

**LIT 502.01 Topics in Ecocriticism:
Ecocriticism & Animism
Draft Syllabus & Schedule – Autumn 2016**

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Please be sure to read this syllabus and schedule carefully, bring it daily to class, and refer to it throughout the semester.

Some introductory perspectives on animism (plus reflections on pluralism):

There seems to be a reasonable number of Western scientists and thinkers who subscribe to the idea that the ultimate constituent of the universe is mind, or mind-stuff. Fred Alan Wolf, a physicist writing popular interpretative books on the new understanding of the universe, said, “Today our position is close to the one discovered by basic tribal peoples. The concept of universal energy in our language might be called the ‘universal quantum wave function’ or ‘matter wave’ or ‘probability wave of quantum physics.’ This ‘wave’ pervades everything, and like the universal energy, it resists objective discovery. It appears as a guiding influence in all that we observe. [continues next paragraph]

Perhaps it is the same thing as the ‘clear light’—the all pervading consciousness without an object of Buddhist thought. (Vine Deloria, Jr., *The World We Used to Live In: Remembering the Powers of the Medicine Men* 195-96)

Semiosis (the creation and interpretation of signs) permeates and constitutes the living world, and it is through our partially shared semiotic propensities that multispecies relations are possible, and also analytically comprehensible. (Eduardo Kohn, *How Forests Think: Toward an Anthropology Beyond the Human* 9)

Signs don’t come from the mind. Rather, it is the other way around. What we call mind, or self, is a product of semiosis. (Eduardo Kohn, *How Forests Think: Toward an Anthropology Beyond the Human* 33)

[Re Einstein’s General Theory of Relativity:] It is a moment of enlightenment. A momentous simplification of the world: space is no longer something distinct from matter—it is one of the “material” components of the world. An entity that undulates, flexes, curves, twists. (Carlo Rovelli, *Seven Brief Lessons on Physics* 7)

My maternal grandmother used to say it was crucial we have a place of our own. Listening intently, I learned that our lives were dependent upon a plethora of animistic factors immersed in ethereal realities. Basically, she instructed that the very ground on which we all stood, Grandmother Earth, was the embodiment of a former Supernatural being. She was all of nature, this Grandmother: She was the foundation for rivers, lakes, fields and forests; she provided homes and sustenance for insects, birds, reptiles, fish, animals, and human beings. She held everything together, including the clouds, stars, sun, and moon. Our sole obligation, my grandmother instructed, in having been created in the first place by the Holy Grandfather, is to maintain the Principal Religion of the Earthlodge clans. (Ray Young Bear *Remnants of the First Earth*, xii)

If we wish to understand the cognitive orientation of the Ojibwa, there is an ethno-linguistic problem to be considered: What is the meaning of animate in Ojibwa thinking? Are such generic properties of objects as responsiveness to outer stimulation--sentience, mobility, self-movement, or even reproduction--primary characteristics attributed to all objects of the animate classes irrespective of their categories as physical subjects in our thinking? . . . Since stones are grammatically animate [in Ojibwa language], I once asked an old man: Are all the stones we see about us here alive? He reflected a long while and then replied, "No! But some are." This qualified answer made a lasting impression on me. And it is thoroughly consistent with the other data that indicate that the Ojibwa are not animists in the sense that they dogmatically attribute living souls to inanimate objects such as stones. The hypothesis which suggests itself to me is that the allocation of stones to an animate grammatical category is part of a culturally constituted grammatic set. It does not involve a consciously formulated theory about the nature of stones. It leaves a door open that our orientation on dogmatic grounds keeps shut tight. (A. Irving Hallowell "Ojibwa Ontology, Behavior and World View Culture in History," 25)

On the undersurface of every leaf a million movable lips are engaged in devouring carbon dioxide and expelling oxygen. All together, 25 million square miles of leaf surface are daily engaged in this miracle of photosynthesis, producing oxygen and food for man and beast. (Peter Tompkins and Christopher Bird, *The Secret Life of Plants*, ix)

The human world is not just a cultural patchwork but also a political one. Tremendous numbers of men and women owe their allegiance not just, and sometimes not principally, to the state but also, or above all, to an entirely different "nation," one that is often oppressed, maligned, castigated, and sometimes threatened with extinction; for no other reason than the mere fact of existing simultaneously with one or more nation-states.

