

**Policies and Syllabus**  
**AML 4170 sec 21CF (Studies in Genre): Indian Captivity Narratives**

8/22/2015

**Dr. Jodi Schorb**

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**Office Hours & Location (Fall 2015)**

TUR 4334

Drop In Office hours: Thursdays 1:55-3:10, TUR 4334

Additional office hours: Tuesdays 1:55-2:45, by advance appointment, TUR 4334.

One-on-one meetings at alternative times are welcome: just speak to me in class or email me in advance to arrange a time.

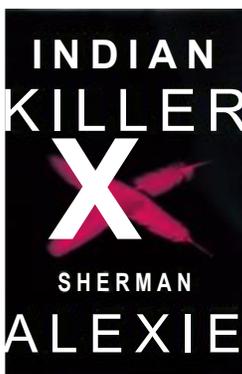
**Course Objectives:**

Captivity narratives are one most enduring and mythic early American literary genres, a potent genre for representing the early American "frontier" (or contact zone), the topographic theme of spiritual journey, the dynamics of cross-cultural contact and colonization, and hostile encounters with "Otherness." We begin by reading the captivity narratives that gave birth to the literary genre: mostly first-person narratives by Euro-American frontier settlers (often women) who were captured by "Indians" in the seventeenth and eighteenth centuries and subsequently published accounts of their captivity, escape, and return. After a sustained look at the cultural work of the genre in colonial America, we will explore how the genre adapted and persisted through the early national era, the nineteenth century, and beyond.

In its most complex forms, the genre illuminates the captives' complex relationship to their home and their captive communities and conveys the captive's fraught psychological response to loss, hardship, trauma, survival, and forced cultural adaptation. At its most sensational and ideological, the genre has been used to promote racial and cultural stereotypes, encourage the conquest of American Indians, and justify Western expansion. Ministers, missionaries, settlers, propagandists, editors and amanuenses, captive whites, and American Indian writers—all contributed to the development and the reception of this enduring, controversial, and diverse literary genre.



*Women's Indian Captivity Narratives*



A sustained final unit inverts the traditional captivity genre by reading accounts of "Captive Indians" in order to understand how American Indian authors invoke, adapt, and interrogate this influential literary genre. By reading American-Indian-authored fiction and life writing by/or about "Captive Indians," the final unit disrupts genre conventions, unsettles the genre's problematic association with Anglo-American subject formation, and gives voice to its Indigenous protagonists' complex experiences, memories, and histories.

Ultimately, you will leave this class with a strong understanding of form and function of the genre, its enduring influence, and the diverse array of literary responses to the motif of "Indian captivity." Moreover, you will gain strength in critical reading, writing, and literary analysis, gaining confidence in your ability to work in depth with a particular literary genre.

**Class meeting times/locations:**

**Tuesdays:** AML 4170 meets T5-6 ( 11:45-1:40) in AND 0013

**Thursdays:** AML 4170 meets R6 ( 12:50-1:40) in AND 0021

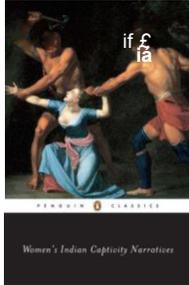
(If a room opens in TUR, I have asked for it, but for now, Anderson it is, with different rooms on different days!!)

Required Texts & Materials:

Books are in chronological syllabus order and stocked at the UF bookstore. If you are purchasing elsewhere, please use these ISBN's and obtain these editions:

