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ENG 3604D-001: Special Topics in Multicultural Literatures

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Special Topics in Multicultural Lit.: Genre, Form, and Gender in Native American Literatures

ENG 3604D sect. 001, CRN 35393

Dr. Jeannie Ludlow
Spring, 2020
MW 3:00-4:15 pm
in Coleman 3160

Office: 3139 Coleman Hall
Email: please send course-related emails via D2L
Mailbox: 3351 Coleman Hall
Office Hours: MW 1:30-2:45 pm; TR 9-10:30 am
Other times by appointment.

Course Description: Laguna Pueblo/Sioux scholar Paula Gunn Allen explains that modern and contemporary Native American writers often create in two literary traditions simultaneously: indigenous oral storytelling; and Western literary conventions. In addition, she notes that storytelling in Native cultures is often a gendered activity. Native American literatures, then, are complex literatures requiring complex reading strategies. In this class, we will learn about the ways modern and contemporary Native authors write within, mix, and playfully revise these contexts, focusing on the aesthetic power of language to share indigenous experiences.

A note about the materials we will read: Materials covered in this class include adult themes, including sex and sexuality, queer identity, racism and other forms of oppression, abuse, and war. Students who are uncomfortable with this kind of material may want to take a different course. **I do not issue “trigger warnings”;** please do what you need to do to take good care of yourself both inside and outside of the classroom. If you need to talk, to debrief, to decompress with someone, I am 100% available to you for this. I care about your success and your ability to experience fully the amazing texts we will be reading together.

ENG 3604 is a Writing Intensive course. From the EIU website: “In such courses several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses the quality of students' writing should constitute no less than 35% of the final course grade.” (www.eiu.edu/~writcurr/purpose.htm)

Course Format: This is a writing-intensive, discussion- and participation-oriented course; assignments function as preparatory work for and the bases of the learning process, not as ends in themselves. Students have primary responsibility for the focus and tone of class discussions. Written work may be revised at the discretion of the professor and within a reasonable time frame.

Course Expectations: It is my educational philosophy that each of us is responsible for their own education; the role of the professor is to guide and facilitate learning, not to tell students what (or how) to think. Therefore, it is expected that students will come to class having done all assignments, fully prepared to engage in discussions, activities, etc., that revolve around the assigned materials. All opinions and ideas are encouraged in this class; it is *never* expected that students will agree with everything they read, see or hear. Students will not be evaluated on their opinions but on their ability to analyze and evaluate texts and concepts and express their own opinions clearly and thoughtfully. Critical thinking and articulation of disagreements and difficulties are encouraged.

Student Learning Objectives—students will:

- learn to identify and interpret major works from the canon of Native American literature;
- improve your understanding of diverse philosophic and aesthetic points of view;
- be able to recognize and analyze Native texts with attention to both a shared indigenous worldview and cultural specificity;
- produce written and oral texts of your own, demonstrating accomplishment of the above.

Special circumstances: If you have a documented disability and wish to receive academic accommodations, please contact EIU's Office of Disability Services (581-6583) as soon as possible. If you require assistance with any other circumstance that arises, please do contact me as soon as you can, so we can work out a good plan of action together.

Required texts:

You are required to do all assigned reading for this course. Seven required texts for this course are available from Textbook Rental. Some required readings will also be available only on-line via D2L or on the internet.
TRS TEXTS (in order of use)
Dembecki, ed., *Trickster: Native American Tales*. 2010.
Momaday, *The Way to Rainy Mountain*. 1976.
Erdrich, *The Last Report on the Miracles at Little No Horse*. 2001.

Hogan, *Solar Storms*. 1994.
 Diaz, *When My Brother Was an Aztec*. 2012.
 Misha, *Red Spider White Web*. 1990.
 Alexie, *Face: Poems*. 2009.

Other Requirements:

You will need regular access to a computer and email and the ability to use D2L. If you need help with this, let me know immediately.

IN ORDER TO PASS THIS CLASS,
 YOU MUST COMPLETE FOR GRADING:
 SIX READING REFLECTIONS;
 ONE INDEPENDENT PRESENTATION;
 PROPOSAL, FIRST GRADED DRAFT, AND REVISED
 DRAFT OF THE FINAL RESEARCH PROJECT.
 EXCESSIVE ABSENCE WILL RESULT IN AUTOMATIC
 FAILURE OF THIS COURSE.

