**Short Assignment 1:** Genealogy of a Term

GENEALOGY: the study and tracing of lines of descent and development.

This course examines what it means to engage with Native literatures, how Native literature responds to oppressive histories of cultural domination and attempts to assimilate or erase the Indigenous people of North America. When choosing to engage any topic, but especially ones that are that potentially unfamiliar, threatening, or uncomfortable, we have to learn how to have a responsible conversation about them, and this means building up a new vocabulary and understanding the histories behind the terms.

Using notes from class discussions about the rhetorical contexts of Native literatures, and doing a bit of independent research write a **genealogy of your chosen term** that examines the origin of the term, its historical context, and contemporary meaning *from within a Native perspective*. In your genealogy, be sure to provide cultural context, to the best of your ability, for how this term operates within Native cultures as well as your own understanding of this term *at the beginning of the quarter.* We will have an opportunity to revise this definition toward the end of the quarter, as your engagement with it deepens and changes.

**An outstanding paper will reflectively address all of the following:**

* Research and identify the **origin** of the term – it’s original etymological meaning
* Research and identify the **historical context** of the term – how was it used, in which communities, to what effect?
* Research and identify the **contemporary context** of the term – has the meaning changed at all over time, how is it used today, to any new kind of effect?
* What is your relationship to this term? Is this a new term? A familiar term? What has your experience been with this term? What is your response to the term after completing your genealogical research?
* How do you think this term will **apply** to our conversations in class this quarter? How will it be helpful for understanding Native worldviews, Native histories and experiences?

**Requirements:**

* 2-3 pages
* 12 pt Times New Roman
* Double-spaced
* 1-inch margins
* Proper MLA heading
* Bibliography of sources

To write this paper successfully, you must have **researched** the term or concept using the skills we discussed in class. Although part of the paper asks for your personal response to the term, your response should also be rooted in the knowledge you’ve gained by looking up the word or phrase.

**DUE**: January 12th, posted to Canvas by 11:59 PM

**Short Assignment 2:  Synthesis and Analyzing Rhetorical Choices**

At this point, we have discussed at length Thomas King’s “‘You’ll Never Believed What Happened,’” LeAnne Howe’s “The Story of America: A Tribalography,” and a good part of Howe’s novel, *Miko Kings*. Using your reading notes, homework, and class discussions, make a claim analyzing the rhetorical choices that the authors make and how those choices decolonize ideas, language, and activity.

As you start to craft your response, be sure to frame your analysis within the context of a contemporary audience (this might lead you to comment on whether or not the message/critique in the story is timeless).  As you craft your argument, focus your analysis on the **effectiveness of the rhetorical choices made in the different texts**. Specifically note how tone/structure/rhetorical appeals/style/diction/content, differ across the texts and how this influences the effectiveness of the argument. Conclude with an argument for which story most effectively decolonizes an idea, language, or activity.

**Requirements:**

* Use concrete examples from the texts you’re writing about
* Start with a clear claim that articulates how each text is performing decolonizing work
* 500-750 words
* 1-2 specific examples from each piece (pick the best--short page limit!)
* 12 pt Times New Roman
* Double-spaced
* 1-inch margins
* Proper MLA heading and citations

**Key questions to consider:**

* What rhetorical appeals (ethos, pathos, logos) are evident in the various texts? What effect do they produce?
* What specific, stylistic aspects contribute to/influence the effectiveness of the texts?
* What is your response to the rhetorical choices of the authors? If you think they are ineffective, why?
* Remember: while you are definitely engaging the content as part of this rhetorical analysis, your main focus will be on the **rhetorical choices** made between these different texts. In other words, analyzing HOW the message is communicated/constructed and whether or not that is effective.

**Writer’s Memo:**

For this assignment and all that follow, please write a writer’s memo and copy and paste the following rubric with the appropriate outcomes at the end of the memo.

The Writer’s Memo should:

* Be ½-1 page double-spaced
* Briefly articulate what went well
* Briefly articulate areas of concern
* Articulate the major outcomes you see in **this assignment** and explain how you know
* Pick 3 outcomes you want to be assessed on (suggestion: pick 2 that might be weaker and 1 you think you did well)

**Short Assignment 3: Annotated Bibliography**

As we have discussed in class, you will research the cultural, historical, and social context and reception of your individually selected texts. In this assignment, your task is **to find 3-4 sources that engages your text and write an annotated bibliography**. You must include at least one formal academic source (journal article, book, peer-reviewed research) and one “less academic” source (newspaper or magazine article, etc.) Importantly, **along the way**, you will be able to start developing the line of inquiry you want to explore in the Proposal (SA4). Your annotated bibliography should **be 250-300 words per source**, should be in MLA format, and should be written for a general academic audience.

