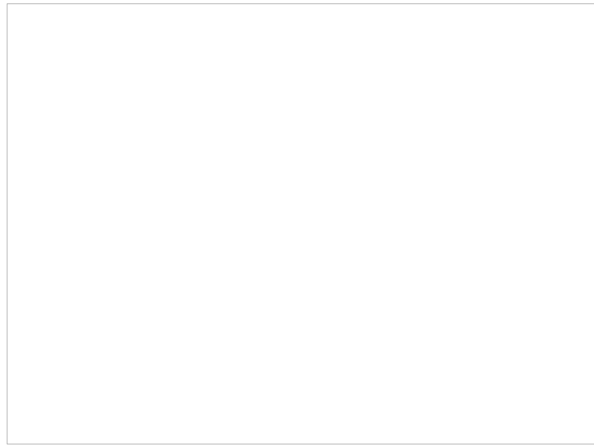


Indigenous Writing in English.



ENGL 329 Trimester 1, 2006

Indigenous Writing in English.

Class sessions

Lecture: Thursday 10 - 11.50am
Hugh Mackenzie LT002

Weekly tutorials: ** tba

Course Organisation

Lecturer/ Convener: Alice Te Punga Somerville.
alice.tepungasomerville@vuw.ac.nz
4636818 (internal: 6818)
office VZ909

Tutor: ** tba

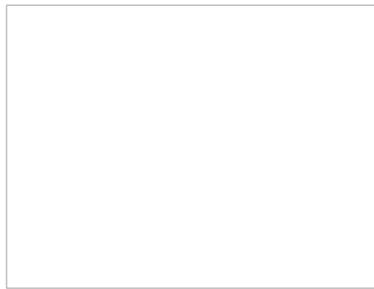
Guest Lecturers: Maria Bargh (Maori Studies VUW),
Teresia Teaiwa (Pacific Studies VUW),
Dennis McDermott

Course Texts

- Course Notes (all of the required texts, other than those included in the anthology *skins*, are included in this reader)
- Kateri Akiwenzie-Damm & Josie Douglas *skins: contemporary Indigenous writing* (Kegedonce & Jukurrrpa)

About ENGL329: Indigenous Writing in English

This course holds the writing of Indigenous peoples at its centre. Through the creative works (fiction, poetry, journalism and activist texts, memoir and so on) of Indigenous people, we will explore and interrogate the concepts of Indigeneity, comparative Indigenous studies, nation, anticolonial resistance, decolonisation and the Urban Indigenous experience. We will also read critical writing about global Indigenous literatures, and about comparative inquiry. Because of our location in Aotearoa, and the Pacific, a major focus of this course will be Maori and Pacific writing. However, we will also read texts from Indigenous Nations that exist within the borders of Australia, Canada, and the United States.



Course Aims and Objectives

By the end of the course, you will be able to:

- discuss with some confidence the key features of the Indigenous Nations in each of the four nation-states (NZ, Australia, Canada, USA), and the Indigenous Pacific.
- articulate the central arguments, and discuss some examples of, a 'pan-Indigenous' global Fourth World identification, including issues pertaining to the language used to talk about this community/ movement.
- critically consider specific texts by Indigenous writers, and contextualise these texts through an understanding of literary traditions and the politics of publication and anthologising.
- discuss the role of Indigenous writing that comes from, and/or engages with, urban Indigenous communities.

Class sessions

This course is arranged into four thematic modules:

- *writing our specificity*, which focuses on specific indigenous nations subsumed by specific nation state contexts;
- *writing our indigeneity*, which considers the multiple modes of connection between indigenous communities, including the very term 'indigenous';
- *rewriting ourselves*, which explores genealogies of historical and contemporary non-indigenous representations of indigenous peoples ; and
- *writing ourselves*, which looks at the particular ways in which indigenous writers treat the urban indigenous experience.

Each module asks a set of particular questions, and also contributes to our broader exploration of the course aims and objectives.

