The
Native American
Literature Symposium

March 17 - 19, 2011
Albuquerque, New Mexico

many voices, one center
Studies In American Indian Literatures

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Edited by Daniel Heath Justice and James H. Cox

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The Native American Literature Symposium is organized by an independent group of Indigenous scholars committed to making a place where Native voices can be heard.

Since 2001, we have brought together some of the most influential voices in Native America to share our stories—in art, prose, poetry, film, religion, history, politics, music, philosophy, and science—from our worldview.

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The Native American Literature Symposium
PO Box 541 Mankato, MN 56002-0541
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Albuquerque, New Mexico
We thank the sponsors of the 2011 Symposium for their generous funding and continued support that made everything possible.

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The American Indian Studies Series, Michigan State University Press

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We also extend our gratitude to the following people who work behind the scenes at Minnesota State University, Mankato to keep everything functioning and who provide invaluable encouragement for our cause:

Department of English
Kate Voight, Office Manager
John Banschbach, Chair

College of Arts and Humanities
Walter Zakahi, Dean

And we appreciate the kindness of the following people who contributed support for our student participants:

Denise Cummings
Becca Gercken
Connie Jacobs
Pat Kennedy
Debbie Lopez
Molly McGlennen
Mitakuyapi,

Once again, we find ourselves in Paak’u, the homelands of the Pueblo peoples, as we convene for the 12th annual meeting of The Native American Literature Symposium. We thank the Pueblo of Isleta for welcoming us to their conference facilities at the Hard Rock Albuquerque and for their ongoing support.

This year, our program is full of wonderfully engaging topics that demonstrate how dynamic the field of Native Studies continues to be. We will enjoy readings by Linda Legarde Grover, whose book *Dance Boots* won the Flannery O’Connor Award for Short Fiction, and by Heid Erdrich, who will captivate us not only with her work as an arts advocate, but also with a staged reading of her play “Curiosities.”

We are pleased to showcase new texts that will broaden our views of Indigenous literatures. In Session 11, we will hear poems read from *Changing Is Not Vanishing: A Collection of American Indian Poetry from 1678 to 1930*, edited by Robert Dale Parker, and new from the University of Pennsylvania Press. And in Session 15A, we will get a preview of Denise Cummings’ new collection *Visualities: Perspectives on Contemporary American Indian Film and Art*, with readings from contributors to the volume. Her book is forthcoming from Michigan State University Press in May 2011.

Our film selection is provocative and timely. *También la lluvia / Even the Rain* is Spain’s 2010 Oscar submission for best foreign language film and premiered at the Toronto Film Festival. A richly layered narrative, it will generate new dialogue about revisionist history and what we think we know about Christopher Columbus and contemporary Indigenous issues.

And many of you may know that our dear colleague LeAnne Howe is in Amman, Jordan, on a year-long Fulbright Fellowship, writing and teaching Native American literature. She had hoped to bring a panel of Jordanian students to the conference, but alas, bureaucracy got in the way. However, you know how we are around here. Tell us “no,” and we’ll find a way to prove you wrong. LeAnne and her Jordanian students will present—via Skype—in Session 14C on Saturday morning. So there!

NALS is our place to reconnect, refuel, and renew. The world is a sobering place right now. We send our prayers to our brothers and sisters affected by the earthquakes in Japan, New Zealand, and Pakistan. We mourn the loss of those who have made our paths easier. We hold close in our hearts those loved ones and friends in far away war-torn places who follow our warrior legacy. And we continue to honor our stories. In the end, our stories are who we are.

Henana epe kte. Wopida ye.

