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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We thank the sponsors of the 2012 Symposium for their generous funding and continued support that made everything possible.

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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*  
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*Walter Zakahi, Dean*

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

*Waleila Carey*  
*Cari Carpenter*  
*Robin Cohen*  
*Denise Cummings*  
*Becca Gercken*  
*Pat Kennedy*  
*Nancy Peterson*
Book Exhibits and Vendors

Visit the vendors and book exhibits in Grand Ballroom B

Thursday and Friday
10 am to 5 pm

Saturday
10 am to 2 pm

Thank you to the following presses and vendors for their contributions:

Presses
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# Preliminary Program - Draft Document

## Thursday, March 29

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td>Registration (until 4 pm)</td>
</tr>
<tr>
<td>8:45</td>
<td>Welcome and Traditional Blessing</td>
</tr>
<tr>
<td>10:00</td>
<td>Vendors and Exhibits (until 5 pm)</td>
</tr>
</tbody>
</table>

### Session 1: Plenary

**Our Sea of Stories: New Criticism in Pacific Literary Studies**

- Nga Whiriwhiri Mātātuhi: Mana Wahine and Pacific Literature—Interwoven Narratives, Culture, and History in the Lives of Women  
  - ku’ualoha ho’omanawanui,  
  - *University of Hawai‘i Mānoa*
- Kantan Chamorrita: Singing the Future of Chamoru Poetry  
  - Craig Santos Perez,  
  - *University of Hawai‘i Mānoa*
- Gathering in the Dark and Putting Down Roots: Kaona References to Papa in Contemporary Kanaka Maoli Literature  
  - Brandy Nālani McDougall,  
  - *University of Hawai‘i Mānoa*

### Session 2

#### A (Manzano)

**Transnationalism**

- The Social World of James Welch  
  - Matthew Herman,  
  - *NAS Montana State University*
- Weaving Generations Together through Language and Oral Tradition  
  - Waleila Carey,  
  - *University of Oklahoma*
  - Royce Freeman,  
  - *University of Oklahoma*

#### B (Bosque)

**White, Black, & Red All Over: Transnational Regionalism and Tri-Racial Politics**

- Strangers and Kin: Cherokee Freedmen and Traditional Practices of Adoption  
  - Joshua Nelson,  
  - *University of Oklahoma*
- Rhetoric, Resistance, and Regionalism: Oklahoma and the Geography of Transracial Recovery  
  - Rachel Jackson,  
  - *University of Oklahoma*
- Integrated Play: Particular Histories and Hidden Relations in Melvin B. Tolson’s Plays in Commemoration of Oklahoma’s Fiftieth Anniversary  
  - Tol Foster,  
  - *Marquette University*
- Poundin’ Kafi, Makin’ Filé: Locating Louisiana NDN-Creole Narratives, Text to Material Culture  
  - Rain C Goméz,  
  - *University of Oklahoma*

#### C (Rio Grande)

**Alternative Media Indians**

- “The Trees Will Hold Skulls In Their Branches”: Unearthing The Gothic In Joseph Boyden’s *Three Day Road*  
  - Amy Gore,  
  - *Montana State University*
- A (Re)imagining of the Indigenous Picturesque: Reclamation of Images through Alternative Media  
  - Gavin Healey,  
  - *University of Arizona*
- Whose Fantasy Is It Anyway? Female Representation, Native American Themes, and the Authors Who Write about Them  
  - Trisha Durham,  
  - *University of Cincinnati*
Session 3: Lunch

A Conversation with Saanii Adil’ini (Tacey M. Atsitty)

Tacey M. Atsitty, Diné, from Cove, Arizona, is Tséhahabílínii (Sleep Rock People) and born for Táneeszahníi (Tangle People). She is a recipient of the Truman Capote Creative Writing Fellowship, the Corson-Browning Poetry Prize, and the Morning Star Creative Writing Award. She holds bachelor degrees from Brigham Young University and the Institute of American Indian Arts. She is a recent graduate of the MFA Creative Writing Program at Cornell University. She currently teaches English and Native American Studies at San Juan College in Farmington, New Mexico. Her work has appeared in Florida Review, Drunken Boat, Talking Stick: Native Arts Quarterly, New Poets of the American West Anthology and other publications. Her chapbook “Amenorrhea” came out in February 2009 from Counting Coup Press.

