NALS 2010 Preliminary Program

Thursday, March 4, 2010

Session 1 (9-10:15)

Plenary: Teaching Film and Seeing Red: American Indians and Film
(Chair: LeAnne Howe; with Harvey Markowitz, Gwen Westerman, Jane Hafen, Denise Cummings, and Patrick LeBeau)

Session 2 (10:30-11:45)

A Heid Erdrich’s National Monuments: A Pedagogy Workshop
(Susan Bernardin, Chad Allen)

B Native American Film: Home Movies of the Americas
(Chair: Sandra Sprayberry)

How Green Was His Monument Valley? Director John Ford's Depictions of Native Americans and Native Irish
(Sandra Sprayberry)

The Rez and Robby Benson's Shorts: Assimilation and American Nationalism in Running Brave (Carter Meland)

Going Home, Tragedy and Happy Endings in the Stories of the Road Back Home: Amerindian Cinema in the Americas (Margara Averbach)

C He Hula ka Moÿolelo, he Moÿolelo ka Hula: Exploring the Dance of Literature and the Literature of Dance
(Leilani Basham)

National Narratives in Hawaiian Children's Literature
(Malia Ka’aihue)

E Lawe I Ke O: An Analysis of Joseph Mokuohai Poepeoe’s Account of Pele Calling the Winds (Noenoe K.Silva)

Session 3 (12-1:15)

LUNCH—A Luncheon Reading by Brandy Nalani McDougall

Session 4 (1:30-2:45)

A A Roundtable Discussion: Richard Van Camp and The Moon of Letting Go
(Chair: Scott Andrews; with Simon Ortiz, Blanca Schorcht, and Kim Roppolo)
B From Peru to California, Arizona, and Back: Creating a Trilingual Textile Children’s Book (Monica Brown)

Marketing Ethnic Chic: How the Fashion Industry has "No Reservations" (Sydney Sullivan)

C A Traditional Religious Education in Susan Power’s The Grass Dancer (Brianna Burke)

From Separateness to Inclusiveness: Appropriation as a Mode of Healing in Leslie Marmon Silko’s Ceremony and Yahya Hakki’s The Lamp of Umm Hashim (Nancy El Gendy)

Historical Trauma and the Burden of History in Thomas King’s The Truth About Stories: A Native Narrative (Bryan McBride)

Session 5 (2:45-3:30)

Break & Author Signings

Session 6 (3:30-4:45)

A A Necessary Evil: The Inevitability of Violence in Leslie Marmon Silko’s Ceremony and N. Scott Momaday’s House Made of Dawn (Miles Smith)

Indian Killers: Rage, Revenge, and Regression in Contemporary Native Literature (Melanie R. Benson)

Epoch of the Death-Eye Dog: Almanac of the Dead as Inverted Apocalypse (Rick Waters)

B Claiming Ground: Resisting Marginalization of Native American Literatures (Chair: Drucilla Wall)

Cultural Literacy Wars and Overcoming the Marginalization of American Indian Literature in Academe: Some Cases in Point (Drucilla Wall)

The Development of Informed Global Citizens: Indigeneity, the History of Empire, and Ecocriticism (Susan Berry Brill De Ramirez)

From Margin to Center: Cultural Literacy Pedagogies in the American Literature Classroom (Christina Roberts)

Tokenizing the Native in the Literature Classroom
(Tereza Szeghi)

C Theoretical Approaches to the work of Louise Erdrich
(Chair: Annette Van Dyke)

Family Systems in Tracks (Nancy and Allen Chavkin)

Love and the Slippery Slope of Sexual Orientation: L/G/B/T Sensibility in The Last Report on the Miracles at Little No Horse (Patrice Hollrah)

Finding Sainthood in The Last Report on the Miracles at Little No Horse (Jane Hafen)

My Life Was a Hungry Story': Words, Language, and Music in The Plague of Doves (Annette Van Dyke)

Our Favorite Indoor Entertainment: Indian Humor in The Plague of Doves (John Gamber)

Dinner (5-6) DINNER ON YOUR OWN

Session 7 (6-9)

Film Screening of Skins and Teaching Skins: A Participatory Roundtable led by Denise Cummings and Theo Van Alst

Friday March 5, 2010

Session 8 (8-9:15)

A Responsibility, Ethics, and Indigenous Literatures
(Chair: Niigonwedom James Sinclair)

Sexual Violence, Empathy, and Ethics in Drowning in Fire and Three Day Road (Dustin Gray)

Self-Imagination, Self-Determination, and the Responsibility of Social Realities (Steve Sexton)

A Twenty Five Year Conversation on Responsible, Ethical and Indigenous-Centered Criticisms of Indigenous Literatures at The Canadian Journal of Native Studies (Niigonwedom James Sinclair)

B Dine Multimodal Cultural Performances: Ideas for the Classroom (Chair: Jeff Berglund)