Gwen Westerman
Book Exhibits and Vendors

Visit the vendors and book exhibits in Grand Ballroom B
(9:00 am to 5:00 pm each day)

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Venaya J. Yazzie
### Thursday, March 17

#### Session 1: Plenary

**Crow and the Cultural Commons: Affiliation and Adjacent Possibility in Anishinaabe Literature**

Chair: Molly McGlennen, Vassar College

Gordon Henry, Jr., *Michigan State University*
Kimberly M. Blaeser, *University of Wisconsin—Milwaukee*
Jesse Peters, *University of North Carolina at Pembroke*
Jane Haladay, *University of North Carolina at Pembroke*

#### Session 2

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<th>A (Manzano)</th>
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<td><strong>Community Engagement and Service-Learning in Native Literature Courses</strong></td>
<td><strong>Mana Wahine: Female (Em)power(ment) and Hawaiian Literature</strong></td>
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<td>&quot;Married to the Earth&quot;: Rethinking Masculinity in Silko's <em>Almanac of the Dead</em></td>
<td>Chair: Channette Romero, <em>University of Georgia</em></td>
<td>&quot;He Inoa no Hi‘iakaikapio’olepe (In the name of Hi‘iaka in the bosom of Pele)”: Mana Wahine and Literary Nationalism</td>
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<td>Mathew C. Walker, <em>Pennsylvania State University</em></td>
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<td>Heather Reagan, <em>The University of Central Florida</em></td>
<td>(Best) Practices and (Bad) Politics: Service Learning in American Indian Studies</td>
<td>Marie Alohalani Brown, <em>University of Hawai‘i at Manoa</em></td>
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<td>‘Take this Gun, Son, and Give me back that Doll’: Rewriting Masculinity in Modern Native Literature</td>
<td>Becca Gercken, <em>University of Minnesota, Morris</em></td>
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<td>Rebecca Shevlin, <em>The University of Central Florida</em></td>
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<td>Masculinity in Contemporary Native Fiction: An Overview</td>
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Thursday, March 17

Session 3: Lunch

A Conversation with Heid Erdrich


Session 4

A  
Children's and Young Adult Literature

Saying Goodbye to Childhood: The Indian Residential School Experience as Explored In Children’s Literature
Laura J. Beard, *Texas Tech University*

Coyote “Thinks So Hard Her Nose Falls Off”: The Preservation of Cultural Worldviews and Literacy Systems in Two Native American Children's Stories
Brandy Alba, *Texas State University*

B  
Early Native American Literature: Many Voices, New and Old

Chair: Martha Viehmann, *Sinclair Community College, Courseview Campus*

An Embattled Cherokee Writer: Too Quah-stee on Allotment and Tribal Dissolution
James W. Parins, *U of Arkansas at Little Rock*

Reclaiming Queen of the Woods as Native American Literature
Martha Viehmann

C  
Native Comics, Graphic Narratives, and Gothic Forms

Chair: Jeff Berglund, *Northern Arizona University*

“A Powerful Person with Obligations”: The Formline of Social Responsibility in Red
Miriam Brown Spiers, *University of Georgia*

Vincent Craig’s Muttonman
Jeff Berglund

Why Windigo?: Windigos in Hollywood and in Joseph Boyden’s *Three Day Road*
Carter Meland, *The University of Minnesota*

Break

Sponsored by the Association for the Study of American Indian Literatures
Thursday, March 17

Session 5

A  Rhetorics of Resistance

Re-imagining Creek Resistance and Queer Creek Identity by
Re-inscribing Creek Stories in Womack’s Drowning in Fire
Michael Snyder,
Oklahoma City Comm. College

Native Feminist Discourse and the
Sovereign Erotic
Clark Hafen,
U. of California, Riverside

Ghosts and Gangsters in Sy Hoahwah’s Velroy and the
Madischie Mafia
Scott Andrews,
California State U., Northridge

B  Resisting Students and Subversive Teaching in the
Native Literature Classroom: A Roundtable Discussion

Nancy J. Peterson,
Purdue University

Jane Haladay,
U. of North Carolina at Pembroke

Susan Scarberry-Garcia,
Institute of American Indian Arts

Patrice Hollrah,
University of Nevada, Las Vegas

This roundtable is sponsored by the Pedagogy Committee of ASAIL

C  Native Women, Trauma, and Identity

The Jailing of Cecelia Capture:
Imprisoned by Race, Class, and Gender
Tria Andrews,
UC Berkeley

