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AMERICAN INDIAN COMPOSITION PEDAGOGY: RELATED HISTORIES, DIALOGUES, AND RESPONSE STRATEGIES

A DISSERTATION APPROVED FOR THE
DEPARTMENT OF ENGLISH

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DEDICATION

For Papa Joe - Joseph Lone Eagle Vasquez, and Dad – Robert Joseph Vasquez. I honor your lives, your work, and your spirits with these words. I love you for the excellence you brought every day to your work in Indian Country, and for the love you gave your family. For my mother, Sue, whose library work at Standing Rock created an inspiration in my path. For my sister Amanda, who always finds a way in her many walks in life. And finally, for Isaac and Sofia, my dearest loves. The warp is even.

The warp is even: taut vertical loops

between our father and the earth

Today I begin anew.

Luci Tapahonso, *A Radiant Curve*

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ABSTRACT

The field of composition and rhetoric needs to invest greater time and resources into the higher educational needs of American Indian students in writing courses. Data from local and national education surveys reveals that the systematic mis-interpretation of American Indian cultures and educational desires continues to present these students with roadblocks to their success in writing classrooms. American Indian students and their families desire a wider recognition that tribal values are equally integral to the experience of higher education as mainstream values. In seeking to understand the points of view of students, however, we uncover the myriad ways in which the knowledge that is currently furthered in writing classes contradicts, if not discounts, American Indian ways of creating and using knowledge. In response to inquiries as to what students need from higher education, many students and researchers who are committed to the success of this student group report that classrooms need to provide the intellectual space for different interpretive models of the uses of language, offer a variety of approaches to teaching certain ideas or constructs, and foster a learning environment that is respectful and aware of American Indian identities and worldviews.

This dissertation provides a history and an analysis of the actions in composition and rhetoric that have contributed to American Indian student scholastic impediments, contextualizes these tensions within a larger history of the issues that American Indian tribes have addressed in higher education, that engages an analysis of the concerns

raised by an emerging groups of American Indian scholars in the field, and presents an American Indian composition pedagogy and writing course overviews that respond to the issues raised in this dissertation. Finally, this dissertation presents a set of two American Indian composition -- a second-level and an advanced second-level course -- that seek to offer solutions to the concerns raised in this work.

Introduction: A Discussion to Affirm a Rich American Indian Community of Speakers

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"What are American Indian college students like?" "What do they need?"

These are questions I was asked early last spring regarding the students I was dedicating my dissertation work to. If I was writing a dissertation about the needs of a particular group of college students, my audience wanted to know what American Indian university students are like in order that they could better understand the claims American Indian academics and students make about the problems that they both grapple with in universities.

American Indian students come to colleges and universities with identities as diverse as any other students on campus. There is the dark skinned, dark-haired, full-blood Kiowa young man in class named James who is a first generation college student.[1] He lives in a nearby town and has been through a series of foster homes. In class he is quiet and a bit timid. Later in the semester, he shares with the class information about the spiritual connection he has to Rainy Mountain which is the location of his band's origin from the great log at the base of the mountain. James knows about his tribe, remembers some of the old stories, but for this student, just "blending in" is his strategy for getting through his first year of college.

There is also Jeremiah, the blonde, blue-eyed, freckled fancy dancer that I see at the Osage dances every summer. He has performed in the June dances with his family in

[1] The names of the students have been changed to protect their privacy.

Pawhuska, Oklahoma for as long as his father and his father's father danced there under the arbor at the end of Front Street. Jeremiah knows the history of his family, he is active in the local tribal community, and he speaks a little Osage. He says that he comes to college to see what his options are for his future and the future of his family at home.

There are other mixed-blood students in college, some who have green eyes and names like Taloa. My student Taloa knows her name means "sing" in Choctaw. She occasionally visits her family back in Durant, Oklahoma, but she prefers the conveniences of larger city life. Taloa only knows a few words in Choctaw, and she emailed me last week to tell me she was getting her first tattoo. "How do I say 'she looks for the future' in Choctaw?" she asked after we talked about a Choctaw class I took last year. Student identities, like Taloa's are as complex as the previous students. Taloa sometimes remembers where and how her grandmother taught her about the significance of their land in Durant, and the journey of tears that brought her people to Oklahoma from what is now Mississippi. Like many who have been away from their people's home for a time, however, students like Taloa struggle with their place in the university -- they are not quite "White" enough to be in the Kappa sorority on campus, and yet they do not feel "Indian" enough to talk about tribal issues with any self-perceived authority in their classrooms.

Over the years of thinking about and researching the experiences of American Indian students like these, a few definitive things became very clear to me about American Indian students and their relationships with writing, their expectations of

higher education, and their feelings toward university instructors. It is important to remember that many American Indian students come from smaller communities that have little resources -- education materials, funding, or instructors -- that can help them develop advanced writing and communication skills. Many of them are most familiar with traditional or top-down methods of teaching, many of them are the first in their families to pursue a post-secondary education, many of them work or have siblings or children they care for, and the majority of American Indian students require full funding in order to attend college.

Many American Indian students also report that the elders in their families have mixed feelings about college: colleges are places where certain ideas are taught and certain kinds of people are produced. We have terms and concepts for these descriptions in academe, but for these students, family concerns are sometimes expressed with terms like "white-i-fying," which indicates a strong degree of identity-less-ness in the curricula and values furthered in schools. This is highly significant because family members still remember the effects of the Federal and Assimilation Periods on tribes, in which governmental regulation and mandates effectively rendered tribes and tribal people as servants to the desires of idealistic missionaries and Bureau of Indian Affairs reservation agents. Most families have members who survived educations in the federal boarding schools, and sadly have scars -- both emotional and physical in nature -- to show for it.

The idea of schooling overall is not bad, many tribal people argue. It is the *kinds* of schooling, taught with particular methods and worldviews that engender the concerns that many families have. Generally, students indicate that university educations are esteemed as great endeavors. What students choose to do with their educations is the most important consideration of the families at home. Many students are reminded of their tribal duties as they engage in the higher educational experience: they are pressured to persevere in school to acquire the skills and knowledge they can bring back home to help the community. Many students struggle with these expectations because college is a time of personal transition and growth, and attending to their own needs is often a difficult task, let alone learning to fulfill the needs of the people at home.

The important information to build composition and rhetoric scholarship and pedagogy from exists in the reasons why American Indian students choose to attend college. Although some report that it takes a little time to understand why they want to succeed in college, American Indian students tell me that through the educational process they realize that they want to gain skills that will help them address some concerns that they realize they had *before* they even came to college. Students want to bring greater healthcare services to their tribes, some say that they want to be able to help develop the classes at middle and high schools at home, or that they want to learn how to teach tribal languages to others so that they can help continue their community's language needs.

These are very much community-directed aspirations. Students like Taloa, in the course of a few semesters, grow to realize that the conveniences available in cities could also benefit her people in Durant. As this semester wraps up, she talks about concepts like city and water management as community strategies. Speaking from their own difficult experiences, two other students I work with tell me that they want to earn degrees that afford them the power to give children protection from family and foster home abuse. Other students with similar histories say that they want to help educate people about the dangers of methamphetamine addiction and alcoholism that have destroyed the lives of their friends and family members at home.

The central theme in American Indian students' testimonies is that education is a highly personal and strategic decision. It is crucial to remember that American Indian students do not go to college because that is what everyone else in their family does; these students do not go to college because it is something easy to do after high school. American Indian students go to college because they see themselves as agents of improvement, and college is an opportunity for them to grow intellectually and personally as they realize their intellectual potentials.

Many college advisors and curriculum developers argue that these educational aspirations require students to demonstrate an ability to convey a message, an ability to understand an audience, and an ability to work critically with language. Although many American Indian students agree that these are important aspects of effective communication in the world, many say that they do not master these skills easily when

they enter college because of the educations they have received in secondary schools. They also struggle in courses because the ways in which they were taught to acquire cultural knowledge at home is significantly different than how they are taught to regard knowledge and skills in college. American Indian ways of speaking, addressing audiences, and listening to speakers are tribally-specific, and students with all different levels of tribal identification comment that these expectations often factor into the ways in which they participate, and sometimes do not participate, in class.

Composition classes in particular are sources of American Indian student difficulty because of the models they rely upon. As an example, Classical rhetorical appeal -- a teaching and argument strategy furthered in many college composition courses -- is not a foundation of tribal cultural communication, and often communicative disconnects are present between American Indian students and teachers in classrooms because of this. Students are unfamiliar with the discourses and expectations furthered in rhetorical appeal by their instructors, and instructors are equally unaware of the cultural dynamics present in the ways tribal people learn to communicate. American Indian students, therefore, tell university researchers that they do not want to only acquire knowledge of university discourses such as classical appeal, but that they need help understanding the expectations and goals of these discourses.

Importantly, American Indian educators and students alike argue that they need help understanding mainstream knowledge and views in light of tribal knowledge and views. They need help developing their own modes of communication. They need

instructors and classroom environments that are open and ready to help them express and incorporate their unique identities into their college experiences. This is information can be acquired by listening to students, considering their points of view and anticipating their needs. In such a way, we create academic scholarship and university curricula that address American Indian educational needs in ways that affirm them both as individuals and as members of communities, who are searching for ways to make higher education a significant American Indian experience.

An aspiring group of future community leaders, American Indian students are attending colleges and universities in the United States in greater numbers than even before. The National Center for Educational Statistics (NCES) reports that more than 170,000 American Indian students enroll in mainstream higher educational institutions that are both state and privately funded each year. Mainstream higher educational institutions provide all students with an array of degrees and scholarship opportunities that are often very attractive to American Indian students. With the recent development of American Indian Studies programs and American Indian student associations in some universities in the country, many Indian students feel they have enough personal and academic support to enroll in higher educational institutions. Widely known student surveys such as the College Experience Student Questionnaire (CESQ) report that on a national level, American Indian students repeatedly declare majors in the fields of education, law, environmental science and policy, and health-related fields. Students explain that these fields offer them some of the knowledge and skills to better their lives and the conditions of those in their home communities, because as indicated, tribal

community support is central to both tribes' and American Indian university students' academic agendas.

As American Indian students enter universities, they find that their degrees require them to complete a number of introductory courses in the humanities in order that they are introduced to knowledge of what universities deem are the fundamentals of Western Civilization -- knowledge and ideas that universities regard as necessary for a well-rounded education. One of the most ubiquitous of these requirements is college composition. College composition is often organized as a two-semester curriculum. The first semester often introduces students to the basics of the discourse that is used in academe, and the course is often founded on what writing programs hope are skills that students were introduced to in high school: hierarchically ordered thinking, an appreciation for the western literary canon, and a basic ability to discuss a controversial issue. The second semester of college composition is often dedicated to creating responses to arguments in literature using the thinking and writing skills mastered in the first semester writing course. As strategic components of the university degree requirements, these courses are designed to help develop students' thinking and writing skills in ways that will help them succeed in college courses and their professional lives. As the first chapter illuminates however, many of the pedagogical and institutional disparities regarding how writing and thinking skills are taught play a direct role in sustaining roadblocks that hinder American Indian and other students' academic success.