Obviously, you are expected to prepare for each class session by completing all of the relevant readings and writing assignments.

week/ lecture date	tutorial topic	lecture topic	student writing
1/ 2 March	no tutorials	Framing	report #1 due 6.3
2/ 9 March	Framing	New Zealand	report #a
3/ 16 March	New Zealand	Australia	report #b
4/ 23 March	Australia	North America	report #c
5/ 30 March	North America	Indigenous Pacific	report #d
6/ 6 April	Indigenous Pacific	In-class Anthology exercise	group wk #2 due 24.4
		mid-trimester break	
7/ 27 April	Anthology exercise	Global Indigenous	essay #2 starter
8/ 4 May	Global Indigenous	'Reading Indigenous'	essay #2 final due 8.5
9/ 11 May	ways of reading	non-Indig. representation 1	research essay starter
10/ 18 May	non-Indig. repr.	non-Indig. representation 2	report #5
11/ 25 May	urban Indigenous	urban Indigenous writing	report #6
12/ 1 June		wrapping up	research essay due 6.6

Week 1 (2/3) Introductions/ Framing

read (in class)	Introduction to <i>skins</i>
watch	Maori TV!
write (due to Lecturer Monday 6 March 5pm; sending it to me via email is fine)	<i>Report #1</i> What does 'Indigenous' mean? In your writing, reflect on where you got your ideas about 'indigenous' from. What do you bring to this class? Why does it interest you?

"writing our specificity"

- *What are key aspects of the specific contexts of the Nations subsumed by New Zealand, the US, Canada, and Australia? How c Indigenous Pacific fit into this conversation?*
- *What is the role of specific naming in the construction and maintenance of indigeness?*

Week 2 (9/3) Aotearoa New Zealand

read	Grace, Grace-Smith, Ihimaera and Komene from <i>skins</i> Ramsden , Potiki, Mita from TAM2 (handouts)
watch	<i>Mauri</i> , <i>Te Rua</i> , <i>Tama Tu</i> , <i>The Little Things</i> , <i>Two Cars One Night</i> , <i>Tama Tu</i>
write (due in lecture)	<i>Report #a</i> Reflect on something from the world around you this week that pertains to the issue of Maori rights/ position as tangata whenua.

Week 3 (16/3) Australia

guest: Dennis McDermott

read	<p>Frankland , Laughton, Lucashenko, Morgan, Pascoe and Wright from <i>skins</i></p> <p>Oodgeroo. "Aboriginal Charter of Rights." <i>Reconciliation: Essays on Australian Reconciliation</i>. Michelle Grattan (ed). Melbourne: Black Inc., 2000: 1-2</p> <p>Boori Monty Pryor. "Breaking the Cycle." <i>Reconciliation: Essays on Australian Reconciliation</i>. Michelle Grattan (ed). Melbourne: Black Inc., 2000: 116-120</p> <p>Martin Nakata. "Better." <i>Blacklines: contemporary critical writing by Indigenous Australians</i>. Michele Grossman (ed). Carlton, Vic: Melbourne University Press, 2003: 132-144</p> <p>Helen Lockyer. "Fragments from Life." <i>Reconciliation: Essays on Australian Reconciliation</i>. Michelle Grattan (ed). Melbourne: Black Inc., 2000: 305-309</p> <p>Jack Davis. "black life." <i>Fresh cuttings: a Celebration of fiction and poetry from UQP's Black Writing Series</i>. Sue Abbey & Sandra Phillips (eds). St Lucis, Qld: University of Queensland Press, 2003: 112-113</p> <p>Melissa Lucashenko. "I Am Not My Life." <i>untreated: poems by black writers</i>. Josie Douglas (ed). Alice Springs, NT: Jukurrpa Books, 2001: 36-37</p> <p>Melissa Lucashenko. "You are the Fringes." <i>untreated: poems by black writers</i>. Josie Douglas (ed). Alice Springs, NT: Jukurrpa Books, 2001: 34-35</p> <p>Graeme Dixon. "Darryl." <i>untreated: poems by black writers</i>. Josie Douglas (ed). Alice Springs, NT: Jukurrpa Books, 2001: 10-11</p> <p>Janice Slater. "The March." <i>Reconciliation: Essays on Australian Reconciliation</i>. Michelle Grattan (ed). Melbourne: Black Inc., 2000: 172</p> <p>Marcia Langton. "Aboriginal art and film: the politics of representation." <i>Blacklines: contemporary critical writing by Indigenous Australians</i>. Michele Grossman (ed). Carlton, Vic: Melbourne University Press, 2003: 109-124</p>
watch	<i>Radiance, Rabbit Proof Fence</i>
write (due in lecture)	<p><i>Report #b</i></p> <p>Talk to someone who has been to Australia about the impressions of Indigenous communities they got from their trip. (If they have no impressions, talk about that.) Write critically about the conversation.</p>