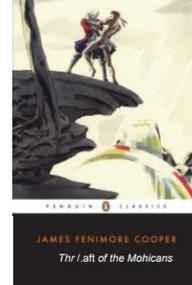
**1. *Women's Indian Captivity Narratives,***

edited by Katherine Zabelle Stodola  
Penguin Classics  
ISBN 9780140436716

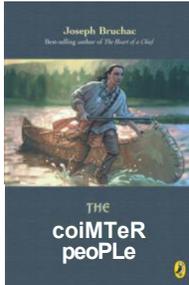


**2. *The Last of the Mohicans***

James Fenimore Cooper  
ed. & Intro by Richard Slotkin;  
ISBN 9780140390247



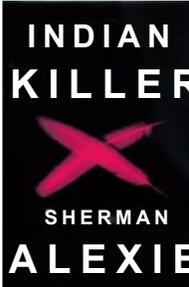
**3. *The Winter People,***  
Joseph Bruchac  
Penguin Young Readers/Puffin Books  
ISBN 9780142402290



**4. *Ceremony***  
Leslie Marmon Silko  
Penguin Classics  
Deluxe edition;  
ISBN 9780143104919



**5. *Indian Killer***  
Sherman Alexie  
Grove Press  
ISBN 9780802143570



6. You can also expect to print roughly two articles per week through ELS and/or ARES (automated course reserves), so an additional expense is a binder and paper/ink to keep your readings together in one place.

How do I login to e-Learning in Canvas?

Please go to <http://lss.at.ufl.edu> and click the blue e-Learning In Canvas button. You will be prompted for your GatorLink username and password. If you experience any issues with your username and/or password, please contact the UF Computing Help Desk at 352-392-4357

**Assignments, Weights, and Grading:**

<b>Homework A</b> (4-page close reading/analysis of Rowlandson)	10%
<b>Homework B</b> (Independent and group work on an assigned captivity narrative)	<b>15%</b>
<b>Essay #1</b> (analysis essay, open topic, drawing Inspiration from the first half of course)	<b>27.5%</b> (25% essay; 2.5% peer workshop participation)
<b>Homework C</b> (4-page thematic reading/analysis)	10%
<b>Homework D</b> (4-page close reading/analysis of Alexie poem) (optional extra credit; replaces grade on HWA or HWC)	(10%)
<b>Essay #2:</b> (analysis essay, open topic, drawing Inspiration from second half of course)	<b>27.5%</b> (25% essay; 2.5% peer workshop participation)
<b>Regular participation &amp; preparation</b> (for ongoing participation In class discussions and group work, preparation for class, performance on possible pop quizzes, coming to class with assigned readings and materials, satisfying the attendance policy)	<b>10%</b>
	<hr style="width: 10%; margin: 0 auto;"/> 100%

*You can consult with me at any time If you want an estimate of your course standing.*

**More about Assignments:**

Assignments and In-class work are designed to demonstrate your continued engagement with the readings and Ideas posed In class and In our secondary readings, as well as hone your ability to form original, nuanced, well-supported, and well-written arguments about the texts. For this reason, I structure the flow of assignments based on a sequence of shorter analytical exercises, culminating In a longer essay. This pedagogical sequence allows you to get practice and feedback on your writing before the longer papers are due, brainstorm Ideas to possibly transform Into longer papers or research projects, and facilitate pre-writing, peer Input, and revision.

**Homeworks A-D: Everyone completes Homework A, B, and C; Homework D is optional.**

- The homeworks are an Important vehicle to demonstrate your ongoing course engagement. You will get the assignment well In advance of the deadline (release dates are listed on syllabus).

**Major Essays: Complete 2 out of 2.**

- Over the semester, you will write two full-length (6-9 page) essays on selected works we are reading.
- You will have the assignments well In advance.
- Each essay will present an argument regarding select texts and themes we have covered In class. You will have a lot of freedom and flexibility to pursue a topic and direction that Interests you, Including the option of extending your research on captivity narratives not on the syllabus If that Interests you.
- Additional outside research Is welcome but not necessary to do well on the essays.
- Use MLA citation guidelines for Integrating quotations, and append a works cited sheet.
- These will be shared and workshopped In advance with peers during two mandatory peer workshop sessions.
- You are also allowed to bring a draft to my office or to the campus writing center, and you are encouraged to consult with me In advance on your topic or your outline.

