and gain a more complicated understanding of and appreciation for the diversity and complexity of Native American literary, cultural, and intellectual.
- Develop a historically-nuanced grasp of some of the major issues, questions, and concerns that run throughout Native American literatures, specifically the relationship between cultural production, federal policies, and contemporary movements toward Native sovereignty and self-determination.
- Develop capacities to engage in thoughtful, critical presentation and debate around questions of race, class, gender, sexuality, nation, citizenship, and belonging.
- Consistently work to hone close, critical reading skills applicable to a variety of textual forms and intellectual/professional contexts.
- Write focused, analytical essays in clear, grammatical prose, drawing upon primary and secondary sources, with proper acknowledgement and attribution.

## REQUIRED PRIMARY TEXTS

Theresa May et al., *Salmon is Everything: Community Based Theatre in the Klamath Watershed* (play)

SECONDARY TEXTS (Available on Canvas or through UO Libraries)

## PARTICIPATION AND ATTENDANCE

You are expected to attend class regularly, bring assigned texts to class, and make substantive contributions to class discussions. This requires that you keep up with the reading assignments, make observations and take careful notes for each text, and bring thoughtful questions or concerns to class. **Always remain civil and on point in your discussion of texts and ideas.**

Though I don't enforce an attendance policy, be aware that missing class regularly will severely impact your grade due to missed in-class group assignments, free writing assignments, daily/weekly quizzes, and class discussions. If you miss class, **it is your responsibility entirely** to approach your fellow classmates to get notes for that day and catch up on any material you missed. Please make these initial inquiries and develop specific questions/concerns about the material before emailing me or scheduling an appointment.

Students who observe religious holidays, who are involved in university sanctioned activities, or who have other commitments or circumstances that conflict with academic requirements must inform me and make compensatory arrangements **in person well in advance of the absence.**

## ASSIGNMENTS AND ASSESSMENT

This course offers a variety of assignments by which your performance is ultimately assessed so that your final grade is not dependent upon a single skill or performance. These include class participation, group facilitations, short written assignments, and a final research/artistic/performance project. All assignments are due at the beginning of the class on the date indicated on the syllabus. **Late assignments will be accepted under no circumstances.**

### Reading Journals & Class Notes

You are required to keep a daily reading journal (Exam Green Books @ Duckstore) for this course in which to take notes, ask questions, make observations, and sketch out preliminary and ongoing thoughts about the readings for the week. These journals will be evaluated after each unit on a credit/half-credit/no credit basis. To receive full credit, you must **demonstrate substantive engagement of at least a full page for each assigned text.** How you choose to engage the texts or use the journal is entirely up to you. Examples of substantive journal entries are available on Canvas.

### Group Facilitation

In groups, you will be asked to facilitate a discussion of one of our primary readings for a given day. Facilitations should be between **15-20 minutes** in length and should eventually guide our attention to **three or four** problems, questions, or critical issues to guide discussion. You should print out a 1-2 page handout for the class that outlines your main ideas/claims on the text and lists 3-4 discussion questions. **I encourage you to use A/V technology and require that you consult with me as a group in advance of the presentation.** You will be evaluated based upon your understanding and communication of the material, the clarity and creativity of your presentations, and your ability to field questions from your colleagues and guide discussion.

### Short Critical Discussions/Responses

These assignments ask you to engage critically with a primary text, essay, concept, idea, or methodology and to respond thoughtfully to the thoughts, arguments, and analyses of your peers. *Discussants* will interrogate a specific problem, question, critical issue or formal element in the materials assigned for the week and mount well-organized, focused, **critical analyses** of **500-800 words** (2-3 double-spaced pages) driven by an **explicitly articulated thesis** and supported by **textual evidence** and **explanation/interpretation**. *Respondents* will submit incisive, thoughtful responses of **250-300 words** (1 double-spaced page) to **two** discussion posts which productively challenge your colleagues to nuance their interpretations, complicate and strengthen a given line of inquiry, expand on their presentation and analysis of textual evidence, and shore up any holes or blindspots that might be present in their arguments.

**Creative Option:** For those of you who are creatively inclined, you may compose your discussions and/or responses in aesthetic form (poetry, short story, dramatic dialogue, cinematic screenplay, autobiography/memoir, photographic/imagistic montage, comic strip, short film/video, performance, etc.). How you choose to structure/present your response is up to you. The only requirement is that you **substantively address** the criteria outlined above.