GRADES will be earned through the following components, each of which will be assigned a letter grade:

- 25% Participation (includes attendance, in-class activities, discussion based on successful completion of all reading)
- 30% Six reading reflections, 1½ - 2 pp each (5% ea.)
- 15% Independent reading presentation
- 30% Final research paper (proposal = 5%; first graded draft = 10%; revised draft = 15%)

NOTE: There will be no makeups for in-class assignments. In-class writing will usually be the first activity in every class session; if you are late to class, you may miss it. Makeups for other assignments may be permitted in cases of documented hardship or emergency. If you experience hardship or emergency, please let me know as soon as is reasonable.

LATE POLICY: Late work is strongly discouraged. However, late is better than not at all. Work will depreciate in value one letter grade for each school day it is late, beginning at 3:00 pm on the day it is due, unless otherwise noted. All work is due at the time noted in the schedule.

ATTENDANCE POLICY: University students are adults and should make your own choices about attending class; do remember that any choice one makes comes with consequences. In this class, the consequence for absence may be a lower grade or failure of the course. I take attendance using a student sign-in sheet. If you are late, it is your responsibility to remember to sign the sign-in sheet at the end of class that day; if you forget, you are absent. When you are counted absent, you earn an F in participation that day. In-class assignments will be accepted for grading only on the day they are done and only if you are in attendance (no exceptions). If you miss a class, you are responsible for finding out what you missed (from

a peer or during my office hours) and for making sure that you get copies of handouts, worksheets, etc. Please do not e-mail me and ask, "did I miss anything?" and please do not interrupt the whole class to ask about something you missed.

Email guidelines: (NOTE: this is good advice for emailing all your instructors) Communication with your instructors, whether by email, by phone, or in person, is a professional exchange. Please be sure to reflect this professionalism in your communication. All emails must have: an appropriate salutation ("Dear Professor," "Hi, Dr. Ludlow," "Hello, Jeannie," etc.); the course info in the subject line (e.g. ENG3604); and a recognizable signature. Your emails should be written with complete words and in complete sentences ("May I schedule an appointment with you?" not "Can I C U?"). Also, please note that I only check my email two or three times each school day. It often takes me one full school day (24 hours, M – F) to answer any email message—I typically do not check my campus email on weekends. ALL COURSE-RELATED EMAILS SHOULD BE SENT ON D2L.

CLASSROOM BILL OF RIGHTS AND RESPONSIBILITIES—the following constitutes an agreement between the students and professor for this course. Everyone in this class (students, instructors, and guests) has the right to work in a harassment-free, hostility-free environment; harassment of others and explicit or deliberate hostility are not tolerated. Everyone in this class (students, instructors, and guests) has the right to be treated with respect and dignity at all times, even in the midst of heated disagreement. Everyone in this class (students, instructors, and guests) has the responsibility to behave as a competent adult and to be open and polite to one another. Everyone in this class (students, instructors, and academic guests) has the responsibility to come to every class fully prepared to listen, to participate, to learn and to teach. Everyone in this class (students, instructors, and guests) has the responsibility to work together to create, in this class, an environment in which active learning, including responsible and respectful questioning, is encouraged. The professor has the responsibility to treat all students fairly and to evaluate students' work accurately, in terms of the skills that any student in this course is expected to gain.

The professor has the responsibility to make assignment requirements and evaluation criteria clear.

Students have the right to feel confident that their work is being evaluated on its own merits, not on the basis of the students' personal opinions.

Students have the responsibility to view their professor as a partner in their education, not as bent on causing students anxiety and frustration.

Students have the responsibility to understand that the professor is not primarily responsible for making students understand; it is students' job to study, ask questions, and learn.

Students have the responsibility to keep an open mind and to try to comprehend what the professor and the texts are trying to get across to them.

Students have the responsibility to read the assignments carefully, noting important ideas and rephrasing information in their own words.

Students have the responsibility to work through examples in the assignments and in class discussions or lectures and to ask questions if they do not understand concepts or examples.

Students have the responsibility to do every bit of assigned homework with proper attention and thought.

Students have the responsibility to ask for help when they need it; help is available from the professor, from other students, from the Writing Center, the Student Success Center, and the Reading Center, and from other resources on campus.

Students have the responsibility to accept that their work will be evaluated in terms of the skills any student in this course is expected to gain.

Students have the responsibility to try to integrate the information from this course into other courses and into other areas of their lives.