The Center for Scientific Research and Educational Development (CSRDE) reports that as of 2005, the number of American Indian students who completed their undergraduate educations was little more than sixteen percent of those who initially enrolled in classes in their first years of school. Equally as alarming, roughly half of these students drop out of college in this first year (CSRDE "Retention Report 2008"). Student interviews from higher educational researcher Trent Reyhner indicate that the primary reason that American Indian students leave college is not because they have poor study skills or because they are not committed to their own intellectual development. On the contrary, his research indicates that American Indian students are very much concerned with the content of college courses, the classroom prejudices they encounter, and the lack of attention to their cultural needs. These perceived institutional manifestations of neglect, because they are more ingrained or are a seemingly indivisible part of the fabric of higher education, play a crucial role in American Indian students' low overall retention in colleges and universities ("Native American Retention").

When we seek to understand the context of the institutional struggles of American Indian students, it becomes evident that their secondary educational experiences are influential in their experiences in college. Historically, research has attributed American Indian high school and higher educational struggles to inadequate study skills, but Mehrrin-Cherokee composition scholar Resa Bizzaro argues that college educators need to research more deeply the conditions that factor into American Indian students' scholastic success (785). Many students report that secondary experiences present them with multiple pressures that affect their retention rates even in high

school as well as their desire to attend college. American Indian education researcher Tierney reveals that by end of the 1990s, American Indian students only maintained a forty percent retention rate in United States high schools. The research additionally indicates that only thirty-three percent of graduating seniors planned to attend post-secondary institutions -- a significant difference from the reported sixty-six percent of their non-Indian peers (Tierney 612).

The low retention percentages are attributed to multiple factors that are both personal and ideological in nature. B.D. Sealey's survey of high school students suggests that their educational trajectory reveals some significant findings: "Indian students begin as happy, industrious, delightful little children in primary grades who can achieve well in school and are readily accepted by their classmates, but begin, about the age of puberty in grades 5 and 6 to withdraw and become sullen, resistant and indolent, in the classroom setting" ("The Education of Native Peoples" 53). Sealey concludes that American Indian student outlooks towards education begin as attitudes of excitement, and a desire for acceptance and productivity in their early secondary years, but shift to feelings of depression and anxiety about school as students reach their junior and senior years in high school. This shift occurs as a result of two noted pressures: students' paralyzing fears of failure in classrooms, and their reluctance and discomfort with sharing educational and personal struggles with teachers and classmates as they grow older.

Feelings of isolation or dislocation crystallize in high school because students begin to develop an awareness of the social, intellectual, and other power dynamics that are present among students. Rather than the generic assessment that study skills inhibit American Indian students' academic progress, American Indian students and educational researchers argue that scholastic and personal pressures begin to appear irreconcilable in late high school, as students become more aware of the demands upon them to succeed in school. The *Journal of American Indian Education* reports that in junior and senior years in high school,

> Students face issues of power, control, sexuality, self-worth, peer approval and societal acceptance -- issues not currently focused on by the contemporary high school curriculum which stresses cognitive and academic excellence in a sequential, time-pressured setting. Native student attitudes about personal relationships and relevancy of subject matter, rather than concern for specific study habits, may be key factors in addressing the problem of Native students' high dropout rate. (Hurlburt, Kroeker, and Gade "Student Orientation, Persistence")

In study after study, American Indian students describe their pre-college educations as a series of struggles that increase in complexity as they near their senior years. Although they admit that institutional expectations seem to increase as they progress, it is noteworthy that students confess that the achievement of non-Indian students who repeatedly outperform them on tests and in assignments affects the attitudes that

American Indian students have toward their own academic abilities. This effect has both personal and institutional origins.

It is important to explain that American Indian students, in all schools that are funded in part by the federal government, are subject to nationwide testing that is administered by the federal Educational Teaching Service (ETS). The federal government's "No Child Left Behind" resolutions mandate that the ETS has the power to develop nationwide assessments by which students' and schools' academic capacities are evaluated (ets.org). Unfortunately for many reservation and pueblo-based schools -- which are responsible for the education of the majority of American Indian students in the United States -- ETS standards rarely address or consider the learning dynamics of American Indian students in schools. Many of these schools educate students with a limited amount of federal funding and teachers, and try to do their best to provide the teaching strategies and materials that students need in order to pass the ETS tests.

Achievement difficulties reflect the fact that so-called "teaching to the test" pedagogies must ignore many of the worldviews and the tribally fostered learning initiatives that students bring with them to reservation and pueblo-based learning environments. Instead, students have to be re-taught away from tribal knowledge and learning styles to develop the cognitive, evaluative, and assessment skills that the test rewards. This is a dilemma for educators who are committed to supporting tribal students. Schools that endeavor to support students as tribal community members with tribal community knowledge are subject to penalty and a denial of federal funding

because this practice does not support the knowledge required for the national test requirements. Therefore, year after year, American Indian students are presented with educations that privilege the mandates of the federal government over tribal community knowledge for financial reasons. From the federal government's standpoint, standardized tests cannot reconcile these conflicting knowledge systems. Because of institutional and financial reasons, many American Indian students continually produce scores which indicate that there are millions of other children in the United States who perform significantly better than them on standardized tests. Many American Indian students struggle with the reasons why this occurs, and often internalize their failures as problems of a personal nature (Tierney 100).

The disparities between the information furthered in schools and tribal cultural information create some of the greatest intellectual roadblocks to American Indians' success in high school and their desire to attend college. In high school writing classes, students are rarely given the opportunity to talk or write about success or personal achievement struggles because of the primacy afforded to mandated texts that are privileged as classroom models. Personal issues are mistakenly considered as separate concerns from students' educational experiences, and many students' personal struggles remain unknown or unacknowledged by teachers. Fearful that the pressures to gain social or intellectual acceptance from others, and anxious that their struggles to demonstrate an academic ability will follow them (or may even be increased) in university communities, many American Indian students decline to consider the university experience at all.

American Indian students who do choose to engage in mainstream (not including tribal college) post-secondary experiences readily describe ideological discrepancies that concern them, stating that student tribal cultural identities and value systems again clash with the dominant cultural knowledge and values privileged in university classes. This is nowhere more evident to them than in their writing classes, and American Indian students argue that composition courses are some of the most difficult college courses to succeed in. In college composition courses, students are encouraged to develop intellectually with very specific sets of reading and writing materials. Their intellectual development is monitored and evaluated through assessment exercises that reflect their writing and communication acumen. Students are evaluated for their abilities to read and understand texts and their abilities to create thoughtful and articulate responses to texts in ways that are approved of by instructors. Although many instructors want their students to make personal connections with the texts and the concepts used in classes, it is often difficult for American Indian students to do this successfully because the texts privilege mainstream worldviews and attitudes that are often incompatible with the values that American Indian students maintain.

Many American Indian students are raised with the knowledge that the tribal community is indivisible from the individual -- a tribal community does not exist without the members of the tribe, just as there is no tribal individual who exists without the community. Tribal knowledge is inherent and necessary to tribal life, and the future of the community must be maintained as Indian children mature both emotionally and intellectually. As will be discussed in the final chapters of this dissertation, tribal

knowledge and values are conveyed through the use of specific traditions and practices, and the learner is shown through guided mentoring the proper ways of thinking and acting in the community. The role of the American Indian mentor or teacher in the community, therefore, is integral to furthering the kinds of thinking and practices that will help to ensure the survival of the tribal community and the persistence of its knowledge and traditions.

American Indian worldviews, in conjunction with the social and intellectual development of tribal cultures, are furthered by culturally conscious tribe mentors and elders whose primary task is conveying information that is integral to the continuance and success of the tribal community. In mainstream college classes, however, American Indian students are presented with mentors and models who are largely ignorant of tribal practices. American Indian students often struggle with the histories and the information conveyed in classes because although they have been introduced to some of them in grade school, they have home experiences that present them with different or conflicting information. Of perhaps greater significance, these students are sometimes required to understand the instructors' information and worldviews as cultural norms in order to successfully complete an assignment or a class.[2]

[2] A Cherokee graduate student at the University of Oklahoma acknowledged in discussion this semester that these issues continue to be relevant. She shared that her Anthropology course professor (of non-American Indian descent) asserted that all indigenous people in the Americas have the same religious views and perceptions of spirituality. When the student raised her hand to state her opinion that this information was inaccurate, the professor corrected her and recommended "that if [she] had anything that she felt she needed to challenge, she should do it in his office hours." In her semester paper regarding the very information that arose in the class, the graduate student testified that she purposely used the same assertion that the professor used as evidence for one of the points she was making. She said she knew it was wrong, but did it because she wanted to get a good grade in the class. Evidence of

This is particularly evident in classroom discrepancies in the understanding of the citizenship status of American Indian students. Different from other American citizens, the five hundred and sixty two federally-recognized tribes in the United States operate from a distinct "separate but equal" nation status. Tribal people are considered by the federal government to have dual citizenship status, as members of both tribal nations and the United States. This is a complicated notion for many people, and many American Indian students' understanding of tribes' cultural values and relationship to the U.S. government is at odds with prevailing mainstream perceptions of federal citizenship status.

In the classroom context, not all American Indian students respond in the same way as mainstream students to the historical measures, national sentiments, or the religious beliefs and values that are more widely associated with being an American. Classroom writing practices that ask students to respond to discussions about what it means to be an American or that ask students to define American identity are often problematic for American Indian students.[3] American concepts that include the Protestant work ethic, the primacy given to the success of the individual, and the highly dominant capitalist commitment are each founded upon worldviews that American Indian people remain conflicted with. As will be explored in the second chapter, the history of the pedagogical commitment to the tenets of American democracy has also been inseparable from the teachings of Christian worldviews. These are complicated

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teachers who assert their knowledge as fact occurs repeatedly, and American Indian students are often caught in a bind – asking whether they should assert their version of the truth or risk alienation or penalization.

[3] Department of Educational Statistics (DES) "American Indian College Experience." 2005.

notions for many American Indian students. Consistently indoctrinated with individual oriented and Euro-American inspired worldviews in readings, classroom practices, and mainstream models furthered in schooling from secondary to post-secondary schools, American Indian students are repeatedly shown that tribal values are not worthy of recognition in American schools.

Data from the National Center for Educational Statistics reveals that when education fails to pay attention to Indian students' needs, colleges and universities witness staggering dropout rates in this student population. Statistics also reveal that when American Indian students experience difficulties with reading, writing, or conceptual work, they are reluctant to talk with instructors about their needs. Many American Indian students report that they feel there is little support for them or their worldviews from their instructors and the curricula in higher education outside of Native Studies departments ("American Indian College Experience 2005"). Instead of providing strategies that help students make connections with the skills they acquire, the kinds of knowledge that they will be encouraged to produce, and the effects their writing could have on their home communities, American Indian students in colleges and universities are repeatedly presented with information that maintains the dominant cultural status quo. Once again, they are denied the knowledge of why their classes privilege certain writing practices over others, and perhaps even more importantly, American Indian students are rarely shown the ways in which particular writing practices in colleges and universities offer solutions to the needs of tribal communities.