The Art of Narrative Performativity in Tribal Discourses (Esther Belin)
The Language of Homeland in Dine Film and Art
(Jeff Berglund)

Dine Cultural Performances in the History Classroom (Jennifer Denetdale)

Luci Tapahonso’s Strategies of Readerly Inclusivity
(Connie Jacobs)

"How Do I Know When My Language Is No Longer English or Navajo?": Navajo Poetics at the Boundaries of Languages (Anthony Webster)

C The Indian in the Margin: Native Images and Their Commodification in the American Literary Canon (Amy Gore)

The Native American Presence in the Twilight Saga (Carrie Sheffield)

The Last Man on the Spar: Tashtego and his Ambiguous Presentation in Moby-Dick (Debbie Lopez)

Session 9 (9:30-10:45)

A Companion Species in Momaday’s The Ancient Child (Brian K. Hudson)

Swimming Through Time in Linda Hogan’s Solar Storms and People of the Whale (Patricia Kennedy)

The Margins: A Culturally-Appropriate Ecocritical Reading of Simon Ortiz’s After and Before the Lightning (William Huggins)

B The Contemporary American Indian Prose Poem: Readings by Contributors to Sentence (Chair: Dean Rader)

C Relativity, Choctaw Style: Reclaiming Time in LeAnne Howe’s Shell Shaker (Laura Adams Weaver)

Creating People and Authoring Tribes: LeAnne Howe’s Autobiographical Reclamation in Evidence of Red (Sean McCray)

A Symbolic Geography of Indigenous Literature: Narratives of Removal and Return in the Novels of LeAnne Howe and David Treuer (Chris Teuton)
Session 10 (11-12:15)

A Reading Testimonial Texts as Acts of Resistance (Laura Beard)

"Home" in Mary A. and John B. Renville’s Dakota War Narrative (1862-1863) (Zabelle Stodola)

Aboriginal Residential School Narratives: Literary Contributions to ‘Truth and Reconciliation’ (Renate Eigenbrod)

B Anishinaabe Narrations: Nationhood and Identity in a "PostIndian" World (Chair: Becca Gerken)

For Remembering, For Not Forgetting’: Doubly Written, Doubly Remembered Indian Identity in the Poetry of Mark Turcotte (Becca Gerken)

Strategic Ceremonies: Ritualized Identity in PostIndian Michigan (Julie Pelletier)

Raising the Flag of Survivance: The Poetry of Gerald Vizenor (Jill Doerfler)

C Teaching American Indian Creative Nonfiction (Sponsored by ASAIL Pedagogy Committee) (Chair: Ellen Arnold)

"Turtles all the way down": Teaching King’s The Truth About Stories (Nancy Peterson)

Teaching Louise Erdrich’s Books and Islands in Ojibwe Country (Laura Furlan)

Reading Louis Owens’s "Burning the Shelter" as a Model Essay (Martha Viehmann)

Teaching LeAnne Howe’s "Tribalography" (Deborah Mix)

Session 11 (12:15-1:15) LUNCH—Performance by Spoken Word Team of Santa Fe Indian School

Session 12 (1:30-2:45)

A Mormon Fundamentalism and Hozho: A Crisis in Navajo Land (Clark Hafen)

Walking Between Worlds: Egalitarian Paradigms in Paula Gunn Allen's Life is a Fatal Disease and Gerald Vizenor’s Heir of Columus (Chezia Strand)

John Joseph Matthews’ Wah’Kon-Tah and Osage-Quaker Cross Cultural Collaboration (Michael Snyder)
B Native Women’s Activism from the 19th to the 21st Century (Chair: Channette Romero)

"...but the Indian Natives have now disappeared": Zerviah Gould Mitchell and Indian Land Claims in 19th Century New England (Stephanie Fitzgerald)

The Promise of Activist Filmmaking: Native Women's Activism in The Spirit of Annie Mae (Channette Romero)

The Cradle of the Nation: Gyno-Geographies in Leslie Marmon Silko’s Almanac of the Dead and Gardens in the Dunes (Patricia Ploesch)

C The Power of Words: The Spoken Word Team from Santa Fe Indian School
Question and Answer Session

Session 13 (2:45-3:30) Break & Author Signings

Session 14 (3:30-4:45)

A No Wasted Seasons: A Conversation on the Poetics of Gordon Henry, Jr. (Chair: Molly McGlennen; with Jane Haladay, Jesse Peters, Kimberly Blaeser, and Gordon Henry)

B Property, Power, and the Disempowerment of Indigenous Women (Elizabeth Archuleta)

"Squaw is to Whore as Indian maiden is to Virgin": Indigenous Literature Heals the Injuries of Misrepresentations of Women (Jo-Ann Episkenew)

"She cared a whole lot about the right things": Women and the Activist Voice in Jeanette Armstrong’s Slash (Mandy Suhr-Sytsma)