Session 4

A Postcolonial Interpretations

A Postcolonial Study of the Novels of Louise Erdrich
Meghan Glass,
Durham University

Pan Indianism: A Racialized, Reflexive Cosmopolitanism?
Dakota Gaehel Littlewolf-Spencer,
Montana State U., Bozeman

B Indigenous Crossings: Performing Gender and Representing the Other

Gender Matters, Indigenous Futures: Writing and Reading In the Land of the Grasshopper Song
Susan Bernardin,
SUNY-Oneonta

Passing Strange: Queer Characters and Female Masculinity in Native American Literature
Lisa Tatonetti,
Kansas State University

His Handsome Young Men: The Queer Life of an Oilman by John Joseph Mathews
Michael Snyder,
Oklahoma City Community College

C The Power of Poetry

Poets, Players, and Pacific Northwest Indigenous Literary Anticolonialism
Carol Edelman Warrior,
University of Washington

“That Is Why I Sent You to Carlisle”: Carlisle Poetry and the Demands of Americanization
Poetics and Politics
Cristina Stanciu,
Virginia Commonwealth University

Break

Sponsored by the Association for the Study of American Indian Literatures
## Thursday, March 29

### Session 5

#### A
**Survivance**

- At Home with Saligugi and Sears: Tradition and Innovation in Tom Holm's *The Osage Rose*
  - Laura Adams Weaver, *University of Georgia, Athens*
- Ceremonial Survivance at Carlisle Indian School: Momaday's Child Resisters
  - Kenneth Roemer, *University of Texas at Arlington*
- This Place I Call Home: Regionalism as Poetic Survivance in the Works of Carter Revard, E.A. “Tony” Mares, & Kimberly L. Becker
  - Lynette Wise Leidner, *University of Oklahoma*

#### B
**Intersections of Western and Indigenous Science in American Indian Poetry and Fiction**

- Panel Chair: Ellen Arnold, *East Carolina University*
- “The Wasted Land:” A Reading
  - Janet McAdams, *Kenyon College*
- Spacetimes and Settler Colonialism
  - Joseph Bauerkemper, *University of Minnesota, Duluth*
- “Keen-Eye:” A Reading
  - Gladys Cardiff, *Oakland University*
- Stories in the Blood + Signature of Survivance = Genetic Therapy
  - Jessica Bardill, *U. of Illinois, Urbana-Champaign*

#### C
**Authorship and Perspective in Contemporary Native Literature**

- Using ‘Medicine Power to Uncover the Answer’: A Dene Reading of Richard Van Camp
  - Angela Semple, *University of Saskatchewan*
- Going Native: the Consumption of Identity in *Ledfeather*
  - Miriam Brown-Spiers, *University of Georgia, Athens*
- Sensationalizing Trauma or Hard-Core Reality? Scalped's (Re)presentation of Life on the Rez
  - Carrie Sheffield, *University of Tennessee, Knoxville*

### Dinner on your own

### Session 6

**Film Screening and Discussion with New Mexico Filmmakers**

- Denise K. Cummings, *Rollins College*
- Theo Van Alst, *Yale*
- Leah Sneider, *University of New Mexico*