Week 4 (23/3)

North America

read	<p>Alexie, Blaeser, Bruchac, Erdrich, Hogan, Campbell, Ipellie, King and Van Camp from <i>skins</i></p> <p>Sherman Alexie. "13/16." <i>Nothing but the Truth: an Anthology of Native American Literature</i>. John Purdy & James Ruppert (eds). Upper Saddle River, NJ: Prentice Hall, 2001: 416-417</p> <p>Joy Harjo. "Perhaps the World Ends Here." <i>Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America</i>. Joy Harjo & Gloria Bird</p>
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- (eds) . New York: WW Norton & Co, 1997: 556-557
- Chrystos. "I have not signed a treaty with the United States Government." *Border Texts: Cultural Readings for Contemporary Writers*. Randall Bass (ed). Boston: Houghton Mifflin Company, 1999: 507-508
- Vine DeLoria, Jr. "Indian Humour." *Nothing but the Truth: an Anthology of Native American Literature*. John Purdy & James Ruppert (eds) . Upper Saddle River, NJ: Prentice Hall, 2001: 39-53
- Fred Bigjim. "Ballet in Bethel." *The Last New Land: stories of Alaska, past and present*. Wayne Mergler (ed). Anchorage: Alaska Northwest Books, 1996: 674-675
- Nila NorthSun. "99 things to do before you die." *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America*. Joy Harjo & Gloria Bird (eds) . New York: WW Norton & Co, 1997: 394-397
- Nila NorthSun. "red flags yellow flags." *Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival*. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 216-217
- Nila NorthSun. "stupid questions." *Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival*. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 217-218
- Nora Marks Dauenhauer. "How to Make Good Baked Salmon from the River." *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America*. Joy Harjo & Gloria Bird (eds) . New York: WW Norton & Co, 1997: 201-206
- Janet Campbell Hale. "The Only Good Indian." *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America*. Joy Harjo & Gloria Bird (eds) . New York: WW Norton & Co, 1997: 123-148
- Diane Glancy. "Genealogy." *Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival*. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 120-121
- Elise Paschen. "Two Standards." *Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival*. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 223-225
- Gail Tremblay. "After the Invasion." *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America*. Joy Harjo & Gloria Bird (eds). New York: WW Norton & Co, 1997: 518-519
- Leslie Marmon Silko. "Language and Literature from a Pueblo Indian Perspective." *Nothing but the Truth: an Anthology of Native American Literature*. John Purdy & James Ruppert (eds) . Upper Saddle River, NJ: Prentice Hall, 2001: 159-165
- Leslie Marmon Silko. "(Untitled)." *Nothing but the Truth: an Anthology of Native American Literature*. John Purdy & James

	Ruppert (eds). Upper Saddle River, NJ: Prentice Hall, 2001: 536-539
watch	<i>Smoke Signals, The Business of Fancydancing , Dance Me Outside</i>
write (due in lecture)	<i>Report #c</i> Write a personal response to one of the texts from the readings for this week.