Reclamation Acts and Trauma Response: Indigenous Texts as Testimonio
Carol Edelman Warrior,
University of Washington

Dinner on your own

Session 6

Film Screening and Teaching Roundtable

Denise K. Cummings, Rollins College
Theo Van Alst, Yale

También la lluvia / Even the Rain (2010)

A Spanish film crew helmed by idealistic director Sebastian (Gael García Bernal) and his cynical producer Costa (Luis Tosar) come to Bolivia to make a revisionist epic about the conquest of Latin America - on the cheap. Carlos Aduviri is dynamic as Daniel, a local cast as a 16th century native in the film within a film. When the make-up and loin cloth come off, Daniel sails into action protesting his community's deprivation of water at the hands of multi-national corporations.

Scene from “Even the Rain.”
**Friday, March 18**

8:00 - 9:15

**Session 7**

**A**

Self-Determination, Economics, and Politics

Making a Case for Indian Self-Determination: The Indian New Deal and the Many Drafts of D'Arcy McNickle’s *Wind from an Enemy Sky*
Amelia Katanski, Kalamazoo College

Samson Occom’s Economic Education
Reginald Dyck, Capital University

Empathy and Political Ambivalence in D’Arcy McNickle’s *The Surrounded* and *Runner in the Sun*
Dustin Gray, Emory University

**B**

The Roles of Ecological Criticism in Indigenous Literatures

Linda Hogan and Indigenous-Animal Studies
Brian K. Hudson, University of Oklahoma

Ghost Wolves in James Welch’s *Fools Crow*
Bill Huggins, University of Nevada, Las Vegas

Nature Writing’s Human Disconnect: The Misrepresented Elegies of Native Cultures
Melissa Michal, Monroe Community College

**C**

Reinserting Indigenous Presence in the American South

Oral Tradition as Viable and Valuable Historic Representation in Southern Narratives
Waleila Carey, University of Oklahoma

Land Rises Up: Indian Absent Presence in *Gone with the Wind*
Rain C. Goméz, University of Oklahoma

Winter’s Bone: Indigenous Diaspora and the Reindigenizing of Woodrell’s Novel
Kimberly Roppolo, University of Oklahoma

9:30 - 10:45

**Session 8**

**A**

The Politics of Native Women’s Writing

“Their Deeds Are Bitter”: Zitkala-Š’s Reaction to American Philanthropy
Steven Sexton, University of Oklahoma

Soeverignty and Sentiment: *Wynema: A Child of the Forest* and the Politics of Native Women’s Writing
Stephanie Fitzgerald, University of Kansas

Gertrude Bonnin’s Congressional Testimonies
P. Jane Hafen, University of Nevada, Las Vegas

**B**

New Mexico Filmmakers: A Roundtable

Chair: Leah Sneider, University of New Mexico

Jason Asenap, University of New Mexico

Ramona Emerson, Reel Indian Pictures

Melissa Henry, University of New Mexico

Tvli Jacob, University of New Mexico

Sara Marie Ortiz, University of New Mexico

Jonathan Sims, University of New Mexico

**C**

Pushing the Boundaries in Dramatic Performance

Many Voices, One Play: Performing Tribalography in *Indian Radio Days* by LeAnne Howe and Roxy Gordon
Ludmila Martanovschi, Ovidius University, Constanța, Romania

Survivance in Glancy’s “The Woman Who Was a Red Deer Dressed for the Deer Dance”
James Ruppert, University of Alaska Fairbanks

Photos, Dream Catchers, and Decaffeinated Coffee: Staging the Abstract within the Concrete in Drew Hayden Taylor’s Identity-Politics Trilogy
Ryan Winn, College of Menominee Nation
Session 9

A
Teaching and Community Engagement

Native American Literature in the Multi-Ethnic Literature Course: A Defense
John D. Kalb,
Salisbury University

Indian Sightings in Thessaloniki, Greece
Debbie Lopez,
U. of Texas at San Antonio

Beginning Explorations into the Poetic Sonority of Contemporary Diné [Navajo] Poets
Susan Berry Brill de Ramírez,
Bradley University

