This Course is Dedicated to the Memory of Paul Gunn Allen

Literature as Told, Written & Directed by American Indian Women

(An Introduction)

Fall 2014

English 6339-001 Office Hrs: T/TH: 1:30-3; or by apt.

Roemer (www.uta.edu/profiles/kenneth-roemer) 405 Carlisle; Phone: 272-2729

T: 6-8:50 PM Please schedule apts.; on my voice mail leave name & phone #

Trimble Hall 203 roemer@uta.edu

GOALS (& MEANS)

1. To introduce students to several important texts, spoken, performed, written, and/or directed by American Indian women (readings, class discussions, films). The emphasis will be primarily but not exclusively on written texts originally composed in English. For authors who have written several book-length works, I selected titles that concentrated on women (e.g.: Hogan's *Solar Storms;* Erdrich's *Tales of Burning Love);*

2. To introduce students to texts that represent a variety of historical periods and literary genres and to examine the importance of historical, cultural, and genre influences on the production and reception of the texts (readings, class discussions);

3. To foster critical examinations of gender, though our discussions of the texts will not be limited to gender (class discussions, exams);

4. To introduce students to “classic” and recent critical and theoretical articles related to the course (readings, class discussions);

5. To help students to develop critical writing and research skills (exams and paper);

6. To help students to develop oral discussion skills (class discussions, including group discussions/presentations).

Students who complete the assignments successfully and participate consistently and constructively in class discussions should obtain an awareness of the nature and diversity of Native women’s literature and its study related to the stated goals and the ability to articulate this awareness in oral and written forms.

For specific means of assessment and grading criteria see the Examinations, Paper, and Approximate Grading Weights sections of the Syllabus.

REQUIRED READINGS The two novels are the longest; pace you accordingly. The Hopi Coyote story & Silko’s *Running* are available at: [www.parentseyes.arizona.edu/wordsandplace](http://www.parentseyes.arizona.edu/wordsandplace)

Course Packet (CP) at the UTA Bookstore [brief primary sources, historical and cultural background, including brief excerpts from *Indian Country Today*, and critical and theoretical articles; see the table of contents at the end of the syllabus]); Allen, *Spider Woman's Granddaughters; Underhill*, *Papago Woman;* Silko, *Storyteller;* Sarris / Mckay, *Mable Mckay;*  Tapahonso, *Saanii Dahataal;*  Harjo, *She Had Some Horses;*  Hogan, *Solar Storms;* Erdrich, *Tales of Burning Love.*  Also four films and two videotapes (see below).

TENTATIVE SCHEDULE OF TOPICS, READINGS, EXAMS, AND PAPER

Introductions to the Topic, the Course, the Instructor 8/21

 Personal Contexts: Panel of Metroplex Professional Women

American Indian "Herstory" and Criticism

 Reading: Handouts; Course packet (CP): Utter, Roemer, short

 articles from *Indian County Today;* Allen’s Introduction

 to *Spider Woman’s Granddaughters*; Course Packet

 (CP):Van Dyke, Kilcup, Ad for Chamberlain, Allen (“Kochinnenako in Academe”), and the four articles

 from the June 2008 *American Quarterly* special issue

 on Native Feminisms [see also the “Paper” section of

 this syllabus: the resources bibliography] 8/28

Oral to Written (and Viewed) Literatures Readings/Video/Film: Helen Sekaquaptewa: Hopi Coyote Story (see web above)

 (CP) Wiget, "Telling the Tale"; Allen’s *Granddaughters* ("The Woman," 56,"The Beginning,"106, “Coyote Kills," 112, "Evil Kachina," 182 "Sun Steals YW," 186 and Silko's "Yellow Woman," 189); Silko’s film *Arrowboy and the Witches* and

 “Estoy-eh-mutt and the Kunideeyahs” in Silko’s

 *Storyteller* (140-54) 9/4

19th- and 20th-Century Life Stories: Spoken, Told-Through, Written

 in Non-Fiction, Fiction & Poetry, & Filmed

 Readings: Zitkala Sa (CP) [non-fiction, single author]

 *Papago Woman* [cross-cultural, told-through]

 Sarris/Mckay, *Mable McKay* [dialoging lives] 9/11

 Reading/Viewing: Silko, *Storyteller* [mixed genre]; *Running on the Edge*

 *of the Rainbow* [see web address above] 9/18

**First Take-Home Exam Distributed (due 9/25) 9/18 & 9/25**

20th-Century Poetry: Rural/Urban; Tribal/Pan-Tribal; Full-Blood/Mixed-Blood

 Readings: (CP): selections, e.g., Rose, Hogan, and Endrezze 9/25 Readings: Tapahonso, *Saanii Dahataal,* Harjo, *She Had*