Many university instructors and writing programs alike continue to balk at these claims, asking, "What do you mean we do not consider the needs of our students?" They cite innovative teaching approaches and assignments that ask students to make connections between their experiences and the experiences evidenced in class texts. The information from national studies regarding student needs, however, suggests that the materials and practices that instructors and programs privilege in order to reach their students, and in order to facilitate connections among students, do not always accomplish what instructors think they do. American Indian students who enter mainstream colleges and universities confirm that they continue to be under-prepared to negotiate the gaps between American Indian tribal views and mainstream college worldviews and discourses. Because of this, college composition instructors are encouraged by American Indian composition and rhetoric scholars like myself to consider more closely the kinds of knowledge that the language and materials used in writing classes privileges.

These discourses are very much resonant with the language and values furthered in texts within the western canon. Although they may have seen some of the academic expectations of English classes in past high school or tribal college classes, American Indian students have little experience in understanding or negotiating the expectations and assumptions that are present in these texts. American Indian students admit that they do not understand how to use texts like *The Scarlett Letter* and *Moby Dick* to write and think about personal issues or opinions in an academic setting. Students are unaware of the assumptions that inform the arguments of the authors or the genres

that the texts are parts of, and cannot readily engage these discourses in meaningful ways.

Western canonical texts, although they have indeed been successfully negotiated by accomplished American Indian authors, may not offer the kinds of knowledge or ways of thinking that students can readily identify with or learn strategic thinking skills from as developing writers. American Indian student proponents argue that many western canonical texts do little to help them understand issues that are relevant to tribal communities or inform students of their intellectual responsibilities in universities. Instead, many of these texts champion ideas that further the importance of the success of the individual over the community, they advocate compromising the natural world for the benefits of economic productivity, they understand the spirit world as separate from or non-existent in the human world, and even understand tribal cultures as frozen in time or dying off.

Although difficult to believe, English teachers in high schools and colleges continue to teach college writing students about writing and literature with texts like James Fenimore Cooper's *The Last of the Mohicans*. How can American Indian students, who come into college with a smattering of language and stylistic skills they have gathered from high school, learn about themselves and their communicative needs with a text that reduces Indian people to the categories of the "drunk Indian," personified in the Magua character, or represent them as a dying culture in the overarching theme of the novel? In Cooper's story, the full-blood Uncas character says little although he is the

reported penultimate chief of the Mohegan, and Nathaniel -- the child of white parents who becomes the adopted friend of Chingachgook and savior of Colonel Munro's children -- is the primary warrior and protector of the sympathetic Indian characters in the novel. Although English teachers will argue that Cooper's text is not always considered an example of the highest literature in its genre or the most politically correct material, his novel continues to be used in writing classes in universities across the country. A quick internet search reveals more than ten pages of online syllabi from classes that currently use the novel as a model for college writing students.

Very often, models speak louder than instructors' words, and to repeatedly privilege certain authors or literary models because of their status in mainstream literary circles is to ignore the intellectual and emotional needs of students. Higher education researchers Larimore and McClellan report that American Indian student retention and success depends heavily on an informed balance between Euro-American theories and indigenous-based theories in classroom practice and materials - "the latter of which draw upon student worldviews and cultural practices to affirm students' identities and educational backgrounds, and confront scholastic obstacles that often result from an inattention to the concerns students repeatedly voice in interviews and research" (18-27). Helping students and instructors learn what it means to strive for this kind of balance begins with the kinds of research and discussion about Indian student concerns and needs that are advocated here. Integral to this institutional and intellectual change is the encouragement of respect for the ways American Indian learners are taught about the world in their home communities.

Although American Indian tribes are as varied as other cultural groups in the United States, there are a few general commonalities in teaching practices and worldviews among tribal cultures that can identified to inform this discussion and the development of courses that are reflective of the needs and concerns of American Indian students. Knowledge of some basic tribal worldviews can help instructors and curriculum coordinators to better understand that Indian students acquire knowledge in ways that are different from how other students come to think about their position in the world. As briefly indicated, some basic philosophies and practices include the understanding that many American Indian children and young adults are taught in home communities through modeling and repetition practices. These are performed by mentors, elders, or others who are deemed to have an acceptable maturity in a certain area of experience. Mentors convey the significance of the following cultural values: the use of silence as an indication of respect for elders and teachers, the perception that time is understood non-linearly, and knowledge that life experiences are always to be perceived holistically or cyclically. This perception includes the awareness that actions, values, and beliefs are interactive components to all aspects of life, that the spirit worlds are indivisible from the human world, and that the value of human and natural life is equal. It supports the knowledge that the natural world provides useful models for understanding human experience, the understanding that the tribe is a group of kinship systems and is therefore a family, and a commitment that the best kind of education is one that matures the knowledge of the individual as it equally serves the needs of the tribal community.

These values are important to recognize in developing American Indian-centered college writing curricula because in seeking to understand the points of view of students, we uncover the myriad ways in which the knowledge that is currently furthered in writing classes contradicts, if not discounts, American Indian ways of creating and using knowledge. In response to inquiries as to what students need from higher education, many students and researchers who are committed to the success of this student group report that classrooms need to provide the intellectual space for different interpretive models for different uses of language, offer a variety of approaches to teaching ideas and constructs, and foster a learning environment that is respectful and aware of American Indian knowledge and worldviews.

In this five-chapter dissertation, I privilege the voices of American Indians in higher education in order to create an argument for the adoption of culturally specific changes to writing program curricula that address the concerns of this group of students. I contextualize dominant teaching philosophies and theories in composition programs over the past fifty or so years in higher education, and explore the impetus and rationale for ethnicity based questions raised by scholars of color in academe to reveal the gaps in the discourse regarding the needs and concerns of American Indians in colleges and universities. I examine the history of American Indian's experiences in higher education from the years that led up to the Civil Rights period into the twenty-first century, citing the numerous court decisions, mainstream university and tribal college initiatives, and curricula-based debates that inform the concerns American Indians have with mainstream higher education today. I provide a critical analysis of the

American Indian voices that emerged in the field of composition and rhetoric in the early 1990s which were responding to American Indian literary scholarship that echoed the language and culture debates occurring in composition and rhetoric. The arguments of American Indian composition and rhetoric scholars inform the final section of the dissertation, in which I offer a pedagogical philosophy and deployable college composition curricula that specifically respond to the needs and concerns of American Indian writers.

Chapter 1: Composition Classrooms and Arguments Related to Institutional and Personal Expectations

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Composition classrooms have been theorized as complex zones of interaction in which competing political and social questions are investigated by writing students from diverse backgrounds. Min-Zhan Lu, Joseph Harris, Joe Marshall-Hardin, and other culturally oriented composition scholars contend that for students who are new to academe, the composition classroom is one of the first places where a “transcultural moment” of social and ideological interaction occurs as the discourses of home communities are introduced to those of other student and academic communities. This moment brings together an array of competing values, desires, and assumptions about the nature and meaning of higher education and academic work. As indicated in the introduction, American Indian students are highly aware of the pressures of these competing discourses, and many speak of the responsibility of learning to negotiate the social and ideological pressures inherent to the demands they encounter in their transcultural moments.

Home discourses are present in American Indian students’ educational lives as they are informed by the expectations and concerns of their families, elders, clans, tribes, teachers, and mentors as they transition to higher educational institutions. Families and tribes often expect that students will bring their knowledge and experiences back to the communities that support them physically, emotionally, and

economically in the college experience.[4] When American Indians enter colleges and universities, many are struck by the disparities -- economic, educational, spiritual, and linguistic -- between themselves and other students. Sometimes different from their peers, many Indian students have intense home connections they must maintain, they often have children or dependants they care for, they often have limited financial means, and as discussed, they maintain different values and beliefs than other students. Upon entering universities, American Indian students are introduced to the discourses of differing student communities, academic languages, and other forms of communication used in the fields of study that are offered at school.

American Indian students indicate that success in understanding the dynamics of higher educational transcultural occasions is significant to their overall confidence and persistence in school. American Indian students and American Indian student counselors specify that students need outlets to talk about and articulate the complex decisions that they struggle with upon introduction to the various discourses and communities (Larimore and McClellan 21). Unsure as to how they should negotiate these transitions, students often approach transcultural moments with anticipation, and worry they will not be able to succeed in their higher educational experiences because of the multiple

[4] Navajo higher education researcher Raymond Austin reports further information that adds to the complexity of students' transcultural interactions, noting five major areas of expectation that American Indian students and parents report are significant to successful participation in the college experience: finding funding for education and program support, the status of the relationship between tribes and universities or colleges, the nation status of tribes, and respect for American Indian cultures and languages at higher educational institutions. Austin notes that these expectations are upheld by both families and students, and upon entrance to college these remain complex issues that students grapple with on a daily basis (41-42).

levels of expectation -- from home and the university -- which they feel they have to negotiate.

Navajo education researcher Shelly Lowe describes the dynamics of her own transcultural interaction in her first semester of college, choosing to begin with the third-person narrative voice to describe the difficult experience she encountered. Lowe's use of the third person voice can be understood as an interpretation of how others saw her -- how others understood her student identity in respect to her university experience. At the end of the piece, Lowe changes her speaking voice to the first person, in order to convey a greater sense of control and a wider understanding of her experience as a female indigenous person who struggled to persevere in the Academy:

> Raised on an Indian reservation where she attended public school from kindergarten to high school, the young woman was accepted at all the state's universities as an honor student and presented with a merit-based tuition waiver at the university she chose to attend . . . She lived in a campus residence hall with a roommate . . . and numerous people on campus were there to help and guide her. But as the semester wore on she found herself skipping classes more frequently and driving the six hours home more and more often. By the second semester of her first year, she was going home every other weekend, and she barely completed the minimum number of units necessary to maintain satisfactory progress in her first semester. This student returned for the second

> semester and completed the first year, but she was on probation with her scholarship and did not return the following fall. . . She was unable to succeed as everyone had hoped, planned, and expected. . . I began to realize that I was trying to be a model or typical college student, the model, however, was not applicable. I had to recognize my own identity and strength as an American Indian college student. I had to tell people "This is who I am" so that they could understand where I was coming from and where I intended to go. (35)

Lowe, later reflecting on her experience in the early days of her university attendance, explains that although she had the support of her family and tribe in addition to funding from her school, she was overwhelmed with the transitions as she entered college. She attests that her fears of letting down the home communities that had financially and emotionally supported her, combined with the difficulty she experienced in understanding the work that she was supposed to do at school, created a conviction in which Lowe felt that she did not belong in college.

Realizing in the first semesters of schooling that she was not what her university considered a "model" college student, Lowe testifies that as a struggling Navajo student she was afraid to share her differences with other students and faculty at her school. What a model student signified for Lowe was different than what it represented for other students. Tribal community, tribal knowledge, Lowe's relationship to them, and what she would do with her college experiences in light of her tribe's needs were all parts of a model student identity for Lowe. In her interpretation, model student

performance was a reflection of her own degree of commitment to tribal community in the work she accomplished in school. It suggested an ability on her part to be able to negotiate the discourses and knowledges within the university in order to determine what was appropriate and useful for both her own needs and for those at home. Model student identity suggested personal control, scholarly aptitude, and a tribal conscience. For Lowe and many other university students, acting as a model student is an enormous responsibility.