**Film Titles TBA**
<table>
<thead>
<tr>
<th>Session 7</th>
<th>Session 8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A (Manzano)</strong></td>
<td><strong>A</strong></td>
</tr>
<tr>
<td><strong>Readings</strong></td>
<td><strong>Responses to Colonialism</strong></td>
</tr>
<tr>
<td>“Breakfast at the Western Cafe” Marie Claymore, <em>Montana State University</em></td>
<td>We Are All Native Here: Colonial Critique and Its Queer Errant Jodi Byrd, <em>U. of Illinois, Urbana-Champaign</em></td>
</tr>
<tr>
<td><strong>B (Bosque)</strong></td>
<td><strong>B</strong></td>
</tr>
<tr>
<td><strong>Connecting Spiritual and Physical Writing</strong></td>
<td>Engaging with the Past in Contemporary Literature</td>
</tr>
<tr>
<td>The Gift of Wind and Writing: Bridging the Oral/Written Binary in Anishinaabe Literature Niigaanwewidam James Sinclair, <em>University of Manitoba</em></td>
<td>Religious Conversion and Louise Erdrich's Possible Answers to Oskison's “Problem” Martha Viehmann, <em>Sinclair Community College</em></td>
</tr>
<tr>
<td><strong>C (Rio Grande)</strong></td>
<td><strong>C</strong></td>
</tr>
<tr>
<td><strong>Red Ink</strong></td>
<td><strong>Sources of Story</strong></td>
</tr>
<tr>
<td>Ashley Tsosie</td>
<td>From the Glittering World: A (Transnational) Navajo Story Robin Riley Fast, <em>Emerson College</em></td>
</tr>
<tr>
<td>Joe Quintana</td>
<td>April Petillo</td>
</tr>
</tbody>
</table>
### Session 9

**A**  
Citizenship & Identity

- “The Truth” about *Truth & Bright Water*: Thomas King's Restoration of Indians into the Contemporary Landscape  
  John D. Kalb,  
  *Salisbury University*

- “Writing under Duress:” Reading between the Lines and Filling in the Blanks in Ella Deloria's Little Known Performance Art  
  Susan Gardner,  
  *U. of North Carolina at Charlotte*

- Cultural Mediation Through Captivity in Charlotte Lennox’s Euphemia  
  Shannon Toll,  
  *University of Oklahoma*

**B**  
Visualizing Indigenous Gender: Representations of Native Americans in Contemporary Film

- Wind In All Their Hair: Indian Masculinity as Coming Attraction in Hollywood  
  Becca Gercken,  
  *University of Minnesota, Morris*

- Where are the Does in Randy Redroad's *The Doe Boy*?  
  Channette Romero,  
  *University of Georgia*

- Living Two Spirits  
  Brian Twenter,  
  *University of South Dakota*

**C**  
Indigenous Women in the World

- From Indonesia to New Mexico: Matrilineal Culture in the Works of A. A. Navis and Leslie Marmon Silko  
  Robin Cohen and Nita Novianti,  
  *Texas State University*

- Shinnobi Girls Back Here in the World: Young Ojibwe Women of the Vietnam War Era in Selected Narratives and the Writing of Fiction  
  Linda LeGarde-Grover,  
  *University of Minnesota, Duluth*

- Trans-Choctalking: Transnationalism in LeAnne Howe's *Evidence of Red*  
  Steven B. Sexton,  
  *University of Oklahoma*

### Session 10: Lunch

**A Conversation with Myla Vicenti Carpio**

Myla Vicenti Carpio is of the Jicarilla Apache Nation and from Laguna and Isleta Pueblos in New Mexico. After completing her undergraduate work at the University of New Mexico in 1992, Dr. Vicenti Carpio earned a master's degree in history from Arizona State University. Continuing her educational career at ASU, Myla went on to receive her Ph.D. in history in 2001. Myla currently works as an Assistant Professor in the American Indian Studies Department at Arizona State University. Her courses include Introduction to American Indian Studies, Issues in Urban Indian Country, American Indian Studies Research Methods, and Readings in Colonization/Decolonization. Her research areas include Indigenous history, urban issues, gender and sexuality, and decolonization. Her new book is *Indigenous Albuquerque*.
Session 11

**Enduring Critical Poses: International Readings of American Indian Literature**

Panel Chair: Gordon Henry, Jr., Michigan State University

Affiliation and Filiation: Going beyond the Use of Avivah Zornberg’s Counter-Narrative to a Reading of James Welch’s *Fools Crow* according to Positioning and Ethics as Related by Silvia Martínez-Falquín

Stuart Rieke,
*Sisseton-Wahpeton Tribal College*

In Search of a Sovereign Author: Empire, Nation, and the Conundrum of Native Literary Criticism