 *Some Horses* 10/2

**Second Take-Home Exam Distributed (due 10/9) 10/2 & 10/9**

19th- & Early 20th-Century Short Stories & Novels (see Karen Kilcup's

 *Native American Women's Writing, 1800-1924* [2000])

 Reading: In Allen: Zitkala Sa, Johnson, Deloria, Humishima 10/9

Late 20th-Century Short Stories & Novels (For a broad sampling

 of short fiction and excerpts from novels, see Joy Harjo's and

 Gloria Bird's *Reinventing the Enemy's Language,*  1997 and Carol

 Comfort's and Carolyn Dunn's *Through the Eye of the Deer,* 1999)

 Readings: Sears (in Allen), (CP): Hill, Glancy, Power 10/16

 Reading: Hogan, *Solar Storms*  10/16, 30

 No Class 10/23

 Reading: Erdrich, Tales *of Burning Love* 11/6, 13

**Paper Prospectus Due on or before 11/13, returned 11/20**

Three Sisters & Beauty; Suburban, Urban, Rural; Feature Film, Vaudeville, Documentary

Viewings/Reading: Red-Horse's *Naturally Native* & CP Corrigan 11/20

Thanksgiving Holiday 11/27

 Viewings: Spiderwoman, Theatre's, *Sun, Moon, and Feather*

 Billy Luther, *Miss Navajo*  12/4

Review for Exam 12/4

**Paper Due** (I do not accept e-mailed papers.) **on or before 12/5**

**Final Examination 12/11**

COURSE REQUIREMENTS

Examinations

There will be two take-home exams (due 9/25 and 10/9) and one in-class final exam (12/11). All the exams will require you to apply concepts discussed in class and in the critical readings to specific primary texts. For the (open-book) final, I will distribute and discuss a study sheet during the last class. Grading criteria: For all the exams I will expect you to concentrate on the specific issues presented in the questions and to support arguments with relevant examples from the primary and critical texts. I will expect the writing to be on a graduate level.

Research Paper

Length: approximately 3,750 – 5,000 words (15-20 pages; MLA format); due date: **December 5 or before.** Grading criteria**:** The paper should demonstrate your ability: (1) to define a focus and argument that you can justify as being *significant* to readers; (2) to integrate your own ideas and the ideas of scholars and critics; i.e., enter the critical conversation about the text(s); (3) to support arguments adequately and to organize them in logical and convincing ways; (4) to write a coherent and engaging paper that also demonstrates mastery of the basic mechanics of writing. The focus should be strongly influenced by the length requirement. Too broad a focus will invite a superficial paper; focusing too narrowly can lead to repetition. You may wish to concentrate on one text or to do a comparative study. The methodological approach is open; for example, approaches derived from Native aesthetics or combinations of New Critical close readings, cultural, feminist, biographical, ethnic, postcolonial, or historical studies are all acceptable, though I do want the focus to be on (a) "primary" text(s), (which could be a film), rather than on the theory or criticism.

Guidelines for the **paper prospectus (due 11/13)**

1. Thesis / Significance (short paragraph): indicate the short story(ies), book(s), poem(s), or film selected for examination; define the primary argument(s) claim(s), or question(s); indicate the significance of your focus and thesis (i.e., address the "So what question?").

2. Feasibility (short paragraph): Is it possible to address this thesis adequately in a fifteen –to twenty-page research paper and in a one-semester course? Does our library or do other Metroplex libraries or interlibrary loan or the Internet have the resources you will need.

3. Method (short paragraph): identify the critical approach(es) to interpretation that you will use. Indicate why these are appropriate for your focus) and your thesis.

4. Tentative Organization (brief outline): In a few sentences justify how you will order the paper.

5. Preliminary Bibliography (short-title list of the most important secondary sources you have found by Nov. 22).

The most valuable Metroplex general resource for research on American Indian literatures is **UTA's MultiCultural Collection**. Unfortunately this collection is no long housed in one location, but the holdings are designated MCC.