For each source, use the following questions to guide your writing:

1. Very briefly, what is the overall argument or claim of the writer? Is he or she generally successful?
2. Who makes up the intended audience of the writing?
3. How does the source provide cultural, historical, and/or social context for your text?
4. How does this source relate to your other sources on the topic?
5. How is this source useful to you? Posit the ways in which you might incorporate this source into your writing. For example, the source might provide evidence to **support** one of your mini-claims or might offer a **counter-argument**.

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**Assignment 4: Cultural & Historical Context Presentation and Write-up**

This assignment asks you to **synthesize** previous assignments (reading logs, annotated bibliography, synthesis exercise) and start formulating a formal argument and plan for how your paper will take shape. T**his assignment asks you to make the move from reading, understanding, and analyzing your selected contested text to researching the cultural and historical context of its production. The move from reading to understanding the larger debates surrounding your text through research will prepare you for your final assignment and satisfy the research component of the ENGL 111 course outcomes**. This presentation and proposal, paired with your research from the annotated bibliography assignment, will serve as the foundation for you to complete your critical book review essay as the final major assignment before the portfolio.

By now, you should have considered how your text relates to the overall thematic questions about the role of play and creativity in the production of contemporary Native literature, about how fiction and reality connect and how power operates in literature, how Native literature shapes our understanding of the world, etc. Using this as a jumping off point, paired with your research, how might you best explain the historical and cultural context of the work **to an unfamiliar audience**?

**Part 1: Cultural & Historical Context Presentation**

1. Prepare a 5-7 minute presentation on the historical & cultural framework that produced your work. Make sure you address the **multiple ways** in which your text intersects with reality and/or how it challenges dominant assumptions about Native people. Start developing your argument for why and how the text might be productive or unproductive as an object of study? What’s important to your argument moving towards the final assignment? What would an audience ABSOLUTELY HAVE TO KNOW about your text in order for it to matter (in other words, what are the **stakes** of this book)?
2. Then, write a ½-1 page assessing and analyzing the various rhetorical choices you made in putting together this presentation (You will submit this and any presentation materials on Canvas)

\*\*This presentation may take the form of a PowerPoint presentation, reading an extended write up, a handout of quotes or selections from your sources and text, bring in objects associated with your topic, or anything you feel can serve as an aid for your audience. Be as creative as you like!

**Part 2: Write-up (2-3 double spaced pages)**

***Your 2-3 page write-up should:***

1. Articulate a tentative complex claim you can build on in your major paper about your text, its historical and cultural context, as well as its importance to the category of Native lit.
2. Explicitly address the stakes of the claim (why your argument matters)
3. Identify the possible opposition to your claim and the multiple perspectives on your text, and point to how you might address them (who might deem it unimportant or contest its representation of Native and settler cultures)
4. Give a very brief overview of the sources you plan to work with
5. Contain a tentative, general outline- what shape do you imagine the Major Paper taking? What structure would work well, given the parts of your complex claim? What will you highlight?
6. Works cited

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**Major Paper Assignment: Critical Book Review Essay**

**Prompt:**

This assignment asks you to engage with the questions we have posed and debated throughout this class thus far. What rhetorical situations make Native writing unique and/or provocative? Does literature reinforce or challenge prejudice and stereotypes? How does fiction connect with reality? How does power operate in literature? How does Native literature shape our understanding of the world? Our own identities?

Put simply, this assignment asks you to reflect critically on your chosen text, thematic category, and the social and material conditions of the text’s production to develop a compelling, complex claim and supporting essay that speak to the themes of the course, your research, and your text. The subtleties of the argument and your ultimate position is up to you but you are required to address the categorical theme, research and read analytically from your text in some way.

**Structure*:***

1. All reviews begin with bibliographic information: the author’s name, the book’s full title, place of publication, publisher, edition, date, and pagination. This should be in MLA citation format.
2. In 1-1.5 pages, introduce the book and context of its production. Give your initial appraisal of the work, including your key observation on the text in regards to how it relates to the overall categorical theme. You might begin with an anecdote, a challenging question, or a key observation about the text and societal or cultural climate of its production to provide context for your complex claim and the text itself. **This key complex observation about the categorical theme and the book itself will be your complex claim**.
3. Follow with 2-2.5 pages of descriptive analysis, close reading, and careful evaluation of the text with your complex claim and stakes in mind. You may choose treat various topics separately, or you may weave these different components together creatively. **Either way, make sure to always connecting back to your complex claim through analysis**.
   1. Make sure the paragraphs in this section:

* Describe the book’s publication and cultural context in a bit more detail than the introduction and analyzing this in relation to your claim
  + Be sure to give your reader enough historical and cultural context to fully understand the text’s relationship to other Native literatures or even perhaps non-Native literatures
* Address the author’s argument or goals in writing the book, and how that informs or relates to your position on the elements of the work articulated in your complex claim.
  + Describe the author’s aesthetic and rhetorical choices in the book, and give your appraisal of their validity and effectiveness for a reading audience. Here you might also comment on the text’s organization and genre form.
  + For example, what does a particularly overt critique of settler colonialism contribute to your text’s value etc.?
  + Analyze how audiences encountered the text and responded and analyze how this informs your own position and complex claim (if possible)

1. Conclude. Summarize, recontextualize, or readdress your overall complex claim and position. This might also be space for your final thoughts on the work, value or lack of value of studying Native texts, comments on various audience’s relationship to literature, etc.