B
The Power of Storytelling

Chair: Darlin’ Neal,
University of Central Florida

“But it’s our story. Read it.”
Stories My Grandfather Told Me and Writing for Continuance
Mallory Whiteduck,
Carleton University

The Dance Boots: Connecting Storytelling and Writing
Linda LeGarde Grover,
University of Minnesota, Duluth

The Geese at the Gates: Poems from Ireland to Indian Country and Places Between
Drucilla Wall,
University of Missouri, St. Louis

C
Beyond Ceremony: American Indian Literature in the 1970s

Panel Chair: Chadwick Allen,
Ohio State University

Cruising Greta Garbo: Maurice Kenny, Fag Rag, and the Early Years of Queer Native Literature
Lisa Tatonetti,
Kansas State University

Filming House Made of Dawn Joanna Hearne,
University of Missouri

Extending the Rafters: Ted Williams’s The Reservation, Tuscarora Literature, and Native Studies
Susan Bernardin,
SUNY-Oneonta

Native to the Future: American Indian Anticipations of the U.S. Bicentennial
Chadwick Allen

Session 10: Lunch

A Reading by Linda LeGarde Grover

Linda LeGarde Grover is an assistant professor of American Indian studies at the University of Minnesota Duluth. She is the coauthor of A Childhood in Minnesota: Exploring the Lives of Ojibwe and Immigrant Families 1880–1920 and the author of a poetry chapbook, The Indian at Indian School. Her 2010 book The Dance Boots won the Flannery O’Connor Award for Short Fiction.

Session 11: Plenary

Changing Is Not Vanishing: A Collection of American Indian Poetry from 1678 to 1930

Panel Chair: Robert Dale Parker, Editor

Gwen Westerman, Kimberly Blaeser, Heidi E. Erdrich, Siobhan Senier

Albuquerque, New Mexico
Friday, March 18

Session 12

A
From This Place: A Reading by Students of the IAIA Creative Writing Programs

Evelina Lucero,
IAIA’s College of Contemporary Native Arts

From This Place:
A Reading by IAIA Students

Byron Aspaas
Paige Buffington
Waci Lone Hill
Tyler Peyron
Alicia da Silva
Anna Nelson
Martha Cabaniss
IAIA’s College of Contemporary Native Arts

The Acoma Pueblo is the oldest continually inhabited city in the United States. Photo by Ansel Adams, 1941.

C
Teaching Southeastern Indian Literatures

Indian Country East: Teaching Students from Unrecognized Tribes
Ellen L. Arnold,
East Carolina University

South by Northeast: Teaching in Regional and Comparative Contexts
Melanie Benson,
Dartmouth College

Re-examining Place in Southern Literature: Native American Places on our University and College Campuses
Mae Claxton,
Western Carolina University

Raising Voices: Teaching Native Literatures in a Southern Native Community
Jesse Peters,
U. of North Carolina at Pembroke

This roundtable is sponsored by the Pedagogy Committee of ASAIL

Session 13: Dinner

Awards and Recognitions

Staged Reading of “Curiosities” by Heid Erdrich
featuring Gordon Henry, Jr., Margaret Noori and Mike Zimmerman
### Session 14

#### B

**Native Women and the Importance of Writing Sex**

Lee Maracle,  
*University of Toronto*

Cherie Dimaline,  
*University of Toronto*

#### C

**Close Readings: Arabs, Palestinians, and American Indians—What Stories They Share**

Chair: LeAnne Howe,  
*University of Illinois*

Examining “The Other” in Literature: A Contrastive Post-Colonial Study  
Zainab Al Qaisi,  
*University of Jordan*

A Comparative Study of the Poetry of Mahmoud Darwish and the Poetry of Joy Harjo  
Rasha Shaheer,  
*University of Jordan*

The Tribal Spirit: The Relationship between Bedouin and Native American Poetry  
Haneen Adwan,  
*University of Jordan*

Family Relations in the Works of Susan Power and Ghassan Kanafani  
Eman Ghanayem,  
*University of Jordan*