### Final Research/Performance/Creative Project

Reflecting our intersecting concerns of nationhood, sovereignty, story, and place, your final research project should explore a particular contemporary issue facing a particular tribal community in a particular place. You may choose from a list of topics/communities included in the syllabus or propose an alternative topic in consultation with me. All papers/performances/creative projects and poster presentations should include the following:

1. Comprehensive but concise background for the specific issue(s), problems, or conflicts under study;
2. Visual representations of place that reflect the locations, issues, and communities at play. These can include maps, illustrations, photographs, artwork, newspaper clippings, video clips, etc.;
3. Critical analysis of current state of affairs and the diverse stakeholders/communities involved;
4. Conclusion replete with a plan of action or actionable items to address the situation;
5. Bibliography

**Creative Option:** For those of you who are creatively inclined, you may compose your answers in an aesthetic form (poetry, short story, dramatic dialogue, cinematic screenplay, autobiography/memoir, photographic/imagistic montage, comic strip, short film/video, performance, etc.). How you choose to structure/present your response is up to you. The only requirement is that you **substantively address** the five criteria outlined above. If you choose this option, you'll also be required to provide a short description of how you arrived at the project; which ideas, concepts, authors, or texts were most influential on you and why; and which specific intervention or action you hope your art inspires (2-3 pages).

### **GRADING**

Active Attendance & Participation	10%
Reading Journal & Class Notes	10%
Group Facilitation	15%
Critical Reflections/Responses	30%

Final Project

35%

### GRADE POINT DISTRIBUTION

F <59.5	B- 79.6-83.5
D- 59.6-63.5	B 83.6-87.5
D 63.6-67.5	B+ 87.6-89.5
D+ 67.6-69.5	A- 89.6-93.5
C- 69.6-73.5	A 93.6-97.5
C 73.6-77.5	A+ 97.6-100+
C+ 77.6-79.5	

NOTE: Meeting the **minimum requirements for the course** (attending consistently, regular participation, and meeting minimum assignment criteria) will typically result in an average grade, or a C on the college scale. Higher grades are awarded based upon exceeding (B) and greatly exceeding (A) minimum expectations.

### COURSE CONTENT AND INTELLECTUAL DISCUSSION

Due to the **ongoing** histories/experiences of settler-colonial violence, racism, dispossession, and genocide that frame both the colonization of the Americas and Indigenous responses to it, this course will openly engage these and related issues without censorship. If content makes attendance and participation difficult, please see me to make alternative arrangements.

### RESOURCES

I strongly encourage you to take advantage of every resource available to you to improve your research, writing, and critical thinking skills. Two of those are English Writing Associates and Teaching and Learning Center Writing Tutors. Both services are free to all UO students.

**English Writing Associates** are available to help students with any aspect of their writing for this course. As peer tutors, Associates are advanced English majors who have been trained to tutor writing. They are thus well-equipped to work with you one-on-one on your writing assignments, helping you understand the process of writing about literature and media while also showing you how to make your written work for this class more clear and effective. Click [here](#) to make an appointment with a Writing Associate today.

**Teaching and Learning Center Writing Tutors**, located in the “Sky Studio” on the 4<sup>th</sup> floor of the Knight Library, offer “drop-in” sessions to discuss assignments and receive feedback on class writing before handing it in. They also periodically offer workshops in grammar, argument, and other popular forms/concerns. Stop by Sky Studio and work with a tutor beginning week two each term. Click [here](#) for more information.

### CLASS COMMUNICATION

Get in the habit of checking your UO email account regularly (**i.e. daily**) as this will be our primary means of communication outside of class. **Please be aware that I will not respond to emails sent after 5pm or on the weekend until the next weekday.**

### CONVENTIONS OF ADDRESS

Speaking to a professor, instructor, administrator, staff member, employer, manager, or colleague is different (at least initially) from speaking/texting with a friend, family member, or other familiar relation. In a professional, intellectual context like the University, it is conventional to refer to faculty, administrators, staff, GTFs and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender pronouns/titles, etc.) unless explicitly instructed otherwise. You should also get into the habit of including greetings, salutations, and language appropriate to such contexts. I will always respectfully refer to you according to your stated preferences and the appropriate context; I expect that you’ll reciprocate in kind.

