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ENG 5061Z-600: Special Topics in Literature and Literary Theory

Jeannie Ludlow

Eastern Illinois University

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NATIVE AMERICAN LITERATURES: STORIES OF CONTINUANCE AND COMMUNITY
ENG5061A and ENG5061Z Special Topics in Literature and Literary Theory

Dr. Jeannie Ludlow
spring 2021
online course

IMPORTANT NOTE: Do not use Internet Explorer with D2L. I use Safari, Chrome, and Firefox with no problems. If you need additional software and/or network security access, please check the Panthertech page for free downloads: <https://www.eiu.edu/panthertech/software.php>

Office: 3139 Coleman Hall

EMAIL POLICY: Please send all course-related email to me via D2L (add hotlink <https://online.eiu.edu/d2l/lms/email/frame.d2l?ou=181569>) If you email me on D2L (rather than on panthermail), I am more likely to see your email quickly and respond to it right away. Watch your D2L email for my response. **Please note:** if you are for some reason unable to access D2L or D2L email, please do use Panthermail. I will get back with you in a timely manner.

Response time policy, email: If you email me during my posted office hours, you will receive a response very quickly—usually within a few minutes. I check our course D2L site for postings and emails every work day (Mon.-Fri.), at least three times per day between 8 am and 6:30 pm. I will respond to weekend emails on Monday.

For emergencies: If you need to reach me immediately during the work-day (8 am-4 pm, M-F), please call the English Dept. main office (217-581-2428) and leave a message; they will track me down.

Office Hours: T 4:30-6:30; W 2:30-4:30; R 11:30-1 All office hours will meet on Zoom; please log in to D2L to access the Zoom room. If you prefer, I can also arrange to meet with you on Collaborate Ultra, Skype, Google Hangout, FaceTime, Teams, or via telephone call. If you wish to record our office hours conversation, please let me know. I will ensure that this is possible for you.

Course Description: Laguna Pueblo/Sioux scholar Paula Gunn Allen explains that modern and contemporary Native American writers create in two literary traditions simultaneously: indigenous storytelling; and Western literary conventions. She notes that modern "storytelling-on-the-page" serves simultaneously to connect and to distinguish between these two traditions. In this graduate seminar, we will read a variety of modern and contemporary Native literature, as well as key pre-twentieth century texts, in order better to understand the ways Native American authors foreground in their work both community and cultural continuance, in the face of ongoing colonization and threats of genocide.

A couple of notes about this class:

1) This is an asynchronous online course; there will be no in-person meetings and no required synchronous meetings (that is, none where we all are required to be online at the same time). All grades for this course will be earned online. For more about online learning and technical support, keep reading.

2) Several of the works we are reading this semester include very frank representations of a variety of life experiences, from the joyful (e.g., sexual experiences, family love, personal success) to the traumatic (e.g., gendered violence, addiction, racism). **I do not issue trigger warnings;** please be aware that you will be reading these frank representations and do what you need to do to take good care of yourself as you complete the requirements for this course. If you need to talk, to debrief, to decompress about what we've read or discussed, I am 100% available to you for this. I care about your success and your ability to experience fully these amazing works of literature.

Course Expectations: Because this is a graduate seminar, certain expectations apply: seminar participants will engage fully with all the readings and ideas scheduled for each module (if you get behind, please contact me to discuss what is going on with you—don't flounder); seminar participants will have primary responsibility for determining and communicating which aspects of any given topic need further explanation or contextualization; seminar participants will treat ourselves and one another with respect and professionalism.

Course Learning Objectives: As you successfully complete this course, you will improve or strengthen your ability to:

1. discuss, examine, and debate current issues related to the study of modern and contemporary Native American/indigenous literatures;
2. apply theories of identity, intersectionality, continuance, and relationality to pertinent primary texts and/or contexts;
3. demonstrate competencies relevant to the study of modern and contemporary Native American/indigenous literatures that enable participation in a professional or public setting;
4. engage substantively with appropriate research;
5. demonstrate critical thinking and problem solving;
6. demonstrate effective oral and written communication.