**Your paper should:**

1. **Be structured around a clear and persuasive complex claim, backed up with multiple sources**
2. **Articulate your stakes: why does your argument matter to the larger conversations about Native literature?**
3. **Acknowledge and address counter-arguments or multiple perspectives (your argument should not operate in a vacuum)**
4. **Utilize sources in strategic, focused ways**
5. **Provide a road-map that gives the reader appropriate expectations about the content and flow of your paper**

**Requirements:**

* 5-6 double spaced pages (1500-2000 words)
* 12 pt. Times New Roman
* Double-spaced
* 1-inch margins
* Proper MLA heading and citations
* Based on a unique and complete stake-driven claim of your own, clearly articulated and supported throughout the text of the paper
* Strategically pitched to an academic audience
* Thoughtful incorporation of evidence from 3-4 outside sources
* Well organized
* Consistent tone and rhetorical style throughout your own paper
* Sources are in dialogue with one another. Remember that texts in a larger rhetorical situation share intertextual relationship with one another.

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**ENGL 111U – Composition & Literature –Winter 2017**

**Baseball, Skateboarding, Video Games: Native American Authors at Play**

**Weekly Reading Log #\_\_\_**

Each week you are expected to complete the following chart to fulfill the weekly reading log requirement. For each entry:

* Record significant quotes and/or paraphrase important moments in the text that may illustrate the provocative/decolonial/reality-changing nature of the text.
* Provide summary and/or context for the quote.
* Analyze its significance in establishing a provocative or decolonial tone for the material: what value or importance does this particular passage have? How do the aesthetics/rhetorical choices of the author contribute to the overall goals of the text? Does this excerpt add to the value of the text or detract from it? Why do you think this particular passage is significant given the historical and cultural context? This last question will need support from research eventually, but it can be a starting point to guide your research when we begin that part of the course.

The reading logs are designed to help you with three specific things:

1. Motivate you to finish your novels in preparation for the second assignment sequence while building your annotation, synthesis, and analysis skills
2. Provide you with a starting point for generating arguments about your text
3. Keep me informed on your individual progress and care taken in close reading your novel (ie: one of the main components of how you’ll earn your participation grade)

\*\*Remember, you’re expected to submit one reading log per week for the first five weeks of our course as per the syllabus. There is no explicit requirement for the length of the entries but I encourage you to put some true work into these logs. (Logs should have at least 6-8 entries) If you finish your novel quickly you are still expected to turn in reading logs of different sections of the novel and/or secondary texts. This will not only provide you with a springboard for your second assignment sequence but you’ll be able to use these logs as a meaningful component of your portfolio at the end of the course. All logs are submitted via Canvas.

|  |  |  |
| --- | --- | --- |
| Quotation & pg # | Summary / Context | Analysis/Argument/ Significance |
|  |  |  |

ENGLISH 111 GLOSSARY OF TERMS

Settler colonialism

Sovereignty

Manifest Destiny

Genocide

Treaty

Dispossession

Environmental racism

Indigenous

Neoliberalism

Repatriation

Gender violence

Decolonization

Reservation

Allotment

Relocation

Indian

Red Power Movement

Capitalism -

Residential schools

Ceremony

Survivance

Trickster

Blood memory

ENGLISH 111 BOOK LIST

*Tracks*, Louise Erdrich

*Way to Rainy Mountain*, N. Scott Momaday -

*Grand Avenue*, Greg Sarris

*The Surrounded*, D’Arcy McNickel

*Bad Indians: A Tribal Memoir*, Deborah Miranda

*Pushing the Bear*, Diane Glancy

*Love Medicine*, Louise Erdrich

*People of the Whale*, Linda Hogan

*Green Grass, Running Water*, Thomas King

*Winter in the Blood*, James Welch

*Ceremony*, Leslie Marmon Silko

*The Lone Ranger and Tonto Fistfight in Heaven*, Sherman Alexie

*Reservation Blues*, Sherman Alexie

*The Grass Dancer*, Susan Power

*The Fast Red Road*, Stephen Graham Jones

*Truth and Bright Water*, Thomas King

*The Sharpest Sight*, Louis Owens

*Crazy Brave*, Joy Harjo

*Power*, Linda Hogan

*Wind from an Enemy Sky*, D’Arcy McNickel

*Round House*, Louise Erdrich

*The Heirs of Columbus*, Gerald Vizenor

*House Made of Dawn*, N. Scott Momaday

*Winning the Dust Bowl*, Carter Revard