Week 5 (30/3)

Indigenous Pacific

guest: Dr Teresia Teaiwa

read	<p>Caroline Sinavaiana-Gabbard. "introduction: a kind of genealogy." <i>Alchemies of Distance</i>. Suva: Institute of Pacific Studies, 2001: 11-28</p> <p>Dixie Samasoni. "Returning Home to Samoa." <i>Asian-Pacific Literature</i>. Harstad & Harstad (eds) .Honolulu: University of Hawaii, 1981: 200-214</p> <p>Karlo Mila. "Beyond Blackbird Legacies." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 29-30</p> <p>Karlo Mila. "On Joining Pacifica." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 25-26</p> <p>Caroline Sinavaiana-Gabbard. "Sa Nafanua." <i>Alchemies of Distance</i>. Suva: Institute of Pacific Studies, 2001: 43-44</p> <p>David Welchman Gegeo. "Cultural Rupture and Indigeneity: The Challenge of (Re)visioning 'Place' in the Pacific." <i>The Contemporary Pacific</i> 13 (2): 2001: 491-507</p> <p>Haunani- Kay Trask. "Introduction." <i>From a Native Daughter</i>. Honolulu: University of Hawaii Press, 1999: 1-21</p> <p>Haunani-Kay Trask. "Sisters." <i>Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America</i>. Joy Harjo & Gloria Bird (eds) . New York : WW Norton & Co, 1997: 520</p> <p>Haunani-Kay Trask. "Writing in Captivity: Poetry in a Time of Decolonization." <i>Inside Out: Literature, Cultural Politics and Identity in the New Pacific</i>. Vilsoni Hereniko & Rob Wilson (eds). Lanham, MD: Rowman & Littlefield, 1999: 17-26</p> <p>Laura Marie Torres Souder. "Island Metamorphosis: Guam' s History of Conflict and Adaptation." <i>Daughters of the Island</i>. Lanham: University Press of America, 1992: 26-42</p>
watch	<i>The Land Has Eyes, **Hawaiian -- kava etc</i>
write (due in lecture)	<i>Report #d</i> How does the Indigenous Pacific fit into the framework 'Indigenous?' Imagine that Kateri Akiwenzie-Damm and Josie Douglass have asked you whether texts from the Indigenous Pacific should have been included in their anthology <i>skins</i> . Keeping in mind the texts you have read for this week, write them a reply.

Week 6 (6/4)

In-class Anthology exercise

discuss/ write (Both group and individual writing due Monday 24 April.)	This compulsory class session will be spent working on the Group Work 2 assignment. You need to bring with you the text you want to include in your group's anthology (see detailed description of assignment for more information).
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>Mid trimester break<

"writing our indigeneity"

- *What are the tensions, limitations and possibilities in the various definitions of indigeness?*
- *For what purposes, and by whom, is the umbrella term "Indigenous" mobilised?*

Week 7 (27/4)