ACADEMIC INTEGRITY: In this course, we will comply with EIU's academic integrity policy (see your catalog). I have no tolerance for plagiarism or cheating. Please note that "plagiarism or cheating" includes (but is not limited to):

1. **quoting** from a source without fully and correctly citing that source and/or without using quotation marks
2. **paraphrasing** from a source without fully and correctly citing that source
3. turning in a paper with an incorrect or incomplete **works cited list**
4. **falsifying data**
5. turning in **someone else's work** as your own—this includes (but is not limited to)

- a. **copying** another's work from a quiz or assignment
 - b. turning in work that **someone else wrote** for you
 - c. using on-line or hard copy **paper mills**
6. turning in **your own work that was written for another course**, without prior permission from both professors.

Violations of EIU's academic integrity policy will result in an **automatic failing grade** in this course and notification of the Office of Student Services. For more information, see www.eiu.edu/~judicial.

WRITING ASSIGNMENTS

All in-class writing for grade (quizzes, exams, daily writings) will be hand-written in ink. All out-of-class writing will be typed, double-spaced, in a standard font, with your name and page numbers on every page. **Please do not submit cover pages to me—they are a ridiculous waste of natural resources.** When you submit papers via D2L, please be sure that all parts of the paper are in one document; never submit the Works Cited as a separate document. **Important: please remember that works cited lists in MLA are alphabetized by authors' last names. All works cited lists much conform to MLA guidelines, 8th edition (2016).**

PARTICIPATION

Participation consists of regular attendance and productive participation in class discussions and in-class activities. Please note that the phrases in **bold** are the most important.

A = almost perfect attendance and almost never late; **active and substantive participation in class discussions, explicitly about the materials assigned for that day or unit**, involving obvious **critical thought** and making connections to other materials or examples; avoidance of "side" conversations in class; leadership role in group activities and discussion; professional interactions with others in class, even when disagreeing strongly, and in all communications with professor; consistent inattention to cell phones and other electronic devices during class

B = almost perfect attendance and almost never late; **consistent participation in class discussions and activities, even when confused or struggling with ideas**; professional behavior in class (including not carrying on "side" conversations and not being rude) and in all communication with professor; inattention to cell phones and other electronic devices during class

- C = consistent attendance with full preparation of course materials but **little to no verbal participation in discussions** unless required; professional behavior in class and in all communications with professor; consistent “follower” role in group activities; **OR consistent enthusiastic participation in discussions and activities, with no explicit evidence of full preparation of course materials**; professional behavior in class and in all communications with professor; inattention to cell phones/electronic devices during class
- D = frequent lateness or absence; **unprofessional, rude, or inappropriate behavior in class** or on discussion boards (including, but not limited to, doing homework for other classes, reading newspapers, occasionally attending to cell phones, “side” conversations, etc.)
- F = missing class; **disruptive or hostile behavior in class** or on discussion boards; frequent **attention to cell phones** or other electronic devices during class

READING REFLECTIONS

You will complete a total of 6 reading reflections, due according to the schedule below.

Reflection 1 due Fri., 1/31 (covers any readings through 1/29)

Reflection 2 due Fri., 2/14 (covers any readings from 2/3 through 2/12)

Reflection 3 due Fri., 2/28 (covers Erdrich)

Reflection 4 due Fri., 4/3 (covers Hogan)

Reflection 5 due Fri., 4/10 (covers Diaz)

Reflection 6 due Fri., 4/24 (covers Misha)

A reading reflection is a 1 ½-to-2-page typed semi-formal paper that includes: a) your reflections on the work you did to complete and analyze the reading assignments; b) one formal discussion question (see Discquest handout on D2L for samples); and c) addresses the prompt in the course schedule.

Do not include out-of-class research or reading in these reflections.

GRADING: any reflection that recaps in-class discussion without adding anything substantially new will earn an F. Your reflections will be graded on how well they demonstrate that you are reading and thinking critically about our course texts. “Semi-formal” means that you do not have to have a formal essay structure, introduction, arguable thesis, etc. Although these are “semi-formal,” please do the best you can to be clear, concise, and critical. If you quote from a text, please give a page number in parentheses as citation.