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### Session 15

#### A

**The Blurred Boundaries Between the Past and Present**

Indigenomicon: Demon Theory and the Mnemonics of Genre  
Jodi A. Byrd,  
*U. Illinois Urbana-Champaign*

Passing Through the Moose: Time-Travel and Ghosts in Stephen Graham Jones’ *Ledfeather*  
Pam Campbell,  
*Independent Scholar*

Environmental Metaphors in Leslie Silko’s *Storyteller* and Geary Hobson’s *Plain of Jars*  
Barbara K. Robins,  
*U. of Nebraska at Omaha*

#### B


A is for Algonquian: Alphabetic Literacy and the Indigenous Scarlet Letter  
Andrew Lopenzina,  
*Sam Houston State University*

Choosing Community in Lorne Simon’s *Stones and Switches*  
Michael LeBlanc,  
*University of New Hampshire*

Contemporary Wabanaki Poets: Re-mapping Indigenous New England  
Siobhan Senier,  
*University of New Hampshire*

Reading of Poetry  
Mihku Paul (Maliseet),  
*Stonecoast MFA*

#### C

**Readings by Contributors to Visualities: Perspectives on Contemporary American Indian Film and Art**

Chair: Denise K. Cummings

Susan Bernardin,  
Joanna Hearne,  
Penelope Kelsey,  
Molly McGlennen,  
Dean Rader,  
Theodore C. Van Alst, Jr.
### Session 16

#### A

**Centering Anishinaabeg Studies: Understanding the World Through Stories**

Chair: Jill Doerfler

“A Philosophy for Living”: Ignatia Broker & Constitutional Reform among the White Earth Anishinaabe

Jill Doerfler, *University of Minnesota Duluth*

“a Small Knot of Earth”: Basil Johnston as Tribal Storyteller, Activist, and Literary Critic

James Niigonwedem Sinclair, *University of British Columbia*

The Watchful Eyes of the Owl: Balancing Protection and Personal Autonomy in Anishinaabe Childrearing

Heidi Stark, *University of Minnesota Duluth*

The Hydromythology of the Anishinaabeg: Will the Infamous Water Spirit Mishipishu Survive Climate Change?

Melissa Nelson, *San Francisco State University*

Wild Rice Rights: Gerald Vizenor and An Affiliation of Stories

Kimberly Blaeser, *U. of Wisconsin-Milwaukee*

Horizon Lines, Medicine Painting, and Moose Calling: The Visual/Performative Storytelling of Three Anishinaabeg Artists

Molly McGlennen, *Vassar College*

Strategizing Anishinaabeg Identity

Julie A. Pelletier, *University of Winnipeg*

Commentator

Gordon Henry, Jr., *Michigan State University*

#### B

**Representations in Literature and Film**

Pulling History Forward: Challenging and Reinscribing Historical Narratives in Sherman Alexie’s Poetry

Laurie LePain Kopack, *Marygrove College*

Familial Mythologies in Louise Erdrich’s *The Painted Drum*

Joseph Finn, *Minnesota State U., Mankato*

From *Smoke Signals* to *Ten Canoes*: Comparative Indigenous Cinema

Erin Wareham, *Rollins College*

#### C

**Language, Ceremony and History**

Native American Hermeneutics via Language, Song and Ceremony

Diveena S. Marcus, *Montana State University*

“A Warrior Talks About The Land”: Survival and Resistance in Bighorse the Warrior

Amy T. Hamilton, *Northern Michigan University*

M’Naa-Giigdaa: Learning to Speak in a Good Way

Joanne DiNova, Ryerson University

Lila Pine, Ryerson University

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*Note: The above content is a summary of the session schedule from the Native American Literature Symposium 2011.*
## Session 17

**A**
**Responding to Trauma through Literature**
- Healing with Words: Narrative’s Power in Mental Health
  Jessica Bardill, *Duke University*
- Vengeance and Retribution in Sherman Alexie’s *Indian Killer*
  Carrie Louise Sheffield, *University of Tennessee, Knoxville*
- “Thinking With and Through Each Other”: Contemplations on Native American Poetry, Historical Trauma, and Pedagogical Practices
  Laura E. Decker, *McLennan Community College*