Global Indigenous

guest: Dr Maria Bargh

<p>read</p>	<p>Haunani- K a y Trask. "Returning the Gift." <i>Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival</i>. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 289-290</p> <p>Jace Weaver. "Indigenoussness and Indigeneity." <i>A Companion to Postcolonial Studies</i>. Henry Schwarz & Sangeeta Ray (eds). Malden, MA: Blackwell, 2000: 221-235</p> <p>Andre Beteille. "The Idea of Indigenous People." <i>Current Anthropology</i> 39 (2) April 1998: 187-191</p> <p>Kanalu Young. "An Interdisciplinary Study of the Term 'Hawaiian.'" <i>Hawaiian Journal of Law and Politics</i> 1 (Summer): 2004: 23-45</p> <p>Maria Degabriele. "Native." <i>SPAN (Journal of the South Pacific Association for Commonwealth Literature and Language Studies)</i> 37: 1993: np</p> <p>Taiaiake Gerald Alfred. "A Note on Terminology." <i>Peace Power Righteousness: an Indigenous Manifesto</i>. Don Milla, Ont.: Oxford University Press, 1999: xxv-xxvi</p> <p>Denise Groves. "To What Extent is Contemporary Aboriginal Identity Political?" <i>Reconciliation: Essays on Australian Reconciliation</i>. Michelle Grattan (ed). Melbourne: Black Inc., 2000: 136-142</p> <p>joannemariebarker & Teresia Teaiwa "Native InFormation." <i>Inscriptions</i> 7. Santa Cruz: Centre for Cultural Studies UCSC, 1994: 16-41</p> <p>Ronald Niezen. "A New Global Phenomenon?" <i>The Origins of Indigenism: Human Rights and the Politics of Identity</i>. Berkeley: University of California Press, 2003: 1-28</p> <p>Drew Hayden Taylor. "Oh, Just Call Me an Indian." <i>Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival</i>. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 281-283</p> <p>Mudrooroo. "Our Indigenality." <i>U s Mob: History, Culture Struggle: An Introduction to Indigenous Australia</i>. Sydney: Angus and Robertson, 1995: 1-17</p> <p>Michael Dodson. "The end in the beginning: re(de)fining Aboriginality." <i>Blacklines: contemporary critical writing by Indigenous Australians</i>. Michele Grossman (ed). Carlton, Vic: Melbourne University Press, 2003: 25-42</p>
<p>watch</p>	<p><i>Te Rua</i></p>
<p>write (due in lecture)</p>	<p><i>Essay # 2 starter</i></p> <p>Your mark for essay #2 ('Writing our Indigeneity') is made up of 15% for the final essay and 5% for this 'starter.'</p> <p>Write between 1 and 2 pages of your own thoughts, responding to the readings for this week. Spend at least a paragraph outlining how you will draw on this critical work into your essay. The writing does not have to be formal, but needs to demonstrate that you have engaged with the critical ideas presented in the readings; be sure to name the specific texts you will treat in your essay.</p>

read	<p>Chadwick Allen. "Conclusion: Declaring a Fourth World." <i>Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts</i>. Durham: Duke University Press, 2002: 195-220</p> <p>Jack Davis. "the writers." <i>Fresh cuttings: a Celebration of fiction and poetry from UQP's Black Writing Series</i>. Sue Abbey & Sandra Phillips (eds). St Lucis, Qld: University of Queensland Press, 2003: 118</p> <p>Selina Tusitala Marsh. "Theory 'versus' Pacific Islands Writing: Toward a Tama'ita'i Criticism in the Works of Three Pacific Islands Woman Poets." <i>Inside Out: Literature, Cultural Politics and Identity in the New Pacific</i>. Vilsoni Hereniko & Rob Wilson (eds). Lanham, MD: Rowman & Littlefield, 1999: 337-356</p> <p>Karlo Mila. "For Sia Figiel." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 13-14</p> <p>Karlo Mila. "For Albert Wendt (On his Birthday)." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 15</p> <p>Karlo Mila. "For John Pule." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 16</p> <p>Karlo Mila. "For Alice Walker." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 17</p> <p>Karlo Mila. "The Poet as Unionist." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 111</p> <p>Anita Heiss. "Indigenous Discourse." <i>Dhuuluu-Yala: To Talk Straight: Publishing Indigenous Literature</i>. Canberra: Aboriginal Studies Press, 2003: 25-46</p> <p>Emerance Baker. "Loving Indianess: Native Women's Storytelling as Survivance." <i>Atlantis</i> 29 (2) 2005: 1-15</p> <p>Kim Scott. "Disputed Territory." <i>Reconciliation: Essays on Australian Reconciliation</i>. Michelle Grattan (ed). Melbourne: Black Inc., 2000: 162-171</p> <p>Anita Heiss. "White and Black poetry readings: distinct differences." <i>untreated: poems by black writers</i>. Josie Douglas (ed). Alice Springs, NT: Jukurpa Books, 2001: 23-24</p> <p>Sherman Alexie. "The Unauthorized Autobiography of Me." <i>One Stick Song</i>. Brooklyn, NY: Hanging Loose Press, 2000: 13-25</p>
watch	
write (due Monday 8 May)	<i>Essay # 2 final</i>