Lowe notes that although the experiences and identities of American Indian students are as diverse as those of non-American Indian people, many of the narratives of American Indian students' experience in college echo her own struggles with transition because of loneliness, depression, mixed academic expectations, and a lack of skills to negotiate the knowledge and expectations of classrooms. The transcultural moments that occur when students are introduced to one another's languages, expectations, and experiences are powerful occasions that writing classrooms often overlook or choose to ignore. Expressing individuality in the classroom presents physical and symbolic obstacles for both students and instructors. There is often little time or experience available to help students articulate the dynamics of the transcultural interactions that occur in universities. Students feel overwhelmed with the pressures to both succeed academically and fit in socially, and the expectations and pressures of the transition are rarely formally addressed. Instructors, too, are sometimes resistant to espousing a mentoring role for their students. Faced with pressures to "get through the material" and to "stick to teaching writing," instructors fail to acknowledge the

interactions within their classes that have the potential to be powerful moments of cultural interchange and opportunities for personal affirmation and development.

Since its formation in the 1960s and 1970s, composition and rhetoric scholarship has struggled with these classroom tensions. Some of the questions raised in the history of this discussion inquire about the role of the writing instructor in the university, the degree to which writing classrooms should engage and encourage students to talk about identity and difference, the appropriate balance between critical thinking and writing in the classroom, and the kinds of language, knowledge, and values that should be furthered in composition classrooms. These questions reflect the reality that the philosophies and pedagogies used in composition have taken tortuous paths, some seeking to affirm the needs of individual writers and some seeking to affirm teachers' expectations and curricula. The following sections will explore the rationales that informed the teaching practices offered within this spectrum.

Scholars who are wedded to presentational or current-traditional notions of classroom interaction argue that the writing classroom should be administered by an instructor who leads students with set knowledge and skills to learn the language of scholarly discourse. Scholars who espouse a critical pedagogical philosophy further classroom practices that inquire into knowledge and value systems that are evident in writing in order to unveil and change the practices or ideas for a specified end. Neither pedagogy fully encompasses the trajectory of this discussion, but together they represent some of the dominant trends in composition theory over the past sixty years.

As in any analysis of trends and philosophies, a look at the rhetorical context of teaching practices helps reveal the ways in which composition currently approaches student writing, and it helps to situate the current dilemma that Native American students like Shelly Lowe have who are struggling with the language, teaching philosophies, and knowledge that is privileged in many university classrooms. As this chapter reveals, composition and rhetoric scholarship that has attempted to address ethnic issues has fallen short in creating tangible and deployable solutions for classrooms that seek to affirm the identities and writing needs of particular groups of students.

Difference and Early Institutional Issues Affecting American Indian Writers

The history of composition is reflective of political and ideological struggles that are present both inside and outside of universities. The struggle for some compositionists to keep the "outside" out of the writing classroom is as much of a political statement as it is to engage difference in the classroom. Argument has continued in composition studies since the communications and cultural studies influences of the late 1960s as to whether or not writing teachers should make identity an explicit part of the discourse of the writing classroom. Identity, in this sense, has multiple significations which include ethnic and cultural markers, economic status markers, and social and political persuasions. Composition scholars refer to this attention to identity as the study of difference politics, identity politics, language diversity, and cultural studies. In the twentieth and twenty-first centuries, composition

has responded to the concerns inherent in the study of student identity in the scholarship of multiculturalism, critical pedagogy, and most recently alternative American Indian pedagogy.[5] These studies have each contributed to the discourse of American Indian composition and rhetoric scholars regarding American Indian higher education.

During the Civil Rights period, identity as a public issue was as popular and inflammatory as the Vietnam War and its subsequent protests and sit-ins. Large numbers of non-traditional students -- including American Indians, Hispanics, and African Americans -- were entering colleges and universities as a result of G.I. Bill funding from military service and shifts in geo-political demographics. American Indians were entering cities from reservations along with other minorities who were moving to cities for economic and educational opportunities. Higher educational institutions in particular witnessed the effects of difference changes in the form of protests, rallies, and other demonstrations that effectively forced university administrators to consider the policies and courses within their institutions that succeeded in privileging certain groups over others financially and pedagogically.

Struggling with the ironic tension between efforts to keep the "political" off campus and out of the classroom and feeling the pressure to address the needs of

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[5] David Wallace and Helen Ewald argue in *Mutuality in the Rhetoric and Composition Classroom* (2000) what they envision as "alternative American Indian pedagogy." Alternative American Indian pedagogy is a teaching approach that encourages students to take more action-oriented subject positions as co-constructors of classroom knowledge to further answers to social issues, rather than simply arguing "why things are." This pedagogy is still being developed by these scholars and will be addressed briefly at the end of this chapter.

students of color on campus, universities were perhaps some of the most culturally volatile and active centers of identity-oriented thought and action in the 1960s. The Free Speech Movement, which many believe drew its energy from the upheaval at the University of California Berkeley in 1964, created pressure that helped to affect changes within educational administrations that were revolutionary at the time -- increasing administrative awareness of the ways in which universities were complicit in furthering race and gender inequities both in theories and in practices. Activists in the movement pressured university officials to reconsider students' rights to the freedom of speech and academic liberty through student and faculty-led riots and sit-ins ("Free Speech"). The Free Speech Movement advocated a greater degree of transparency in the race and culture debates in campuses and cities across the United States. Demanding that university communities recognize the diversity that was present on campuses, movement activists succeeded in facilitating discourses between emerging groups in colleges and universities. Because students of color were entering higher educational institutions at this time in significant numbers, their very presence illuminated many problematic aspects of economic support, curricular agendas, and social practices on campuses that appeared to privilege white male students over others ("Free Speech").

At the time, although primarily oriented to the needs of African American students, the National Association for the Advancement of Colored People founded the Legal Defense and Education Fund to assist students and organizations of color on university campuses to address issues that arose from desegregation and affirmative action measures that brought many changes to schools ("Legal Defense Fund"

Homepage). Members of the Fund asked higher educational institutions to consider changes to their curricula to integrate more culturally-relevant authors and materials into classrooms. Wider conversations regarding race and culture emerged from these initiatives, spurring the establishment of groups who addressed the needs of specific ethnic groups. Some American Indian students would benefit from scholarship initiatives initiated by the Fund, with its 1971 publication entitled "An Even Chance: A Report on Federal Funds for Indian Children in Federal School Districts." The report called for greater federal attention to the funds that were distributed to scholarships and other sources of funding for American Indian students mandated by the report.

To gather information for the report, parents and school teachers were interviewed to facilitate a discussion about the needs of students as they moved through schools. This was not a significant piece of legislation in regards to university students, however (Szaz 186). Because there were many obstacles American Indian students had to overcome to even consider college attendance --finding places to live that were close college campuses, juggling responsibilities to tribes and families, negotiating the overt racism in cities and campuses, and in many cases the overcoming the detractions of poor secondary school educations -- many had grave reservations about attending college and sometimes chose to forego the experience altogether. The field of composition would soon begin to face the obstacles faced by marginalized groups, but not without first taking a hard look at the social, cultural, and political dynamics that affected students' participation in higher education.

As universities began to reconsider their curricula in light of the demands raised by race and culture-conscious activists and reformers in the 1960s and 1970s, American Indian people on a large scale were struggling for recognition from both the United States government and the larger national consciousness vying for a voice within difference politics to gain control over tribal people's educational, political, and cultural rights. The fight for control over Indian education was equally a battle for cultural recognition, and American Indian parents and instructors often worked in the shadow of the attention generated by the larger African American and Chicano efforts that were demanding attention to equal opportunities in employment, housing, education, and other social, political, and economic issues of the time.

American Indian people fought for students' educational needs in cities and reservation areas, as both of these locations presented the federal government and the public with questions that remained unanswered from the Federal Period. These were encompassed largely by the question of what the country should do with the "Indian Problem." Tribal people were demanding tribal autonomy in the 1960s, and the federal government was answering in the fastest and easiest way it knew how -- by severing tribal nations' financial support. It was a difficult time for American Indians, as reservation-based schools were struggling to educate students with diminishing funding and resources, and urban Indian people struggled to be heard in the fervor caused by the larger African American and Chicano movements. By petitioning local and national

political figures and agencies as individual in group efforts, however, the educational reform impetus for American Indian people slowly gained speed.[6]

In colleges and universities, there was a great amount of work ahead in undoing stereotypes and misconceptions of American Indian people and tribal concerns. In schools in the early 1960s, education specialist Karen Swisher explains that the term "cultural deprivation" was used to describe research that investigated the experiences of impoverished children, especially American Indian students. This, she argues, was the accepted cause of Indian students' poor attendance and academic achievement in schools. "This research," Swisher explains, "grounded in deficit ideology, held the assumption that Indian children had limited backgrounds upon which schools could build and ignored or disclaimed the failure of schools to meet the academic needs of Indian students" (Preface). Family poverty was the reason provided for Indian students' failure to be properly educated or economically successful, and students therefore had

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[6] The American Indian Education Foundation (AIEF) -- which offers various American Indian student funding opportunities and a well-regarded "Tools For Success" manual for pre-college students -- indicates that with "the emergence of ethnic minorities into the American political scene, the Bureau of Indian Affairs (BIA) modified Indian policy to serve the growing self-determination of Indian people." The Bureau, traditionally responsible for responding to the United States federal needs, slowly began to re-shape its administrative identity by hiring more American Indian people for educational administration and restructuring its programs. In so-doing, it hoped to become a more responsive mechanism to the economic and educational needs in Indian Country. The AIEF reports, "Congress encouraged the educational structure to be responsive to the needs, and under the direction of, Indian people themselves" ("History"). As an additional response, the AIEF indicates that boarding schools -- traditionally federally staffed and administrated primary and secondary schools -- instituted a number of curriculum changes that reflected Indian learners' needs with more culturally-appropriate materials and pedagogies, and instituted all-Indian school boards to administer the business of the schools. In response to the surge in the number of young American Indians transitioning to city centers, Indian Studies programs began to emerge in colleges, private foundations increased the amount of students' financial aid, and for the first time private companies were asked to offer donations and other forms of support for Indian-generated reforms ("History").

to be shown how to absorb and use knowledge for their survival and progress in the world.

Parents and grandparents of students entering colleges at this time were more than aware of the deficit status attributed to American Indian education, as their own generations had witnessed boarding school initiatives developed to specifically address this (mis)conception. Little strategic research was conducted of the texts, the administration, the philosophies and values, the curricula, or the classroom practices used at reservation schools until the late 1960s and early 1970s. Until this time, research from initiatives such as the Works Progress Association retained goals that were anthropological in nature. Federally-funded researchers entered tribal communities in large numbers with the misguided logic that held that exposing tribal culture to the larger public could somehow effectively preserve what they interpreted as dying American Indian cultures. Researching and re-evaluating education from tribal people's points of view was not always the primary goal of administrators and researchers before the 1970s. Instead, it can be argued that WPA researchers created records of oral traditions, songs, and recollections of Indian people that helped to reinforce the nostalgia-fuelled research goals researchers had in their own minds.

