Eng 7063.001
Spring 2010
Time: R 5:30-8:15
Location: MS 2.02.12
E-mail: Annette.Portillo@utsa.edu

Dr. Annette A. Portillo
Office: MB 2.482
Office Hours: T 1-2 & R 1-5p
or by appointment
Phone: 210-458-5222

Note: This syllabus is provided for informational purposes regarding the anticipated course content and schedule. It is based on the most recent information available as of the date of its issuance. It is as accurate and complete as is possible at this time. I reserve the right to make any changes deemed necessary and/or appropriate. Students are responsible for being aware of these changes.

Native American Feminisms

Course Description

Catalog: Seminar: Issues in Culture (3-0) 3 hours credit. Prerequisite: ENG 6013. Advanced and intensive research of key issues in cultural and/or cross-cultural studies. May be repeated once for credit when topics vary. For course requirements the course fulfills, see the UTSA Graduate Catalog and/or your advisor.

This interdisciplinary course seeks to examine American Indian feminisms by reading novels, poetry, testimonios, identity-based anthologies and socio-historical essays. The collective voices we read will allow for a better understanding of the diverse and complex identities of Native American women. Many of these works are not simply singular life-written narratives, but rather they are connected to tribal memories. This course will problematize Western notions of literacy as we read the works of storytellers who become agents of history. In addition, this course will insist that you critically examine cultural tourism and popular media stereotypes that continue to perpetuate gross misconceptions about Indigenous identity as we examine historical and contemporary (mis)representations of Native women. Lastly, we will examine the various ways in which Native women activists have empowered themselves and their communities. Topics may include: sexual violence, genocide, native spiritualities, environmental justice, sacred sites, religious rights, and two-spiritedness.

Course Objectives

• Provide students the opportunity to effectively write a graduate level essay including form and content as well as successful integration and documentation of secondary sources
• Provide students the opportunity to effectively write a conference abstract for submission to a national conference
• Provide students the opportunity to effectively engage in extensive research and write an annotated bibliography
• Provide students the opportunity to develop significant interpretations of a wide variety of literary texts by Native American women
• Provide students the opportunity to effectively gather information and critically analyze social, political, economic and historical aspects of Native American literature and culture
• Provide students the opportunity to review Eurocentric social and cultural constructions of Indianness
• Provide students the opportunity to critically examine historical and contemporary representations of American Indians, especially indigenous women
• Provide students the opportunity to critically examine contemporary representations of American Indian women in popular and visual culture through a native-centered perspective

Required Texts

Note: The detailed course schedule below lists approximately 30 different books and journals from which we will be reading. You are not required to purchase all of these books, because I will provide most articles and excerpts as PDF documents on Blackboard.

• Florence Connolly Shipek, ed. – Delfina Cuero Her Autobiography An Account of Her Last Years and Her Ethnobotanic Contributions
• Zitkala-Sa – American Indian Stories
• Joy Harjo – Secrets from the Center of the World
• Linda Hogan – The Woman Who Watches Over the World
• Debra Miranda – Indian Cartography: Poems
• E-Reserves: required readings/articles can be found on Blackboard. I suggest that you maintain a separate binder for this course that includes copies of the readings uploaded to Blackboard.

Recommended Texts

• Paula Gunn Allen – Off the Reservation: Reflections on Boundary-Busting, Border-Crossing Loose Canons and The Sacred Hoop: Recovering the Feminine in American Indian Traditions
• Devon A. Mihesuah – American Indians: Stereotypes and Realities, Indigenous American Women and Indigenizing the Academy
• Inés Hernández-Avila ed. – Reading Native American Women: Critical/Creative Representations
• Brenda Child – Boarding School Seasons: American Indian Families, 1900-1940
• Andrea Smith – Conquest: Sexual Violence and American Indian Genocide
• Elizabeth Woody – Seven Hands/Seven Hearts: Prose and Poetry
• Gloria Bird and Joy Harjo – Reinventing the Enemy’s Language: Contemporary Native Women’s Writings of North America
• Leslie Silko – Sacred Water
• Joy Harjo – Secrets from the Center of the World
• Deborah Miranda – The Zen of La Llorona
• Wendy Rose – Bone Dance: New and Selected Poems, 1965-1993
• Joy Harjo – The Woman Who Fell From the Sky: Poems
• LeAnne Howe – Evidence of Red: Poems and Prose
• Luci Tapahonso – A Breeze Swept Through
• Ann Lee Walters – Talking Indian: Reflections on Survival and Writing
• Leslie Marmon Silko – Yellow Woman and a Beauty of the Spirit and Ceremony
• Hertha Dawn Wong – Sending My Heart Back Across the Years: Tradition and Innovation in Native American Autobiography
• MariJo Moore – Genocide of the Mind: New Native American Writing
• M. Annette Jaimes – The State of Native America: Genocide, Colonization and Resistance
• Ward Churchill – Kill the Indian Save the Man: The Genocidal Impact of American Indian Residential Schools
• Robert Warrior, Craig Womack, Jace Weaver – American Indian Literary Nationalism
Course Requirements and Grading Criteria

