

J. Frank Papovich  
jp@virginia.edu

Texts (available at the UVa Bookstore):

Thomas King, *The Truth About Stories* (Minnesota)  
N. Scott Momaday. *The Way to Rainy Mountain*. (New Mexico)  
Welch, James. *Fools Crow* (Viking)  
Leslie Silko, *Ceremony* (Penguin)  
Simon Ortiz, *Woven Stone* (Arizona)  
Joy Harjo, *How We Became Human* (Norton)  
Thomas King, *Truth and Bright Water* (Harper)  
Sherman Alexie, *Ten Little Indians* (Harper)  
Kimberly Blaeser, *Absentee Indians & Other Poems* (Michigan State University Press)  
Susan Power, *Roof Walker* (Milkweed)  
And various material on Collab

Tentative Schedule:

Thursday, January 20 – Introduction – American Indian Literature

Tuesday, January 25 – **First written commentary due, “What is Indian Literature?”** Collab reading: Ortiz, *Towards a National Indian Literature*; from King, *The Truth About Stories* (chps I and II);

Thursday, January 27 – *The Way to Rainy Mountain*; Collab readings: Coltelli, N. Scott Momaday; Momaday, *The Man Made of Words*; optional Collab reading: Momaday, *The Magic of Words*; web site material: map of Kiowa migration route, images by Kiowa artists, and Momaday video interview:  
<http://www.people.virginia.edu/~jp/momadaya.html> ; WRM map  
<http://maps.google.com/maps/ms?ie=UTF8&hl=en&msa=0&msid=115454536131798271394.00045cd6febd69f89e1cd&z=5>

Tuesday, February 1 -- Welch, Collab reading: *Chp. 1, from Killing Custer; Fools Crow*

Thursday, February 3 -- *Fools Crow*

Tuesday, February 8 -- *Fools Crow; Fools Crow* map  
<http://maps.google.com/maps/ms?ie=UTF8&hl=en&msa=0&msid=200134108335566986105.000495f71741c617cbdc3&t=h&z=9> ; optional Collab reading: Coltelli, *James Welch* (Collab)

Thursday, February 10 -- Silko, *Ceremony*; Collab reading: Coltelli, Leslie Marmon Silko ;

*Ceremony* map

<http://maps.google.com/maps/ms?ie=UTF8&hl=en&msa=0&msid=115454536131798271394.000464b889c9220b0ad3f&ll=35.462286,-108.117571&spn=1.608403,2.029724&z=9>

Tuesday, February 15 -- *Ceremony*

Thursday, February 17 -- *Ceremony*

Tuesday, February 22 -- Ortiz, *Woven Stone: Introduction; Our Homeland, A National Sacrifice Area, A New Story*, and selections from **Going For the Rain**; Collab reading: from **Winged Words**, Simon Ortiz

Thursday, February 24 -- Ortiz, Selections from *A Good Journey*; Collab reading from *I Tell You Now, The Language We Know*; selections from *Fight Back*

Tuesday, March 1 -- Harjo, *How We Became Human: Introduction*, selections from *The Last Song, What Moon Drove Me to This*, and *She Had Some Horses*; Collab reading: Harjo, *The Story of All Our Survival*

Thursday, March 3 -- Harjo, selections from *In Mad Love and War, The Woman Who Fell from the Sky, A Map to the Next World*, and *New Poems*; Collab readings: Harjo, *Ordinary Spirit*; Coltelli, *Joy Harjo*; Stever, *Landscape and the Place Inside*; optional Collab : Harjo songs; **first paper due**

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## Spring Break

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Tuesday, March 15 from King, *The Truth About Stories* (chps. III, IV, and V) and *Truth and Bright Water*

Thursday, March 17 *Truth and Bright Water*

Tuesday, March 22 *Truth and Bright Water*

Thursday, March 24 Alexie, Collab reading: *The Unauthorized Autobiography of Me; Ten Little Indians*

Tuesday, March 29 *Ten Little Indians*

Thursday, March 31 Blaeser, *Absentee Indians & Other Poems*

Tuesday, April 5 *Absentee Indians & Other Poems*

Thursday, April 7 Power, *Roofwalker*

Tuesday, April 12 *Roofwalker*

Thursday, April 14 Student Presentations; **second paper due**

Tuesday, April 19 Student Presentations

Thursday, April 21 Student Presentations – **additional reading review due** (see below)

Tuesday, April 26 Student Presentations

Thursday, April 28 Student Presentations; **final paper abstract due**

Tuesday, May 3 Retrospective – *What is Indian Literature?*

**Final paper due Friday, May 6, 4:00 p.m. at 201B or 103 Monroe Hall**

*One additional reading*, chosen from the list below, and one 2500-word report on the same (comprised of a short summary of the text and a longer assessment of its merit), **due on April 21. Please verify your choice with me by April 14.** You should submit a hard copy to me as well as post on the class Collab site, under “Student Work,” “Additional-reading review”:

Alexie, Sherman. Any of his other books.

Blaeser, Kimberly. Any of her other books of poetry.

Deloria, Vine. *Custer Died for Your Sins: An Indian Manifesto*

Erdrich, Louise. Any of her novels.

Harjo, Joy. The complete *How We Became Human*, or any of her other books.

Hogan, Linda. Any of her books.

Howe, LeAnne. *Shell Shaker*.

King, Thomas. Any of his other books.

Louis, Adrian C. *Skins* or any of his books of poetry.

Matthews, John Joseph. *Talking to the Moon*.

McNickle, D’Arcy. *The Surrounded* or *Wind From an Enemy Sky*.

Momaday, N. Scott. Any of his other books.

Ortiz, Simon. The complete *Woven Stone*, or any of his other books.