Reference works that are **particularly useful to the study of Native American women's literature** include the ten major sources listed at the end of Van Dyke's essay in the *Cambridge Companion to Native American Literature*. One study from the late1990s , a more recent study, and one collection not on her list are: Kathleen Donovan, *Feminist Readings of Native American Literature,* Cari M. Carpenter, *Seeing Red: Anger, Sentimentality, and American Indians* [Callahan, Johnson, Winnemucca]; Inez Hernandez-Avila’s collection *Reading Native American Women;* Beth H. Piatote, *Domestic Subjects: Gender, Citizenship, and Law in Native American Literature*. Film: M. Elise Marubbio*, Killing the Indian Maiden: Images of Native American Women in Film*. Besides Spider Woman Theater’s *Sun, Moon and Feather*; *Naturally Native*; and *Miss Navajo*, a recent video of interest is *Her Mother Before Her: American Indian Women’s Stories of their Mothers and Grandmothers*. There are also special issues of journals (e.g., *Femspec* 2.2 [June 2001], *American Quarterly* 60 [June 2008]).

The written and electronic general resources for the study of American Indian literatures are many. Here is a sampling. (For the most recent “review” of the field, see *American Indian Quarterly* 35.3 (Summer 2011.)

**Reference resources/ surveys**: A. LaVonne Brown Ruoff, *American Indian Literatures;* Kenneth Roemer and Joy Porter, ed., *Cambridge Companion to Native American Literature*; Eric Cheyfitz, ed., *The Columbia Guide to American Indian Literatures of the United States Since 1945;* Kathy J. Whitson, *Native American Literatures;* Roemer, ed., *Native American Writers of the United States* (Dictionary of Literary Biography, Vol. 175); Andrew Wiget, ed., *Handbook of Native American Literature;* Wiget, *Native American Literature;* Janet Witalec, ed., *Native North American Literature;* Suzanne Eversten Lindquist, *Native American Literatures;*  Daniel Littlefield and James Parins, *A Biobibliography of Native American Writers;* H. David Brumble, *An Annotated Bibliography of American Indian and Eskimo Autobiographies;*  Louis Owens & Tom Collonnese, *American Indian Novelists;*  Kay Juricek and Kelly Morgan, *Contemporary Native American Authors.* **Historical and literary cultural / political / legal contexts:** Jack Utter, *American Indians* (rev. ed.); Shari Huhndorf, *Going Native* and *Mapping the Americas;* Craig Womack's *Red on Red* and *Art as Performance, Story as Criticism*, and [ed. with Daniel Heath Justice & Chris Teuton], *Reasoning Together;* Jace Weaver, *That the People Might Live;* and *Other Words* and [ed. with Craig Womack, and Robert Warrior] *American Indian Literary Nationalism;* Louis Owens, *Mixedblood Messages;* Chad Allen, *Blood Narratives;* Robert Dale Parker, *The Invention of Native American Literature;* Daniel Heath Justice. *Our Fire Survives;*  David Murray, *Matter, Magic and Spirit: Representing Indian and African American Beliefs*; Mary Lawlou*, Public Native America* [museums, powwows, casinos]; Cari Carpenter, *Seeing Red*; Waldemar Zacharasiewicz and Christian Feest, *Native Americans and First Nations*; Sean Teuton, *Red Land, Red Power*; Christopher Teuton, *Deep Waters; David Moore, That Dream SAhall Have a Name;* .**Literary critical sources** **(general)** Abraham Chapman, ed., *Literature of the American Indian;*Paula Gunn Allen, ed., *Studies in American Indian Literature; The Sacred Hoop;* Kenneth Lincoln, *Native American Renaissance* and *Speak like Singing;*Arnold Krupat, *Voice in the Margin;* *Ethnocriticism; The Turn to the Native; David* Murray, *Forked Tongues; Brian* Swann, ed., *Recovering the Word* and (with Krupat) *New Voices in Native American Literary Criticism; Roger* Dunmore, *Earth's Mind;* Amelia V. Katanski*. Learning to Write “Indian”;* Joel Pfister*, Individuality Incorporated* James Cox*, Muting White Noise* **(regional)** Larry Evers, ed. *The South Corner of Time* (anthology); *Eric* Gary Anderson, *American Indian Literature and the Southwest*; Annette Trefzer*, Disturbing Indians: The Archeology of Southern Fiction;* Lisa Brooks, *The Common Pot: Indigenous Writing and the Reconstruction of Native Space in the Northeast; Geary Hobson, et al. The People Who Stayed: Southeastern Indian Writing after Removal.* **(oral literatures)** William M. Clements, *Native American Verbal Art;**Karl* Kroeber, ed., Traditional *Literature of the American Indian*; Kroeber*, Artistry in Native American Myths;* Jarold Ramsey, *Reading the Fire;* Dell Hymes, *In Vane I Tried to Tell You;* Brian Swann, ed., *Smoothing the Ground;* Clements, *Oratory in Native North America;* **(life narratives)**H. David Brumble, *American Indian Autobiography* [new ed.]