

## SCHEDULE OF READINGS & ASSIGNMENTS

DATE	MONDAY	WEDNESDAY
<b>Week 1</b> <b>August 24</b>	<b>Not yet.</b>	<b>Introductions</b>  <b>Syllabus and all the details you want to know</b>  <b>Read (together, in class):</b> <ul style="list-style-type: none"> <li>from Anton Treuer, <i>Everything You Wanted to Know about Indians but Were Afraid to Ask</i> (handout in class)</li> </ul> <b>Receive:</b> <ul style="list-style-type: none"> <li>Assignment #1: Creative Nonfiction</li> </ul>
<b>Week 2</b> <b>August 29-31</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Elizabeth Cook-Lynn, "What about ART?" and "When we talk of"</li> <li>David Treuer, from <i>Native American Fiction: A User's Manual</i></li> <li>Daniel Heath Justice, "A Relevant Resonance"</li> </ul> *Access these selections on Blackboard  <b>Take note:</b> Think about the notion of an <i>origin</i> —what does it mean? How about <i>traditional</i> ? In what ways do these resonate with your sense of Native/Indigenous literature? As a reader, what are your expectations about tradition/origin?  <b>In-class exercise:</b> Assemble reading groups, exchange contact information, discuss essay due on Wednesday	<b>Read:</b> <ul style="list-style-type: none"> <li>Bethany Schneider, "Reading for Indian Resistance" (Blackboard)</li> <li>Gord Hill, selection from <i>The 500 Years of Resistance Comic Book</i> (Blackboard)</li> </ul> <b>Take note:</b> What does <i>resistance</i> mean? What images come to mind when you think of <i>resistance</i> ? How does this essay call "resistance" into question? How does this essay prepare you to read literature, including fiction and poetry?  <b>Due:</b> Personal Narrative (see syllabus for format, etc)  <b>N.B. Add/drop period ends on Friday, September 2</b>
<b>Week 3</b> <b>September 5-7</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>N. Scott Momaday, <i>The Way to Rainy Mountain</i> (<i>all</i> and access on Blackboard)</li> </ul> <b>Take note:</b> How would you describe the relationships among the three different forms of narrative production in this one text? How do these different forms make you rethink your notion of a <i>story</i> ?	<b>Read:</b> <ul style="list-style-type: none"> <li>Thomas King, <i>Green Grass, Running Water</i> (pp. 1-124)</li> </ul> <b>Due:</b> Character map  <b>Receive:</b> <ul style="list-style-type: none"> <li>Personal Narrative, graded with comments</li> </ul>
<b>Week 4</b> <b>September 12-14</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Thomas King, <i>Green Grass, Running Water</i> (pp. 124-361)</li> </ul> <b>Due:</b> <i>I didn't know...</i> (#1)	<b>Read:</b> <ul style="list-style-type: none"> <li>Thomas King, <i>Green Grass, Running Water</i> (pp. 365-end)</li> </ul> <b>Due:</b> Updated character map
<b>Week 5</b> <b>September 19-21</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Leslie Marmon Silko, <i>Ceremony</i> (through top of p. 78, including preface and introduction)</li> </ul> <b>In-class exercise:</b> Reading Group meeting #1	<b>Read:</b> <ul style="list-style-type: none"> <li>Leslie Marmon Silko, <i>Ceremony</i> (pp. 78-163)</li> </ul> <b>Due:</b> <i>I didn't know...</i> (#2)
<b>Week 6</b> <b>September 26-28</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Leslie Marmon Silko, <i>Ceremony</i> (pp. 164-end)</li> </ul> <b>Due:</b> Blog post #1 (must be on <i>Ceremony</i> )	<b>Read:</b> <ul style="list-style-type: none"> <li>James Welch, <i>Winter in the Blood</i> (beginning through p. 81)</li> </ul>