The work in tribally-led educational reform would eventually be instrumental to the development of ethics codes and other research questions imperative to developing studies that benefited tribal communities and educational centers. These efforts directly led to the passage of the National Research Act of 1974, which provided a system of

ethical guidelines for human research that was desperately needed by tribes because of the surge in students, researchers, and other interested parties that traveled to Indian communities to collect interviews and observations of tribal people and cultures. Eventually evolving into the material for the famous 1979 Belmont Report, the Act's guidelines would establish that respect, beneficence, and justice were the three goals of ethnographic, education-based, and other forms of human research used to inform theory and practice in Indian education (Institutional Review Board Website).

The agenda of saving American Indian cultures from fading did, however, inform the discourse of emerging Indian-administrated education at the time. Swisher finds that the deficit theme in education and research remained the dominant model for American Indian students until the mid 1960s. At this time, community-based ethnographic research studies slowly began to argue for a "cultural difference model that would address power relations and recognize the integrity of Native cultures" (3). The historic pattern of disregard for the educations of Indian students would fuel a surge in tribally-directed education and cultural research to address deficits in power relations among tribal and federal governments, rather than perceived deficits in student knowledge. On the curricular lever, tribal civic leaders, educators, and parents worked to create and support studies and teaching materials that affirmed the knowledge and value of tribal cultures, histories, and teaching practices in schools. The emergence of cultural difference theories, which were derived from anthropological and sociological studies of American Indians and schooling, were employed to dispute the prevailing deficit position by arguing that Indian students' difficulties in schools and

classrooms were manifestations of the differences between home (tribal) and school (mainstream) cultures (Tippeconnic, "Research and Development Report").

These pedagogical research and scholarship changes were revolutionary for American Indian people at the time, as thousands around the country worked fervently to recreate Indian education in the legal sphere as well. American Indian education reformers' work retained tribal self-determination -- the right of tribal people to determine and administer their own educational needs and programs -- at its center. In his Research and Development Report to the U.S. Department of Education, John Tippeconnic III argues that tribes in the 1960s and 1970s were at this time the most active in regaining control over curricula and education studies that were reflective of tribal learners' needs. Naming the development of tribal colleges and demonstration schools such as the Navajo Reservation's school at Rough Rock (developed by an elected, all-Indian member school board in 1966), Tippeconnic perceives that the development of self-determination measures in the form of tribally-directed educational measures -- culturally-relevant knowledge in kindergarten through twelfth-grade curricula, teacher training programs, and higher educational scholarship opportunities -- were integral in asserting the kind of education needed and desired by American Indian people. "Contemporary Indian control," he writes of American Indian education, "is rooted in the efforts of parents and other tribal members" (3). Rough Rock's constitution would reflect tribal people's very self-determination desires: "Navajo people have the right and the ability to direct and provide leadership in the education and development of their community" (5).

The 1960s and 1970s witnessed intense political upheaval for Native people as tribes struggled to assert themselves as politically distinct entities that maintained a unique relationship with the United States. Different from the other marginalized groups in contest with the educational ideals and mandates of the U.S. government, American Indians were fighting for the right to self-determination in the face of what were no longer explicitly termed assimilation or Indian Problem governmental responses, but measures that consistently ignored the sovereignty of tribes and denied American Indian people the access to services and opportunities enjoyed by other groups that were demonstrating at the time.

This was a highly transitional period in which many reservation-based and newly-urban Indian people living in the poorest sections of cities (a National Census reports that thirty percent of American Indians lived in the poorest sections of United States cities in 1960) would experience first-hand the pressures to remain silent and go along with what was allotted them from the government, or risk alienation, prejudice, and often legal ramifications in taking measures to assert American Indian rights and concerns publically (Swisher, "Preface").[7] The numbers of Indian people enrolled in colleges across the country was relatively low, but was on the rise. More exposure to

[7] As an interesting note, the archives at the University of Chicago, Illinois retain a largely untouched collection of posters and fliers that were distributed to Indian Country in the 1960s and 1970s. These materials were generated by city officials from around the country, including city development planners and artists from Chicago, Detroit, and Minneapolis, and were created as recruitment tactics used to encourage American Indian people move to cities. Portraying highly stylized drawings and paintings of beach scenes, parks, and the glamour of city life, city officials and planners hoped to lure reservation-based to people to the promises of cosmopolitan life in cities. An ironic twist on the rhetoric and publications created in the 19th century that urged city people to engage in the pioneer and entrepreneurial spirit of the "West," these city-based initiatives offered the promise of a better existence in the modern appeal, freedom, and employment opportunities provided by modern city centers.

city life meant that Indian people were closer to colleges and universities than they were while living on reservations. The Ford Foundation reported in 1970 that seven percent of American Indian youths attended college, but also importantly noted that of that number, only sixteen percent of students were likely to continue and finish degrees. Responding to student concerns over college curricula, the lack of financial support, and the scarcity of scholarships and other opportunities for Indian students, the Ford Foundation provided new funding in two of its twenty-two colleges -- the University of Utah and Ft. Lewis College in Colorado -- in the forms of new student orientations, semester long counseling, and American Indian-oriented courses that included indigenous art and histories ("Annual Report 1970"). The majority of the Indian students who attended and were retained in colleges in 1970 acquired degrees in education, healthcare, and law. It was many of their efforts, in conjunction with tribal leaders in the political sphere in the late 1960's and 1970's, that pushed reforms through for Indian educational reform in America.[8]

In response to the educational reform demands, both the National Study of Indian Education conducted through the late 1960s and the 1969 Senate subcommittee report "Indian Education: A National Tragedy, a National Challenge" documented the continued failures of government to address tribal concerns regarding Indian education.

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[8] Part of this impetus was located in staunch critiques of the Bureau of Indian Affairs (BIA). The Bureau consistently retained a troublesome reputation evidenced in misappropriation of funds and serving the interests of those in office over the interests and needs of tribes. Indian education was an issue often talked about and never adequately addressed. In the early 1960's, Indian activists who were forming the Red Power Movement asserted that because the Bureau had not been able to provide answers to the "Indian problem" after more than a century of effort, the government needed to accede that tribes should retain control of educational mandates. The role of the federal government in this view was to offer assistance to tribal governments as they worked to solve the learning needs of their own people.

The reports specifically indicted the United States government in the failure of schools to effectively address the needs of American Indian learners with appropriate funding, educators, and materials necessary for their success in secondary and higher educational environments. This increase in attention to the status of American Indian education was significant in that it finally attracted attention from the White House that would generate conversations and legal actions that would create positive changes for Indian education.

In a special message on Indian affairs delivered to Congress on July 8, 1970, President Richard Nixon offered a direct response to the delineated educational failures, identifying tribal self-sufficiency as the integral factor in American Indian people's persistence and success in education. The President contextualized the problems he would enumerate later in his speech:

> The first Americans – the Indians – are the most deprived and the most isolated minority group in our nation. On virtually every scale of measurement – employment, education, income, health – the condition of the Indian people ranks at the bottom. This condition is the heritage of centuries of injustice…Even the federal programs which are intended to meet their needs have frequently proved to be ineffective and demeaning. ("Special Message on Indian Affairs")

Although these comments were received well in American Indian communities and many placed their hope in Nixon's words, this particular view was not popular with the wider public's sentiments regarding American Indian people at the time. Many people

read reports of the large numbers of impoverished and frustrated Indians who came together in cities and in reservation areas to protest problems in race relations in reservation and urban centers, regarding American Indian demonstrators much in the same way as the more violent components of the African American and Chicano movements -- as a volatile and potentially dangerous group of people.

Smith and Warrior argue in *Like a Hurricane: the American Indian Movement from Alcatraz to Wounded Knee* that the wider American public retained a great misconception, because the American Indian people who developed the beginnings of the Red Power and American Indian movements (AIM) prided themselves on taking pains to uphold peaceful protest tactics. N. Scott Momaday and other American Indian scholars at Princeton University would gather the Convocation of American Indian Scholars in 1970 in an effort to bring together Indian academics to generate a productive discussion about the ways American Indian people could commit to activist work that embraced non-violence and inter-cultural communication. In so doing, these American Indian scholar-activists hoped to help distinguish Indian voices and actions from the more disruptive protest tactics embraced by groups within the African American and Chicano movements (*The People* 176).

A few years after the close of the federal prison on Alcatraz Island off San Francisco, Adam Nordwall, a Chippewa who founded the Bay Area Council on American Indian Affairs, and a group of other American Indian people landed on Alcatraz Island with the intent of reclaiming the land for and Indian center. The March 8th, 1964 event

has been argued as the Red Power Movement's *modus operandi* which generated a great deal of attention for the American Indian people in the Bay area (Velie 2). The landing drew many Indian people to the area, and on Thanksgiving Day of 1969, a large group of angry American Indians occupied Alcatraz Island off San Francisco in protest of the federal government's repeated denial of Indian rights and the 1868 Sioux treaty obligations. Santee Sioux activist John Trudell would testify of his experience at the Island: "If you wanted to make it in America as an Indian, you had to become a hollow person and let them [the government and White American society] remold you . . . Alcatraz put me back into my community and helped me remember who I am. It was a rekindling of the spirit. Alcatraz made it easier for us to remember who we are" ("Alcatraz, Indian Island"). As an American Indian communicative outlet, Trudell would soon become the voice of Radio Free Alcatraz, a pirate radio broadcast that gained support and access to the air with the help of local Bay Area radio stations. Broadcasting a voice of protest coupled with demands for institutional and political reform, Trudell's work garnered support from a range of voices both mainstream and local: the rock bands Credence Clearwater Revival and the Grateful Dead responded to his broadcasts with concerts to support the occupation, and local individuals, city politicians, and celebrities such as Marlon Brando and Jane Fonda actively supported the Indian protesters' efforts.

The Alcatraz-Red Power Movement (ARPM) that emerged from the occasion used the American Indian social protest to "demand that the government honor treaty obligations by providing resources, education, housing and healthcare to alleviate

poverty." The ARPM specifically aimed to build Indian colleges and create Indian studies programs, museums, and cultural centers with the support of federal funds in order to directly rectify centuries of Indian cultural oppression ("Alcatraz is not an Island"). Although many activists would come to regard Alcatraz as an occasion of activist ideal, Nordwall concludes that many people's hoped for the occupation would dwindle: "We confused appearance with substance . . . we overestimated the power of the media to affect policy and bring about positive change, especially if that change cost a lot of money" (qtd. In Velie 2).

In much of the wider public consciousness, American Indian activists were perceived as contentious, and the federal government's response to Indian people's voices came in the form of activity from the FBI, the National Reserve, and the local police. Although President Nixon's language within the "Special Message" suggests the existence of a heightened sensitivity to the needs of tribal people, the climate of political activism in the country effectively fostered a sense of wider social unease. The presence of federally-activated surveillance and protection services unfortunately had the effect of supporting the wider nation's concern that American Indian civil protest had to the potential to become politically and socially hazardous. At the time, the wider American public was divided in its response to the urgency with which American Indian voices protested racism, ignorance, and the lack of public and federal recognition to tribal people's concerns. Tribal people too were divided over the relationship AIM and other activist groups had with the federal government, and the groups within the Red

Power Movement became increasingly fractured over tribes' legal and economic negotiations with the President and the FBI.