This community-oriented dimension of human identity and membership, and the monistic tendencies of actual or aspiring nation-states to swallow it up or react to it with violence, has given human rights a global relevance. (Ronald Niezen. *The Origins of Indigenism: Human Rights and the Politics of Identity*, 193)

European civilization's neglect of the natural world and its needs has clearly been encouraged by a style of awareness that disparages sensorial reality, denigrating the visible and tangible order of things on behalf of some absolute source assumed to exist entirely beyond, or outside of, the

bodily world. . . . Each of these two ancient cultures [Hebraic and Greek] seems to have sown the seeds of our contemporary estrangement – one seeming to establish the spiritual or religious ascendancy of humankind over nature, the other effecting a more philosophical or rational dissociation of the human intellect from the organic world. (David Abram, *The Spell of the Sensuous*, 94-95)

Thus the evolution of human perception from experiencing nature as “thou” to the objective exploitation of nature as “it” has led us into a world that we are able to manipulate with increasing and even frightening skill, but which is also, for many, increasingly devoid of meaning. It seems to me that the environmental movement of recent decades, at least in part and wearing many different guises, represents an unconscious effort to reestablish “being” in nature. (William H. Eddy, *The Other Side of the World*, 103)

“The truth is the Ghost Dance did not end with the murder of Big Foot and one hundred and forty-four Ghost Dance worshipers at Wounded Knee. The Ghost Dance has never ended, it has continued, and the people have never stopped dancing; they may call it by other names, but when they dance, their hearts are reunited with the spirits of beloved ancestors and the loved ones recently lost in the struggle. Throughout the Americas, from Chile to Canada, the people have never stopped dancing; as the living dance, they are joined again with all our ancestors before them, who cry out, who demand justice, and who call the people to take back the Americas!” -- Wilson Weasel Tail in Leslie Silko’s *Almanac of the Dead* 724

Prerequisites:

This is an advanced course in Native American cultural studies and ecocritical theories. Familiarity with Native American history, cultures, and literatures is necessary, as is background in critical theory in general. Please talk to me if your grounding in these fields is not solid.

Office Hours:

Tuesday 3:30-5pm, Wednesday 1:30-2:30, and *many other times by appointment*. Please note: be sure to confirm an appointment time even during posted office hours. Otherwise I might be with another student or at the copy machine.

DESCRIPTION

This course reads a combination of Indigenous literary expression, research in ecocriticism, in semiotics, in phenomenology, in physics, and in Indigenous literary and cultural studies (with an optional track in related political theories of pluralism). Like many students, I’ve come to understand how, in so many areas of cultural studies, the personal and the political are inextricable. This weave takes the following form in Indigenous Studies: pluralism is the political expression of animism.

So we consider a number of different approaches to expressing and understanding the world as animate, especially where those areas of inquiry—and experience—combine in notions of “community” to question ancient, modern, postmodern, and postcolonial ideas of personhood and of nationhood, on that optional track. Indigenous articulations of animism or animacy, for want of a better term, as they resonate with material feminism and quantum physics will open a door into reconsiderations of founding structures of Western thought such as mind and matter, civilization and wilderness. Ecocriticism assists

here in its fundamental critique of the nature/ culture divide. We'll be reading both literary and theoretical texts in "literature and the environment," in Indigenous studies by writers from diverse backgrounds to gain perspectives on how contemporary questions of Indigenous world views bear on emerging shifts in relations to the environment and to social difference.