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 need COVID-specific accommodations, please also contact SDS. In either case, and/or if you require assistance with that or any other circumstance that arises, please contact me immediately, so we can work out a good plan of action together. **If you wish to record an individual or group meeting, please do let me know. I will help you make this happen.**

Tech Support: Please know that, although I want to support you as much as I can, I am not your best resource for technical difficulties. Certainly, let me know what you are struggling with. In addition to letting me know, try these: a) for problems with **EIU.edu**, including being able to log in to D2L, contact EIU User Services—you can contact them via phone at 217-581-4357, email at support@eiu.edu, or on the web at <https://techsupport.eiu.edu>; b) for problems with **D2L**, contact Brightspace support—you can contact them via phone (1-877-325-7778), email, LiveChat, or the Brightspace Help link, all available in the bottom right-hand corner of your D2L homepage. Of course, if you have questions about the course content or assignments, you should ask me.

EIU Student Support Services: If you have to confront academic anxiety, addiction, grief, depression, or other mental health struggles, please do call EIU's **Counseling Clinic** for a remote appointment—217-581-3413. Go to <https://www.eiu.edu/counscsr/> for more information. They are a wonderful resources for students who need support—and your student fees have already paid for it, so your appointments will be no charge. All services at the Counseling Clinic and Disability Services are completely confidential. If you feel unwell, please call your medical care provider or EIU's **Medical Clinic**: 217-581-3013.

IF YOU TEST POSITIVE FOR COVID, REGARDLESS OF WHERE YOU HAVE YOUR TEST, PLEASE CALL EIU'S MEDICAL CLINIC: 217-581-3013. This is campus policy. Failure to call and report your positive test may result in disciplinary action or removal from campus.

Required texts:

You are required to do all assigned reading for this course. Seven required texts for this course were ordered from Textbook Rental. Many required readings will also be available only on-line via D2L.

TRS TEXTS (in order of use)

Momaday, N. Scott (Kiowa). *The Way to Rainy Mountain*.

Alexie, Sherman (Spokane/Coeur d'Alene). *Face: Poems*.

Gansworth, Eric (Haudenosaunee). *Mending Skins*.

Diaz, Natalie (Mojave). *When My Brother Was an Aztec*.

Yahgulanaas, Michael Nicholl (Haida). *Red: A Haida Manga*.

Misha (Métis). *Red Spider White Web*.

NOTE: I also ordered Louise Erdrich's (Ojibwe) novel *LaRose* for this class, but we will not be reading it this semester. It's a great novel, and I highly recommend it; I just had to let something go, and this was the one.

Other Requirements:

A good academic-level dictionary. The Oxford English Dictionary is the best (available to you for free via Booth Library's homepage). I also like onelook.com.

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 right away. Please remember not to use Internet Explorer with D2L. If you need additional software and/or network security access, please go here for free downloads:

<https://www.eiu.edu/panthertech/software.php> If you experience temporary technical difficulties (e.g., your home internet goes down for a day when an assignment is due, or your computer breaks), **please do not panic**. This is not an emergency. Just let me know what has happened as soon as is reasonable for you. I will work with you to establish alternative due dates or otherwise get caught up.

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

20% Discussion posts to the course discussion fora, as assigned (8 posts required), plus reading/commenting on your peers' discussions

30% Response writings (6 required), as assigned

15% Annotated resource list of 5 or more items

25% Final project

10% 10-minute recorded presentation about your final project

Late work is discouraged; however, late is better than never. All assignments are due before midnight on the date specified. If you request an extension before the due date, there will be no grade penalty; late work with no advance warning will receive a depreciated grade.

Final grade scale:

90-100% = A

80-89.99% = B

70-79.99% = C

60-69.99% = D

59.99% and below = F

RESPONSE TIME POLICY, grading: I will do my best to get all on-time assignments evaluated in a reasonable amount of time (within 1-2 weeks of the due date for writing assignments; sooner for discussion posts). **Please note:** assignments submitted late go to the bottom of the grading queue and will be evaluated in the order in which they are received. There will be no exceptions to this practice.