"rewriting ourselves"

- *What are the genealogies of representation of Native people by/ among non-Native peoples?*
- *What are the major implications of such representations?*
- *How have Native writers engaged with these modes of representation?*
- *How do some super-contemporary representations of Indigenous peoples merge with, and differ from, the 'historical' versions?*

read	<p>Kimberly M Blaeser. "'Native Americans' vs. 'The Poets.'" <i>Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival</i>. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 45</p> <p>Karlo Mila. "Sacred Pulu." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 35-37</p> <p>Caroline Sinavaiana-Gabbard. "Paradise Rejected." <i>Alchemies of Distance</i>. Suva: Institute of Pacific Studies, 2001: 35-36</p> <p>Lisa Bellear. "Artist Unknown." <i>Dreaming in Urban Areas</i>. St Lucia, Qld: University of Queensland Press, 1996: 41-42</p> <p>Lisa Bellear. "Souled Out." <i>Dreaming in Urban Areas</i>. St Lucia, Qld: University of Queensland Press, 1996: 43</p> <p>Sherman Alexie. "How to Write the Great American Indian Novel." <i>Nothing but the Truth: an Anthology of Native American Literature</i>. John Purdy & James Ruppert (eds). Upper Saddle River, NJ: Prentice Hall, 2001: 425-427</p> <p>Thomas King. "You're not the Indian I had in Mind." <i>The Truth about Stories: A Native Narrative</i>. Toronto, Ont: House of Anansi Press, 2003: 31-60</p> <p>Rayna Green. "The Pocahontas Perplex: the Image of American Indian Women in American Culture." <i>Negotiators of change: historical perspectives on Native American Women</i>. Nancy Shoemaker (ed). New York: Routledge, 1995: 698-714</p> <p>Linda Tuhiwai Smith. "Colonizing Knowledge." <i>Decolonizing Methodologies: Research Methods and Indigenous Peoples</i>. Dunedin: University of Otago Press, 1999: 58-77</p>
watch	<p><i>Aroha</i>, <i>To Love a Maori</i>, <i>The Searchers</i>, ** Sima Urale: <i>Velvet Dreams</i></p>
write (due in lecture)	<p><i>Research essay starter</i></p> <p>Write between 1 and 2 pages about your research essay. As for the essay #2 starter, the writing does not need to be overly formal but needs to be clear. Make sure you name the texts on which you will focus, and show how your topic relates to the overall themes of the course.</p> <p>By this time, you should have discussed the topic with the Lecturer and finalised your main ideas, and you should have developed a general essay plan.</p> <p>You also need to show this starter to at least one other person in the class (you will be paired in tutorials), and ask them for written feedback about your ideas.</p> <p>Hand in your essay plan, your original starter, the feedback from someone else, and a paragraph response from you to their feedback.</p>

read	<p>Current news clippings (to be collected over the course of the semester), including 'news' and advertisements</p> <p>Michael Yellow Bird. "Toys of Genocide, Icons of American Imperialism." <i>Wicazo Sa Review</i> Fall 2004: 33-48</p> <p>Paul Chaat Smith. "The Meaning of Life." <i>Reservation X</i>. Gerald McMaster (ed). Seattle, WA: University of Washington Press & Quebec: Canadian Museum of Civilization, 1998: 31-40</p> <p>Robert Eggington. "Jangga Meenya Bomunggur (The Smell of the White Man is Killing Us)." <i>Reconciliation: Essays on Australian Reconciliation</i>. Michelle Grattan (ed). Melbourne: Black Inc., 2000: 132-135</p> <p>Karlo Mila. "Eating Dark Chocolate and watching Paul Holmes' Apology." <i>Dream Fish Floating</i>. Wellington: Huia, 2005: 43-45</p> <p>Chrystos. "Zenith Supplies." <i>Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival</i>. Joseph Bruchac (ed). Tucson: University of Arizona Press, 1994: 79</p> <p>Monica Ka'imipono Ka'iwi. "Hey, haole lady" <i>Whetu Moana: Contemporary Polynesian Poems in English</i>. Robert Sullivan, Albert Wendt & Reina Whaitiri (eds). Honolulu: University of Hawaii Press, 2003: 84-85</p> <p>Haunani -K a y Trask. "racist white woman." <i>Bamboo Ridge</i> 36 (Fall) 1988: 86-87</p> <p>Chrystos. "Rude as 2:29 am." <i>Fire Power</i>. Vancouver: Press Gang Publishers, 1995: 49-50</p> <p>Romaine Moreton. "Soap is Easy." <i>untreated: poems by black writers</i>. Josie Douglas (ed). Alice Springs, NT: Jukurpa Books, 2001: 46-47</p> <p>Barry Barclay. "An open letter to John Barnett from Barry Barclay." <i>OnFilm</i> Feb 2003: 11, 14</p>
watch	NZ -- <i>the Royal Tour</i> (2002 documentary)
write (due in lecture)	<p><i>Report #5</i></p> <p>Find, and respond to, a contemporary description/ image of Indigenous peoples.</p>