**B**
**Surrounded Through Story**
- “Mother Mountain” or “Wilderness:” Nature and Story in Louis Owen’s *Wolfsong*
  Mascha N. Gemein, *University of Arizona*
- Re-creating the Native Narrative: Oral Storytelling in Thomas King’s *Green Grass, Running Water*
  Rei Asaba, *University of Arizona*
- Challenging the Deracination of the Pure’pecha in the Aftermath of Colonization: Surviving Through Story
  Sheila Rocha, *University of Arizona*

**C**
**Indigenous Cosmopolitanism**
- Chair: Richard Pearce
- Excavating the New World of Contemporary Native Southern Studies: Belle Boggs’ *Mattaponi Queen* and Janet McAdams’ *Feral*
  Melanie Benson, *Dartmouth College*
- Cosmopolitanism in the Thick Narratives of Arthur Amiotte’s *Collages*, James Welch’s *Heartsong of Charging Elk*, and Hobson, McAdams, & Walkiewicz’s *The People Who Stayed*
  Richard Pearce, *Wheaton College*

## Break

**Last Chance to Visit Vendors and Book Exhibits**
The SFIS Spoken Word Program serves as a creative outlet for students interested in writing. It was founded by Timothy McLaughlin in connection with a network of writing-related programs collectively intended to increase student proficiency with language and encourage positive student expression. The Spoken Word Program empowers students to create original poetry – which incorporates Native languages and philosophies – and then perform that poetry for diverse audiences. This work contributes to the overall SFIS mission of developing future leaders for Native communities as team members practice skills of thinking, writing, cooperating, and presenting.

SFIS Spoken Word Team members must take the school’s creative writing course to train in fundamental writing skills and develop their creative vision and voice. On campus, the team hosts bi-annual Arts Fest events that feature student performances of poetry and many other art forms. Team members also perform their writing at various locations in Santa Fe, surrounding areas, across the nation, and even internationally.

At the heart of the Spoken Word program are several immersion travel experiences: the San Francisco Writing Exchange, the Brave New Voices National Youth Poetry Festival (held in a different US city each summer), and the Baltic Cultural Exchange in Estonia, Latvia, and Lithuania.

Through all these performances both near and far, the Spoken Word Team members operate as youth storytellers who utilize the modern art form of spoken word poetry to share indigenous knowledge, philosophies, and perspectives with people of all backgrounds. Fully 100% of the program’s graduates have moved onto higher education, often concentrating in creative writing. More importantly, the young people who engage in this work of creating and sharing authentic art through written and spoken word engender an increased self-confidence and self-awareness, a wider sense of the world, and a refined ability to present orally, all of which will serve them well in life and, by extension, benefit their home tribal communities.
Statement on Ethnic Fraud

The Native American Literature Symposium supports the Indigenous Professors Association Statement on Ethnic Fraud

We the Association of American Indian and Alaska Native Professors hereby establish and present our position on ethnic fraud and offer recommendations to ensure the accuracy of American Indian/Alaska Native identification in American colleges and universities. This statement is developed over concern about the racial exploitation of American Indians and Alaska Natives in American colleges and universities. We think it is necessary to establish our position on ethnic fraud because of documented incidents of abuse. This statement is intended to assist universities in their efforts to develop culturally diverse campus communities. The implications of this statement are threefold: (1) to assist in the selection process that encourages diversity among students, staff, faculty, and administration; (2) to uphold the integrity of institutions and enhance their credibility with American Indian/Alaska Native Nations/Tribes; and (3) to recognize the importance of American Indian/Alaska Native Nations/Tribes in upholding their sovereign and legal right as nations to determine membership.