No late assignments accepted! You will be given a zero for all late assignments.

Attendance: You are required to attend class regularly and will be graded accordingly. More than two unexcused absences will result in your grade being lowered by 15 points, for each absence thereafter. You are responsible for knowing what was discussed in class. It is your responsibility to ensure that I receive advance notification of excused absences. Please see “UTSA Handbook of Operating Procedures” for a more detailed outline of approved excused absences and the process for proper notification to the instructor.
http://www.utsa.edu/hop/chapter5/5-9.cfm

Weekly Reading Responses: (2p) These weekly responses will provide a space where you can critically analyze the readings. The purpose of the responses is to generate group discussion and allow you to begin formulating your thoughts for a longer graduate-level research essay. My criteria for grading reading responses will be based partly but not exclusively on the following:

- Your ability to critically analyze and interpret the readings
- Your ability to properly explicate and evaluate socio-historical essays and creative works
- Your ability to NOT simply summarize the articles/readsings, but rather, discuss your own ideas and interpretations of a particular text
- Your ability to write well-thought responses and/or questions that are coherent and illustrate proper use of grammar, mechanics, and style (e.g. basic elements of language use; clear, effective, correct sentence structures, word choice, tone, voice)

In-Class & Blackboard Discussions: Active participation in class discussions is required. For each class you should be prepared to discuss the material and address the comments/questions of your peers. You should also come to class with at least two prepared questions to address to the class. The issues raised in this class are by no means resolved. It is thus expected that as a class we will often disagree and rarely come to a consensus about the material. This should be seen as positive rather than negative. Your participation is key to creating a more dynamic class, one that allows us to learn from each other. I expect everyone to be respectful of their fellow peers and come to class with open minds that will allow for constructive debate and discussions about the material presented in class, especially during student presentations. I encourage you to continue your in-class discussions online through Blackboard. In order for me to maintain a record of your participation, I will grade your discussions and prepared questions on a weekly basis based on a combination of your in-class and online participation. (Note: Points may be deducted for non-participation in weekly discussions).

My criteria for grading discussions will be based partly, but not exclusively on the following:

- Your ability to critically analyze another student’s comments and give critical feedback
- Your ability to engage in meaningful and substantial dialogue with your peers that focuses on the readings
- Your ability to bring in examples of lived experience that are relevant to the main topic of discussion
- Your ability to ask questions that engage your peers to think critically about a particular work
Your ability to introduce new material (e.g. websites, new articles, current events, other journal articles, books, films, documentaries, etc.) to the discussion group
BB discussion grades will be based not only on the number of entries you make, but your interactive participation with peers and relevant responses to their comments/questions; this grade will also be based on how well you critically examine the readings beyond simple summary; these online discussions should not be treated as informal “chats” (please pay close attention to your grammar, mechanics, etc.)

Participation grades will be distributed as follows:

**In Class Discussion Grade**: A maximum of 4pts points will be distributed for your participation. You are required to come to class with prepared questions and/or substantive comments on the day’s readings. I will record your participation during every class meeting.

**Blackboard Discussion Grade**: A maximum of 4pts will be distributed for BB discussion. Please submit your questions and preliminary comments to BB at least 2 days prior to our class meeting. You will be required to submit at least two questions per week covering the readings and you will need to respond/answer at least two of your peers’ questions and respond to at least one student’s response. This will take the form of “dialogue”; similar to an in-class discussion. Thus, you are encouraged to respond back and forth with a peer who has answered one of your questions. I expect that ALL of these answers and responses to peers be substantial.