ACADEMIC INTEGRITY: In this course, we will comply fully with EIU's academic integrity policy (see your catalog). Violation of this policy 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;
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 Standards. For more information, see www.eiu.edu/~judicial.

THE ENGLISH DEPARTMENT STATEMENT ON PLAGIARISM states that any instructor who discovers violations of the above "has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assign[ment] and a grade of F for the course, and to report the incident to the Office of Student [Accountability]." This includes print, electronic, and oral sources in students' print, electronic, and oral course work.

Incompletes in this course: A grade of "incomplete" will only be considered for this course in cases of documented medical or personal emergency. "Documented" means that you are able to provide documentation of the reason you could not complete the work; "emergency" means that you could not have foreseen this situation and/or planned around it so that you could reasonably have completed the course work in a timely manner. Although I am sympathetic about the intensity of graduate work, I will

not consider being overwhelmed or having trouble balancing the workload for this course with your other regular obligations (work, education, social, family) to be good reasons for a grade of "I." If you feel like you are getting behind in the course, please meet/talk with me as soon as possible to discuss your situation and how I might help you to get back on track.

About written work: Please note that all written work—formal and informal—for this seminar should be well-constructed, well-reasoned, and grammatically correct. If you need help with your writing, let me know right away and plan to meet with me before assignments are due. All written work for this course must meet academic standards for accurate citation and documentation, within the context of the work's genre. Please use MLA 8th edition citation conventions consistently and correctly. If you need help with citation and documentation, contact me. I am happy to help (before the assignment's due date, of course). Avoid citation generators; they will reproduce your confusions. Purdue OWL (owl.purdue.edu) is helpful.

Late work is strongly discouraged; late work submitted without advance warning will earn a reduced grade. All graded work is due before midnight on the specified date.

COURSE NETIQUETTE

1. Identify yourself in every post, email, etc.—make sure everyone knows who is posting. Sign your posts.
2. Respect others' identities—use the names and pronouns that people ask you to use. If you make a mistake, apologize and then work to do better.
3. Be professional—remember that everything you "say" in our course discussions will be visible to others all semester long. Before you post, read what you have written out loud, to make sure that it really sounds the way you mean it to. Remember that being professional means attending to cultural differences in communication, too.
4. Be mindful of others' POV—digital communication is often not as clear as in-person communication. Avoid ALL CAPS (SHOUTING!), multiple exclamation marks (omg!!!), swearing, and sarcasm. Use emoticons, when appropriate, to share your intentions, so others can tell you are being casual or playful and not a jerk. ;-)
5. Cite your sources—be very careful to say where you got the idea or understanding that you are sharing. Remember that your posts are earning graduate credit, and you don't want to appear to have plagiarized.
6. Respect others' privacy—never share contact information of a classmate to anyone for any reason. If someone asks you not to contact them again, then don't contact them again. Also, never share inappropriate, "NSFW," or potentially embarrassing material in the learning environment or with a classmate in a private message. If a classmate does not respect your privacy online, please contact me right away. I will take care of this situation.
7. Read with generosity and ask for clarification—if someone else posts something that seems rude, inappropriate, or discriminatory, re-read it with generosity first (to see if you might have misunderstood). If you did not, then post and ask them to clarify. If you see a post that is clearly oppressive or discriminatory, please do let me know. You are welcome to address it with the poster, but you are also invited to pass it to me to handle; that's my responsibility.

Email netiquette: (NOTE: this is good advice for all course-related emails) Communication with your instructors and classmates, whether by email, by phone, or in a video platform, is a professional exchange. Please be sure to reflect this professionalism in your communication. All emails must have: an appropriate salutation ("Dear Jeannie," "Hello, Dr. Ludlow," etc.); the course info in the subject line (e.g. ENG5061); 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?"); this is true even if you are sending the emails on your phone. Also, please note that I check my course email three times each school day. It could take me up to one full school day (24 hours, M – F) to answer messages. ALL COURSE-RELATED EMAILS TO ME SHOULD BE SENT ON D2L.