The following prioritized recommendations are intended to affirm and ensure American Indian/Alaska Native identity in the hiring process. We are asking that colleges and universities:

1. Require documentation of enrollment in a state or federally recognized nation/tribe with preference given to those who meet this criterion; 2. Establish a case-by-case review process for those unable to meet the first criterion; 3. Include American Indian/Alaska Native faculty in the selection process; 4. Require a statement from the applicant that demonstrates past and future commitment to American Indian/Alaska Native concerns; 5. Require higher education administrators to attend workshops on tribal sovereignty and meeting with local tribal officials; and 6. Advertise vacancies at all levels and on a broad scale and in tribal publications.

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Albuquerque, New Mexico
Wilma Mankiller (1945–2010) was born on Nov. 18, 1945, in Tahlequah. She was the sixth of 11 children reared by Charley Mankiller, and the former Clara Irene Sitton. She spent her early childhood on a 160-acre tract known as Mankiller Flats, given to her grandfather as part of the settlement the federal government made for forcing the Cherokee to move to Oklahoma from their tribal lands in the Carolinas and Georgia in the 1830s. Though Ms. Mankiller later recalled that she had never really felt poor growing up, the family’s home had no electricity, indoor plumbing or telephones.

In 1956, the family moved to San Francisco as part of a relocation policy of the Bureau of Indian Affairs. Its aim was to move Indians off federally subsidized reservations with the promise of jobs in America’s big cities. Ms. Mankiller’s father became a warehouse worker and union organizer. In 1977, she returned with her daughters to live on her grandfather’s land in Oklahoma.

Soon she was volunteering in tribal affairs and leading campaigns for new health and school programs, like Head Start. She landed a job as economic stimulus coordinator for the Cherokee Nation, emphasizing community self-help. She also earned a bachelor’s degree in the social sciences from Flaming Rainbow University in Stilwell and took graduate courses in community planning at the University of Arkansas.

In 1981, she founded the community development department of the Cherokee Nation and, as its director, helped develop rural water systems and rehabilitate housing. Her successes led the tribe’s principal chief, Ross Swimmer, to select her as his running mate in his re-election campaign in 1983. Their victory made her the first woman to become deputy chief of the Cherokee Nation. When Mr. Swimmer resigned two years later to become assistant secretary for Indian Affairs at the Department of the Interior, she succeeded him as principal chief. She won office in her own right in 1987 and in 1991 was re-elected with 83 percent of the vote.

As the tribe’s leader, she was both the principal guardian of centuries of Cherokee tradition and customs, including legal codes, and chief executive of a tribe with a budget that reached $150 million a year by the end of her tenure. The money included income from several factories, gambling operations, a motel, gift shops, a ranch, a lumber company and other businesses as well as the federal government.

One of her priorities was to plow much of this income back into new or expanded health care and job-training programs as well as Head Start and the local high school. Even after she left office in 1995 because of her health problems, Ms. Mankiller remained a force in tribal affairs, frequently sought out for counsel and helping to mediate a bitter factional fight between her successor and other tribal leaders that had threatened to become a constitutional crisis in the Cherokee Nation.

In 1998, President Bill Clinton awarded her the Medal of Freedom, the nation’s highest civilian honor.

Dr. William G. Demmert, Jr. (1934–2010), one of the NIEA’s founders and the nation’s leading researcher on Native language immersion and culturally based education.

Dr. Demmert (Tlingit/Oglala Lakota) worked on the original Indian Education Act (P.L. 92–318) while a student at Harvard; worked on the legislation reorganizing the Bureau of Indian Affairs Office of Indian Education (including direct funding of schools, local hiring of faculty, and the formula that is still used for allocating funds); and was instrumental adding a Native language priority to Title III (during the time it was known as the Bilingual Education Act), commonly known as the Puerto Rican
Allen Dale June (1921 - 2010), one of the 29 original Navajo code talkers who confounded the Japanese during World War II by transmitting messages in their native language. Several hundred Navajos served as code talkers during the war, but a group of 29 that included Mr. June developed the code based on their native language. Their role in the war was not declassified until 1968.

Mr. June attained the rank of sergeant in the United States Marine Corps. He and other original code talkers received Congressional Gold Medals in 2001.

Phillip Martin (1926 - 2010), longtime chief of the Mississippi Band of Choctaw Indians, and visionary who lifted the tribe from stifling poverty with casinos and other businesses.