Please see the following websites for universal practices of online “netiquette”:

http://www.csustan.edu/Blackboard/Netiquette.html
http://www.netmanners.com/

**Annotated Bibliography**: You are required to turn in an annotated bibliography of at least five major sources (e.g. books and peer-reviewed journals) outside of our assigned class readings. Annotations are descriptive and critical and should interpret the author’s point of view, clarity and appropriateness of expression, and authority. It should summarize the central theme and scope of the book or article. This assignment will require the application of various intellectual skills such as: concise exposition, succinct analysis, and informed library research. Include one or more sentences that evaluate the authority or background of the author, comment on the intended audience, compare or contrast this work with another you have cited, or explain how this work illuminates your bibliography topic. In addition, this assignment should also include a compilation of your extensive research history.

**Conference Abstract**: This assignment will give you the opportunity to produce a coherent and concise abstract with the intention of submitting to a national conference (e.g. ASA, MLA, NAES, NAWS, NAISA, etc.). It should be clear that this abstract was written specifically for the intended conference theme and should not simply be a section of a previously written essay or dissertation chapter. In the case of interdisciplinary conferences it is important to know your audience and pay close attention to the “call for papers” to make sure that your paper will incorporate some “buzzwords” from the list of acceptable topics in the call. For these short abstracts it is important that you highlight your own words and ideas and state your thesis decisively. This abstract will be directly related to your research essay.

**Research Essay**: (15-20p) All essays are to be turned in electronically via Blackboard as well as in person. Any essay written on a non-related topic/text will require my approval. All papers
My criteria for grading ALL essays will be based partly but not exclusively on the following:

- Your ability to produce a coherent, well thought-out graduate level essay that includes secondary sources
- Your ability to submit an MLA style paper with proper documentation
- Coherence: thesis clarity and creativeness; paragraph topic-sentence clarity and cohesion with thesis; ideas are clearly stated; supporting evidence is appropriate to chosen topic; addresses the target audience
- Structure: the order around which the paper is organized; degree to which introduction and body develop towards conclusion; overall soundness of structure
- Thematics: creative use of topic (as opposed to simple summary); relevance of paper to the given assignment suggestions; level of engagement of the author(s)
- Grammar and Mechanics: basic elements of language use; clear, effective, correct sentence structures
- Stylistics: word choice, tone, voice

Presentations: Everyone will present two of the weekly assigned readings in order to facilitate class discussion. Although it is not required you can utilize any of the following multi-media formats to aid in your presentations: film/documentary clips, visual slides, PowerPoints, material objects, music, visual art, youtube clips, and current news events that relate to the course readings. As a presenter you may synthesize the main points of the day’s reading and evaluate the author’s main arguments or narrative style, theme, etc. You may also provide historical background, biographical information of the author, or review current literary/historical criticism of the works. Please see me in office hours at least one week before your presentation. Remember that your presentation must include questions that you present to the class.

Reflection Essay: (1-5p) This essay should be a well thought out reflection of the course and its major objectives. You should also discuss what you learned and your own intellectual growth after taking this course. You may also utilize this essay to discuss your future projects and/or dissertation work that will build on the research you have done for this class.

Final Creative Projects: (optional) In addition to your final essays, you may also choose to produce a creative piece that directly relates to the course content. For example, art installation, creative writing, poetry, autobiography, photography, painting, visual media, documentary, etc. Please meet with me during office hours to discuss the details of your project(s).

Documentary/Film Screenings: Throughout the semester we will screen documentaries/films, which will be held during class or placed on library reserves.

**Point Distribution**

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Responses</td>
<td>.......</td>
</tr>
<tr>
<td>Presentation</td>
<td>.........</td>
</tr>
<tr>
<td>Research Essay</td>
<td>..........</td>
</tr>
<tr>
<td>Annotated Bibliography</td>
<td>..........</td>
</tr>
<tr>
<td>Conference Abstract</td>
<td>..........</td>
</tr>
<tr>
<td>Discussions</td>
<td>..........</td>
</tr>
<tr>
<td>Reflection Essay</td>
<td>..........</td>
</tr>
</tbody>
</table>
**Total Points** .................................. 500

**Final Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points Range</th>
<th>Percentage Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>450 points and above</td>
<td>100%</td>
</tr>
<tr>
<td>B</td>
<td>400-449</td>
<td>80-89%</td>
</tr>
<tr>
<td>C</td>
<td>350-399</td>
<td>70-79%</td>
</tr>
<tr>
<td>D</td>
<td>300-349</td>
<td>60-69%</td>
</tr>
<tr>
<td>F</td>
<td>299 and below</td>
<td>0%</td>
</tr>
</tbody>
</table>