ASSIGNMENTS

Discussion posts (20% of final grade; 8 posts + responses to others' posts required) Discussion posts are the way we will think together about the course materials and learn from each other. Most modules

will require at least one discussion post. Each discussion post has a prompt. Your discussion posts will be graded on the basis of how well your response to the prompt demonstrates critical thought about the readings and a willingness to take intellectual risks (in other words, it is much less important to be right than to be reaching for new knowledge). This is also your opportunity to ask questions, clear up confusions, and test out ideas. Tell us, in your post, what you suspect or propose or need more information about. Not sure about something? Look it up, and share with us what you learned. Approach your classmates' posts in the same way: bring critical thought and a willingness to try out new ideas to bear on them. Do not just agree or disagree, but explain exactly why you think what you do. In discussion, quality, of course, is much more important than quantity; having said this, a good guideline for your posts is approximately 500 words, while responses to others' posts should be around 150 words or so.

Response writings (30% of final grade; 6 response writings @ 5% each; due before midnight on the specified date) Response writings will ask considerably more specificity and depth of you than discussion posts. Each response writing has a specific prompt; that prompt will include guidelines for length, inclusion of out-of-class sources, etc. Be sure to reach each prompt carefully and ask for clarification if you need it.

Annotated resource list (15% of final grade; due before midnight on March 12) This is a small independent research project. You will choose a focus for this during week 5. The end product will be an annotated bibliography of five (5) sources with 150-to-200-word descriptions. Please try to make this project as relevant to your interests as possible. For example, if you are a high school teacher or plan to be one, your annotated resource list could be of 5 documentary films about Native American authors that would be appropriate for use in your classes. If you teach middle school, it could be of 5 recent YA novels by Native American authors. If you are a creative writer, perhaps your resource list will be of 5 recent publications by different authors who work in a genre or thematic area that you write about. If you love RPGs and table-top games, perhaps your resource list could focus on Native American game-creators. Important: do your research! Verify the Native heritage or Native nation relative to each of your 5 sources. If a bio lists someone as "Native American" but you can't find any tribal/national affiliation for them, you might want to choose someone else.

Final Project (25% of final grade; 5% topic proposal, 10% first full draft, 10% revised full draft) Your final project will focus on one or more of our required course readings by a Native/indigenous author. Please work in a genre that is relevant to your professional or personal interests. For example, if you are a teacher or plan to be, you might want to design a unit plan around some of our course materials, or you could produce a podcast series for teachers about teaching Native American literatures to your student population. If you are a creative writer or professional writer, you might consider designing an anthology of Native American writing, for which you will write the introduction (and intros to sections, if you have them) and plan the order of materials to be included. If you plan to go on for a PhD in literature, then you might want to write a conference paper or a short academic article about some of our literary works. Your **graded proposal** (5%) will be due to me before midnight on Wednesday of week 10 (March 17). That proposal should tell me: what course texts/materials you will work with; what genre/form you expect your final project to take (please be as specific as you can—a 20-minute conference presentation, a series of four 15-minute podcasts, a 4-week unit plan for a Junior English course, etc.); and why you chose both those materials and that genre/form. I will approve (or not) your proposal and may well ask you to revise or hone it. Please note: the primary reason most proposals must be revised is because they are too broad or too vague. Week 11 has been designated a writing week—there are no readings or homework due that week, so you can focus completely on your final project. Please choose your topic with care! Once your proposal is approved, your topic is set; any changes to your final project topic, materials, or genre/form must be approved via the submission and acceptance of a revised proposal before the end of week 12 (midnight on April 2). No changes to your topic will be accepted after April 2. Your **first full graded draft** (10%) is due before midnight on Friday of week 13 (April 9). Weeks 14 and 15, I will endeavor to meet with each one of you individually to talk about the revisions for your final project. Week 16 and 17 are devoted to finishing your final

project and your presentation. Your **final, revised graded draft** (10%) is due before midnight on Wednesday, May 5.