What do Native literary representations of authenticity, identity, community, and sovereignty suggest for approaches in ecocritical theory? How does Native humor and irony work in those representations? How do Indigenous structures of identity relate to various definitions of national identity and nationhood in a global culture? How do Indigenous structures of identity related to personhood within human communities and in the more-than-human world? How do contemporary and historical issues in Native Studies bear on literary questions in Native ecocriticism? How has ecocriticism developed so far, and in what directions does Native literature shape ecocritical reading? What aspects of Native literatures does ecocriticism clarify? How do Native American literatures represent interrelations of culture and nature, with what significance for ethics of land and literature? How do various Native literary constructs of gender relate to Native culture-nature systems? How does Indigenous literature question the very binary of culture and nature? What is an ethics of criticism for interpretations and representations of Native cultural property? How are issues in Indian country of environmental degradation related legally, politically, historically, and ideologically to issues of race, class, and gender in America? What is the relation between environment and language? How does the land speak?

Following on such questions about ecocriticism, Native American literature, national identity, about ontology and epistemology, the nature of being and knowing, the course also looks through more specific theoretical issues, and at the history of mainly American representations of the divide or non-divide of nature and culture. We will address some theoretical dimensions of that fundamental body/mind, nature/culture split of Western thinking versus philosophical systems of interrelation and balance in indigenous and other non-Western cultures. As theoretical background, we will trace the theoretical evolution of various takes on ecocriticism in relation to historical moments in critical theory, including originary Platonic idealism via romantic American transcendentalism and eventual pragmatism, with twentieth-century links to Russian formalism and Bakhtinian dialogics, New Criticism, semiotics, phenomenology, structuralism and poststructuralism, through feminism and ethnic cultural studies. These perspectives will bear on the current discourse of "American Indian Literary Nationalism."

Graduate students will have a chance to focus these and their own questions on this broad field. Each student should have solid background in Native American studies as well as literary theory and will be responsible for a substantial research project, for a presentation, and for participation in class and online discussions (which includes active listening). Each student will develop their own definitions of ecocriticism, of Native literary theory, of animism, pluralism, and of modern personhood (and nationhood), in relation to these theoretical roots. Depending on the needs of this particular set of students, there may be two short papers applying an ecocritical analysis to literary texts, in addition to the longer theoretical and/or creative venture for the semester project.

If a "sense of place" drives literature as the "environment" drives experience, how does literary study attend to that environment in a text? How are tribal sovereignty, community, identity, authenticity, and

humor related to the natural environment of Native texts? How would an ecological approach to literature change the way it is written or read? How would ecological scientific insights about the “nature” of humanity and the rest of the animate and inanimate world change literary study? Literary attention to the environment – either its presence or its absence – in a story filters through some of the same lenses through which more common narrative elements such as character, plot, and setting are represented. For instance, those lenses may include gender in the feminization of the land. They may include race in the identification of the wilderness with Native Americans or earth with African Americans. They may include class in the politics and cultural values of land ownership and of working the land. We can understand stories on or off the land, in “streams” of consciousness, in “natural” and “unnatural” metaphors and analogies, in various mind maps, partly in terms of such ecological lenses. How we represent the land can be as much a projection of our own “nature” as a reflection of nature and the environment, so we can explore those projections as we read the land and its stories. We can explore different representations of the land from writers of different genders and ethnicities. If we begin to look at our representations of nature and of ourselves from an environmental or ecological perspective on Indigenous community, we begin to see new dynamics in the text.

A NOTE ON REQUIREMENTS, OUTCOMES, ASSESSMENTS

The following list of activities tries to quantify your expected work. Ultimately, no one can “quantify the quality” of your writing or discussion. Grading in arts and humanities courses inevitably entails subjective criteria. Because of that subjectivity, more dialogue between student and faculty can be part of the process of creating and grading “performance” in humanities subjects. Literature is a conversation. Literary criticism grows out of conversation. I hope you come to feel that I am open for you to get to know me in the classroom and in my office. Please come see me to talk through assignments or anything else. On written work, both form and content will be graded, and explicit writing standards will be part of each assignment. Grades are based on a combination of 1) 80% written work (content & form); 2) 10% discussion questions, participation, and 3) 10% attendance.

If you are working with Disability Services and have any certifiable disability that requires accessibility steps for you to meet the course requirements, be sure to let me know in the first week of class. I will be glad to work with you on a strategy for success.