### Grading Expectations for Essays:

**A-range essays** establish and sustain a complex and original argument that demonstrates sophisticated engagement with the course concerns and the unit's themes, contexts, and assigned readings. A-level essays provide attentive, rich, and original close reading to illuminate the complexities of language and theme in their chosen texts. They are well-organized, well-supported, well-developed, and written in an engaging and clear prose style.

**B-range essays** are competent and capable; they could be made stronger with **either** better organization, a more complex thesis or line of development, more sustained examples, a stronger prose style, **or** less recurrent grammatical or mechanical problems.

**C-range essays** are passable and often promising, but have **multiple** key areas that need considerable improvement: thesis strength, argument focus, level of analysis and development, organization, style, recurrent grammatical or mechanical problems that interfere with clarity and ability to persuade.

**D-level essays** often hold promise, but are not yet "there" as far as conceptualizing, organizing, and sustaining a viable argument in readable prose.

**F essays** fail to meet the basic criteria of argument, organization, and mechanics, or maybe too off topic by failing to respond in any meaningful way to the assignment, or they contain passages that are plagiarized.

### Grading Expectations for Homework:

**A-range:** Homeworks marked excellent are thoughtful, careful, developed, and clearly presented. They show clear engagement with the unit's themes and contexts, strong comprehension of the text, and they offer sustained and original arguments and close readings that successfully illuminate the assignment.

**B-range:** Homeworks marked very good are competent and capable, but would benefit from **either** more complex development, fuller explanation or examples, increased risk-taking (including subtler or more original examples), or clearer presentation (structure, prose style, mechanics, grammar).

**C-range:** Promising, but has **multiple** areas that require considerable improvement: more rigorous engagement with the assignment, stronger development of ideas, improved focus (in identifying the issue or guiding the reader through your analysis), fuller explanation of examples, increased risk-taking (including subtler or more original examples), and/or clearer presentation (structure, prose style, mechanics, grammar).

**D or below:** Off track or inadequate, either because it is too brief, lacks comprehension, is carelessly composed, or presents a superficial response to the topic.

### Grading expectations for Course Participation & Preparation:

To earn an "A" for regular participation and preparation, the A level student is **consistently** prepared and engaged. They have their materials handy and are able to refer to specifics in their materials during class. They are able to make connections from the readings and/or build productive discussion from class discussion. They contribute to the ongoing discussion by responding thoughtfully to others and/or by asking questions that help build useful group understanding. They contribute regularly and are active listeners in small group work. They abide by the attendance policy, if this person was not a member of the class, the quality of the discussion and group work would diminish.

(B range participants **mostly** meet the above criteria, C range participants **occasionally** meet the above criteria, D range participants **rarely** meet the above, F range participants **fail** to meet the above criteria).

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

**Grading Chart (Letter to Number Conversion):**

You'll get a letter grade on all your written work. The parentheses include the range of numbers that can apply to the corresponding letter. (I record the most suitable number in my gradebook). This chart is also used to determine your final grade in the course:

A+	(97-100)
A	(93-96)
A-	(90-92)
B+	(87-89)
B	(83-86)
B-	(80-82)
C+	(77-79)
C	(73-76)
C-	(70-72)
D	(66-69)
F	(65 or under)

In the unlikely event that a student wishes to appeal his or her final grade, the student should consult Prof. Stephanie Smith, Director of Undergraduate Studies. Grade appeals may result in a higher, unchanged, or lower final grade.

**Extensions, late penalties and late policies:**

Assignments will be graded down up to one half grade (i.e. 5 points) for each calendar day they are late.

If you feel your situation warrants an extension, you can request an extension; however, I reserve the right to deny the request, especially when poor time management, technology failures, recurrent tardiness, recurrent requests for extensions, or frequent lack of class preparation factor into the need for more time.

Late work will be graded but will NOT contain detailed Instructor's comments, just a short explanation of the final grade.