**Students with Disabilities**

The University of Texas at San Antonio is committed to providing students, faculty, staff, and visitors access to all university programs, activities, and facilities in accordance with the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990 (ADA) and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. The university prohibits discrimination against persons with disabilities in all programs, services and activities. Disability Services (DS) coordinates support services, accommodations, and equipment for students with disabilities. DS certifies eligibility for services, determines reasonable accommodations, and develops plans for the implementation of accommodations. The DS director also assists students in the informal resolution of complaints. Information regarding support services, accommodations and equipment for students may be found at the website: [http://www.utsa.edu/disability/students.htm](http://www.utsa.edu/disability/students.htm) The Americans with Disabilities Act (ADA) coordinator assists faculty, staff, and visitors in the certification process and in the informal and formal resolution of complaints related to accommodation requests. The Human Resources Department serves as liaison for faculty and staff with disabilities in ensuring reasonable accommodation by the university. The procedure to request an accommodation under this policy can be found at: [http://www.utsa.edu/hr/EmployeeRelations/ada.cfm](http://www.utsa.edu/hr/EmployeeRelations/ada.cfm)

**Scholastic Dishonesty (Plagiarism)**

You will automatically receive a “0” for any assignment that has been plagiarized. The Office of Student Judicial Affairs or faculty may initiate disciplinary proceedings against any student accused of scholastic dishonesty. “Scholastic dishonesty” includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, and any act designed to give unfair advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor, providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment), or the attempt to commit such an act. “Plagiarism” includes, but is not limited to, the appropriation, buying, receiving as a gift, or obtaining by any means another’s work and the submission of it as one’s own academic work offered for credit. “Collusion” includes, but is not limited to, the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any section of the rules on scholastic dishonesty. For a more detailed overview please see the student code of conduct bulletin: [http://www.utsa.edu/infoguide/appendices/b.html](http://www.utsa.edu/infoguide/appendices/b.html)

Refer to following websites for avoiding plagiarism and read “plagiarism handouts thoroughly”:

- [http://owl.english.purdue.edu/owl/resource/589/01/](http://owl.english.purdue.edu/owl/resource/589/01/)
- [http://cambridge.cic.tsinghua.edu.cn/reading/plagiarism.html](http://cambridge.cic.tsinghua.edu.cn/reading/plagiarism.html)
- [http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-AvoidDishonesty.html](http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-AvoidDishonesty.html)
http://www.utexas.edu/lbj/students/writing/plagiarism.pdf

**Student Code of Conduct**

Please Note: This course will foster an environment that instills dignity, respect, tolerance, appreciation of diversity and positive regard for all members of our college community. It will nurture an atmosphere free from racism, religious intolerance, sexism, ageism, homophobia, harassment, discrimination against those with disabling conditions, or discrimination based upon an individual’s political views or beliefs. Hate speech of any type in class or online (i.e. Blackboard, e-mail correspondence, etc.) will not be tolerated.

By enrolling at The University of Texas at San Antonio, a student neither loses the rights nor escapes the responsibilities of citizenship. All students are expected to obey federal, state, and local laws, the Rules and Regulations of the Board of Regents of The University of Texas System, the rules and regulations of The University of Texas at San Antonio, and directives issued by an administrative official in the course of his or her duties. A student who enrolls at the University is charged with the obligation to conduct himself or herself in a manner compatible with the University’s function as an educational institution; consequently, conduct which interferes with the use or utilization of University facilities by other persons may be punished regardless of whether such conduct is specifically proscribed by the provisions of the Student Code of Conduct.

According to the UTSA “Information Bulletin” section regarding student code of conduct, Sec. 202. Specific Conduct Proscribed, disciplinary proceedings may be initiated against any student for acts or violations including, but not limited to the following: advocacy, either oral or written, that is directed to inciting or producing imminent lawless action and is likely to incite or produce such action; engaging in conduct, either alone or in concert with other people, that is intended to obstruct, disrupt, or interfere with, or that in fact obstructs, disrupts, or interferes with any scheduled class, etc. For more details of this university policy please see: http://www.utsa.edu/infoguide/appendices/b.html

Violations of these guidelines will result in a significant lowering of the student’s class participation grade at the instructor’s discretion, and may lead to other sanctions, including administrative removal from the class if necessary.