<b>Week 7</b> <b>October 3-5</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>James Welch, <i>Winter in the Blood</i> (pp. 82-end)</li> </ul> <b>Due:</b> <i>I didn't know...</i> (#3)	<b>Read:</b> <ul style="list-style-type: none"> <li>LeAnne Howe, <i>Choctalking on Other Realities</i>: Forward, Prologue (pp. i-vii and 1-12)</li> <li>"The Story of America: A Tribalography" (pp. 13-40)</li> </ul> <b>Take note:</b> What does Howe mean by <i>tribalography</i> ? What "counts" as a creation story? What "counts" as a story?
<b>Week 8</b> <b>October 10-12</b>	<b>FALL BREAK</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>LeAnne Howe, <i>Choctalking on Other Realities</i>: "The Chaos of Angels" (pp. 41-53)</li> <li>"Moccasins Don't Have High Heels" (pp. 55-64)</li> <li>"Choctalking on Other Realities" (pp. 79-93)</li> <li>"I Fuck Up in Japan" (pp. 95-123)</li> <li>"Embodied Tribalography – First Installment" (pp. 173-195)</li> </ul> <b>In-class exercise:</b> Reading group meeting (#2)
<b>Week 9</b> <b>October 17-19</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Louise Erdrich, <i>The Round House</i> (pp. 1-83)</li> </ul> <b>Due:</b> <i>I didn't know...</i> (#4)	<b>Read:</b> <ul style="list-style-type: none"> <li>Louise Erdrich, <i>The Round House</i> (pp. 84-199)</li> </ul> <b>In-class exercise:</b> Reading group meeting (#3)
<b>Week 10</b> <b>October 24-26</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Louise Erdrich, <i>The Round House</i> (pp. 201-end)</li> <li>Sarah Deer, "Sovereignty of the Soul" and "What She Say It Be Law" (Blackboard)</li> </ul> <b>Due:</b> Blog post #3 (on <i>The Round House</i> )	<b>Read:</b> <ul style="list-style-type: none"> <li>Leanne Simpson, <i>Islands of Decolonial Love</i> (beginning-70)</li> </ul> <b>Due:</b> Brief description or proposal of final project
<b>Week 11</b> <b>Oct. 31-Nov. 2</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Leanne Simpson, <i>Islands of Decolonial Love</i> (pp. 71-143)</li> </ul> <b>Due:</b> <i>I didn't know...</i> (#5)	<b>Listen, if you haven't already:</b> <ul style="list-style-type: none"> <li>Leanne Simpson, <i>Islands of Decolonial Love</i> (at least two music companions)</li> </ul> <b>Take note:</b> Focus on your experiences with the written text and music together. How might the accompaniments relate to other forms of intertextuality we've discussed already?
<b>Week 12</b> <b>November 7-9</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Sherman Alexie, <i>The Absolutely True Diary of a Part-Time Indian</i> (all!)</li> </ul> <b>In-class exercise:</b> Reading Group meeting # 4	<b>Read:</b> <ul style="list-style-type: none"> <li>Joy Harjo, <i>How We Became Human</i> (pp. xvii-xxviii and 3-124)</li> </ul> <b>Due:</b> Blog post #4 (on Alexie or Harjo)
<b>Week 13</b> <b>November 14-16</b>	<b>Read:</b> <ul style="list-style-type: none"> <li>Joy Harjo, <i>How We Became Human</i> (pp. 127-end)</li> <li>Karen Tei Yamashita, <i>The Tropic of Orange</i> (beginning-93)</li> </ul> <b>Due:</b> Proposal for final project	<b>Read:</b> <ul style="list-style-type: none"> <li>Karen Tei Yamashita, <i>The Tropic of Orange</i> (pp. 97-134)</li> <li><i>Mapping Indigenous Los Angeles</i> (get a sense of the basic project, then read at least two story maps)</li> </ul> <b>Take note:</b> How do Yamashita and the Indigenous L.A. mapping projects reconceptualize space and time, specifically the space of Los Angeles?

<b>Week 14</b> <b>November 21-23</b>	<b>Read:</b> <ul style="list-style-type: none"><li>• Karen Tei Yamashita, <i>The Tropic of Orange</i> (pp. 137-240)</li><li>• Heid Erdrich, from <i>Original Local</i> (Blackboard)</li></ul> <b>Due:</b> A Different Map	<b>THANKSGIVING BREAK.</b> No class.
<b>Week 15</b> <b>November 28-30</b>	<b>Read:</b> <ul style="list-style-type: none"><li>• Karen Tei Yamashita, <i>The Tropic of Orange</i> (pp. 243-end)</li></ul> <b>Due:</b> Blog #5	<b>Course wrap-up</b>  <b>Evaluations.</b> Bring your laptop to class.

**Final due:** December 5 by 5:00 pm