INDEPENDENT PRESENTATION

For this assignment, you will prepare a 7-9 minute presentation about one contemporary Native

American artwork or personality that we will not be assigned in class. If you choose an artwork, it must have been created and/or first published during your lifetime. If you choose a personality, that person should be alive and working now or should have been born after 1980. I encourage you to consider your professional goals and/or personal interests when choosing the topic of this presentation. I also urge you to reach beyond “literature,” strictly defined. You might choose social media influencer, a musician, a visual artist, performance artist. For texts, think about poetry or drama or fiction, of course, but also films, comic books or graphic novels, or games (video/digital games, RPGs, etc.). This assignment has two parts: 1) research. Go look. See what you can find. Don’t ask me for suggestions (although I am happy to provide guidance as you brainstorm). Learn as much as you can about this person or artwork. If you choose a literary text, read it (all of it); 2) create a 7-9 minute presentation (due 3/2/20) in which you introduce your classmates to the personality or artwork you have chosen. In your presentation, be sure to include relevant information about tribal affiliation, connections to the land, and other topics we discuss in class. Please let me know as soon as you have chosen the topic of your presentation—I must approve your topic. Your presentation should be creative (not a book review or analytical paper, please) and 9 minutes long, max. You will also turn in a one-page self-evaluation, using a self-evaluation handout provided for you.

FINAL RESEARCH PROJECT

Your final research project will pair your Independent Presentation topic (see above) with one required text from our class (only one; your choice). You will research connections between the presentation topic and the class text. These connections may be formal (genre, language use, textual organization, poetic, etc.); contextual (cultural, historical, authorial); or thematic (topics or themes). You must do background research on the connection that you are writing about.

Once you have chosen your text and determined the connections you will be addressing, you will either **WRITE A FORMAL RESEARCH PAPER** in which you compare and contrast the two works in light of the connections you have chosen; or **CREATE A PLAN FOR TEACHING THESE TWO WORKS** to the appropriate grade level, with a focus on the connections you have chosen. Please note that the plan for teaching is not a formal lesson plan, and it does require you to do research, just like the paper does. This assignment has three parts, all of which must be completed in order for you to pass the course.

1. the proposal (5% of final grade), due Tue., March 31 (via D2L), will give me: a tentative title; a short (300 words or less) description of your project; and bibliographic record and short description of at least two sources **that you have already read** and that you might use for your paper (these should be legitimate literary sources);
2. the first graded draft (10% of final grade), due Mon., April 20 (bring a paper copy to class, please), is neither a rough draft nor an incomplete one. Your paper should be as finished as possible at this point, including full and correct citation of all sources, correct standard American grammar and writing conventions, and arguable thesis that is argued throughout the paper (if you need help with any of this, go to the Writing Center or meet with me early in the writing process)—I will mark this draft and conference with you about it before April 24, in order to give you plenty of time for full revisions;
3. the revised draft (15% of final grade), due Thu., May 7 at noon (via D2L), will reflect your full attention to my feedback to your first draft.

NOTE: a **plan for teaching** requires the following:

- a) the two works you will be working with and the grade level of the students you would teach them to.

- Also a resource list (bibliography/works cited) of resources you could use or share with the students;
- b) a summary statement explaining the connections you will focus on and why they are important and appropriate for the grade level you have chosen;
 - c) student learning objectives (at least three) for the lesson you are creating;
 - d) a plan for sharing appropriate contextual information with the students (e.g., tribal and historical and regional contexts; author/artist bios; etc.). This might be lecture notes or handouts with the pertinent information or it might be an assignment sheet for a planned activity that makes the students responsible for gathering and presenting this information;
 - e) at least three different assignment/activity prompts (e.g., essay prompt; in-class activity description; homework description; exam questions; etc.).

Students in this course are strongly encouraged to submit their research papers for inclusion in the English Department's spring student research conference and/or in essay contests. More information about these opportunities will be forthcoming.

ENG 3604D Schedule

Dr. Jeannie Ludlow

Note: readings are due at the beginning of class on the date listed.

This schedule is subject to revision as needed.