Presentation about final project (10%; due Wednesday, April 28, before midnight) As you revise and complete your final project, you will also create a 10-minute (maximum) presentation for your classmates that shares what you did for the final project and what you learned while doing it. This presentation will be shared virtually, of course, in any form you choose: a YouTube video, a podcast/audio recording, a slideshow with voice-over, etc. You must post the presentation to the presentation discussion forum, so your classmates can see and comment on it. And, of course, you will be expected to watch and comment on others' presentations, as well.

ENG 5061A-600 36348 and ENG 5061Z-600 36758 Special Topics in Literature and Literary Theory
Native American Literatures: Stories of Community and Continuance
Spring 2021

Module & Dates	Topics	Readings	Assignments
Module 1: Course Intro, D2L Orientation, Reading Native American Literatures weeks 1-2	Intros Analytical groundwork Key terms: cultural specificity; colonialism; imperialism; industrialization; commodification; misrecognition; erasure; kinship; reciprocity; continuance; decolonization	Allen (Laguna Pueblo/Sioux), "Introduction" to <i>Spider Woman's Granddaughters</i> (D2L) Allen (Laguna Pueblo/Sioux), "Kochinnenako in Academe" <i>optional</i> (D2L) Justice (Cherokee), "A Relevant Resonance: Considering the Study of Indigenous National Literatures" (D2L) Porter and Roemer, "A Note on Individual and Tribal Names in this Volume" and Roemer, "Introduction" from <i>The Cambridge Companion to Native American Literature</i> (D2L) Alexie (Spokane/Coeur d'Alene), "Introduction to Native American Literature" (D2L)	A) self-intro discussion post B) response writing 1 C) participation discussion post: vocabulary
Module 2: Oral Literature weeks 3-4 (Tue., 2/2/21=PWD)	The oral tradition as foundation for Native American literature Key terms: orality; storytelling; myth; creation/origin story; trickster	Allen (Laguna Pueblo/Sioux), "Introduction to <i>Voice of the Turtle</i> " (D2L) Allen (Laguna Pueblo/Sioux), "Something Sacred Going on Out There" from <i>The Sacred Hoop</i> (D2L) Haida history and mythology—please look at the links embedded in this page, too The Haudenosaunee Creation Story Creation stories, compiled by K. L. Nichols Trickster stories, compiled by K. L. Nichols Van Dyke, "Encounters with Deer Woman" <i>optional</i> (D2L)—read carefully pp. 168-70, skim 171-4, read carefully 175-7, skim 178-80, read carefully 181-end (including the notes) Dunn, <i>Deer Woman Stories</i> LaPensée, Vasquez, Thunder, "Deer Woman: A Vignette" (D2L) Dembicki excerpts: Edmonds and Farritor, "Coyote and the Pebbles"; Thompson with Warrenfeltz, "Rabbit and the Tug of War"	A) participation discussion post: vocabulary B) response writing 2
Module 3: Early Literature-on-the-Page	Early Native American Authors: Reclaiming History	Roemer, "Timeline" and Porter, "Historical and Cultural Contexts to Native American Literature" from <i>The</i>	A) no discussion post B) response writing 3

<p>week 5</p>		<p>Cambridge Companion to Native American Literature (D2L) poems by Alexander Posey (1873-1908) https://poets.org/poet/alexander-posey Johnson, "A Red Girl's Reasoning" from <i>The Moccasin Maker</i> (1913) Eastman, excerpts, <i>From the Deep Woods to Civilization</i> (1916) Zitkala-Sa (Bonnin), excerpts from <i>American Indian Stories</i> (1921) Okanogan stories and excerpt from <i>Cogawea</i> (1927) (D2L)</p>	<p>C) choose the focus for annotated resource list assignment</p>
<p>Module 4: Revisioning Histories week 6</p>	<p>Mid-20th Century Native American Authors: Redefining History</p>	<p>Momoday (Kiowa), <i>The Way to Rainy Mountain</i>; Silko (Laguna Pueblo), excerpts from <i>Storyteller</i>; Alexie (Spokane/Coeur d'Alene), select poems from <i>Face</i></p>	<p>A) discussion post teaching of history B) no response writing C) work on annotated resource list assignment</p>