## INCLEMENT WEATHER

In the case of inclement weather, please check the UO homepage, UO Alerts Blog, and local weather stations for information on travel, closures and cancellations. If inclement weather makes traveling to campus difficult, I will notify you by email about whether we are holding class. Whether or not I decide to hold class, you should use your own judgment about the safety of traveling to campus.

## INCLUSION & ACCESSIBILITY ACCOMMODATIONS

If you have a documented need that necessitates accommodations in this course, please make arrangements to meet with me as soon as possible and request that a counselor at the [Accessible Education Center](#) send a letter verifying your requests.

## TITLE IX POLICY AND REPORTING RESPONSIBILITIES

The UO is committed to providing an environment free of all forms of prohibited discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. If you have experienced any form of gender or sex-based discrimination or harassment, know that help and support are available. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Please be aware that **all UO employees are required to report** to appropriate authorities (supervisor or Office of Affirmative Action and Equal Opportunity) when they have **reasonable cause** to believe that discrimination, harassment, or abuse of any kind has taken, or is taking, place. Employees are NOT required to reveal the names of survivors, however.

If you wish to speak to someone confidentially – i.e. those not required to report – you can call 541-346-SAFE, UO's 24-hour hotline to be connected to a confidential counselor to discuss your options, as confidential counselors are not required reporters. You can also visit the SAFE website at <https://safe.uoregon.edu/services> for more information. Each resource is clearly labeled as either "required reporter," "confidential UO employee," or "off-campus," to allow you to select your desired level of confidentiality.

## ACADEMIC MISCONDUCT

The [University Student Conduct Code](#) defines [academic misconduct](#). Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. Additional information about a common form of academic misconduct, plagiarism, is available [here](#).

## COURSE SCHEDULE

<u>Date</u>	<u>Reading</u>	<u>Assignment Due</u>
<b>Week 1</b>		
Jan. 10	Introductions, Logistics, & Framing the Course	
Jan. 12	<b>UNIT 1: SETTING (AND UNSETTLING) THE TERMS</b>	
	<b>Story</b> Thomas King (Cherokee), “‘You’ll Never Guess What Happened’ is Always a Good Way to Start” (Canvas)	
	<i>Model Facilitation:</i> Linda Tuhiwai-Smith (Maori), from “Imperialism, History, Writing, and Theory” (Canvas)	
	Elizabeth Cook-Lynn (Crow Creek Dakota), “Colonialism”	
<b>Week 2</b>		
Jan. 17	<b>Place</b> Thomas Biolsi (non-Native), “Imagined Geographies: Sovereignty, Indigenous Space, and American Indian Struggle” (Library Search)	
	<i>Model Facilitation:</i> Keith Basso (non-Native), from <i>Wisdom Sits in Places: Landscape and Language Among the Western Apaches</i> (Canvas)	
	N. Scott Momaday (Kiowa/Cherokee), “The Remembered Earth” (Canvas)	
Jan. 19	<b>Sovereignty</b> Amanda Cobb-Greetham, “Understanding Tribal Sovereignty: Definitions, Conceptualizations, & Interpretations” (Canvas)	
	<i>Group Facilitation:</i> Leanne Betasamosake Simpson (Nishnaabeg), “The Place Where We All Live and Work Together” (Canvas)	
Jan. 20	TBD	<b>CRITICAL/AESTHETIC REFLECTION: CONCEPTS, TERMS, IDEAS</b>
<b>Week 3</b>		
	<b>UNIT 2: SOVEREIGNTY, SELF-DETERMINATION, AND ENVIRONMENTAL JUSTICE AT STANDING ROCK</b>	
Jan. 24	<b>Historical Contexts</b> Sterling Miistapohksisstohsit (Anishinaabe), “Bigger Than Law: An Indian Perspective on the Protest at Standing Rock” (Canvas)	
	<i>Group Facilitation:</i> Harry Charger (Cheyenne River Sioux), Ione V. Quigley (Rosebud Sioux), & Ulrike Weithaus,	

