

Ethnic Studies 150
Spring 2010
T/TH 3:00-4:15
Office Hours:
M – 11:30-1:00
T - 1:00-2:30 or by Appointment

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ES 150: Native American Oral Tradition and Storytelling

This course meets:

AREA C: The Arts and Humanities

Subarea: C4 Further Studies in the Arts and Humanities

Course Description:

Study of how Native American oral tradition and storytelling affect the experience of tribal expression. Examines the foundation of this tradition through an analysis and comparison of traditional and contemporary forms. (3 units)

Learning Outcomes:

To develop an understanding of Native American Oral Tradition

To develop an understanding of Native American Storytelling

To develop an awareness of the diversity of various Native American Nations

To be able provide critical analysis of similarities and differences of “traditional” and “contemporary” storytelling

To develop an understanding of the relations of storytelling to Native American histories and cultures

Required Readings:

Books:

1. Alexie, Sherman. *The Lone Ranger and Tonto Fist Fight in Heaven*. New York: Harper Collins, 1993.
2. Margolin, Malcolm and Yolanda Montijo. *Native Ways: California Indian Stories & Memories*. Berkeley: Heyday Books, 1997
3. Mihesuah, Devon. *American Indians: Stereotypes & Realities*. Clarity Press, Inc, 2009.
4. Wallis, Velma. *Two Old Women: An Alaska Legend of Betrayal, Courage and Survival*. New York: Harper Collins Publishers, 1994.

Selected Readings:

Anderson, Eric Gary. “Driving the Red Road: Powwow Highway (1989)” in *Hollywood’s Indian: The Portrayal of the Native American in Film*. Lexington: University of Kentucky Press, 1998. Pages 137-152.

Courlander, Harold. “The Four Worlds” in *The Fourth World of the Hopis*. Albuquerque: University of New Mexico, 1971. Pages 17-33.

Deloria, Jr., Vine. “Science and Oral Tradition” in *Red Earth, White Lies: Native Americans and the Myth of Scientific Fact*. Golden, CO: Fulcrum Publishing, 1997. Pages 23-46.

Myers, Joseph. “In the Spirit of Her People”

<http://www.cimcc.indian.com/pdfs/InTheSpiritOfHerPeople.pdf>

Powers, Marla N. "The Buffalo Nation" in *Oglala Women: Myth, Ritual, and Reality*. Chicago & London: University of Chicago Press, 1986. Pages 35-52.

Recommended Reference Book:

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*, 6th ed. MLA: New York, 2003.

Course Requirements:

All assignments need to be submitted on or before the date due. Late assignments accepted at the discretion of the instructor. Late assignment deduction, 5 points or half a grade for each late day.

The course grade will be determined on the basis of the following:

1. **Exam 1**– Bring Blue/Green Book and Scantron– **20% - March 11**
2. **Exam 2** - Bring Blue/Green Book and Scantron– **20% - April 27**
3. **1 Writing Assignment – 30% Late papers will be accepted only under special circumstances and at the discretion of the professor. Late papers will be subject to the subtraction of 5 points per each class session late. Topics will be in a class handout.** 7 pages fully typed/double space, organized, citations, title page – Follow format presented in class - The paper's grade will be based on the following criteria: Content: description and analysis; Language Competency: grammar, spelling, syntax, etc.; Seriousness with which the student viewed project **Due April 13th**.
4. **Powerpoint of Paper Topic – 10 %**
5. **Final Exam** – Bring Blue Book- **10% - May 18**
6. **Class Participation – 10%**
Attendance
General Class Participation
Preparation – Completed readings by dates assigned
Presentation Assignment – Be prepared on day assigned

Course grades will be determined in the following manner:

93-100% = A	87-89% = B+	77-79% = C+	67-69% = D+
90-92% = A-	83-86% = B	73-76% = C	63-66% = D
	80-82% = B-	70-72% = C-	60-62% = D-

Topics include, Native American Mythology and:

Images	Origin Accounts
Myth Makers	Oral Traditions
Contemporary Use of Myths	Song and Poetry
Significance to Native World View	Autobiography

Schedule of Readings (May change at the discretion of instructor)

Due to mandatory unpaid faculty furlough days (9 days per semester), this syllabus may be adjusted.

According to fair labor practices, I must pledge not to do Sac State-related work on those days.

Reading/Assignment Schedule: Please have the readings completed and ready to discuss by the assigned dates. Dates and Assignments will be altered due to furloughs and research training days.

Week 1 Introduction to Native American History and Culture

Jan 26 **First day of class**

Jan 28 Mihesuah, Devon – Introduction – Chapter 5

Weeks 2 & 3 Creation Accounts/Natives Telling of a Sense of Place

- Feb 2 Deloria, Jr., Vine
Feb 4 Courlander, Harold and Powers, Marla N
Feb 9 Mihesuah, Devon – Chapters 6 - 12

Week 4 Native Americas Oral Tradition, Memory and Storytelling

- Feb 16 Mihesuah, Devon – Chapters 7 – End of Book
Feb 18 Class Discussion on Readings

Weeks 5 & 6 The Art of Native American Storytelling

- Feb 23 Wallis, Velma – First half of book
Feb 25 Wallis, Velma – Second half of book – Class Discussion on Book
Mar 4 Review for Exam 1

Week 7 Oral Tradition versus the Written Word

- Mar 9 TBA
Mar 11 **Exam 1 – Blue/Green Book and 882 Scantron**

Weeks 8&9 Myth Makers in Popular Culture/Native American Stories?