**Detailed Course Schedule**

<table>
<thead>
<tr>
<th>Day</th>
<th>Weekly Readings &amp; Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 14th</td>
<td>• Introductions; Review Syllabus; Sign Up for Presentations</td>
</tr>
<tr>
<td></td>
<td>• Submit/Upload an essay from your prior ENGl/AMS/WMST class to Sample Assignment!</td>
</tr>
<tr>
<td></td>
<td>(Blackboard)</td>
</tr>
<tr>
<td></td>
<td>• Video: “Joy Harjo Poetry Reading”</td>
</tr>
<tr>
<td></td>
<td>• “Dildos, Hummingbirds, and Driving Her Crazy: Searching for American Indian Women’s Love</td>
</tr>
<tr>
<td></td>
<td>Poetry and Erotics” by Deborah Miranda (p.135-149)</td>
</tr>
<tr>
<td>Jan 21st</td>
<td>• From Off the Reservation: Reflections on Boundary-Busting, Border-Crossing Loose Canons by</td>
</tr>
<tr>
<td></td>
<td>Paula Gunn Allen “The Savages in the Mirror: Phantoms and Fantasies in America” (p.22-35)</td>
</tr>
<tr>
<td></td>
<td>• From Natives and Academics: Researching and Writing About American Indians ed. Devon</td>
</tr>
<tr>
<td></td>
<td>Mihesuah “Commonalty of Difference: American Indian Women and History” (p.</td>
</tr>
</tbody>
</table>
### Jan 28th

- From *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* “Where I Come from Is Like This” by Paula Gunn Allen (p. 43-50)
- From *Indigenous American Women: Decolonization, Empowerment, Activism* by Devon Mihesuah “A Few Cautions on the Merging of Feminist Studies with Indigenous Women’s Studies” (p.3-8)
- “American Indian Women’s Activism in the 1960s and 1970s” by Donna Hightower Langston (p.114-132)
- Video: Alcatraz is Not an Island
- Reading Response #2 Due

### Feb 4th

- From *Sending My Heart Back Across the Years: Tradition and Innovation in Native American Autobiography* by Hertha Dawn Wong, “Introduction” (p.3-10) and “Chp.1: Native American Self-Narration and Autobiography Theory” (p.11-24)
- From *American Indian Women Telling Their Lives* by Gretchen Bataille and Kathleen Sands – Chp. 1 “Literary Tradition” (p.2-26)
- From *Native American Autobiography* ed. Arnold Krupat “Introduction” (p. 3-17)
- Reading Response #3 Due

### Feb 11th

- *Delfina Cuero Her Autobiography An Account of Her Last Years and Her Ethnobotanic Contributions* by Florence Connolly Shipek (p.1-98)
- Reading Response #4 Due

**Recommended:**
- From *Strangers in a Stolen Land* by Richard Carrico, preface (vii-ix), Chp. 1 (intro. P. 1-4), Chp. IV (p.19-36), Chp. VII (p.60-74)

### Feb 18th

- From *Conquest: Sexual Violence and American Indian Genocide* by Andrea Smith “Boarding School Abuses and the Case for Reparations” (p.35-54)
- Video: “In the White Man’s Image”
- Reading Response #5 Due
- *American Indian Stories* by Zitkala-Sa (excerpts)