President Nixon's 1970 congressional address was both legislatively and symbolically significant, however, and from 1970-1971 Congress passed fifty-two legislative proposals on behalf of self-determination demands raised by tribes. Some Indian people found hope in Nixon's message. President of the Los Angeles Indian Center and National Council on Indian Opportunity advisor to President Nixon Joseph Lone Eagle Vasquez noted, "[Nixon] listened to Indians. This is not to say that everything was always easy. Indians needed a voice in the presidency for a long time, and many of us felt that he was the one who would help get the ball rolling on federal Indian programs" (Vasquez 151). Specifically chastising the federal government for its insufficiency in supporting Indian people, President Nixon used his congressional message to declare a new era of business and educational development for tribes. He affirmed the agency and the aptitude with which tribal people and cultures continued to thrive in the face of adversity, suggesting importantly that the federal government initiatives needed to start in Indian Country. Self-determination, importantly, was at the center of his address:

> The story of the Indian in America is something more than the record of the white man's frequent aggression, broken agreements, intermittent remorse and prolonged failure. It is a record also of endurance, of survival, of adaptation and creativity in the face of overwhelming obstacles. It is a record of enormous

> contributions to this country -- to its art and culture, to its strength and spirit, to its sense of history and its sense of purpose.
>
> It is long past time that the Indian policies of the Federal government began to recognize and build upon the capacities and insights of the Indian people. Both as a matter of justice and as a matter of enlightened social policy, we must begin to act on the basis of what the Indians themselves have long been telling us. The time has come to break decisively with the past and to create the conditions for a new era in which the Indian future is determined by Indian acts and Indian decisions. ("Special Message")

Imperative to his Indian education supporters, Nixon's speech recognized that American Indian aspirations for self-government had been exemplified in the founding of the first Indian center for higher learning -- Rough Rock Demonstration School in 1966, and the first tribal college -- the Navajo Community College (now Diné College) in 1968.[9] These tribally-administered schools, founded on the commitments to American Indian educational fulfillment through the creative arts and indigenous-oriented studies of the sciences and technology, and sought to help imbue student writing and student

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[9] Known more widely as the beginning of the tribal college movement, the inception of Indian-directed centers of learning was initiated in 1963 with the establishment of the American Indian Higher Educational Consortium. This group was developed in an effort to create educational centers for American Indian students to specifically validate the languages and cultures of tribal people with teaching philosophies and instructors dedicated to American Indian students' tribal knowledge and success. Scholars and activists suggest that self-determination was also supported by the passage of the Indian Education Act in 1972 and the Indian Self-Determination and Education Assistance Act in 1975. The ways in which these acts and measures influenced universities, specifically in writing and literature programs, however, continues to be researched and contextualized.

learning with tribal worldviews. Nixon's statements supported the knowledge that these kinds of goals, however, were largely absent from mainstream colleges and universities, although they were seeing greater populations of American Indian students apply to their undergraduate programs.

If emerging race-oriented scholarship in mainstream universities at the time can be read as an indication of the degree to which indigenous issues resonated in academe, the future for Indian students in mainstream colleges and universities remained uncertain. Although a number of American Indian texts had been published in the 1960s and 1970s, American Indian and mainstream academic writers remained divided over the purpose and meaning of Indian texts in general. This debate would serve as an indication of the struggles that Indian people would continue to battle in university scholarship and programs until the end of the twentieth century.

In the 1960's scholarly publishing community, this divide was nowhere more evident than in the case of literature reviewers who grappled with how to interpret emerging tribal voices. Their creative uses of language would provide the material to inform American Indian literary critics and composition and rhetoric scholars regarding the cognitive and scholarship changes that were needed in understanding the purpose and the goals of American Indian writing. Although the Kiowa writer N. Scott Momaday would be awarded the Pulitzer Prize in 1969 for his revolutionary work *House Made of Dawn*, non-Indian literary critics responded with mixed reviews that, although common in any reception of a new text, spoke directly to the culture-oriented obstacles that

American Indian people continued to struggle with in education. The *New York Times* Book Review writer Marshall Sprague commented in June of 1968 that although the Momaday novel was "superb," he believed that "the mysteries of cultures different from our own cannot be explained in one short novel, even by an artist as talented as Mr. Momaday" ("Anglos and Indians"). In a similar vein William James Smith, who was reviewing literature for the *Commonweal* publication in September of 1968, would add that the author's tone and writing style were too akin to the language found in the King James version of the Bible, and argued that "[i]t makes you itch for a blue pencil to knock out all the intensified words that maintain the flow."

Problematically describing again a seemingly-impenetrable mysteriousness of Indian culture in general, non-Indian scholars would critique Momaday for his unconventional and un-Indian use of language and themes -- "high" English in conjunction with themes of difference, alienation, and redemption -- that were not tribal enough in mainstream critics' view. In rejecting Indian texts like Momaday's because of a lack of cultural understanding, and resisting American Indian writers' uses of language because they appeared to mimic the language of mainstream writing, American Indian writers continued to be interpreted by non-Indian critics in the 1970s incongruously. Reading the language of Momaday and others' work conflictingly as both too Indian and not Indian enough, universities and publishers would argue what kinds of texts truly constituted indigenous writing. Many could not fathom the ways in which American writers, historically understood as deficit writers, could create meaning through multiple uses of language.

Scholars such as Alan Velie and Louis Owens who were more attune to strategies used in American Indian literatures and writing, in conjunction with new scholarly Indian voices published in the emerging literary publication *American Indian Quarterly,* would help to create a critical Indian scholarship that would help shape the discourse of American Indian literary criticism in academe in the 1970s and 1980s. These voices would help Indian students and academics begin to understand and create new ways to read and use American Indian texts. In direct contradiction of mainstream voices like Sprague and Smith, Velie and Owens would publish academic essays that retained praise for Momaday's work as masterful American Indian writing, extolling the author for his ability to negotiate English discourse in ways that resonated with literary greats like Herman Melville and D.H. Lawrence, while at the same time utilizing key aspects of the oral tradition and trickster discourse to affirm the complexities and layers of meaning inherent to Indian storytelling (Owens 25).

This critical cultural work was an important beginning to the establishment of formal American Indian literary criticism, as it helped reveal the meaningful ways Indian writers were using English and American Indian languages to respond to their own concerns. American Indian scholars, for example, would praise Momaday for his ability to negotiate aspects of the oral tradition with traditional elements of American and British literatures to create an Indian voice that conveyed the difficulty and complexity of what it meant to be an American Indian in an activist climate in America. In the novel, Momaday's protagonist, Abel, returns from the World War II an alcoholic and a mentally and symbolically fractured person. Struggling to understand the changes the war

introduced to his life, Abel moves in and out of episodes in his life as he positions traditional knowledge and experience in the old ways with the trauma and addiction Abel faces in his experience in the present. Creating metaphors for American Indian life on many levels, Momaday presented a text rich with cultural significance and contemporary relevance for an American Indian audience who was wrangling with questions about the relationships between their Indian cultural identities and the lack of support they received in their experience with mainstream America.

College and university writing and literature programs would begin to bring non-traditional scholarship from writers like Momaday into the classroom as it emerged from publishers, but comments from respected mainstream reviewers would reinforce some of the desires and expectations that the academic mainstream continued to retain for what scholars like Sprague and Smith wrongly suggests was the nature of American Indian identity, language, and scholarship. These cultural misunderstandings lead to the persistence of problems in academic conversations in the composition community. Work from African American and Chicano scholars, however, was gaining more attention, and the composition community was beginning to respond to their voices as universities found that they had to provide tangible solutions to ethnicity-based critiques raised in the Civil Rights period.

The Place of Racial Identity in Composition

Because of their relative size and the publicity they garnered, the African American and Chicano Movements were more visible to the public eye and comprised the majority of the minority voices in composition and rhetoric discourse in the latter half of the twentieth century. This is evidenced in the voices that emerged in composition in the late 1970s and 1980s, which all but overwhelmed American Indian voices and scholarship in the academic community. Race and culture debates, resulting from Black and Chicano social and political entanglements, would inform some of the discourse of the field. In her historicization of the climate that brought about the 1974 Conference on College Composition and Communication (CCCCs) resolution entitled "Students' Right to Their Own Language," Geneva Smitherman highlights the enormous impact the Martin Luther King assassination and race politics had on the fields of communication and language studies, writing pedagogy, and the nature of the CCCCs publications and panels. Until this time in composition history, discourse on race and culture had never been afforded center stage in conferences, publications, or pedagogy. The composition community was beginning to answer the calls of students and scholars from the margins, however, pouring its scholarly energy into developing research and pedagogy to better understand the ways in which students learned to communicate in and outside of the university.

Arguing that the "Students' Right" resolution was a response to the developing crisis in college composition classrooms, "a crisis caused by the cultural and linguistic

mismatch between higher education and the nontraditional (by virtue of color and class) students who were making their imprint upon the academic landscape for the first time in history," Smitherman emphasizes the troublesome disparities in experience, language use, and opportunities that Blacks and Hispanics grappled with in universities. The "Students' Right" resolution, therefore, was one of the first public mandates by the Conference and writing teachers to reach a critical mass which acknowledged both the need for and the centrality of attention to the ways in which students' home communities and experiences shape the languages they use. An academic acknowledgement of the multiplicity of races and identities that comprise university communities, the resolution specifically iterated the importance of privileging student expression and disparaged any pedagogies that silenced or erased their languages in the face of the language of "educated English," or standard academic discourse.

The Resolution argued that the task of asking teachers to reconsider their own language attitudes, the value of linguistic diversity, and the needs of non-traditional and traditional students was particularly kairotic in light of growing questions from the margin regarding the discourses and groups that were traditionally privileged in academe:

> We need to discover whether our attitudes toward "educated English" are based on some inherent superiority of the dialect itself or on the social prestige of those who use it. We need to ask ourselves whether our rejection of students who do not adopt the dialect most familiar to us is based on any real merit in our dialect or whether we are actually rejecting the students themselves, rejecting them because of their racial, social, and cultural origins . . . we could accomplish more, both educationally and ethically, if we shifted that emphasis to precise, effective, and appropriate communication in diverse ways.
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> ("Students Right" 2)

Explicit in the Resolution was an acknowledgement that previous university composition teaching strategies had literally rejected students -- as was so often argued by American Indian activists and advocates in education -- whether because of their disinclination to embrace standard academic English or because of a perceived inferiority of students' racial and cultural identities. The Resolution openly stated that beyond an educational concern, the perception and treatment of non-dominant group students was an ethical complexity -- one which demanded answers from the educational system itself rather than assuming that student failure was the result of an inability or a reluctance to learn that the persistent cultural deprivation model was so fond of. In a direct critique of composition pedagogy and curricula, the Resolution argued that language programs have consistently enforced curricula and pedagogy that esteem standard educated English above any other dialects or languages.

