

ENGL 510.151
FH 149
Thursday 6-8:45 p.m.
Spring 2016

John Kalb
Office: HH 350, 410-543-6049
Office Hours: MW 1-2:45 p.m., F 1-2:00 p.m. & by appt.
jdkalb@salisbury.edu

Seminar in Literature: Native American Fiction

Texts: James Welch (Blackfeet/Gros Ventre), *Fools Crow*
Louise Erdrich (Turtle Mountain Chippewa), *Tracks*
Leslie Marmon Silko (Laguna Pueblo), *Ceremony*
Linda Hogan (Chickasaw), *Solar Storms*
Susan Power (Standing Rock Sioux), *The Grass Dancer*
Thomas King (Cherokee), *One Good Story, That One*
Sherman Alexie (Spokane/Coeur D'Alene), *Indian Killer*
LeAnne Howe (Choctaw), *Miko Kings: An Indian Baseball Story*
One additional novel (or possibly non-fiction) text

Course Objectives: The central objectives of this course are to familiarize students with select works by some of the important Native American writers of contemporary fiction, facilitate their interpretation and analysis of those texts, and prepare them to read additional works by Native American authors with some level of expertise.

During this whirlwind tour of NA fiction, we will encounter and discuss a variety of thematic issues which include the displacement of the Native American, the search for personal and community identity, the conflicts between Euro-American and Native American world views (e.g., the concept of time, attitudes toward environment, the needs of the individual versus the needs of the group, what constitutes physical and mental health, etc.), and the importance of storytelling in maintaining one's relationship with the group and one's relationship to the universe. I hope we will be able to move beyond Cooper's romantic notion of the "noble savage" as well as the current neo-romantic and/or barbarous images promoted in the media (*Dances with Wolves*, *Pocahontas*, *The New World*, et al.) in order to arrive at a more realistic view of the Native American. We will also be looking at all of these works in the context of current thematic and stylistic trends in contemporary literature.

Grading:	Class Participation	100 points possible
	Class Preparation (weekly 1 page analytical essays)	200 points possible
	Paper #1 (4-5 pages)	100 points possible
	Paper #2 (4-5 pages)	100 points possible
	Additional Text Presentation	100 points possible
	Comparative Analysis (10-15 pages) & 1 page précis	200 points possible
	Final Essay Presentation	100 points possible

810-900 = A; 720-809 = B; 630-719 = C; 540-629 = D

Course Requirements: You will, of course, be required to read all assignments before coming to class and come to class prepared (and willing) to discuss them. I will expect all seminar students to be active and thoughtful contributors to class discussion. In addition, each student will write a one page analytical response for each reading assignment, write two 4-5 page essays, write an 10-15 page essay, read an additional assigned text, give a "book talk" presentation on that additional text, and prepare a one page (single-spaced) précis (or abstract) of the substance of that essay, which will be read to the rest of the class as a final presentation (during our final exam period).

Class Participation & Preparation: In a graduate seminar, the success of the class depends upon the full, helpful participation of *all* seminarians in discussions of the literary texts and the issues which they raise. To help facilitate discussion as well as enhance your knowledge and "ownership" of the literature, for each class session for which a reading is assigned, you will prepare a one page analytical response.

For these brief analytical response essays, you need to focus on—without introduction,

conclusion, plot summary or emotional reaction—one significant, meaningful aspect of that text. A separate handout explains this analytical responses in more detail.

Formal Essays: Due on March 3, the first paper will consist of a 4-5 page essay on one of the first three novels for the class: *Fools Crow*, *Tracks*, or *Ceremony*. Due on April 7, the second paper will consist of a 4-5 page essay on one of the next two novels: *Solar Storms* or *The Grass Dancer*. These essays will both require some thoughtful and detailed analysis of a specific and significant aspect of that work (e.g., a secondary character, a symbol or image, an issue, some element of form or style, etc.). You will receive a more detailed description of this assignment in separate handout.

