

ENG S-238: Indigenous Literatures

Harvard Summer School 2022

Mondays & Wednesdays / 8:30-11:30 am Eastern

June 22-August 5, 2022

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(she/they)

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"Te wehenga o Rangi Raua ko Papa (The Separation of Rangi and Papa)," Cliff Whiting (Maori), 1976.

This course will introduce fiction and poetry in only a small sampling of the over 1000 native nations across North America and Oceania. Thematically we will consider a variety of contemporary issues that impact Indigenous story-telling today: environmental and social justice; gender and sexuality; land rights and city life; war and extractive capitalism; the law and tribal recognition, and much more. In our readings, we will ask, how do the oral, visual, sonic, cosmological, environmental, or political contexts influence contemporary Indigenous authors and their writing? Course texts will include poetry by Joy Harjo (Muscogee), Haunani-Kay Trask (Kanaka Maoli), Linda Hogan (Chickasaw), Lucy Tapahonso (Diné), Craig Santos Perez (CHamoru), Deborah Miranda (Esselen and Chumash), and Natalie Diaz (Mojave), as well as fiction by Leslie Marmon Silko (Laguna Pueblo), Louise Erdrich (Turtle Mountain Band of Chippewa), Patricia Grace (Maori), Albert Wendt (Samoa), Epele Hau'ofa (Tonga), Tommy Orange (Cheyenne and Arapaho), and Darcy Little Badger (Lipan Apache). With attention to specific histories and traditions, while also considering shared experiences, we will explore how literature plays a role in expressing contemporary Indigenous sovereignty and self-determination.

Assignments and Grading:

Participation: This is a seminar course, so contributing to discussions and debates is essential. Please be prepared to contribute to every class. If you find this challenging for any reason please contact me so that we can talk through strategies to employ. As part of your participation grade, you will write one Discussion Post (150-300 words of questions, comments, reactions, or analysis) *per week* by 8 am on the day of class. These are low-stakes assignments graded on completion.

Response Papers: These will be short analysis papers (approximately 2 double spaced pages)—informal opportunities to practice specific reading and analysis skills. These will be given feedback and graded on completion.

Paper One: One shorter paper (4-5 pages) will be due during the course of the term (see schedule). More information will be distributed closer to the date. This paper will be given letter grades.

Final Project Proposal: A one-page project proposal will be included as part of the drafting process for the Final Project.

Final Project Presentation: A final research presentation will be due at the end of the term, where students will put secondary sources into conversation with literary primary sources. Students will choose to research and analyze any question related to Indigenous Literatures (e.g. an author history or influences; formal aspects of a novel or poem; literary traditions, movements, awards, or controversies). The final presentation will consist of three total parts: two in the presentation, and one written. In the presentation: 1. The Key Question and Key Concepts of your topic 2. An Abundant Tangent (something related but a fun detail you learned in your research). For the written portion, a 4-5 page critical reflection that discusses and analyzes what you learned in your topic in relationship to the broader themes from the course.

Participation:	25%
Response papers:	10%
Paper One:	25%
Final Paper proposal:	5%
Final Project:	35%

Course Guidelines, Policies, and Procedures:

All of our classes will take place on Zoom, which will be accessed through Canvas. This will, however, remain a heavily discussion-based class. The majority of our discussion content (and the most interesting parts!) will come from you as discussants. When we are in discussion, it is my request that you have your camera on and are an engaged participant in our classroom environment—listening, taking notes, referring to your texts, and asking questions. If you have to turn off your camera for reasons pertaining to privacy, educational accommodations, or inhospitable learning environments, please let me know. When on camera, I expect that we will all adhere to the same respectful behavior as our usual in-person classes—listening while others are speaking, focusing on in-class material, and coming prepared to participate and learn from one another. Our classroom will be a space for intellectual conversation, debate, and questioning, so your active participation and engagement with the material is imperative.

Student pronoun preferences will be respected by everyone in the class. Please address your fellow students directly by name or “you” when responding to a point made by your classmates: they are in the digital “room” with you and so you should be conversing with them.

Subject material: Our subject material can be upsetting, divisive, and offensive and is certainly worthy of scrutiny and critique. However, I hope you will approach the material as an important (if often ugly) part of history and culture, meant to spark lively discussion about its past and its present significance. You are always welcome to come speak with me if you have any concerns.

Email: While I am always happy to talk during office hours, I may also provide updates about readings, assignments, and other course matters via email. I try to respond to all emails within a 24-hour period; please read and respond to your email regularly.

Deadlines: Please submit your work on time through Canvas. Papers will be deducted a partial step for each late day (an A becomes an A/A–, etc.). Extensions will only be granted in exceptional circumstances. Everyone is granted two grace days that they can use at any time during the semester (except for the final paper).