**Extra Credit:**

Homework D is the current extra credit option, designed to help you demonstrate improvement. When I grade it, I will confirm with you how you want to apply the extra work: to boost your participation grade, or to replace your old grade on Homework A or Homework C. You can also modify how you wish to apply the extra credit (so, for example, if you initially hoped to use it to replace Homework A, but you got the same or worse grade, you could instead apply the extra credit to your participation grade.)

**Attendance, Participation, Preparation (10%):**

**I expect you to attend class regularly, rarely missing class.**

**You are allowed 3 absences** (no notes needed), although it is unusual for students to avail themselves of all 3. Upon a fourth absence, your final grade will be lowered up to one letter. Successive unapproved absences (5<sup>th</sup>, 6<sup>th</sup>...) will continue to lower your final grade. Habitual tardiness (i.e. arriving after roll) will be marked as absenteeism. If you miss a double-period day, it counts as one absence. Speak to me in conference if you are facing unusual circumstances that affect your ability to meet these requirements.

**A handful of sessions are marked in bold and labeled "attendance required": these days you must attend** (unless you have an excused absence that day, like a medical emergency). Skipping these days with an unexcused absence may impact your course participation grade up to 2.5% per major assignment.

**The success of the class requires your active presence.** A strong class doesn't just happen by chance: it involves each of us committing to creating a learning community attentive to each other's ideas, writing, and the readings. For this reason, participation and preparation are essential. I expect you to be here on time, having thought about the readings, ready to speak about things you noticed or thought about as you read, and ready to listen and respond when put in groups. Be an attentive listener, and share when called upon. Having an off week is to be expected. But if you have a pattern (i.e. consecutive days) of unpreparedness, or you seem to habitually rely on others to carry the weight of the work and discussion, expect your participation grade to be lower than that of your peers.

Also, strive to be conscious of what you can do to facilitate your peers' discussion and your peers' engagement. I value directness (you can share your honest feelings about our readings), but also courtesy: don't walk away from groups during group discussions, keep cell phones silent and off your desk, look at the person speaking, wait for break to leave the classroom (unless you have a bathroom emergency!).

**If you miss a class, you are responsible for coming prepared to the next class.** Therefore, while you do not need to explain your absence to me, you should either contact me or another student before the next class meeting and make arrangements to pick up missed handouts, key announcements, or assignments. (Get notes from a fellow student.) Do not show up in class and ask "what you missed": find that out beforehand and arrive prepared.

**Reading Notes, a recommended study skill.** Let's face it, we read a lot, and even read attentively, then forget a lot by the time we step in the classroom. Get into the habit of reserving a space in your notes for a momentary pause and reflection when you complete the days assignments, jotting down a few informal ideas to jump start class discussion. This will help your participation and preparation immensely. You might reserve space for: **initial reactions** (things to share at check in; broad responses to the week's readings): **more in-depth reflection points:** these are the things you wish to speak most to in class, or write more about, or to hear others' opinions on; this may include passages from secondary sources that interest you.) If you take copious notes or mark up your texts a lot, you will benefit from taking the time to "pull out" a few thoughtful ideas for class or for assignments from the bulk of your scribbles.

**My role** will be to provide background and context for thinking about the readings, then step back, prompting you with questions that help you apply and develop your readings, facilitating the ensuing discussions, and incorporating class ideas into the flow of discussion.

Please speak to me if you are having issues that are effecting your attendance or performance. Or if there is something about the class that is bothering you, and you feel it could be addressed/modified.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:  
<https://catalog.ufl.edu/uarad/current/regulations/info/attendance.asDX>

#### **Plagiarism:**

Plagiarism is intellectual theft and fraud. It means passing off someone else's work (including borrowed words and phrases) as one's own. It occurs when one fails to acknowledge the source(s) of ideas, quotations, or information. It also occurs when someone else writes any part of one's paper, even if that person is unknown (i.e. paper bank, webpage). When in doubt, cite.