OUTCOME CRITERIA:

- 1) Close familiarity with key texts and theoretical roots of both Native American literary studies and ecocriticism.
- 2) Recognition and articulation of key historical, literary, and philosophical issues in ecocritical studies as they apply to Native literatures, with a focus on animistic formations, and related pluralistic patterns.
- 3) Facility with ecocritical methods as well as Native literary critical methods for considering texts.
- 4) Engagement with themes of the course as they apply to 21st-century lives.

OUTCOME ASSESSMENTS:

- 1) **Discussion:** The class runs on a combination of readings, lectures, online and in-person discussions, and presentations, some entirely in the hands of the students. All of these activities are founded on your attendance; so in a class that meets only once per week, more than one unexcused absence can drop the final grade. (Notice of an absence should be given in advance

when we can arrange for your make-up work.) The goal is participation as both a listener and speaker in class. (Verbal assessment of Criteria 1-4:)

- a. **Discussion questions:** On Moodle, there will be a Forum for each required reading. Discussion questions are due online by *9pm two days prior to the day the reading is listed on the class schedule* [negotiated to Tuesday eve]. Each student will be responsible for *generating at least two questions* on each required reading (sometimes two or three authors), and for responding to at least two questions by other students. Those responses are due online by *noon of the day the reading is listed on the class schedule* [Thursday]. **Best Practice:** (See Moodle resource on How to Write Discussion Questions.) If possible, each question should be anchored to a passage *with a page number* in the text. Again: each student is also responsible for *responding to at least two questions on the Moodle Forum by noon before class*. I will incorporate some of your perspectives into the afternoon's lecture, so take the time to write thoughtful, critically driven discussion questions focused around a close reading of the texts. Plus we will project some of the Forum questions for use during the in-class discussions. This means you need to schedule your study time carefully to meet those evening and noon deadlines. We will discuss and do close readings in class on some of the required primary readings (poetry, fiction, prose, etc.) and on some of the required secondary material (introductory and editorial commentary), and you are welcome to offer questions for discussion on any of these materials. More coaching on discussion questions: Be the teacher. Craft open-ended questions with specific suggestions for directions to explore. Bounce off of specific quotations again *with page references*. Asking for students together to define terms and issues for themselves, to compare and contrast readings, to generate new real-life examples of issues, such questions can draw on both theoretical possibilities and practical applications.
 - b. **Discussion groups and full-class discussions:** Depending on the dynamics in the classroom, participation in discussion of weekly readings will be in both small groups and the full class. The course is designed for your input. Some of the best lectures happen when there are good questions or comments from the floor. "Participation" can be both vocal and silent, both speaking and listening, but not all of one or the other. Discussion is one of the best ways to learn, and the class can hardly flow without you there. This pedagogy is so crucial to the course that I'll take a few more lines here to explain: Everyone's idea is important. When you speak, try to give your idea away to the group. You don't need to defend it once it's out there. And equally, when you listen, give each speaker respect. Humor helps too. We don't need to have everyone agree, but perhaps we can build a community in the classroom where each of us can feel engaged with the questions. (Written assessment of Criteria 1-4:)
- 2) **Writing skills and critical thinking** in analyzing diverse literary texts, and facility with ecocritical and Native literary critical methods for considering those texts. (Written assessment of Criteria 1-4) Depending on the needs of this particular set of students, there may be added one or more short papers applying an ecocritical analysis to literary texts.
- a. **Reading Journal** (recommended): Use a separate, dedicated spiral journal, or do this on computer. For each reading, on one side of a page, record the author's ideas, facts, quotes, or note other important info; on the other side, record your questions,