The language of the Resolution did not explicitly mention Composition's implication in the silencing of American Indian students' cultures. Thousands of American Indian voices at the time were arguing against the silencing of languages, and their absence from the discourse surrounding the mandate suggests an overall resistance of the field to acknowledge, let alone change the way they regarded the needs of this group of people. The language debate overall, however, was soon to penetrate Indian Country in the form of the English-Only Movement that was developing momentum from California.[10] English-Only efforts created a mainstream cultural response to minority groups and school systems that were advocating bilingual or multi-lingual curricula for students in primary and secondary schooling. In response, Hispanics, Native Americans, Chinese, Japanese, and even German-American groups argued at the time that English-Only laws were mirroring assimilationist language and actions taken by the United States federal government for centuries. These groups accused the proponents of English-Only of harboring motivations that retained more than mere political aspirations. Language, in this sense, was very much an ideological tool, used to support the dominant culture's values in the United States. As Public Broadcasting Service contributing author to the "Do You Speak American" series Dennis Baron would suggest that

[10] This movement, according to historian James Crawford, originated in 1983 when former Senator S. I. Hayakawa of California teamed up with Dr John Tanton, a Michigan ophthalmologist, environmentalist, and population control activist, to found "U.S. English." This lobby spearheaded the Official English offensive in Congress, state legislatures, and ballot campaigns. Their work effectively created legal actions that established English as the official language furthered in schools in states such as California, Arizona, Colorado, and Florida ("English-Only").

> This suspicion is certainly justified by the historical record. For the past two centuries, proponents of official-English have sounded two separate themes, one rational and patriotic, the other emotional and racist. The Enlightenment belief that language and nation are inextricably intertwined, coupled with the chauvinist notion that English is a language particularly suited to democratically constituted societies, are convincing to many Americans who find discrimination on non-linguistic grounds thoroughly reprehensible. (“The Legendary English-Only Vote”)

The English-Only initiatives virulently infiltrated Indian Country, where tribes were fighting for educational policies that would allow traditional tribal languages to be taught along side of English in primary and secondary schools. Many reservation-based students used two languages at home, English and tribal languages, and the preservation of home languages was of utmost importance to tribal people. American Indian tribes' language argument hinged upon creating assertions from the same logic used within the English-Only justifications: if English was the "first language" of the people who founded the United States, Indian people, who were actively using first languages on the continent much earlier than those who came to North America, fit the bill for first language speakers perfectly. Users of languages of those who were first here on the land created a logical assertion with the same rhetorical strategy used by those who were arguing for support of the primacy of standard English.

State legislators were reluctant to acknowledge these demands, however. In Arizona, this tension was evidenced by the Dine' people taking a stand on first language arguments. Arizona tribes became infuriated and as a result, the Navajo Tribal Council, unanimously passed a resolution on July 20, 1999 that stated their opposition to Arizona's English-Only mandates:

> [We are] strongly opposing the proposed Arizona Initiative "English Language Education for Children in Public Schools" and directing the Education Committee and the Division of Diné [Navajo] Education to inform and educate Navajo schools, parents, and voters of the content and consequences of this initiative. ("English Language Education")

In a firm stance in opposition to English-Only, Dine' people would hold themselves responsible to one another to resist the imperatives of the movement, and would ultimately deny the state of Arizona Board of Education's initiatives which was pushing for English-Only measures in schools.

In response to the uproar these mandates caused in states with American Indian populations, the U.S. Senate called for a series of committee meetings in which to address the concerns of indigenous people who were arguing that Indian languages fit the definition of first languages that many people in the movement were embracing. American Indian people argued that tribal languages were the first American languages. Reporting on the Senate committee meetings in 1995, James Crawford would argue:

> While it is widely acknowledged that immigrants are the primary target of this campaign, Native Americans have also suffered from its legal and political fallout. This year, for the first time, some of the latter now believe that they might be wise to make a "separate peace" with language restrictionists. It is tempting to argue that indigenous languages, which predated English on American soil, have a prior moral claim that immigrant languages do not have, and that federal programs for Native Americans should therefore be exempted from any English-Only mandate. (“English-Only”)

Language restrictionists, those who believed that English should be the only language furthered in public schools across the country, encountered staunch resistance from tribes. As acknowledged distinct and sovereign nations from the United States government, tribal people in the 1980s witnessed the resurgence of sovereignty debates with the federal government who had, time and again, legally granted American Indian nations sovereignty status. Tribal languages were inherent to their status as sovereign nations, and no mandate with imperatives akin to those of the English-Only restrictionists would ever be upheld by tribal language advocates.

Other minority groups would find the English-Only arguments equally as complicated because although they did not have the grounds for a nation-based defense, the movement’s impetus, its use of language, and its policies were regarded as a direct violation of many people’s rights to freedom of speech and education. In Ann Arbor Michigan, the case for greater attention to languages other than Standard English

came to a head in the pedagogically-directed court case between the Ann Arbor school board and its African American students. In the original suit, an advocacy center representing the defendants argued that eleven African American students were denied their civil and constitutional rights to equal protection in the classroom, contesting that their school was not addressing the educational handicaps the students faced by virtue of their economic and cultural background (Fiske).

New York Times reporter Edward Fiske cited the proceedings: "The controversy over 'black English' erupted in June 1979, when Judge Joiner ruled that, in order to bring blacks into the mainstream of American society, schools must take into account the existence of a 'home language' if it is different from standard English" ("Black English Debate Fades"). The ensuing "black English" debate generated an enormous amount of controversy in academic circles as scholars and educators wrangled over the ways classrooms could address variances and divergences from what was regarded as Standard English. It would raise questions as to who would be responsible for accruing and helping students learn to communicate these language differences, and ultimately solidifying the value or the status of Standard English in schools. Because of her scholarly track record on these questions, Geneva Smitherman was asked to testify in the Ann Arbor court proceedings. The attention to students' home languages which was mirrored in the case was central to the assertions made in the 1974 Students' Rights Resolution, and although Fiske argues that most courts in the period following the Ann Arbor case were lax to enforce new home language mandates in schools, scholars of color in the composition community used the national coverage and the ensuing

discussion from the case to redirect composition's attention on issues concerning race, language, and culture in the classroom.

Smitherman details the controversy the language debate continues to generate among those in the composition and rhetoric community who feel, to differing degrees, that race politics and personal languages or non-standard modes of expression do not belong in the writing classroom. Composition scholar Steve Parks argues that, unfortunately, much of the work done to create the Resolution was interpreted too often as "excessive actions of a marginal collective . . . exceptional episodes in which a discipline or a set of scholars 'got out of hand'" (2). Critics of the Resolution continue to question composition instructors' ethos and effectiveness in teaching racial and cultural dynamics in a course with a general purpose that remains, arguably, to teach students to write "effectively." Instructors and scholars on all sides of the standard language issue emphasize that difference and identity politics inherent to language are controversial in that they have the potential to segregate classrooms into insider and outsider positions. These locations depend on the cultural makeup of the classroom, and are manifested in the cultural identifications, language use, and personal experience of whatever dominant and subordinate groups are present in the class. Many feel that attention to this division is antithetical to teaching writing skills. Issues related to race and culture, many argue, should remain distinct from a teacher's task of teaching students how to write. Discourse on knowledge and power struggles, ideologies, and other cultural studies-oriented debates introduce questions into the classroom that many instructors do not feel prepared or willing to answer because of

their complexity, controversy, and ultimately their ability to implicate writing teachers' own *ethe*.

These pedagogical considerations are not only relevant to teachers who identify themselves as part of the dominant ethnic group, however. Composition and rhetoric scholar and instructor Keith Gilyard explains that the discomfort with the tensions that exist between student backgrounds and student writing occurs because discussions about race are always shifting in composition. Gilyard poses a critical question for those who try to work with race and culture in the writing classroom: "are we confident that we as teachers respond most logically to racialized realities, especially along the axis of language, our stock in trade?" The scholar argues that the rhetoric and aims of tolerance movements such as the Students' Rights Resolution in composition are not "necessarily coterminous with the rhetoric and aims of . . . anti-racism." Gilyard cautions instructors to remain wary of pedagogies that reinforce tolerance practices in classes over being proactive in seeking to eliminate racist language, values, and attitudes ("Higher Learning" 47). Addressing race and culture in the classroom reveals complex questions and needs that are not readily understood or easily resolved in federal courtrooms, let alone in classroom practice and discourse.[11]

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[11] As time passed from the Ann Arbor case, journalists and composition scholars would document an inevitable decline in scholarly energy to the English language issue, as a combination of drawn-out litigations, frustrated teachers, parents, students, and wary university administrators waited for the race-conscious fervor to subside. English-Only perpetuators at this time, however, would begin to solidify a platform of educational reform that stressed the necessity of maintaining the English language above all other languages in schools and other public institutions, drawing upon nationalist sentiments to affirm standard English as the official language of the country. As noted in the introduction, composition courses have long been a component of general educational requirements in universities, and exist in the same camp as other Western Civilization course requirements as direct and strategic channels of what

After the surge of cultural awareness initiatives that seemed to proliferate in the post Civil Rights period, a nationwide decline in public attention to these reform efforts was witnessed as schools endeavored to pacify students, parents, and educators to retain a degree of control over the information that was presented in classrooms in an effort to establish a sense of stability in schools. Geneva Smitherman, quoting political researchers, identifies this period of time as the "Second Reconstruction:" a period in which the United States nationally shifted to a more conservative social, political, and economic climate (29-30). She maintains that it was in this period that the second addition to the "Students' Rights" Resolution -- which was created in order to provide follow-up teaching strategies to the first Resolution in the form of student-reflective classroom curricula and materials -- was in fact rejected. Smitherman offers a critique of the late 1980s climate of the composition community at large, suggesting that the influence of the English-Only dispute presented obstacles to the work of non-White, anti English-Only groups in both the policies and publications of the CCCCs. The scholar perceives, however, a silver lining to the difficulties of the time, arguing that the responses from culturally diverse groups in the CCCCs would effectively split the dialogues in race and culture-oriented classroom debates, helping to refine and solidify the agendas of those who would eventually challenge the politically conservative, culturally-homogenous agendas manifested in the English-Only commitment.

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universities esteem to be significant knowledge and practices important to a successful experience in society. For composition studies, the latter part of the twentieth century would witness inflamed debates over what, in fact, the significant knowledge and practices in universities should be. The English-Only position, although controversial for its culturally homogenizing tendencies, would remain a part of English composition curricula into the late 1980s in universities.

Multicultural and feminist academic agendas that evolved in the 1980s and 1990s were the strongest voices for a change to language ideologies and practices within composition, and would directly challenge the rationale and the values evident in the kinds of departments that received funding, the kinds of courses that were offered in universities, and the kinds of information that was privileged in the courses. Multicultural and feminist positions of inquiry and critique functioned primarily on the outskirts of the academic community, espousing agendas that critiqued academic institutions for privileging dominant cultural norms. These norms, it was argued, when furthered in general requirement courses, showed students the right and wrong ways to compose and communicate, taught them the "correct" renderings of history and group representation in the United States, and introduced students to various canonical authors and texts that provided integral knowledge for pursuing what had traditionally been regarded as necessary for a good education.