"writing ourselves"

- *What are some of the key themes, preoccupations and dimensions of urban Native writing?*
- *What are some of the possibilities and limitations of reading Urban Indigenous texts alongside non-Urban Indigenous texts?*

Week 11 (25/5)

Urban Indigenous Writing

read	<p>Samuel Cruickshank: 'urban iwi: tihei mauri ora!' : 'His Beautiful Full-Blood Face'</p> <p>Fred Penny 'The Urba-rigine'</p>
watch	<p><i>Once Were Warriors, The Little Things, Turangawaewae, Grand Avenue</i></p>

write (due in lecture)	<i>Report #6</i> Go and sit in a very 'urban' area (maybe Cuba Mall, the Porirua shopping centre, or Queensgate), and read some of the texts from this week. Notice how the particular urban space is configured, and how it feels to read these texts in that space. Write about this.
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Week 12 (1/6)

Urban Indigenous Writing/ Wrapping up.

read (required)	
watch	
write (due Tuesday 6 June)	<i>Research essay final</i>

Student resources for this course

Manaaki/ PASS/ SLS/ Library/ Financial etc

Assessment:

Assignment	% of final mark	Due date
Reading reports (6)	10	6, 9, 16, 23, 30 March; 18, 25 May
Group work #1 (seminar presentation) & essay #1: 'Writing our Specificity'	20	9, 16, 23, or 30 March
Group work #2: 'Survival' (an anthology exercise), with individual written component.	10	24 April
Essay #2: 'Writing our Indigeneity'	20	8 May
Research essay: Essay on own research topic.	40	6 June

10% Reading reports

You are to write 6 reading reports, which have a combined weighting of 10% of your overall mark for the course.

Produce a page of writing (around 500 words) about the readings for that week. These reports are due at the class session for that topic, or emailed to me before the class session; late reports are not marked.

The reports are numbered 1, a, b, c, d, 5, and 6.

Write *three* reports out of a, b, c and d. You do not write a report the week you present in class and hand in essay #1: your reports 2, 3 and 4 are the three reports (from the reports numbered a, b, c & d) for the weeks you *don't* present.

Report #1

What does 'Indigenous' mean? In your writing, reflect on where you got your ideas about 'indigenous' from: what do you bring to this class? Why does it interest you?

Reports #2, #3 and #4

Report #a

Reflect on something from the world around you this week that pertains to the issue of Maori rights/ position as tangata whenua

Report #b

Talk to someone who has been to Australia about the impressions of Indigenous communities they got from their trip. (If they have no impressions, talk about that.) Write critically about the conversation.

Report #c

Write a personal response to one of the texts from the readings for this week.

Report #4

How does the Indigenous Pacific fit into the framework 'Indigenous?' Imagine that Kateri Akiwenzie-Damm and Josie Douglass have asked you whether texts from the Indigenous Pacific should have been included in their anthology *skins*. Keeping in mind the texts you have read for this week, write them a reply.