<p>Module 5: Language and Images, part 1</p> <p>weeks 7-8</p> <p>(Wed., 2/24=PWD)</p>	<p>The Power of Words</p>	<p>Noodin (Anishinabe), "Anishinaabemowin: The Anishinaabe Language" (D2L); Confluence Project video, "Stories from the River: Language" (https://www.confluenceproject.org/library-post/stories-from-the-river-language/); Confluence eds. "Virginia Beavert Speaks to Confluence in Ichishkiin Sinwit" (D2L https://www.confluenceproject.org/library-post/virginia-beavert-speaks-to-confluence-in-ichishkiin-sinwit/); Betasamosake Simpson (Anishinabe), "Endlessly Creating Our Indigenous Selves" (D2L); Gansworth (Haudenosaunee), <i>Mending Skins</i>; Weagel, "Image as Text, Text as Image: Quilts and Quiltmaking in Eric Gansworth's <i>Mending Skins</i>" (D2L)</p>	<p>A) discussion post Cherokee nation COVID vaccine policy B) response writing 4</p>
<p>Module 6: Annotated Research project</p> <p>week 9</p>	<p>annotated bibliography of 5 resources (lit, film music, visual art), relevant to this course, focused thematically or according to audience</p>	<p>no readings due</p>	<p>Due Friday, March 12, midnight: annotated resource list (MLA format required)</p>
<p>Module 7: Language and Images, part 2</p> <p>week 10</p> <p>(Thu., 3/18=PWD)</p>	<p>The Emotional Power of Images</p>	<p>Diaz (Mojave/Latina), <i>When My Brother Was an Aztec</i> Ali, "what's american about american poetry?" (D2L); González, "Mexico Warrior: The Amerindian Vision of Natalie Diaz" (D2L)</p>	<p>A) audio or video discussion post critiquing González B) no response writing C) Due Wed., 3/17: proposal for final project</p>

WRITING WEEK week 11	research and beginning writing on your final project	no reading due	Make an appointment with Jeannie to talk about your project
Module 8: All Our Relations, part 1 week 12	Hybridity and Indigenous Arts	Yahgulanaas (Haida), <i>Red</i> ; video about the novel (4 minutes): https://mny.ca/en/video/32/red-video ; making the mural video (2 mins.): https://www.youtube.com/watch?v=klFdczERISs ; Harrison, "Seeing and Nothingness: Michael Nicoll Yahgulanaas, Haida Manga, and a Critique of the Gutter" (D2L)	A) no discussion post B) response writing 5 C) keep working on your final project
Module 9: All Our Relations, part 2 week 13 (Wed., 4/7=PWD)	Beyond Family, Culture, and Nation	Alexie (Spokane/Coeur d'Alene), <i>Face</i> ; Ladino, "'Sovereignty of the Self': Interspecies Ethics in Sherman Alexie's <i>Face</i> " (D2L)	A) discussion post applying Ladino B) no response writing C) first complete draft of your final project is due by midnight Friday, 4/9
Module 10: Indigenous Cyberpunk weeks 14-15 (Thu., 4/22=PWD)	Redefining Relations	Misha [Nogha] (Métis), <i>Red Spider White Web</i> ; Laidlaw, interview with Misha Nogha https://weirdfictionreview.com/2012/11/interview-misha-nogha-and-the-weird/ (D2L)	A) discussion post—something confusing or difficult in the novel B) response writing 6
Module 11: Final Project weeks 16-17	Finishing up	no readings due	A) 10-minute video or audio presentation of final project, by midnight Wed., 4/28/21 B) revised and completed final project by midnight, Wed., 5/5