Plagiarism does not include incorporating feedback from your classroom peers into your essays, as long as you do not another student to significantly revise, contribute to, or change your arguments.

If you have concerns or questions about documenting sources, or wish to report a suspected plagiarism, consult with me in office hour.

All students are required to abide by the Student Honor Code. Violators will be immediately sanctioned. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For UF policies and resources regarding harassment, see: [http://www.ufsa.ufl.edu/faculty\\_staff/faqs/resources/policies/addressing\\_a\\_sexual\\_misconduct/](http://www.ufsa.ufl.edu/faculty_staff/faqs/resources/policies/addressing_a_sexual_misconduct/)

#### **Additional policies:**

If you have a documented disability, come talk to me in an office appointment early in the semester about how this may impact your performance and how I can best accommodate your needs. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/lby> providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**DAILY SCHEDULE OF READINGS**

**UNIT A: ANGLO-EUROPEAN CAPTIVITY ACCOUNTS & THE AMERICAN LITERARY TRADITION**

Part One: Foundations

Tu 8/25: Course Introduction. Captivity Narratives: genre definitions and literary influence. On the use of the word "Indian."

Th8/27: Puritan Influences. To prepare for class, read the following:

- Alden Vaughan and Edward Clark, excerpt from "Cups of Common Calamity: Puritan Captivity Narratives as Literature and History" from *Puritans Among the Indians* (focus most on pages 1 -21, located on ARES)
- "Introduction" to our anthology, *Women's Indian Captivity Narratives*, pages xi-xxviii. The anthology is also available via 2-hour loan in Library West, Course Reserves for those who have not yet purchased their own copies.

- Bring your reading copy of the "Cups of Common Calamity" and the book *Women's Indian Captivity Narratives* to class.

=> Homework A released on ELS; please read the assignment description.

Tu 9/1: Rowlandson, continued. Read the following for class:

- The first part, pages 3-27 (i.e. up to the "tenth Remove"), of *A True History of the Captivity and Restoration of Mrs. Mary Rowlandson*, in *Women's Indian Captivity Narratives*.
- See note below on preparing for Thursday class by submitting to the discussion board.

Th 9/3: Rowlandson, continued. Discussion board postings due.

- Finish *A True History of the Captivity and Restoration of Mrs. Mary Rowlandson*.

To deepen your engagement and give you ideas for the discussion board, also pick **ONE** and read, focusing on the main things the writer most asks you to observe in Rowlandson's narrative:

- Michelle Burnham, from *Captivity and Sentiment: Cultural Exchange In American Literature 1682-1861*, pages 10-21
- Tiffany Potter, "Writing Indigenous Femininity: Mary Rowlandson's Captivity Narrative"
- Rachel B. Herrmann, "Their Filthy Trash": Taste, Eating, and Work in Mary Rowlandson's Captivity Narrative"
  - > To prepare, submit responses to the prompt given to you in the Canvas Discussion Forum by Thursday at 9am, prior to class.

In class, we will discuss your responses to today's class discussion question and draw from what you found interesting in these background readings.

Tu 9/8: Final discussion of Rowlandson. To prepare, bring your copy of Rowlandson and the following:

- Read Louise Erdrich's poem, "Captivity" which makes numerous allusions to Rowlandson's narrative. Reflect on what draws Erdrich, a mixed-race Ojibwa/German-American to the captivity narrative to structure her poem and infuse its imagery and themes.

- > Bring a working draft of homework A. (It can be handwritten or typed, as long as you can speak articulately about your ideas to other students in small groups). We will use your homeworks to facilitate discussion of Rowlandson's conclusion: we will also discuss passages from earlier sections that would benefit from increased attention.

⇒ Homework B guidelines released on Canvas and reviewed in class.