	"Foundations of Lakota Sovereignty" (Canvas)	
Jan. 26	<b>(Re)Mapping Sovereignty, (Re)Storying Space</b> <i>Group Facilitation:</i> Mishuana Goeman (Seneca), "Land as Life: Unsettling the Logics of Containment" (Canvas)	
	Three Lakota Origin Stories (Canvas)	
	Ladonna Brave Bull Allard (Standing Rock Sioux), <a href="#">"Why the Founder of Standing Rock Sioux Camp Can't Forget the Whitestone Massacre"</a>	
Jan. 27		<b>CRITICAL/AESTHETIC RESPONSES: CONCEPTS, TERMS, IDEAS</b>
<b>Week 4</b>		
Jan. 31	Jaskiran Dillon (Treaty Six Cree/Metis), <a href="#">"Indigenous Youth Are Building a Climate Justice Movement by Targeting Colonialism"</a>	
	Rezpect Our Water <a href="#">Letters</a>	
	Rezpect Our Water Videos: <a href="#">"Rezpect Our Water," "Sign Our Petition," "Protect Our Water," "Micah"</a>	
	Rezpect Our Water: <a href="#">Petition</a>	
Feb. 2	<b>SPECIAL GUESTS: Panel of Standing Rock Protectors</b>	<b>READING JOURNALS</b>
<b>Week 5</b>		
Feb. 7	<b>Resistance and the Politics of Art, Activism, and Performance</b> Erin Joyce (non-Native), <a href="#">"Artists Join the Fight to Protect Standing Rock"</a>	
	Divided Films, <a href="#">"Mni Wiconi: The Stand at Standing Rock"</a>	
	Cannupa Hanska Lugar (Lakota/Mandan/Hidatsa) et al, <a href="#">"We Are in Crisis"</a> (video & text)	
Feb. 9	Visual & Performance Art from #NoDAPL (Canvas)	
<b>Week 6</b>		
Feb. 14	Visual & Performance Art from #NoDAPL (Canvas)	
Feb. 16	<b>SPECIAL GUEST: Nora Naranjo Morse</b>	
Feb. 17		<b>CRITICAL/AESTHETIC REFLECTIONS ON ACTIVISM, ART &amp; PERFORMANCE</b>

<b>Week 7</b>	<b>UNIT 2: RECOVERY, RESTORATION, AND RELATIONALITY ON THE KLAMATH</b>	
Feb. 21	<b>Historical &amp; Cultural Contexts</b> Klamath/Modoc Oral Traditions, Contemporary Histories	
	<b>SPECIAL GUEST: Gordon Bettles (Klamath), Longhouse Steward</b>	
Feb. 23	<i>Group Facilitation:</i> Ron Reed & Kari Noorgard, "Salmon Feeds Our People" (Canvas)	
	In-Class Film Screening & Discussion: Stephen Most, <i>River of Renewal</i>	
Feb. 24		<b>CRITICAL/AESTHETIC RESPONSES TO ACTIVISM, ART &amp; PERFORMANCE</b>
<b>Week 8</b>		
Feb. 28	Howe, "Tribalography: The Power of Native Stories" (Canvas)	
	May et al, <i>Salmon is Everything</i> : "Foreward;" "Introduction;" "A Call to Action"	
Mar. 2	May et al, <i>Salmon is Everything</i> , scenes 1-10	<b>READING JOURNALS</b>
<b>Week 9</b>		
Mar. 7	May et al, <i>Salmon is Everything</i> , scenes 11-20	
Mar. 9	May et al, <i>Salmon is Everything</i> : McCovey, "I Am Karuk: My Voice as Rose"	
<b>Week 10</b>		
Mar. 14	<b>Decolonization &amp; Building a New World</b> Harsha Walia, "Decolonizing Together: Moving Beyond a Politics of Solidarity and Toward a Practice of Decolonization (Canvas)	
	<i>Salmon:</i> May, "The Education of an Artist"; O'Hara, "The Journey Home"	
Mar. 16	Eve Tuck and K. Wayne Yang, "Decolonization is Not a Metaphor" (Canvas)	
	Sherman Alexie, "The Powwow at the End of the World" (Canvas)	
<b>Week 11</b>		
Mar. 20	Final Research/Performance/Art Projects Due on Canvas by 5pm	