**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**: \_\_\_\_\_\_\_\_\_\_\_\_, posted to Canvas by 11:59 PM

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

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

At this point, we have discussed Thomas King’s “‘You’ll Never Believed What Happened,’” LeAnne Howe’s “The Story of America: A Tribalography,” and a ~~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:**

**Short Assignment 3: Rhetorical Analysis of a Multimodal Artifact**

Remember that during the first few weeks of class this quarter we discussed the relationship between **genre** and **audience** and how and why one makes certain rhetorical choices in order to achieve a specific purpose. This week we have transitioned into an examination of the relationship between **media** (what affordances to particular mediums allow in order to achieve a specific purpose), **modalities** (how the senses are engaged in rhetorical maneuvers), and **audiences** (especially considering the differences between primary and secondary audiences and how meaning is created and communicated to them) as we discuss what it might mean to create texts or **artifacts** for a **public audience**.

Your Task:

Using the multimodal artifact that you brought to class, you will ***TRANSFER*** the skills we have developed in class rhetorically analyzing the visual elements of the “Never Alone” website and analyze the **rhetorical situation**, the **visual or multimodal elements**, and the possible **meaning** of your artifact.

Your paper should do the following:

* Clearly describe the setting, subject, participants, writers, and readers in the artifact’s rhetorical situation;
* Articulate what the multimodal elements are, how they relate to each other, and what kind of rhetorical effects they elicit (as described in the Wysocki article);
* Speculate on the meaning of the artifact: what ideologies are present in the work? What shared knowledge is there? What is assumed? What do participants need to know to participate? Who is invited? Excluded? Is there a primary audience and a secondary audience? How might meaning shift between the two?

A successful paper will:

* Introduce the artifact and establish it in its rhetorical situation before moving into an analysis of its multimodal components
* Include examples from the artifact to support your analysis
* Engage with the skills and concepts learned in class *and apply them in new, innovative, and meaningful ways*
* Have a creative title

**Requirements:**

500–750 words

MLA style header and formatting

12 pt. Times New Roman, double-spaced, 1-inch margins (format might stray from standard MLA, depending on your genre, but you will still need to meet the required word count)

**DUE: Post to Canvas by Friday, May 6th at 11:59 PM**

**Short Assignment 4: 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 (i.e.: 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 |
|  |  |  |
|  |  |  |
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**Short Assignment 5: Proposal**

For this assignment, you will write a proposal in 1 ½ - 2 double-spaced pages.

**What is a proposal?**

A proposal is a statement that one writes in order to describe the various elements of a project they hope to undertake. Proposals take many forms depending on the context in which they are written, and nearly every profession requires some sort of a proposal. Someone working in business will have to write a proposal (or a business plan) in order to attract investors or to obtain a loan to start one’s business. Similarly, scientific researchers often write research proposals in order to obtain both public and private funding for their projects. In publishing, nonfiction writers often write proposals (or a book proposals) in order to get a publisher to buy their book projects. And in academics, a doctoral candidate must write a proposal that is approved by a committee before she can even begin to write her dissertation. In all these cases, proposals are usually written in order to obtain financial or institutional support for one’s project, which makes them an absolutely crucial part of any professional’s work. Ultimately, a proposal can mean the difference between being able to pursue your intended project or not.

**What kind of proposal will you be writing in this class?**

You will be writing a **project proposal**, which summarizes not only the topic of your final major project, but also states your working main claim (what message are you hoping to communicate to those who interact with your project?), what the stakes of that engagement are, and what kinds of rhetorical (visual, modal) devices you plan to use to construct your project.

**Why are you writing a proposal in this class, for this project?**

Learning how to write strong proposals is essential to succeeding in almost any profession. While different professions demand different types of project proposals that include different types of information organized according to different conventions, all of them are about **the art of being about to articulate the purpose of your longer project in a concise and precise manner**. It is likely that you might be asked to write proposals in your upper-level college courses, as well. So this is a chance to develop a skill you will most certainly be asked to use later on.