Martin's 28-year tenure saw the construction of an industrial park and the $750 million Pearl River Resort, complete with two casinos, a golf club and a water park, on tribal land in rural east central Mississippi, about 65 miles northeast of Jackson. He was praised for creating thousands of jobs. He also set up a scholarship that pays 100 percent of college costs for tribal youth.

Max Mazzetti (1921 - 2010), one of the founders of the National Congress of American Indians, Inter-Tribal Council of California and many other Indian rights organizations. He is best remembered for his leadership and commitment to stopping the takeover of Indian lands by the state of California, dissolution of tribal governments, and removal of 117 California tribes from federal trust, ending all federal funding and tribal support programs.

Lolly Vegas (1939 - 2010), the lead singer and guitarist for Redbone, a Native American rock band that had a million-selling hit in 1974 with "Come and Get Your Love." In 1973, Redbone released "We Were All Wounded at Wounded Knee" which charted in Europe and reached #1 in The Netherlands. The song was initially withheld from the release and banned by several radio stations in the U.S.

Helen Scheirbeck (1935-2010), an activist who expanded educational opportunities and led efforts for greater self-determination by American Indians, and who later became a top official of the National Museum of the American Indian in Washington.

Dr. Scheirbeck, a member of the Lumbee tribe of North Carolina, began working for the rights of American Indians in the early 1960s, when she was a staff member of the Senate Judiciary Committee. She helped gain recognition for Native Americans in the War on Poverty of the 1960s and led efforts to establish Indian educational programs, from Head Start to tribal colleges.

John T. Williams (1950 - 2010), was a seventh-generation woodcarver of the Ditidaht tribe on Vancouver Island. He lived in Seattle, in housing created by the Downtown Emergency Center and was deaf. He was shot and killed by a police officer on his way to sell his art at Pike Place Market.
In 1899, following his death, Pokagon’s novel, the second ever published by an American Indian, appeared. It was intended to be a testimonial to the traditions, stability, and continuity of the Potawatomi in a rapidly changing world. Today, Queen of the Woods is evidence of the author’s desire to mark the cultural, political, and social landscapes with a memorial to the past and a monument to the future. This new edition offers a reprint of the original novel and accompanying materials that add context through a cultural biography, literary historical analysis, and linguistic considerations.

“Masterfully analyzed and edited, Simon Pokagon’s unique, bilingual, cross-cultural text can now be read and discussed by a broad audience of students and admirers. We can now appreciate both his unique moment in history and his remarkable achievement as never before.”

—Frederick E. Hoxie, Swanlund Professor, University of Illinois, Urbana-Champaign

Paper | $22.95
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In recent years, works by American Indian artists and filmmakers have illustrated the importance of visual culture as a means to mediate identity in contemporary Native America. This insightful collection of essays explores how identity is created and communicated through Native film-, video-, and art-making; what role these practices play in contemporary cultural revitalization; and how indigenous creators revisit media pasts and resignify dominant discourses through their work.

“With film and filmmaking as an expression of [Indigenous peoples’] on-going lives, insistently decolonizing, and impassioned resistance, continuing Indigenous knowledge production is ultimately articulated in Visualities.”

—Simon J. Ortiz, author of Cut There Somewhere, From Sand Creek, and The Good Rainbow Road

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Plain of Jars, a book populated by bullies, men in combat, abusive spouses, and Native Americans seeking a sense of personal identity in an environment where conformity is law. The U.S. Marine Corps sets the stage for a number of these stories, whose protagonists combat racism, post-traumatic stress syndrome, and the looming reality of the Vietnam War. With pitch perfect dialogue and a sense of the unexpected, Plain of Jars tests the depths of complex lives.

“Hobson is a warrior of sorts as he guides us into the territory of conflicted souls. He does not suffer fools, nor does he back down from difficult truths, whether they be in Vietnam or Oklahoma. These stories, from one of our best native short story writers, remain timely and wise.”

—Jay Hedy, Meskwaki poet, musician, writer and performer

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