Owens, Louis. Any of his novels.

Power, Susan. *Grass Dancer*.

Silko, Leslie. Any of her other books.

Tapahonso, Luci. Any of her books of poetry.

Vizenor, Gerald. Any of his books.

Welch, James. Any of his other books.

## COURSE REQUIREMENTS:

First, come prepared and ready to participate in class. Bring the appropriate texts to class. I will do my share of talking. I expect, however, that we will talk together, and I hold you responsible for sharing your thoughts. I've detailed my expectations for participation below. Please read them carefully. I ask also that you submit one or more 1000-word commentaries that will be a part of your participation grade. Your participation and your commentaries will be twenty percent of your semester grade (25%).

I will ask also that you submit two 1,500+ word papers, which together will be thirty percent of your semester grade (30%). Each paper must focus on at least one of the texts that we are studying. Make these papers formal, polished essays with a clear thesis, and demonstrate command of all of the rules and conventions of standard written English. Note any references to our assigned texts by parenthetical page number. When you refer to a text other than one assigned, document it in a Works Cited page. This includes anything that you copy (or cut and paste) from the Internet. Any idea, or any clause or larger structure of text not your own, from whatever source, needs to be appropriately attributed. If you are in doubt, ask me. If I suspect plagiarism, I won't hesitate to assign a failing grade and report the offense to the Honor Committee. The Honor Committee's document on plagiarism offers a useful guide. See <http://www.virginia.edu/honor/documents/PlagiarismSupplementFINAL.pdf> Consult the MLA Guide for managing bibliographic material. Please type all written assignments, including the commentaries. I am loath to accept late papers (unless you are incapacitated).

You will also need to make a substantial presentation to the class during the last few weeks of the semester. This presentation should be 15 minutes long and should be focused on some aspect of your final paper. The class day before your presentation, you must provide a reading or review assignment to the class. You must also confer with me at least one class day before your presentation to review your plans. I will grade you on the appropriateness and quality of your presentation, as well as your ability to observe the time limit. I hope you will engage us all and encourage discussion. Above all, please be focused. This presentation will amount to 10% of your semester grade.

We will not have a final exam, but will instead have a final four thousand word paper that will constitute the remaining thirty-five percent (35%) of your semester grade. The final paper should include one or more of the primary texts that we've studied, and should incorporate critical, biographical, historical, or cultural research in a substantial way. A one-page abstract of your final paper and a bibliography are due April 28. This abstract should present the argument you will make in your final paper and should include a bibliography cited in MLA format. **The final paper is due on Friday, May 6 at 4:00 p.m.** Please drop off

your final paper to my office at Monroe 201B or at Monroe 101 or 103. No audit or CR/NC grade options for this course without my permission.

You may take two un-excused cuts; however, each absence beyond two will lower your **semester** grade by one-third of a letter. If you have added after the first class, the classes you missed will count as absences. Excess absences, even for good or traditionally “excused” reasons, may make it impossible to pass the course. Arriving late for class will also lower your course grade. If you need to leave class early, please let me know before hand. Also please avoid taking breaks during class, unless you have an emergency.

Come see me as soon as you have any questions or if you would just like to talk about literature or life. My office is 201B Monroe Hall, my phone 434-924-3353, e-mail jp@virginia.edu. I try to save the hour after this class, from 11 to 12 on Tuesday and Thursday, for you. I am also available by appointment many hours per week. You should talk with me if you wish to come by after class, or call 924-3353 for an appointment. Please check Collab regularly for updated course information.

#### **Recommended critical or secondary books:**

- Allen, Paula Gunn. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions.*
- Bruchac, Joseph. *Survival This Way: Interviews with American Indian Poets.*
- Chavkin, Richard Allen (ed.) *Ceremony: a Casebook.*
- Coltelli, Laura *Winged Words: American Indian Writers Speak.*
- . *The Spiral of Memory: Interviews / Joy Harjo.*
- Cook-Lynn, Elizabeth. *Why I Can't Read Wallace Stegner and Other Essays: A Tribal Voice.*
- Deloria, Vine Jr. *Custer Died For Your Sins: An Indian Manifesto.*
- Krupat, Arnold and Brian Swann, eds. *Here First: Autobiographical Essays by Native American Writers.*
- . *The Turn to the Native: Studies in Criticism and Culture.*
- Marks, Paula Mitchell. *In a Barren Land: American Indian Dispossession and Survival.*
- Owens, Louis. *Mixedblood Messages: Literature, Film, Family, and Place.*
- Pulitano, Elvira. *Toward a Native American Critical Theory.*
- Purdy, John Lloyd. *Writing Indian, Native Conversations.*
- Rader, Dean and Janice Gould, eds. *Speak to Me Words: Essays on Contemporary American Indian Poetry.*
- Sarris, Greg. *Keeping Slug Woman Alive: a Holistic Approach to American Indian Texts.*
- Swann, Brian. *I Tell You Now: Autobiographical Essays by Native American Writers.*
- Truer, David. *Native American Fiction: A User's Manual.*
- Teuton, Sean. *Red Land, Red Power: Grounding Knowledge in the American Indian Novel.*
- Vizenor, Gerald. *Manifest Manners: Narratives on Post-Indian Survivance.*
- Warrior, Robert. *Tribal Secrets: Recovering American Indian Intellectual Traditions.*
- Weaver, Jace. Craig S. Womack, and Robert Warrior, eds. *American Indian Literary Nationalism.*

Weaver, Jace. *That the People Might Live: Native American Literatures and Native American Community.*

Womack, Craig. *Red on Red: Native American Literary Nationalism.*

-----, ed, et al. *Reasoning Together: The Native Critics Collective.*  
*Indian Voices: The First Convocation of American Indian Scholars.*