Francesco Melfi,
*Cleveland State University*

X-ing Boundaries: Transmotion and Transformation in Contemporary Anishinaabeg Writing

David Stirrup,
*University of Kent*

TBA

Jesse Peters,
*University of North Carolina Pembroke*

Session 12

**A**

**IAIA Reading**

A 50 Year Legacy: The Story Continues

Evelina Lucero,
*Institute of American Indian Arts*

**B**

**SAI Writers: Cross-Genre Considerations of Dissent/Descent**

New Tropes of Pan-Indian Empowerment: Carlos Montezuma’s *Wassaja* as a Domain of Defiance

Julianne Newmark,
*New Mexico Tech*

The Haudenosaunee Future of

Laura Cornelius Kellogg
Cari Carpenter,
*West Virginia University*

The Story of My People: Chauncey Yellow Robe Across Genres

Kathleen Washburn,
*University of New Mexico*

**C**

**Indigenizing Environmental Justice**

Toward an Indigenized Environmental Justice Theory

Dina Gilio-Whitaker,
*University of New Mexico*

Scorched Earth, Clearcut Logging on Native Land, Shaman Coming to Fix

Jan Johnson,
*University of Idaho*

Native American Literary Water Ecologies and the Search for Justice

William Huggins,
*Independent Scholar*
Writing on the Crest of Revolution: A Choctaw in King Abdullah’s Court

LeAnne Howe is an enrolled citizen of the Choctaw Nation of Oklahoma. She writes fiction, poetry, screenplays, scholarship, and plays that deal with native experiences. Author of three award-winning books, (including the American Book Award, and the Oklahoma Book Award). Howe’s fiction appears in Fiction International, Callaloo, Story, Yalobusha Review, Kenyon Review, Cimarron Review, and elsewhere. Her work has been translated in France, Italy, Germany, the Netherlands, and Denmark.

Recent artistic and scholarly accomplishments include: the William J. Fulbright Scholarship to Amman Jordan, 2010-2011 to research a new novel set during the Arab Revolt in 1917; on March 5, 2011, Howe was Awarded Tulsa Library Trust’s “American Indian Author Award” at Central Library, Tulsa, OK. Returned from Jordan to receive the award.

In June, 2011: NAISA (Native American and Indigenous Studies Association) voted Reasoning Together, The Native Critics Collective, one of the ten most influential books in the first decade of the twenty-first century by the membership of over 800 scholars. Howe’s chapter, “Blind Bread and the Business of Theorymaking By Embarrassed Grief as Told by LeAnne Howe” appears in the collection - a short story couched within literary criticism. In November 2011, she was named by Maynard Institute for Journalism Education as one of 30 American Indians authors to celebrate the works of, during November’s Native American Heritage Month.

In 2007, Howe appeared on Jon Stewart’s The Daily Show on Comedy Central in a news segment about sports mascots titled, Trail of Cheers. [She’s afraid this might be the pinnacle of her career.] She was the John and Renee Grisham Writer-in-Residence at the University of Mississippi at Oxford, MS, 2006-2007. Her plays have been performed at the Mark Taper Forum in Los Angeles, and in New York at the Smithsonian.

Currently, when not gallivanting around the Middle East, Howe is a Professor of English, American Indian Studies at the University of Illinois, and former Director of the MFA program in Creative Writing. She makes her homes in Ada, Oklahoma; Urbana-Champaign, Illinois, and most recently Amman, Jordan.
### Session 14

**A (Manzano) The Past**

- Conflicting Ontologies and Contradictory Epistemologies in Silko’s *Almanac of the Dead*
  - Chezia Thompson Strand, *Maryland Institute College of Art/Spectrum of Poetic Fire*

- Food Imagery in Welch’s *The Heartsong of Charging Elk*
  - Brandy Alba, *Concordia University Texas*

- The Poetics of Susan Deer Cloud
  - Vanessa H. Diana, *Westfield State University*