Report #5

Find, and respond to, a contemporary description/ image of Indigenous peoples.

Report #6

Go and sit in a very 'urban' area, and read some of the texts from this week. Notice how the urban space is configured, and how it feels to read these texts in that space. Write about this.

20% Group work #1 (seminar presentation) & essay #1: 'Writing our Specificity'

The literature we are reading comes from many different Nations and nation-states, each with a unique set of stories to tell, and a unique historical, cultural, economic and political context. In groups, you will provide a short presentation and lead the class in discussion about one of these places. The presentation is to give us a bit of shared knowledge about the background of the literature – a bit about the history of the place and the people who live there. As a group, lead us in discussion by asking some questions about the readings, highlighting what you found interesting and/ or significant about the writing.

Individually, choose one text from the context on which you present, and relate it to its Nation and nation-state context. (1000 words) This final essay #1 is due the day you present to the class.

Your group presentation will account for 10% of this mark, and your essay for the other 10%.

10% Group work #2: 'Survival' (an anthology exercise), with individual written component.

This exercise will be held during class time, week 6. Of the 10% total for this assignment, 5% will be your written report and letter, and 5% will be your group project.

With some colleagues, you are editing an anthology of Native writing that you have tentatively entitled *Still Ourselves; Indigenous Peoples and Survival*.

- As a group, write the 'blurb' for the back cover of the book. Explain the contexts from which the anthology collects and why the book has been produced. Point out some of the major themes and trends a reader of such an anthology might expect to find inside. Pay attention to the language of dust-jacket descriptions, and try to emulate this in your blurb. Together, choose an image for the front cover.
- Find one text that is not collected in the course packet, or that we have not discussed in class, that you think would be a good addition to the book. Write a letter to your co-editors about the piece, arguing why it is a fit/ interesting/ apt text for inclusion. Make sure you bring the text and letter along to the in-class exercise.
- When you hand this letter in, attach a short comment outlining your experience of this exercise. Include your thoughts about how the editorial group responded to your claims about the text, and pay attention to how your relationship to the text influenced your input into the blurb and choice of image.

20% Essay #2: 'Writing our Indigeneity'

Drawing on critical work about Indigeneity and Indigenous peoples, write about texts from at least two nation-state contexts, one of which is Aotearoa-New Zealand. (2000 words)

Your mark for essay #2 ('Writing our Indigeneity') is made up of 5% for the 'starter,' and 15% for the final essay.

Starter:

Write between 1 and 2 pages of your own thoughts, responding to the readings for this week. Spend at least a paragraph outlining how you will draw on this critical work into your essay. The writing does not have to be formal, but needs to demonstrate that you have engaged with the critical ideas presented in the readings; be sure to name the specific texts you will treat in your essay.

40% Long essay: Essay on own research topic.

Produce an essay (4000 words) about some aspect of Indigenous Writing in English which appeals to you. You may wish to focus on a particular text, author, nation-state, iwi, critical claim etc. Your essay needs to demonstrate engagement with the themes of the course, and treatment of specific texts (critical and/or literary).

At this level of study, there is an expectation that your essay will be well structured, clearly expressed, and correctly referenced. Your argument should be well supported by specific textual references.

Your overall mark for this essay is made up of a starter (10%) and final draft (30%).

By the time you hand in the starter, you need to discuss your topic with the Lecturer and finalised your main ideas. Email, phone or meet me after class to make an appointment to discuss this essay.

Starter:

Write between 1 and 2 pages about your research essay. As for the essay #2 starter, the writing does not need to be overly formal but needs to be clear. Make sure you name the texts on which you will focus, and show how your topic relates to the overall themes of the course.

By this time, you should have discussed the topic with the Lecturer and finalised your main ideas, and you should have developed a general essay plan.

You also need to show this starter to at least one other person in the class (you will be paired in tutorials), and ask them for written feedback about your ideas.

Hand in your essay plan, your original starter, the feedback from someone else, and a paragraph response from you to their feedback.