- Mar 16 Anderson, Eric Gary
Mar 18 Alexie, Sherman – First Half of Book
Mar 25 Alexie, Sherman – Second Half of Book – Class Discussion on Book and Anderson

Week 10 Spring Break – March 29- April 2

Week 11 TBA

Week 12 Oral Tradition as Research Methodology

- Apr 13 **Paper Assignment One Due**
Apr 15 Margolin, Malcolm and Yolanda Montijo – First Half of Book
Student Presentations

Weeks 13 & 14 California Storytelling/Colonization/Genocide and Storytelling

- Apr 20 Margolin, Malcolm and Yolanda Montijo – Second Half of Book
Apr 22 Myers, Joseph

Week 14 Storytelling in Poetry, Songs and Ceremonies

- Apr 27 **Exam 2 – Blue/Green Book and 882 Scantron**
Apr 29 Student Presentations

Week 15 Native Storytelling and Prophecies

- May 4 Student Presentations
May 6 Student Presentations

Week 16 Keeping Oral Tradition and Storytelling Alive

- May 11 Student Presentations
May 13 Last Day of Class – Class Wrap Up

May 18 Final Exam – 3:00-5:00 – Bring Scantron

****If you decide to drop the course, it is the student's responsibility to do so. Please learn the drop dates. If you have not been attending the course and not submitting work, yet have not dropped the course by the end, then I will submit and "F" grade for the course.**

Classroom Rules:

- Please be respectful to your classmates, the professor, guests, and to yourself. Your attitude might positively or negatively influence the class.
- We will have academic discourse conducted in a good way.
- Please turn cell phones off.
- It is your responsibility to make sure the Professor counts you as present – No retro present attendance marks will be recorded.
- No electron devices of any type unless you have the express permission of the instructor. If you given permission for use, you need to show the professor your notes upon request.
- No text messaging or game playing in class.
- You need to remain alert and engaged.
- Take notes. Course materials, including lectures might be included in quizzes or exams.
- Be present and ready to take the exams on the days they are given. There are absolutely NO makeup quizzes.
- Exams are only subject to make up if a reason is substantiated by documents. It needs to be for a compelling reason. Makeup exams are at the discretion of the professor. If you do not have a very serious reason for missing an exam and you do not show up then it is a zero grade. I would hope that EVERYONE is present and takes both exams.
- Do not enter the classroom or come to my office if you have any cold or flu symptoms. If I become concerned by your health due to coughing, sneezing, or other signs of illness, you will be asked to leave the classroom and report to the student health services.

The entire policies relating to Academic Honesty are located at:

<http://www.csus.edu/admbus/umannual/uma00150.htm>

The following are excerpts:

III. DEFINITIONS OF ACADEMIC DISHONESTY

A. CHEATING. At CSUS, cheating is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means. Cheating at CSUS includes but is not limited to:

1. Copying, in part or in whole, from another's test or other evaluation instrument;
2. Using crib notes, "cheat sheets," or any other device, including electronic devices, in aid of writing the exam not permitted by the instructor;
3. Submitting work previously graded in another course unless doing so has been approved by the course instructor or by department policy.
4. Submitting work simultaneously presented in more than one course, unless doing so has been approved by the respective course instructors or by the department policies of the respective departments.
5. Altering or interfering with grading or grading instructions;
6. Sitting for an examination by a surrogate, or as a surrogate;
7. Any other act committed by a student in the course of his or her academic work that defrauds or misrepresents, including aiding or abetting in any of the actions defined above.

B. PLAGIARISM: Plagiarism is a form of cheating. At CSUS plagiarism is the use of distinctive ideas or works belonging to another person without providing adequate acknowledgement of that person's contribution. Regardless of the means of appropriation, incorporation of another's work into one's own requires adequate identification and

acknowledgement. Plagiarism is doubly unethical because it deprives the author of rightful credit and gives credit to someone who has not earned it. Acknowledgement is not necessary when the material used is common knowledge. Plagiarism at CSUS includes but is not limited to:

1. The act of incorporating into one's own work the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another's work without giving appropriate credit thereby representing the product as entirely one's own. Examples include not only word-for-word copying, but also the "mosaic" (i.e., interspersing a few of one's own words while, in essence, copying another's work), the paraphrase (i.e., rewriting another's work while still using the other's fundamental idea or theory); fabrication (i.e., inventing or counterfeiting sources), ghost-writing (i.e., submitting another's work as one's own) and failure to include quotation marks on material that is otherwise acknowledged; and
2. Representing as one's own another's artistic or scholarly works such as musical compositions, computer programs, photographs, paintings, drawing, sculptures, or similar works.

B. ADMINISTRATIVE SANCTIONS.

As stipulated in the California Code of Regulations, Section 41301, cheating or plagiarism in connection with an academic program at a campus may warrant expulsion, suspension, probation or a lesser sanction. Administrative action involving academic dishonesty at CSUS is the responsibility of the Judicial Affairs Officer in the Office of the Vice President for Student Affairs. Any administrative action taken by the Judicial Affairs Officer must be in accordance with the procedures set forth in Executive Order No. 628, Student Disciplinary Procedures for the California State University.