*;* Arnold Krupat, *For Those Who Come After;* Hertha Wong, *Sending My Heart Back Across the Years;* Kay Sands, *Telling a Good One;* David Carlson, *Sovereign Selves*;**(poetry written in English)** Michael Castro, *Interpreting the Indian;* Kenneth Lincoln, *Sing With the Heart of the Bear*; Norma Wilson, *Native American Poetry,* Robin Riley Fast,, *The Heart as a Drum;* Dean Rader and Janice Gould, eds*. Speak to me Words: Essays on Contemporary Indian Poetry;* Robert Dale Parker, *Changing Is Not Vanishing*.**(drama and film)** Hanay Geiogamah, ed., *New Native American Drama; Stories of Our Way;* Mimi Gisolfi D'Aponte, ed., *An Anthology of Native American Plays;*M. Elise Marubbo and Eric L. Buffalohead, eds., *Native Americans on Film;* Michelle H. Raheja, *Reservation Realism*; Joanna Hearn, *Native Recognition: Indigenous Cinema in the Western*; Johanna Hearn, *“Smoke Signals”: Native Cinema Rising*  **(fiction)** Charles Larson, *American Indian Fiction,* Louis Owens, *Other Destinies ,* Richard Fleck, ed., *Critical Perspectives on Native American Fiction,* James Ruppert, *Mediation in Contemporary Native American Fiction,* Catherine Rainwater, *Dreams of Fiery Stars,* Sid Larsen, *Captive in the Middle,* Susan Berry Brill de Ramirez, *Contemporary American Indian Literatures and the Oral Tradition,* Joni Adamson's *American Indian Literature, Environmental Justice and Ethnocriticis;* David Treuer*, Native American Fiction: A Users manual;* Sean Teuton. *Red Land, Red Power;* **(non-fiction)**Robert Warrior, *Tribal Secrets; The People and the Word;* Maureen Kronkle, *Writing Indian Nations;* (**children’s literature**) Doris Seale and Beverly Slapin, ed., *A Broken Flute.*  Important **journals** include: *SAIL (Studies in American Indian Literatures),* which has its own excellent Web sites (see below), *American Indian Culture and Research Journal (AICRJ), American Indian Quarterly (AIQ,*  *Wicazo Sa Review,* and *Native South,* Some excellent articles have also appeared in less specialized journals such as *Critical Inquiry, College English, American Literary History, PMLA, Modern Fiction Studies,* and *American Literature***. Surveys of scholarship / the field**: Elvira Pulitano, *Toward a Native American Critical Theory*; Shari Hudendorf, “Literature and Politics of Native American Studies.” *PMLA* 120 (2005): 1618-26; Philip Deloria, “American Indians, American Studies, and the ASA.” *American Quarterly* 55 (2003): 669-702; Jace Weaver, “More Light than Heat: The Current State of Native American Studies.” *American Indian Quarterly* 31.2 (2007): 233-55; Jace Weaver, Craig Womack, Robert Warrior. *American Indian Literary Nationalism*; Chris Womack, Daniel Heath Justice, and Christopher Teuton. Janice Acoose, Lisa Brooks, Ted Foster, Leanne Howe, eds. *Reasoning Together: The Native Critics Collective.* **Bibliographical guides** (see also reference sources above) to articles and books on specific authors can be found in recent issues of *American Literary Scholarship,* the *PMLA Bibliographies, SAIL, AICRJ.* Many **Web sites** can provide information on Native writers in general and on specific authors. Besides the *SAIL* site (<http://oncampus.richmond. edu/faculty/ASAIL/>), there is a good Listserv for ASAIL members. Recently ***SAIL*** also published a **special issue** on “Digital Technologies and Native Lit: *SAIL* 23.2 (Summer 2011). One of the best general sites is <www.anpa.ualr.edu>, the American Native Press Archives. Another Web site is the Wordcraft Circle of Native Writers and Storytellers (<www.wordcraftcircle.org/>). For children’s literature oyate@oyate.org. The many **Individual author books** include the new MLA *Approaches to Teaching* volume on Erdrich and an earlier volume on Momaday. For a sampling of the hundreds of **individual author** **Web sites,** see <www.google.com>. See also: <nativeauthor.com>, <www.ipl.org/ref/ native/>, <www.english.uiuc.edu/maps> (e.g., Momaday homepage), and <users.mwci. net/~lapoz/ MBio.html>. **General Web sites**: There is a general "American Indian Resources" Web site: <jupiter.lang.osaka-u.ac.jp/~krkvis/ naindex.html>. A more recently created search engine is: <http://google.com/coop/> cse?cx=012776738606739689892%3Alg7yc\_isxlo, The Fall 1998 issue of *Wicazo Sa* (13.2) offers an outdated but useful overview of Internet resources in Native American studies. For American Indian literatures and the American literature canon, see <www.uta.edu/english/roemer/ctt> .