The third and final essay, which is due on May 5, will consist of a comparative analysis of some significant shared commonality you discover between the additional text you read independently and one of the works we'll be reading in common. Later in the semester, I will offer more details and examples of paper topics for this particular assignment. This paper will be 10-15 pages in length and will require some library/literary research as well. This assignment will also require a properly formatted Works Cited page as well as a one page précis (i.e., concise summary, abstract) of the central idea of your comparative analysis essay.

For all three of these essay assignments, I encourage you to get feedback and assistance from me during the pre-drafting and drafting stages of writing them.

Late papers will be graded 10 points lower for each day (or portion) they are late. In addition to submitting a "hard copy" of the essays by the due dates above, students are required to submit their essays to Turnitin through MyClasses.

The numerous writing activities indicate that the instructor is a firm supporter of writing as a means of learning and of SU's Writing Across the Curriculum policy.

Additional Texts and Presentations: The additional, independently read text mentioned above will feature prominently in both required presentations. On March 31, you will give a brief introductory presentation to the class about the substance of the additional text. During final exam period, you will read your prepared précis to your classmates. Both presentations will also likely require an ability and willingness to respond to questions from your classmates and instructor. You will receive more details about these presentations in separate handouts.

Turnitin: Salisbury University contracts with Turnitin for plagiarism detection and deterrence in support of The Salisbury Promise and academic integrity policy. As a condition of participating in this course, all required formal papers will be subject to submission for textual similarity review and plagiarism detection through Turnitin (through MyClasses). All papers submitted to Turnitin will be included as source documents in the Turnitin reference database solely for the purpose of detecting plagiarism consistent with fair use principles under federal copyright law.

Plagiarism: The English Department takes plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in the Student Handbook under the "Policy on Student Academic Integrity," plagiarism may receive such penalties as failure on a paper or failure in the course. The English Department recognizes that plagiarism is a very serious offense and professors make their decisions regarding sanctions accordingly. Each of the following constitutes plagiarism:

1. Turning in as your own work a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author, or from an Internet contributor.
2. Turning in a paper that includes unquoted and / or undocumented passages someone else wrote.
3. Including in a paper someone else's original ideas, opinions or research results without attribution.
4. Paraphrasing without attribution.
5. Turning in the same paper for credit in more than one class.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited or Works Consulted at the conclusion of the essay. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

Attendance: Although, I shouldn't need to mention it, attendance at all class sessions is expected. If you miss more than one class, you will need to arrange with me a means of making up that session in some meaningful way. If you miss more than two classes, unless there are incredibly extenuating circumstances which I am willing to accommodate, you will fail the course. I hope that sort of problem will not occur and that you are committed to this seminar.

Office Hours: MW 1-2:45 p.m., F 1-2:00 p.m. & by appt. Obviously, this schedule of hours are more designed for my undergraduate students than for you. Likely, you may wish to meet with me in the hour(s) before class begins on Thursdays. I am happy to accommodate you.

Assignment Calendar

Jan.	28	Introduction to Course
Feb.	4	<i>Fools Crow</i> (through page 202, to Part III)
	11	<i>Fools Crow</i> (to end) <i>Oren Lyons: The Faithkeeper</i> (video)
	18	<i>Tracks</i>
	25	<i>Ceremony</i>
March	3	<i>Solar Storms</i> Due: Paper #1
	10	<i>The Grass Dancer</i>
	17	No Class, Spring Break
	24	<i>One Good Story, That One</i> (through 65; to "The One about Coyote Going West")
	31	Additional Text Presentations
April	7	<i>Reel Injun</i> (film) Due: Paper #2
	14	<i>One Good Story, That One</i> (to end)
	21	<i>Indian Killer</i>
	28	<i>Miko Kings</i>
May	5	Wrap Up Due: Final Essay & Précis Film

Final Exam Period, Tuesday, May 17, 7-9:30 p.m., during which you will read your précis to the class.