Academic Integrity: You are responsible for understanding Harvard Summer School policies on academic integrity (<http://www.summer.harvard.edu/policies/student-responsibilities>) and how to use sources responsibly. Not knowing the rules, misunderstanding the rules, running out of time, submitting the wrong draft, or being overwhelmed with multiple demands are not acceptable excuses. To support your learning about academic citation rules, please visit the Resources to Support Academic Integrity (<http://www.summer.harvard.edu/resources-policies/resources-support-academic-integrity>) where you will find links to the Harvard Guide to Using Sources (<https://usingsources.fas.harvard.edu>) and two free online 15-minute tutorials to test your knowledge of academic citation policy. The tutorials are anonymous open-learning tools.

Publishing or Distributing Course Materials: Students may not post, publish, sell, or otherwise publicly distribute course materials without the written permission of the course instructor. Such materials include, but are not limited to, the following: lecture notes, lecture slides, video, or audio recordings, assignments, problem sets, examinations, other students' work, and answer keys. Students who sell, post, publish, or distribute course materials without written permission, whether for the purposes of soliciting answers or otherwise, may be subject to disciplinary action, up to and including requirement to withdraw from the Summer School. Further, students may not make video or audio recordings of class sessions for their own use without written permission of the instructor.

Accommodations: The Summer School is committed to providing an accessible academic community. The Accessibility Office offers a variety of accommodations and services to students with documented disabilities. Please visit <http://www.summer.harvard.edu/resources-policies/accessibility-services> for more information.

Graduate Credit Expectations: Students taking this course for graduate credit will instead write a final term paper of 15-18 pages. Please consult Dr. Hogue before choosing this option.

Required texts (purchased online). I recommend using bookfinder.com:

Ceremony, Leslie Marmon Silko (Laguna Pueblo) (1977)
Habitat Threshold, Craig Santos Perez (CHamoru) (2018)
The Night Watchman, Louise Erdrich (Turtle Mountain Band of Chippewa) (2020)
There, There, Tommy Orange (Cheyenne and Arapaho) (2018)
Bad Indians, Deborah Miranda (Esselen and Chumash) (2012)
Postcolonial Love Poem, Natalie Diaz (Mojave) (2020)

All texts with an asterisk (*) will be made available on the Canvas site on the Home page. All other texts should be purchased in either paperback/hardback, digital, *or* audiobook formats. *Any* edition is acceptable. If you encounter any problems accessing course material, please get in touch with me.

Course Schedule

Please note that the first week is a Wednesday / Friday schedule.

Week 1

Introduction: Indigenous Poetics and the Environment

Wednesday, June 22

- Selected poems, Joy Harjo (Muscogee), Haunani-Kay Trask (Kanakanaka Maoli), Luci Tapahonso (Diné), Linda Hogan (Chickasaw)*
- Daniel Heath Justice (Cherokee), *Why Indigenous Literature Matters*

Friday, June 24

- *Habitat Threshold*, Craig Santos Perez (CHamoru) (2018)

Response Paper #1: Close Reading due Friday by 11:59 pm

Week 2

History, War, and Healing

Monday, June 27

- *Ceremony*, Leslie Marmon Silko (Laguna Pueblo) (1977)

Wednesday, June 29

- *Ceremony*, Leslie Marmon Silko (Laguna Pueblo) (1977)

Response Paper #2: Close Reading due Friday by 11:59 pm

Week 3

Oceanic Storytelling, Environmental Justice

Monday, July 4

- *No School: Federal Holiday*

Wednesday, July 6

- Short fiction by Patricia Grace (Maori), Albert Wendt (Samoan), and Epeli Hau'ofa (Tongan)*

Week 4

Termination and Tribal Sovereignty

Monday, July 11

- *The Night Watchman*, Louise Erdrich (Turtle Mountain Band of Chippewa) (2020)

Wednesday, July 13

- *The Night Watchman*, Louise Erdrich (Turtle Mountain Band of Chippewa) (2020)

PAPER #1 due Friday by 11:59 pm

Week 5

Urban Life and Social Justice

Monday, July 18

- *There, There, Tommy Orange* (Cheyenne and Arapaho) (2018)

Wednesday, July 20

- *There, There, Tommy Orange* (Cheyenne and Arapaho) (2018)

FINAL PROJECT PROPOSAL due Friday by 11:59 pm

Week 6

Indigenous Feminisms and Queer Ecologies

Monday, July 25

- *Bad Indians*, Deborah Miranda (Esselen and Chumash) (2012)

Wednesday, July 27

- *Postcolonial Love Poem*, Natalie Diaz (Mojave) (2020)

Week 7

#MMIW, Reparative Justice, and Graphic Fiction

Monday, August 1

- *Deer Woman: An Anthology*, Darcy Little Badger (Lipan Apache) (2017)*

Wednesday, August 3

- ***Class Presentations*** and Final Discussion

FINAL PROJECT due Friday by 11:59 pm