- impressions, responses, and feelings as you read. These responses might develop into discussion questions, but they may go in any other directions toward essays as well. I will ask for the total of journal pages at least twice in the semester.
- b. **In-class Presentation & Critique** (required): nb: There is a time limit on this presentation: no more than one-half hour, including discussion facilitated by the student. Dates tba.
 - c. Each class member will present a critique and a related bibliography to the class in the form of a two-to-three-page microtheme (double-spaced), on a focused aspect of one of the recommended readings for the course that you will choose in consultation with the professor. The presentation may develop toward your seminar paper.
 - d. nb: A critique is more than a summary; it should develop a thesis statement. Always include a bibliography as a service to your colleagues. The presentation should end with a short list of questions for discussion related to the context of the course, and the student will facilitate discussion for ten or fifteen minutes (totaling a half-hour with the presentation). Be sure to make hard copies for the entire class, and/or email me a copy attachment the day before for me to post on Moodle.
 - e. **Prospectus, Bibliography, & Presentation of Research** (required): In conversation with the professor, each student will select one or more extra texts from the course lists or from their related research to analyze for their seminar paper due at the end of term; and/or there is an artistic option. In the latter part of the semester, each member of the course will 1) talk through a 2) two-page abstract, with 3) a working thesis statement, and 4) an extensive working bibliography, as a 5) launch for short discussion. Be sure to make copies for the entire class, and give me a copy by noon that day. Dates tba.
 - f. **Research Essay/ Creative Project** (required) : Following on the Prospectus above, one research essay approximately 20- to 25-pages (plus bibliography of at least five to ten secondary sources) is due during finals week, developed in conversation with the prof. Depending on your educational degree trajectory (MA/ MFA/ PhD, etc.), there is an option for artistic projects in consultation with the professor. Such a project must include a critical artist's/author's statement.
 - g. Again, in accord with the needs of this particular set of students, there may be two short papers analyzing literary texts during the semester, in addition to the research term paper/ creative project.
 - h. On the term paper or project, you should plan at least a month of work on the prospectus, rough drafts, bibliography, etc., which should be turned in with the final draft—all as email attachments in Word.doc. (&/or we will explore submission of electronic copies via Moodle.) In addition, writing skills require an understanding of how to avoid plagiarism (see note below in “Legalities”). Proofreading is crucial as well, as grading will reflect both form, including MLA form, and content.
- 3) e. **Peer Editing** (recommended): Toward the end of the semester, study groups of 3 students should meet outside of class face-to-face or online to support each other's final project. Every writer needs an editor!
 - 4) **nb: The Writing Center** is available to students of all abilities: LA 144, phone 243-2266, with on-site tutoring; paper coaching; plus writing and test-taking workshops, etc. They do not

provide proof-reading services; rather, their focus is on composition skills. Note that they require lead-time for revising your paper well before it's due. They might turn you away if you come in so close to your deadline that you don't have time to revise. Also online tutoring via <http://www.umt.edu/writingcenter/>

SOME LEGALITIES: Pay attention to these 8 items.

- 1) See the Cyberbear website <http://cyberbear.umt.edu/> for Important Dates such as these: last day to add/drop with refund on Cyberbear; last day to drop without refund by drop/add form; last day to withdraw. I'm open to late drops if you find it unavoidable, but Incompletes are rarely available; see next item.
- 2) Per general University policy, a grade of Incomplete is granted only for a medical emergency that interferes with the end of the semester, so plan your time carefully.
- 3) The Credit/No Credit option must be arranged at the beginning of the semester, not in retrospect toward the end. If the class is taken for Credit/No Credit option, an average grade of D- or above constitutes Credit, and a grade of F equals NCR. (This system replaces Pass/No Pass.)
- 4) Plagiarism is defined as using another's words *or ideas* (outside of common knowledge) directly or indirectly without citing them. It is shocking, but students waste their own education and my time by plagiarizing off the Internet. If they can find it online, so can I, and I have no mercy on academic deception. Consequences of plagiarism can range from ostracism to rehabilitation training to zero credit to failing and being dropped from the class to being expelled from the University. Please take this warning seriously. Do not plagiarize. Plagiarism is an affront to fundamental social and academic values, indicating a lack of respect for intellectual labor and a lack of responsibility for each student's part in sustaining academic community. To avoid this breach of trust, acknowledge all work that has influenced your thinking, using accurate bibliographic citations. The University's official warning can be found on pg. 22 of the Catalog, which refers you to the Student Conduct Code (Academic Conduct), available on the web: <http://www.umt.edu/SA/VPSA/index.cfm/page/1321>. For more information on plagiarism, go to Plagiarism Online Handout: http://owl.english.purdue.edu/handouts/research/r_plagiar.html.
- 5) & is it necessary to mention that cell phones, text messaging, emailing, and Internet surfing are not acceptable in class? Laptops for notetaking are welcome, but surfing the Internet is not allowed, unless requested by the instructor in discussion. Participation does not equal distraction. There are limits to multitasking. This is one.
- 6) Departmental Assessment: The English Department's ongoing process of assessing its curriculum requires professors to read student papers to learn how students in general are progressing through the program. Thus your professor may choose a copy of one of your papers or ask for an electronic version of it to use in this assessment process. All identifying information will be removed and no evaluation of student work outside the boundaries of the course will play any role in determining a student's grade. If you do not want your work used in such a way, please inform your professor and s/he will not forward it to the Assessment Committee. Otherwise, we appreciate your tacit consent.
- 7) In addition to the departmental assessment process, this course might be involved in a university-wide assessment of the efficacy of UM's writing instruction. Thus this course requires an electronic submission of an assignment with your personal author information removed, to be used for educational research and assessment of the writing program. Your paper will be stored in a database with no link to