Th 9/10 Controversial Captives: Plannah Dustan. To prepare:

- Read background on Hannah Dustan plus "A Notable Exploit; wherein *Dux Faemina Facta*" In our class anthology *Women's Captivity Narratives*, pages 55-60.
- Also use the time to commence work on next week's readings, since I have deliberately kept today's reading and preparation brief. Consult the Homework B guidelines to confirm what group you are in and what captivity narrative you have been assigned.

**=> Homework A due electronically by Sunday 9/13 at 10 pm to the course ELS assignment drop box. I will review how to submit work in class on Thursday.**

Part Two: Further Adaptations of the Captivity Genre

Tu 9/15 Come to class having read the following: I'll provide examples and facilitate discussion of the author's arguments about the genre's historical transformation.

- Kathryn Zabelle Derounlan-Stodola and James Arthur Levernier, "The Captivity Tradition In Fact and Fiction", paying special attention to "Historical Phases and Cultural Adaptations"
- Chronology (timeline) of American Indian history/captivity publications), print and keep with you for reference
- In class, we will discuss these readings in regards to your upcoming Homework B; by now, you should know what captivity narrative you have been assigned, and you should commence reading your assigned narrative.

=> Essay 1 guidelines released on Canvas and reviewed in class.

**Th 9/17 Attendance required:** Small group discussion of your assigned Homework B captivity narrative. *This is your one chance to discuss your narrative with others who have read this particular narrative.* Come to class prepared.

- Read ONLY the narrative that you were assigned on Homework B guidelines, either John Gyles, John Marrant, Susannah Johnson, "Panther Captivity" (W/CN, 81-91 ); Mary Godfrey (W/CN, 211-235); or Sarah Wakefield (W/CN, 237-313).

**Tu 9/22 Attendance required:** Individual presentations (In small groups)

- > Group work: Present the 'talking points' portion of Homework B to class, per the Homework B guidelines. You will be speaking to a small group of classmates that have *NOT* read your narrative. This will allow you to teach others about your assigned narrative and, as a group, to compare & contrast different captivity narratives.
- After you complete your group show and tell presentations, we will have a guided whole-class discussion to clarify the significance of our narratives and what they teach us about the genre.

**=> Homework B is due electronically by Sunday 9/27 to the course ELS drop box by 10pm.**

Part Three: The "Indian Removal" period and Captivity Motifs

Th 9/24 To prepare for class:

- Read *The Narrative of the Life of Mrs. Mary Jemison*, by James Seaver (1824), pages 119-169 (through Ch. 7), in *Women's Indian Captivity Narratives*.
- Pay attention to the expectations James Seaver sets up for his narrative in his Preface (122-124) and Introduction (125-129), and pay attention to how Seaver responds to Jemison when he first meets her. Pay attention to ambiguous and shifting "authorial voice" (Le who is speaking: Seaver? Jemison?) in the text.

T 9/29 To prepare for class:

- Finish *The Narrative of Mary Jemison* (Ch. 8-end). To enhance our understanding of this text's bivocal authorship, read also
- Susan Walsh, "With Them Was My Home": Native American Autobiography and *A Narrative of Mrs. Mary Jemison* (ARES)

Th 10/1 To prepare for class:

- Begin James Fenimore Cooper, *The Last of the Mohicans* (1826), pp. 1-80, including Cooper's preface/intro.

Tu 10/6: To prepare for class:

- Continue Cooper, *Last of the Mohicans*, pp. \*
- Review Essay 1 Guidelines and discuss potential topics; come having thought about possible topics.

Th 10/8: To prepare for class:

- Finish *Last of the Mohicans*, and scan Richard Slotkin's *Introduction* to the novel (i.e. the book edition I adopted for the class is edited by Slotkin and contains his informative introduction).

Tu 10/13: (TO BE CONFIRMED)

- > Field trip to the Baldwin Library of Historic Children's Literature, Special Collections, Smathers East.