The other purposes of writing a proposal in this class are 1) To get you thinking seriously about what you want to construct for your final major project and whether or not that project is feasible and 2) So that, based on your proposal, I can help you properly develop your paper. In journalism, this is what they call “front end editing.” Front-end editing is crucial to helping any writer use their time well. It’s often the case that writers without good front-end editing will waste a lot of time pursuing stories that go nowhere. Good front-end editing helps a writer find the path of least resistance when researching and it also ensures that they don’t pursue story ideas that have no legs. There is nothing worse than spending hours on something that you eventually have to scrap because it was simply a poorly developed idea.

**What your proposal needs to include:**

**1. Topic**: The topic is the general theme or subject for your project. Examples of topics are things like: “the transmission and preservation of Alaska Native oral narratives,” “representation of women in video games,” “equality in sports,” “octopuses,” etc. Topics tend to be broad, and are like the "field" in which questions are asked.

**2. Question (Line of Inquiry)**: Topics are not questions. You ask a question within the area of the topic. As we discussed in the last sequence, a topic could lead to many different questions. For example, the topic "representations of American Indians in television" could have the following questions: “where do we see American Indians in television?” “What roles do they typically play?” “How might these representations be fair or unfair?” “What could television producers do to change unfair representations?” or even “Should American Indians be played by non-American Indians on television?” You can see that there could be hundreds of possible questions.

When you find a question, or a few possible questions that truly intrigue or interest you, you should analyze them. Is your question too vague? Is it too narrow? Can it be answered with a yes or a no, or does it demand a more complex answer? Think about other ways to ask the same question (that is, reword it). Do whatever it takes to become as clear as possible about the question you are asking. **Also be sure that your question can produce a complex answer.**

It is also important to learn to recognize the kinds of questions asked in particular disciplines. For example, literary scholars often pose questions about what certain texts mean, how they were produced, and what they reflect about the context in which they were produced. Historians, on the other hand, often ask cause and effect sorts of questions—they want to know why certain historical events happened. And legal scholars tend to be interested in how laws have been, are, or should be interpreted.

Remember: A good complex claim will come from good questions; a poor complex claim will come from unclear questions.

**3. Working Thesis**: Your working thesis should attempt to answer your question based on some preliminary research. It should not be based on a hunch, but on information you have started to analyze and synthesize. For that reason, **you must find at least two sources in order to develop your working thesis.**

The way you will find the three sources you need to develop a good working thesis is through the question you are asking. Look for sources that attempt to answer your question. **And make sure to evaluate your sources carefully**. Ask yourself whether the answers they are providing are sophisticated and complex. And be sure not to use the first three sources you find. Look at a few sources and then pick the ones that, based on your analytical reading, seem like the richest sources to start building your argument and your research paper.

**4. Roadmap**: The proposal needs to make clear **how you are going to answer your question**, or how you are going to defend your thesis (that's two ways of saying the same thing). If you have a good question and good sources, it should be clear how you need to go about answering it.

**5. Annotated Bibliography:** The proposal needs to have two sources on which you will build your project. These should be **scholarly sources**. It might be the case that you find good sources that are not considered scholarly per say. You may use these sources, but only in conjunction with **at least two scholarly sources**, which may include entire books, chapters of books, and scholarly journal articles. Be careful, because not all books are considered scholarly resources.

**After you write your proposal:**

The final project may deviate from your proposal. As you begin to think more critically, you might decide to use entirely different sources or make an entirely different argument or even ask a different question. That’s ok. That’s part of the researching and writing process. *Hopefully, by writing a proposal and doing some initial research, you won’t be in a situation where you have to find an entirely new topic a day before your project is due.*

**A good proposal will:**

-Concisely and clearly state the topic, research question, and working thesis for your major project

-It will incorporate relevant information from scholarly sources

-It will clearly outline a potential roadmap for how you might construct your project

-Include rhetorical choices appropriate for your chosen audience

**Audience:**

The audience for your project will be a public-facing audience. Still, you need to decide who it is that you are specifically targeting. For example, if you are writing about American Indians in television, are you writing about this for an audience of indigenous people? For a group of Hollywood producers? For the general viewing public? You’ll need to know which audience you are writing for so:

1. You can use the appropriate language/discourse/jargon of that discourse community
2. Know what information your audience will already have so that you don’t state the obvious
3. Be aware of the current conversation people in this community are having about your chosen topic

To this end, you want to be sure that you are reading your sources not only for their content, but also for **how** they are being written (that is: you must also read rhetorically). Make sure to identify the conventions being used. What terms do these scholars regularly use (we often call this sort of discipline specific language “jargon?” What information do they include that, say, a newspaper article might not (for example, they will likely be way more in depth)? What information do they exclude that, say, a magazine article for a more general audience might (for example, they might not include basic information that they know other scholars will already have)?

**SPECIFICATIONS**

-Your prospectus must be 500, NOT INCLUDING your Annotated Bibliography

-It must include an Annotated Bibliography page with at least two scholarly sources

-It must be in MLA formatting and include MLA citations

**Any paper that does not meet these specifications will not be accepted.**

**Requirements:**

500–750 words

MLA style header and formatting

12 pt. Times New Roman, double-spaced, 1 inch margins (format might stray from standard MLA, depending on your genre, but you will still need to meet the required word count)

**DUE: Bring to class on Wednesday, May 11th for Shark Tank Review**

**Post revised proposal to Canvas by Friday, May 13th at 11:59 PM**

**Major Project #2: Creating a Multimodal Artifact**

Over the course of the quarter, we have touched on the importance of being able to **translate** information across multiple **genres**, according to the kinds of affordances those genres allow and who your intended **audience** is. We have also worked on **developing our own lines of inquiry** by choosing a topic of interest, building a set of questions, and creating a **complex claim** that addresses one of those questions in a way that **resists binary, or black and white, thinking**. And lastly, we have discussed the ways in which texts and artifacts can be **multimodal**, because they engage more than one of your senses (oral, gestural (performative/embodied), spatial, or visual).

**Your Task:**

Your task for the second major project in this class is two-fold: (1) you will create your own multimodal artifact that communicates a message to a public audience of your choice, and (2) you will write a short, “Head’s Up” paper that explains and rhetorically analyzes your artifact. The artifact should engage at least two senses and should utilize well-thought out and intentionally chosen rhetorical strategies in order to persuasively communicate your purpose or message. Your “Head’s Up” paper will build on and extend from the proposal you turned in for SA4 by including detailed information about the rhetorical choices you made in constructing your artifact and why you find the genre, medium, and rhetoric of the piece to be effectively persuasive for your intended audience.

**A Successful Project Will:**

***Multimodal Artifact***

* Engage at least two of the senses (oral, gestural (performative/embodied), spatial, linguistic, or visual);
* Have a clearly intended public audience (museum visitors, comic book readers, video game players, game players, etc.);
* Choose a genre and medium based on the affordances that best suit your project goal;
* Incorporate knowledge gained through your research in some way (explicitly or implicitly);
* Demonstrate creative and intentional engagement with the concepts we have learned in this class this quarter

***“Head’s Up” Paper***

* Be 2–3 pages in length (500 to 750 words), MLA format, Times New Roman;
* Detail the rhetorical choices you made for both textual and visual modes, why you made those choices, how those choices adhere/push against the conventions of your chosen genre, what the genre allows you to do/doesn’t allow you to do, and why you chose that genre given your audience;
* Explain how your artifact “works” to communicate the message that you developed during your proposal, and how you incorporated your outside research into your artifact;
* Engages with and situates your assessment within the language of the outcomes. In other words, the paper will show me that you’re making connections between your project and the goals for this class (will be immensely helpful when it comes time to build your portfolio)
* Include a final Works Cited page that includes all resources that you used to complete your project

**DUE: Monday, May 23rd by the beginning of class**

**Turning in your MM project:** All “Head’s Up” papers will be turned in on Canvas by 1:30 PM on Monday, 5/23.

*Electronic projects*: will also be uploaded to Canvas by 1:30 PM on 5/23

*Physical projects*: will be turned in at the beginning of class on 5/23