your name. A random selection of papers will be assessed by a group of faculty using a rubric that will be shared with you as part of the writing aspect of this course.

8) This syllabus and schedule may be subject to changes, which will be announced in class.

TEXTS (via UC Bookstore, Mansfield Library, The Book Exchange, amazon.com, or . . .) Ten texts are required for the course, plus readings on Moodle; then each student picks an individual text on library reserve for presentations from four topics and/or via additional research: Native American Oral Traditions, Poetry, Fiction, Nonfiction, and Criticism

Ten required texts in Native American literature, theory, ecocriticism, anthropological semiotics, & related fields: (plus essays and additional readings online as assigned, such as the Yellow Robe script, selections from *The Ecocriticism Reader*, the DLMoore chapter on animism, etc., via Moodle]

David Abram, *The Spell of the Sensuous: Perception and Language in the More-than-Human World* 128 A161s

Jane Bennett, *Vibrant Matter: A Political Ecology of Things* 304.2 B4717v

Vine Deloria, Jr., *The World We Used to Live In: Remembering the Powers of the Medicine Men* 299.7 D362w & electronic book

Larry Evans & Felipe Molina, *Maso Bwikam/ Yaqui Deer Songs: A Native American Poetry* 897.4 Y25.E

Eduardo Kohn, *How Forests Think: Toward an Anthropology Beyond the Human* 986.6 K795h & e-copy

Simon Ortiz, *from Sand Creek* 811.54 O77f

Leslie Marmon Silko, *Ceremony* 813.54 S583c.p & electronic book

Adrian Jawort, *Off the Path: An Anthology of 21st Century Montana American Indian Writers* [not yet in Mansfield Library]

Ray Young Bear, *Black Eagle Child: The Facepaint Narratives* 811.54 Y78Z & electronic book

Student Presentation Required—on another text listed below (some on reserve in Mansfield Library). In consultation with the professor, so that each of the four sub-areas below is represented, each student picks one of the following texts for an in-class presentation. (Or if a student finds another relevant text, they may consult with the prof to choose that instead.) In addition to the list below on this syllabus, see separate list on Moodle of these and further relevant reserve materials. Schedule tba.

Animism

Indigenous Perspectives

Evo Morales Ayma et al. *The Rights of Nature: The Case for a Universal Declaration of the Rights of Mother Earth*. San Francisco, CA: Council of Canadians, Fundación Pachamama, Global Exchange, 2011.

- Vine Deloria, Jr., *God is Red: A Native View of Religion; &/or The Metaphysics of Modern Existence*
- Marijo Moore & Trace Demeyer, eds., *Unraveling the Spreading Cloth of Time: Indigenous Thoughts Concerning the Universe* selections
- Alison Deming & Lauret Savoy, eds., *The Colors of Nature: Culture, Identity, and the Natural*
- Linda Hogan, *Dwellings: A Spiritual History of the Living World*
- N. Scott Momaday, *The Way to Rainy Mountain*
- Leslie Marmon Silko, (fiction) *Almanac of the Dead*; or *Gardens in the Dunes*; or (nonfiction) *The Turquoise Ledge*
- William S. Yellow Robe, Jr. *Wood Bones*; and *The Native American Paranormal Society (NAPS)*, electronic play scripts (available on Moodle)