**B (Bosque) Language**

- X-Marks of a Queer Citizenship: The Radical Sovereignty of Stephen Graham Jones
  - Andrew Uzendoski, *University of Texas at Austin*

- Choctalking: The Realities Of Fiction & Leanne Howe’s *Shell Shaker*
  - Padraig Kirwan, *Goldsmiths, University of London*

- Julia Kristeva and the Pups: Theorizing a Tlicho Abject
  - Scott Andrews, *Cal State Northridge*

**C (Rio Grande) Speaking the Unspoken, Hearing What Isn’t Said: Revisiting Perspectives on Elsie’s Business**

- Pamela Campbell
- Sherrie L. Stewart
- Khara Ellasante
- April D. J. Petillo, *University of Arizona*

### Session 15

**The Ethical [Literary] Treatment of the Dead and Living Indians**

- Panel Chair: LeAnne Howe, *University of Illinois*
- Moderator: Jill Doerfler, *University of Minnesota, Duluth*

- Patrice Hollrah, *University of Nevada, Las Vegas*

- P. Jane Hafen, *University of Nevada, Las Vegas*

- Gordon Henry, Jr., *University of Michigan*

- Virginia Carney, *Leech Lake Tribal College*

- Gwen Westerman, *Minnesota State University, Mankato*

- Jodi Byrd, Commentator, *University of Illinois, Urbana-Champaign*
### Session 16

#### A Corpse Tail

Byron F. Aspaas,  
Sasha Lapointe,  
Kateri Menominee,  
Veronica Jourdain,  
Collestopher Chatto,  
*The Institute of American Indian Arts*

#### Storytelling in Word and Image: Teaching Native Graphic Novels

Panel Chair: Nancy J. Peterson,  
*Purdue University*

Static Pictures, Sequenced Images: The Flow of Time in Indigenous Comics  
Jeff Berglund,  
*Northern Arizona University*

Native Comics and Graphic Novels as Expressive Forms  
Kimberly Roppolo,  
*University of Oklahoma*

Show and Tell: Visual Acuities and Narrative Possibilities in Native Graphic Texts  
Susan Bernardin,  
*SUNY-Oneonta*

“So Who is Listening Anyway?": Issues of Audience and Teaching the Oral Tradition  
Barbara K. Robins,  
*University of Nebraska at Omaha*

**Sponsored by the ASAIL Pedagogy Committee**

#### Alienation

The Artisans of Terror: Violence, the Limits of Decolonization, and Restorative Justice in Leslie Marmon Silko’s *Almanac of the Dead*  
Thomas Krause,  
*University of Oklahoma*

Belief in a Time of Trauma: Simon Ortiz’s Rosebud Reservation Winter  
Reginald Dyck,  
*Capital University*

American Indian Literary History & Human Rights Discourse: Diane Glancy’s *Pushing the Bear*  
Tereza M. Szeghi,  
*University of Dayton*

### Session 17: Lunch

#### A Conversation with Simon Ortiz

Simon J. Ortiz writes poetry and prose that is at once honest and unfettered, and yet challenging. Using the simplest of language, Ortiz evokes the most complex feelings, and often a longing for the experiences about which he writes. In much of his work he maintains a simple tone that belies the adversity of his life. What Ortiz writes is important because he is teaching the art of experience, and doing it through language. Not surprisingly, he believes language is an important vehicle for finding and knowing who we are and professes a strong belief in the power of the oral traditions of his people. Although his words often seem innocent, the observations he makes could only come from one who has known the harshness of reality. That he manages such a firm belief in the power of experience and spirituality in the face of difficulty, is something well worth learning, a lesson that Ortiz, as well as Native Americans have to teach.
Session 18

Staged Reading of *The Museum of Red Earth* by Kimberly Blaeser

Ryan Winn, *College of Menominee Nation*

Kimberly Blaeser, *University of Wisconsin, Milwaukee*

Amber Blaeser-Wardzala, *7th Grade, St. Mary’s School*

LeAnne Howe, *University of Illinois*

Niigaanwewidom James Sinclair, *University of Manitoba*

Session 19

ASAIL Business Meeting

(Sunrise Room)