APPROXIMATE GRADING WEIGHTS, WARNINGS, AND INVITATIONS

Take-Home Exams 30% (15% each)

Final Exam 25%

Research Paper 45%

Contact me if at any time during the semester you are uncertain about your grade status.

***Constructive Warnings***: (1) Dishonesty (e.g., plagiarism) will be handled according to University procedures, which can include expulsion. Chapter 2 of the *MLA Handbook* offers good examples of what constitutes plagiarism. (2) Professors are not allowed to drop students for excessive absences. If you drop, please follow University procedures. In this course for every three unexcused absences, the semester grade will drop by a half-letter grade. ***Encouragement and Invitations***: Consistent and constructive **class participation and improvement** can elevate semester grades significantly. Also I am very willing to work with students who have disabilities. At the beginning of the semester, these students should provide me with documentation authorized by the Office for Students with Disabilities (817-272-3364). Students seeking academic, personal, and social counseling should contact the Office of University College programs (817-272-6107). UTA complies with Title IX nondiscrimination regulations.

**Course Packet**

Literature as Told, Written, and Directed by Native American Women

**General Background**

i American Indian Literatures (chart; Roemer)

ii Selected outlets (Roemer)

1 from Utter, *American Indians* (2nd Ed.)

4 Roemer, “Timeline: Literary, Historical, and Cultural Conjunctions”

***Indian Country Today* articles**

10 Harjo, “Watch Your Language”

10a Jacobs, “The Indian List”

11 Harjo, “Respect Native Women – Stop Using the S-Word”

12i Reynolds, “Call for Equity for Indigenous Women”

13 Melmer, “Lakota Society Helps Victims of Violence”

17 Newcomb, “Fire Thunder’s Historic Inauguration Day”

18 Adams, “Indian Maidens Enliven Miss America Pageant”

19 Adams, “Two Companies Enter Pin-up Model Market”

21 Ad for “Women of the Navajo” calendar

21a “Burlesque Dancer”

21b “Magazine Brings Native Americans into Focus: [*FW Star-Telegram*]

21c “Sister Act: [basketball]

21d “Maria Tallchief”

22 Hopkins, “Carrying the Legacy: Women’s Leadership Conference”

23 Capriccioso, “Indigenous Grandmas Nearly Kicked Out of Vatican”

25 “Women’s Dance Continues to Churn Strength”

25a Taliman, “Native Women Entrepreneurs”

25b “Incredible Justice for Indigenous Women”

26 Ad for Morning Bird Song doll [not from *Indian Country Today*]

**Scholarly Overviews and “Discoveries”**

27 Van Dyke, “Women Writers and Gender Issues”

37 Kilcup, “Writing ‘The Red Woman’s America’ ”

45 Announcement for the writings of Betsey Chamberlain [questionable tribal affiliation]

Criticism and Theory (see also Hernandez-Avila’s *Reading Native American Women*)

46 Allen, “ Kochinnenako in Academe

59 Smith and Kauaniu, Native Feminisms Engage American Studies

64 Goeman, (Re)Mapping Indigenous Presence on the Land In Native American Women’s Literature

69 Ramirez, Learning Across Differences: Native and Ethnic Studies Feminisms

72 Smith, “Am. Studies without America: Native Feminisms and the Nation-State

**Oral Narratives, Life Narratives, Poetry, Fiction**

76 Wiget, “Telling the Tale: Performance Analysis of a Hopi Coyote Story”

97 Zitkala Sa, "The School Days of an Indian Girl," from *American Indian Stories*

116 From Duane Niatum's *Harper's Anthol. of 20th-Century Native American Poetry*

135 Glancy, "Aunt Parnetta's Electric Blisters"

139 Hill, "Taking Care of Business"

145 Power, "Christianity Comes to the Sioux"

**Introduction to Film Terminology**

151 Brief excerpts from Corrigan, *A Short Guide to Writing about Film*