Western Perspectives

- David Abram, *Becoming Animal: An Earthly Cosmology*
- Jennifer Ackerman, *The Genius of Birds*
- Stacy Alaimo & Susan Hekman, eds., *Material Feminisms* selections
- Jonathan Balcombe, *What a Fish Knows: The Inner Lives of Our Underwater Cousins*
- Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*
- Keith Basso, *Wisdom Sits in Places: Landscape and Language Among the Western Apache*
- Peter Collier, *A Most Incomprehensible Thing: Notes towards a very gentle introduction to the mathematics of relativity*
- Diana Coole & Samantha Frost, *New Materialisms: Ontology, Agency, and Politics*
- Louise Economides, *The Ecology of Wonder in Romantic and Postmodern Literature*
- Frans de Waal, *Are We Smart Enough to Know How Smart Animals Are?*
- Cheryl Glotfelty & Peter Fromm, eds. *The Ecocriticism Reader* selections
- Michael Green, ed., *Quantum Physics and Ultimate Reality: Mystical Writings of Great Physicists*
- Graham Harvey, *Animism: Respecting the Living World*
- Leon Lederman & Christopher Hill, *Quantum Physics for Poets*
- David L. Moore, *That Dream Shall Have a Name: Native Americans Rewriting America*
- Michael Pollan, *Brilliant Green: The Surprising History and Science of Plant Intelligence*
- Bruce Rosenblum & Fred Kuttner, *Quantum Enigma: Physics Encounters Consciousness*
- Theodore Roszak, *The Voice of the Earth: An Exploration of Ecopsychology*
- Carlo Rovelli, *Seven Brief Lessons on Physics*
- Rupert Sheldrake, *Morphic Resonance: The Nature of Formative Causation*
- Peter Unger, *All the Power in the World*
- Terry Tempest Williams, *Finding Beauty in a Broken World*

Pluralism

Indigenous Perspectives

- Taiiaki Alfred, *Peace, Power, Righteousness: An Indigenous Manifesto*
- Kim Anderson, *Recognition of Being: Reconstructing Native Womanhood* (2nd Edition).
- Joanne Barker, *Native Acts: Law, Recognition, and Cultural Authenticity*

Jodi Byrd, *The Transit of Empire: Indigenous Critiques of Colonialism*

Kevin Bruyneel, *The Third Space of Sovereignty: The Postcolonial Politics of US-Indigenous Relations*

Glen Coulthard, *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*

Sarah Deer, *The Beginning and End of Rape: Confronting Sexual Violence in Native America*

Vine Deloria, Jr. & Clifford M. Lytle, *The Nations Within: The Past and Future of American Indian Sovereignty*

Jean Dennison, *Colonial Entanglements: Constituting a Twenty-First Century Osage Nation*

Jill Doerfler, *Those Who Belong: Identity, Family, Blood, and Citizenship Among the White Earth Anishinaabeg*

Roxanne Dunbar-Ortiz, *An Indigenous People's History of the United States*

Noelani Goodyear-Ka'opua, *The Seeds We Planted: Portraits of a Native Hawaiian Charter School*

Sheryl Lightfoot, *Global Indigenous Politics: A Subtle Revolution*

Mary Jane McCallum, *Indigenous Women, Work, and History, 1940–1980*

Theresa McCarthy, *In Divided Unity: Haudenosaunee Reclamation at Grand River*

Lisa Monchalin, *The Colonial Problem: An Indigenous Perspective on Crime and Injustice in Canada*

Aileen Morton-Robinson, *The White Possessive: Property, Power, and Indigenous Sovereignty*

Ronald Niezen, *The Origins of Indigenism: Human Rights and the Politics of Identity*

Audra Simpson, *Mohawk Interruptus: Political Life Across the Borders of Settler States*