**Recommended:**
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
</table>
| Feb 25th   | - From *Boarding School Seasons: American Indian Families, 1900-1940* by Brenda Child “Runaway Boys, Resistant Girls”  
- From *Kill the Indian Save the Man* by Ward Churchill “Genocide by Any Other Name”  
- “From Bullets to Boarding Schools” by David Wallace Adams  
- *Indian Cartography* and *The Zen of La Llorona* by Deborah Miranda  
- “‘Like melody or witchcraft’ Empowerment through Literature” by Deborah Miranda (p.103-106)  
- “What’s Wrong with a Little Fantasy?: Storytelling from the (Still) Ivory Tower” by Deborah Miranda (p.333-348) |
| Mar 4th    | - Annotated Bibliography and Compilation of Research History Due |
| Mar 11th   | *Native American Writer, Deborah Miranda Visit (5:30pm – Location TBA)*  
*(Co-sponsored by Women’s Studies Institute, Department of English, History and American Studies)* |
| Mar 16th-18th | *Spring Break* |
- “Genesis of Removal” by Wilma Mankiller (p.45-58)  
- Video: “Sand Creek Massacre”  
- Reading Response #5 Due  
*Recommended:*  
- Attendance at UTSA COLFA Research Conference  
- Attendance at College English Association (CEA) Conference “Voices”  
[http://www2.widener.edu/~cea/conference2010.htm](http://www2.widener.edu/~cea/conference2010.htm) |
| Mar 26th   | Wendy Barker, Catherine Kasper, Norma Cantú, and Bonnie Lyons, “Women Poets Read Women Poets” UC III, the Harris Room 2.212 (7:30p) |
| Mar 27-31  | *Visit to the Institute of Texan Cultures (exact day and time TBA)*  
- Contested Conversations: Presentations, Expectations, and Responsibility at the National Museum of American Indian” by Joanne Barker and Clayton Dumont  
*Recommended:*  
- “The Art of Native Life: Exhibiting Culture and Identity at the National Museum of the American Indian” by Rachel E.G. Griffin  
- “More Than One Mask: The Context of NAGPRA For Museums and Tribes” by Edward M. Luby and Melissa K. Nelson  
- *Native American Voices on Identity, Art and Culture: Objects of Everlasting Esteem* ed. Lucy Fowler Williams |
- From *Excavating Voices: Listening to Photographs of Native Americans* by Michael Katakis “The Illusion of the Image” (p.1-5) and “Fugitive Pose” by Gerald Vizenor (p.7-15)  
- From *Edward S. Curtis: The Women* ed. Christopher Cardozo, “Forward” by Louise Erdrich  
- From *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
by Leslie Marmon Silko “The Indian With a Camera” and “On Photography” (p.175-186)
- From Beyond the Reach of Time and Change: Native American Reflections on the Frank Rinehart Photograph Collection ed. Simon Ortiz
  -“Facing Ancestry” by Beverly Singer
  -“History Is Right Now” by Simon Ortiz
- From Strong Hearts: Native American Visions and Voices by Aperture (excerpts from Linda Hogan and Lucy Tapahonso)
- Reading Response #6 Due

**Recommended:**
- Partial Recall: With Essays on Photographs of Native North Americans ed. Lucy Lippard

| Apr 8<sup>th</sup> | • Sacred Water by Leslie Silko (copy also available in special collections)  
• Secrets from the Center of the World by Joy Harjo  
• From Spaces and Places in Motion: Spatial Concepts in Contemporary American Literature by Nicole Schroder “Webs of motion”: Joy Harjo’s Poetic Landscapes,” “Revealing Secrets of the World: Poetic Manifestations of Place” and “Crossing Boundaries of Place, Time, and Language: The Inner Landscapes of Secrets from the Center of the World” (p. 49-68)  
• From Off the Reservation: Reflections on Boundary-Busting, Border-Crossing Loose Canons by Paula Gunn Allen “Radiant Beings” and “The Woman I Love Is a Planet; The Planet I Love Is a Tree (p.101-123)  
• Reading Response #7 Due

**Recommended:**
- from All Our Relations, Chp.5, “Nuclear Waste: Dumping on the Indians” (p.97-111)  
- “Native North America: The Political Economy of Radioactive Colonialism” (pg. 241-266)

| Apr 15<sup>th</sup> | • Review multi-media artwork, installations, exhibits, photography and films by Hulleah J. Tsinhnahjinnie, Carmen Little Turtle, Jolene Rickard, and Shelly Niro  
• From Reading Native American Women: Critical/Creative Representations ed. Inés Hernández-Avila “Photographic Memoirs of an Aboriginal Savant: Living on Occupied Land” (p.129-144)  
• “When Is a Photograph Worth a Thousand Words?” by Hulleah J. Tsinhnahjinnie Photography, Criticism, and Native American Women’s Identity by Laura Smith (p.53-66)  
• From Reframings: New American Feminist Photographers ed. Diane Neumaier “As in Her Vision: Native American Women Photographers” by Theresa Harlan  
• Reading Response #8 Due

| Apr 22<sup>nd</sup> | • Conference Abstract Due (also submit electronically under Assignments Link)

| Apr 28<sup>th</sup> | • Reflection Essays Due (also submit electronically under Assignments Link)

| Apr 29<sup>th</sup>-30<sup>th</sup> | • Student Study Days

| May 6<sup>th</sup> | • Final Exam (TBA)  
• Research Essay & Final Projects Due: (also submit electronically under Assignments Link)  
• Presentation of Final Projects