C Play by Play: A Table Read by Students from the Institute of American Indian Arts (Moderator: Evelina Lucero)

Dinner on your own

Session 15 (6-9)
An Evening with Chris Eyre—Reception to Follow

Saturday March 6, 2010

Session 16 (8-9:15)
A Fighting the Reservation of the Mind: Alexie's New Model for Native Masculinity
(Leah Sneider)

The Streets Are Our Home: Sherman Alexie's Engagement with Homelessness (Laura Furlan)

Reservation (Dis)Association: Sherman Alexie's Representations of the Reservation of the Mind
(Hannah Jones)

B Performing Survival in Pageants, Plays, and Song
(Chair: Katherine Evans Young)

Performing in Print: Early Cherokee Women's Petitions and Identification (Amanda Moulder)

The People's Pageant: Anishinaabe Dramatic Interpretations of Hiawatha
(Katherine Evans Young)

Tribal-National Survival and Transnational Culture in Mid-Century Native Fiction
(Lydia Wilmeth French)

C Entering the Story: A Reading by Students from the Institute of American Indian Arts
(Moderator: Jon Davis)

Session 17 (9:30-10:45)

A "A Man Priest or a Woman Priest?" Understanding Agnes/Damien's Gender Parallel through the Lens of Two-Spirit in Erdrich’s The Last Report on the Miracles at Little No Horse (Cynthia Bailin)

Polingaysi Qoyawayma’s No Turning Back: A Hopi Woman’s Search for Queerness’ Place in "The 'Pink Dune’ of Humanity" (Alicia Cox)

Interpersonal Bonds: Eroticism, Carnality, and Love as Identity Constructors in Toughest Indian in the World (Christopher Schmersahl)

B Lyric and Narrative Modes in Ledger Art
(Chair: Richard Pearce)

Transcultural Narratives in Ledger Art: Adaptation, Appropriation, Reciprocation/Point of View, Address, Layered Narratives (Richard Pearce)

Lyric and Narrative Modes in Cheyenne Ledger Art
(Denise Low)
Fort Marion Ledger Art (Joyce Szabo)

C Resistance, Resilience, and Repatriation: The Retelling of History through Fiction by Contemporary Native Women Writers (Holly Richard)

"Rubber hatchets, dowels, leather pouches": Factory-made Tomahawks as National Symbol in Louise Erdrich's Love Medicine (Jessica Anderson)

" 'As she named them, they appeared': Erdrich’s Generative Nomenclature" (Kenneth Roemer)

Session 18 (11-12:15)

A Patterns of Renewal and Resurrection in Tapahonso's A Radiant Curve (Laura Decker Young)

Translations of Myths in Pueblo and Diné Women’s Contemporary Poetry (Ludmilla Martanovschi)

Aanii Ezhi-Miigwetchwangwa: How Do We Thank Them?: Issues of Production and Presentation (Margaret Noori)

B Native American Film: Hollywood and Beyond (Chair: Kathleen Washburn)

Luther Standing Bear on Film (Kathleen Washburn)

Imaging/Filming Voices of Kinship: N. Scott Momaday’s Journey’s (Susan Scarberry-Garcia)

Stolen Rain: Silko’s Experiment in Film (Robin Cohen)

C Blood Run, Repatriation, and Native American Literary Activism (Chair: Cari Carpenter)

Blood Run, NAGPRA, and the Buffalo Village Case (Cari Carpenter)

NAGPRA, Blood Run, and Dickson Mounds: Gendered Narratives of Activism (Penny Kelsey)

Citing the Serpent Mound in Blood Run (Chadwick Allen)

Selected Poems from Blood Run: A Reading (Allison Adelle Hedge Coke)
Lunch (12:15-1:15)

LUNCH ON YOUR OWN

ASAIL Business Meeting

Creative Readings by Darlin’ Neal & Mark Shaw/Open Mic

Session 19 (1:30-2:45)

Plenary: Terry Gomez

Session 20 (2:45-3:30) Break & Author Signings

Session 21 (3:30-4:45)

A Student Research, Student Voices: A Roundtable
(Moderator: Kathleen Washburn)

B The Buffalo Corral as Metaphor in The Surrounded and Cogewea (Tasha Hubbard)

(En-)Countering History: Decolonization and Blackfeet Film (Matt Herman)

On Screen and Behind the Camera: James Young Deer and the Demands of the Silent Western (Cristina Stanciu)

C Indigenizing Poetics, Written ʻOlelo: Brandy Nalani McDougall’s The Salt Wind / Ka Makani Pa’akai (Craig Perez)

The Haiku of Gerald Vizenor (James Ruppert)

Wolakota ogna skanpo: Delphine Red Shirt’s Turtle Lung Woman’s Granddaughter (Brian Twenter)

Session 22 (6-9)

Banquet Dinner: An Evening with Comanche Playwright Terry Gomez