> Reading TBA. (I will probably assign the first portion of Sara Schwebel, "Rewriting the Captivity Narrative for Contemporary Children: Speare, Bruchac, and the French and Indian War,"

**Th 10/15: Attendance Required.**

- **Essay #1 Peer workshop. Bring two hard copies of a readable draft of Essay #1.**
- => See Essay 1 Guidelines for how to earn full credit for the peer workshop participation component of this assignment.

**=> Your Final Essay #1 is due electronically by Sunday 10/18 by 10pm to the course ELS drop box.**

## **UNIT B: COUNTER-CAPTIVITY NARRATIVES: INDIANS WRITING CAPTIVITY**

*I will supply an updated schedule of readings with the page numbers/TBA readings filled in. All deadlines and dates will remain the same.*

Tu 10/20: Introduction to Unit B. Reading TBA.

=> Essay 2 guidelines released on Canvas.

Th 10/22: Joseph Bruchac, *The Winter People*, pages TBA; also read Sara Schwebel, "Rewriting the Captivity Narrative for Contemporary Children: Speare, Bruchac, and the French and Indian War."

Tu 10/27: Finish *The Winter People*.

Th 10/29: Begin excerpts from *Geronimo: A Story of His Life* (1906).

- > see also "About Geronimo" page on Canvas
- In class, I will offer background on the Apache Removal to Florida Military Prisons, and the rise of Indian Boarding Schools

=> Flomework C guidelines released on Canvas.

Tu 11/3: Continue *Geronimo: A Story of His Life* ]

Read also poems by Lisa Chavez, particularly "Geronimo at the World's Fair" );

- > Prior to class, reflect on why Chavez was drawn to this subject and what the poem allows her to highlight and explore. Reflect on the significance of poets of color like Chavez revisiting and retooling the captivity narrative.

Th 11/5: Zitkala-Sa (Gertrude Bonnin), "School Days of an Indian Girl" and "An Indian Teacher Among Indians" ( 1900), plus online link on Indian Boarding School background.  
(If time, bring brainstorms for HWC for small group discussion)

=> **Homework C Due by Sunday, 11/8, by 10pm to ELS**

Tu 11/10: Begin novel, Sherman Alexie, *Indian Killer* (Book 1)

Th 11/12: Continue Alexie, *Indian Killer* (read through end of Book 2).

Tu 11/17: Read Sherman Alexie's poem, "Captivity." I assigned this short poem today so that you can continue reading the longer novel *Indian Killer* while gaining a stronger sense of Alexie responding to the captivity tradition. We will return to the novel on Thursday.

Th 11/19 : Finish Alexie, *Indian Killer*.

=> **Extra credit homework "D" due by Sunday 11/22 at 10:55 pm on ELS**

Tu 11/24: Begin Leslie Marmon Silko, *Ceremony*, pages TBA. To assist in following the plot and mythology of this novel, please consult the following:  
• Beldler and Nelson, "Grandma's Wicker Sewing Basket: Untangling the Narrative Threads In Silko's *Ceremony*" (ARES)

Th 11/26: No class, Thanksgiving. Continue reading *Ceremony* over T G break.

Tu 12/1: Continue Silko, *Ceremony*, pages TBA.

Th 12/3: Finish Silko, *Ceremony*. To enhance our Interpretation of this as a revised captivity narrative, please also peruse:  
• Sara Spurgeon, "Decolonizing Imperialism: Captivity Myths and the Postmodern World In Leslie Marmon Silko's *Ceremony*" from *Exploding the Western: Myths of Empire on the Postmodern Frontier* (ARES); we may push Spurgeon to Tuesday's course wrap if we are short on time.

**Tu 12/8 PEER WORKSHOP. ATTENDANCE REQUIRED. LAST DAY OF CLASS.**

- Course wrap (period 1)
- **Peer workshop (period 2). Bring two hard copies of a readable draft of Essay #2.**

=> Reading Days are 12/10 and 12/11 (see announcement for updated office hours on reading day)

=> **Your Final Essay #2 is due electronically by Sunday 12/13 by 10pm to the course ELS drop box.**

**There is no final exam.**