Date	Due for class	In-class activities	Reflection prompts
1/13	Joy Harjo, selections from <i>An American Sunrise</i> (D2L)	Go over syllabus, D2L site discussion: Harjo poems	
1/15	read: Silko, "Language and Literature from a Pueblo Indian Perspective" (D2L) and Lukens, "Native American Literature" (D2L)	discussion: historical and cultural contexts of Native American Literatures activity: go over Discquest handout and Reflections assignments	
1/20	no classes	Martin Luther King, Jr. Birthday	
1/22	read: Allen, introduction to <i>Spider Woman's Granddaughters</i> (D2L), Apess, Ridge, Hopkins (D2L)	discussion: 19 th century Native American Literatures, setting the standards	
1/27	read: Zitkala-Sa, Posey, Johnson	discussion: early 20 th century Native American Literatures	
1/29	read: Deloria, "Indians Today" and "Indian Humor" (D2L)	discussion: traditional and modern Native American Literatures	Reading Reflection #1 is due Jan. 31 to D2L dropbox. Prompt: How has your literature training (up to now) prepared you to read Native American Literatures? How has it not? For extra credit: create and submit a grading rubric for this assignment.
2/3	read: Mourning Dove, pp. 7-12, 29-38, and 223-228 (link on D2L); Dembecki, "Coyote and the Pebble" (starts on p. 5), "Rabbit and the Tug of War" (63), "Ishjinki and Buzzard" (173), and "Mai and the Cliff-Dwelling Birds" (215)	discussion: tricksters in Native American Literatures	

2/5	read: Silko, "Yellow Woman and a Beauty of the Spirit" and "Books: Notes on Mixtec and Maya Screenfolds" (D2L)	discussion: literacy and beauty	
2/10	read: Momaday, <i>The Way to Rainy Mountain</i> , to p. 41	discussion: Kiowa culture and history	

2/12	read: Momaday, <i>The Way to Rainy Mountain</i> , to the end reminder: author/artist for indep. presentation!	discussion: structure of this text—what is the shape of a Kiowa story? (Ref. Silko reading from 1/15)	Reading Reflection #2 is due Feb. 14 to D2L dropbox. Prompt: What is history in Native literatures? Would it be possible to understand these texts without any historical knowledge or background?
2/17	read: Erdrich, <i>The Last Report on the Miracles at Little No Horse</i> , to p. 158	discussion: indigenous humor and trickster tales	
2/19	read: Erdrich to p. 188	discussion: religion and spirituality; cultural appropriation	
2/24	read: Erdrich to p. 305	discussion: gender; cultural specificity	
2/26	read: Erdrich to the end	discussion: embodiment; humor revisited	Reading Reflection #3 is due Feb. 28 to D2L dropbox. Prompt: Erdrich uses many kinds of humor in her novel (satire, caricature, burlesque, wordplay). Choose two scenes in the novel that you find particularly funny and analyze briefly her use of humor in those two scenes.
3/2	no reading due	individual presentations	
3/4	no reading due	individual presentations	
3/9	no reading due	individual presentations	
3/11	no reading due	individual presentations	

3/15-3/21 SPRING BREAK—note: *Solar Storms*, which we will discuss after break, is a lovely, poetic book that is best read slowly. Please read ahead while you are on break, if you can.

3/23	read: Hogan, <i>Solar Storms</i> , to p. 133	discussion: importance of land/place and family	
3/25	read: Hogan to p. 195	discussion: love and empowerment	

3/30	read: Hogan to p. 312	discussion: land, love, environment	
4/1	read: Hogan to the end	discussion: mother as environment	Reading Reflection #4 is due Apr. 3 to D2L dropbox. Prompt: Write about Angela as a Native literary hero, drawing on Allen's essay (discussed 1/22/20)
4/6	read: Diaz, <i>When My Brother Was an Aztec</i> , to the end	discussion: poetry collection as storytelling; how does Diaz create a single narrative with her poems?	
4/8	read: Diaz, specific poems to be decided on and announced in class on 4/6	discussion: poetic form	Reading Reflection #5 is due April 10 to D2L dropbox. Prompt: Choose one character in the collection and trace that character's development over three poems—what do we learn about that person, and how does Diaz ensure that we learn it?
4/13	read: Misha, <i>Red Spider White Web</i> , to p. 49	discussion: postmodernism	
4/15	read: Misha, to p. 97	discussion: postmodern indigeneity, pan-Indian	
4/20	BRING TO CLASS: paper copy of your finished final project	in-class: grading your projects	
4/22	read: Misha, to p. 160	discussion: indigenous aesthetics	
4/27	read: Misha, to the end	discussion: postmodern indeterminacy	Reading Reflection #6 is due Apr. 28 to D2L dropbox. Prompt: Misha deliberately blends aspects of Native literary traditions with postmodern aesthetics. What is your reaction to the aesthetics of this novel? What works for you? What does not? Why?
4/29	read: Alexie, individual poems to be assigned	discussion: Alexie's use of and resistance to traditional Native literary tropes and themes	
5/7	FINAL EXAM PERIOD 12:30-2:30 pm	attendance required	