Audra Simpson, *Theorizing Native Studies*

Alice Te Punga Somerville, *Once Were Pacific: Māori Connections to Oceania*

Kim TallBear, *Native American DNA: Tribal Belonging and the False Promise of Genetic Science*

Louellyn White, *Free to be Mohawk: Indigenous Education and Akwesasne Freedom School*

Western Perspectives

Joni Adamson, et al, eds., *The Environmental Justice Reader: Politics, Poetics, & Pedagogy*

Cheryl Glotfelty et al, eds., *The Bioregional Imagination: Literature, Ecology, and Place*

Barry Lopez, *The Rediscovery of North America*

Terry Tempest Williams, *The Open Space of Democracy*

& see additional titles on separate lists of books on our Moodle page under Resources.

**LIT 502.01 Topics in Ecocriticism:
Ecocriticism & Animism
draft/ Schedule, Thursday's 3:00-5:50pm, Autumn Semester 2016**

UNIT 1 -- Introductions, Ecocriticism & Animism (in fiction and nonfiction)

Week 1

9/1 -- Introductions. Syllabus. Native Studies Key Points. Ecocriticism. *That Dream* intro material: dialectics/ dialogics; five terms. Animism/ Consciousness Studies. Pluralism. Logistics.

Week 2

9/8 -- Silko, *Ceremony*. Meeker, "The Comic Mode" *The Ecocriticism Reader* 155-169 (on Reserve) & Moodle.

Week 3

9/15 -- Silko, *Ceremony*, cont. Silko, "Landscape, History, and the Pueblo Imagination" *ER* 264-275 & Moodle. Glotfelty, "Introduction: Literary Studies in an Age of Environmental Crisis" *ER* xv-xxxvii & Moodle. Reed, "Toward an Environmental Justice Ecocriticism" *Environmental Justice Reader* (on Reserve) 145-162 & Moodle.

Week 4

9/22 -- Deloria, *The World We Used to Live In*; Rovelli, *Seven Brief Lessons on Physics* selections on Moodle; Le Guin, "The Carrier Bag Theory of Fiction" *ER* 149-154 & Moodle. [Western Literature Association Annual Conference, Big Sky]

UNIT 2 -- Animism and Phenomenology

Week 5

9/29 -- Abram, *The Spell of the Sensuous: Perception and Language in the More-than-Human World*. White, "The Historical Roots of Our Ecologic Crisis" *ER* 3-14.
[[Abram, *The Spell of the Sensuous* (Chapters 5, 6, 7 are optional)]]

Week 6

10/6 -- Abram, cont.; Rosenblum & Kuttner, *Quantum Enigma: Physics Encounters Consciousness* selections on Moodle.

Week 7

10/13 -- Evers & Molina, *Maso Bwikam/Yaqui Deer Songs: A Native American Poetry*. Howarth, "Some Principles of Ecocriticism" *ER* 69-91 & Moodle.

UNIT 3 -- Animism via Social Science & Semiotics

Week 8

10/20 -- Bennett, *Vibrant Matter: A Political Ecology of Things*. Student presentations.

Week 9

10/27 -- Bennett, cont.; Carroll, “Articulating Indigenous Statehood” on Moodle. Student presentations.

Week 10

11/3 -- Kohn, *How Forests Think: Toward an Anthropology Beyond the Human*. Student presentations.

Week 11

11/10 -- Kohn, cont.; Manes, “Nature and Silence” *ER* 15-29 & Moodle. Student presentations. Begin presentation of seminar project prospectuses.

Week 12

11/17 -- Young Bear, *Black Eagle Child: The Facepaint Narratives*. Student presentations. Plus seminar project prospectuses. [American Studies Association Annual Meeting, Denver]

UNIT 4 -- Animism as Presence, Animism as Expression**Week 13**

11/24 -- **Thanksgiving Holiday. No classes.**

Week 14

12/1 -- Jawort, ed., *Off the Path: An Anthology of 21st Century Montana American Indian Writers*. Student presentations.

Week 15

12/8 -- Ortiz, *from Sand Creek*. Student presentations. Review.

Finals 12/14-20 (Tues-Tues.) No classes.

12/15 -- Seminar paper due Tuesday online.