The writing classroom in particular presents students with the proper materials and skills to be successful in society, and the classroom space itself could be regarded as a microcosm or mirror of the society. Mary Louise Pratt suggests that this perception was defined by scripted classroom behaviors designed to engender particular performances or agreements between classmates and instructors, and in the case of university writing programs this behavior modeled the relationship of people in a Western, Protestant, capitalist society. This knowledge is deployed in scripts that the teacher models for her writing students:

> When linguistic (or literate) interaction is described in terms of orderliness, games, moves, or scripts, usually only legitimate moves are actually named as part of the system, where legitimacy is defined from the point of view of the party in authority--regardless of what other parties might see themselves as doing. Teacher-pupil language, for example, tends to be described almost entirely from the point of view of the teacher and teaching, not from the point of view of pupils and pupiling (the word doesn't even exist, though the thing certainly does). If a classroom is analyzed as a social world unified and homogenized with respect to the teacher, whatever students do other than what the teacher specifies is invisible or anomalous to the analysis. This can be true in practice as well. (Pratt 4)

These norms, longstanding in university classroom practice, have both historically and currently been defended as what are most desired in a good education by those who feel that they teach students the kinds of writing practices and cultural literacies integral to success in American society.

American Indians in universities in the 1980s and 1990s would respond vociferously to the definition of what constitutes a good education, but not primarily in the field of composition. In the areas of primary, secondary, and post-secondary education, adult education, and Native American Studies, American Indian scholars and instructors were developing pedagogy in the tradition of the work that came out of the Red Power Movement of the 1970s. The elements necessary to what Indian people

considered a good education are articulated by the respected scholar Vine Deloria, Jr. in his co-written text with Daniel Wildcat *Power and Place: Indian Education in America.* The authors establish the need for an indigenization of the materials and strategies used to teach American Indian students in schools and universities, defining indigenization as the "act of making our educational philosophy, pedagogy, and system our own, making the effort to explicitly explore ways of knowing and systems of knowledge that have been actively repressed for five centuries" (vii). These practices directly confront dominant cultural norms and renderings of history with tribal-based knowledge that affirms the self-determination needs articulated by American Indian tribes.

The goal of a good education, within an indigenized view, is the support of student needs in addition to the needs of home and tribal communities, and is based upon the worldviews maintained in the cultural practices and languages used by the students. In his argument for the indigenization of college curricula, Wildcat would embrace the sovereignty argument that is imperative to the survival and success of tribal cultures, posing it in contradiction to the homogeneity arguments made by proponents of mono-cultural higher education: "We do not fit comfortably or conveniently within Western civilization," he contends, asserting that "This is not a regret. It is an affirmation" (vii). Both Wildcat and Deloria, Jr. insist that prescribing an indigenized agenda is a political and social dedication as well as an educational one, because it requires students to explore the ways in which the histories of education have created particular renderings of American Indian people as wards of the state. These renderings have been successful in convincing the dominant group and

unfortunately many Indian people as well, that American Indian cultures are intellectually moldable and culturally weak. This has been furthered by persistent narratives that claim that neither tribal knowledge nor worldviews in mainstream education are relevant to modern living, and it is the role of instructors, as echoed in Pratt's statements, to imbue students with the "correct" and useful knowledge to succeed in a world that heavily relies upon the language of the larger United States for communication and enterprise.

On a meta-cognitive level in the classroom, compositionist C.H. Knoblauch argues that values and practices deemed to be appropriate for a successful higher educational experience have historically been furthered in what he refers to as "ontologically-oriented" spaces in which teachers position themselves as individuals who further a teleological view of knowledge and social behavior.[12] A teleological orientation, derived from perceptions of social behavior in the Classical period, holds that the world is ultimately determined by a Western teleology that shapes all human experience and interaction. Dominant in mainstream colleges and universities, the orientation holds that a structured, human dominated hierarchy exists in the world, that progress and change are preferable to tradition, and White-ified or Western-ized groups are deemed to be intellectually-superior and retain a higher level of cultural

[12] In addition to the *ontological* position, Knoblauch articulates *objectivist*, *expressionist* and *sociological* assertions that foreground arguments in rhetoric and writing programs. Each of these four rhetorical approaches -- arising from different political-philosophical positions and authors -- seeks to explain or to "produce, if not ratify, certain forms of consciousness, certain ideological dispositions." This dispersion of opposing views in arguments, Knoblauch argues, offer "competing possibilities of naming the world," and therefore potentially powerful determinants of philosophies and practices in the classroom (127).

sophistication than others.[13] This understanding, both Knoblauch and Deloria, Jr. suggest, has been the logic of teaching practices throughout United States educational history, as it provides much of the justification for dominant acculturation practices in universities, particularly in writing classrooms (127).[14] In composition circles this orientation has informed the "current traditional" approach to teaching. In this teaching philosophy, the teacher is placed in the position of disseminator of the proper knowledge and is the exemplar of academic language and communicative performance. The current-traditional paradigm, Knoblauch argues, provides for particular rendering of Western history and human relationships, predicated upon an understanding that language and reality are independent of one another. Language, which includes writing and personal expression, is considered a communicative reference by which objective realities can be related. This understanding, as it will be argued, is imperative to successful adaptation of American discourse in the university. The language of standard

[13] Please reference Martin Bernal's *Black Athena* for a comprehensive delineation of the progression of thought that justified and rationalized the evolution of Greek identity or White Western-European identity.

[14] Min-Zhan Lu argues that the acculturative mission of the university (one that furthers dominant, hegemonic culture) affects student participation and learning, and is often met with various forms of resistance as students, unfamiliar or at odds with such a mission, struggle to understand how their personal values and needs are met in such an impetus (Lu 888). Resistance in this case can be read not as opposition but rather an adaptation of "behaviors and practices that work against the unconscious reification of cultural values which disrupt the acculturative goals of writing classrooms" (Marshall-Hardin 38). Resistance, for American Indian students in particular, is often a struggle to combat historical misconceptions that have theorized them as a group that has an inability to understand dominant conventions, has a history of low literacy and an under-appreciation for education. Carey Carney's *American Indians and Higher Education* explores non-American Indian educator's historical justification of American Indian student performance, citing personal journal and published material from the past century speculating that low levels of cognitive development, non-Western cultural practices and the privilege of communal rather than individual achievement are determinants in American Indian student failure in educational institutions. Chapter two discusses outsider articulations of American Indian learners, providing a consideration of how and why misconceptions of American Indian students endure in higher educational institutions.

academic discourse, furthered as the dominant model in current-traditional pedagogy, is used to transmit the instructor's perception of reality and significant knowledge in the classroom.

For both Knoblauch and American Indian scholars who work in composition, this practice is troubling in that it relegates language to a mere affect of communication or a flourish, and as many understand it, regards language as the means by which certain truths are expressed. It is important to reflect upon the personal, political, and educational limitations of such an understanding:

> The consequences of this view are still apparent today . . . the ideological implications are troublesome, for one negative tendency has been to validate imagined American Indian timidity, social stratification, and determinism by appeal to a-historical metaphysical absolutes. . .[S]ocial, intellectual, and other inequities are somehow rooted, not merely in the institutions that support them, but the nature of things so that humans must resign themselves to conditions necessitated by human imperfection, playing their roles . . . (129)

Justifying what are deemed "core American values," ontological arguments, as explained above by Deloria, Jr. and Wildcat, have been successful at furthering and preserving traditional, normative knowledge and educational practices. These include the desire of schools to normalize students into a proper understanding of Western social roles, political relationships, and socially acceptable personal and ethical behaviors (128).

Multiculturalists, feminists, and American Indian scholars in academe have challenged dominant acculturative practices which they feel have been strategically developed and systematically enforced in order to produce students who would uphold and defend the values and ideologies within the instruction they receive. These groups argue that these values and ideologies privilege a masculine, Anglo-centric (non-raced), Protestant, capitalist worldview, and are therefore dangerous and damaging to those who do not maintain or want to promote this perspective. Multiculturalist and feminist scholars and teachers have challenged these values with a variety of pedagogical approaches that include the act of pupiling: practices that seek to inform pedagogy with a wider social consciousness, instill reflective teaching practices, and provide a greater awareness of the ways in which identity and ideology function in determining language, discourse, and pedagogy in classrooms (Pratt 592). Not all of these practices would hold as strategic or productive means by which cultural diversity could be supported, however.

In composition and rhetoric in the 1980s and 1990s, much of this thinking developed out of a cultural studies impetus that was looking to emerging voices from the margins who were theorizing cultural "contact zones" -- places of intersection and conflict between groups that identified themselves on the basis of race, gender, class, or other socio-cultural markers.[15] Composition's initial response at this time was a

[15] The term "contact zone," which names the zones of cultural interaction that occur in the writing classroom was originally described in composition and rhetoric scholarship in the work of Mary Louise Pratt in the article "Arts of the Contact Zone." She describes contact zone practice in the classroom that was informed by the multiplicity of histories and experience brought into the classroom. In trying to engage texts relevant to different student identities and experiences, "one had to work in the knowledge

multicultural push for race and class inclusivity addressed in the literature and resources used in writing classrooms. The logic behind this push followed that if students were introduced to non-White male and female authorship, the cultural diversity of the classroom could be enhanced, and non-dominant groups could be recognized in the classroom. Thus, in a rough formula for racial tolerance, an awareness of "Others" could be encouraged.

A primary conflict with this approach to diversity arose in the shallow and rather one-dimensional approach to group history, language, and experience that this kind of classroom strategy assumed. In teachers requiring that students read work from Martin Luther King, Jr. and Rudolfo Anaya, for example, students were somehow supposed to gain an appreciation or even an understanding of Black and Hispanic cultures and cultural concerns. In reading non-White authors, students were leveling the cultural playing field of the classroom and the university, so to speak. In this practice, minority voices were somehow given an equality of opportunity that they demanded of academe, and therefore a general feeling of goodwill and peacefulness could result on all sides. Critics of the practice of multiculturalism in the classroom, however, find that this practice furthers a decontextualized, smorgasbord-like approach to identity that leaves most classrooms with, at most, a reductive awareness of Others in the classroom.

Another critique of multiculturalism in composition would raise even more problems for students and instructors in the classroom, questioning the very

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that whatever one said was going to be systematically received in radically heterogeneous ways that we were neither able nor entitled to prescribe" *Profession 91*. New York: MLA, 1991, 33-40.

responsibility of university composition programs once again. In the 1990s, composition scholars Richard Fulkerson and Maxine Hairston would affirm the complexity of issues of class, race, and gender in the classroom, and warn that engagement of such texts open writing classes up to issues and dialogues that are inappropriate and irrelevant to the acquisition of writing skills. The composition classroom, in their view, is a space for acquiring skills and guidance necessary to write well -- not a space to introduce conversations regarding cultural conflicts that are too complicated for the writing classroom. The writing teacher, in their view, assists students in the development of writing skills without discussing values and social or political issues that occur outside of the classroom. In-class texts are intended solely as models of superior and inferior writing performances. Issues of race, class, and gender are deterrents to the task of teaching writing, and so-called “higher purpose” and “social crusade” pedagogical agendas are products of what Hairston named a “cultural studies envy” that is inappropriate for teachers of writing and argument (“Diversity, Ideology, and Teaching Writing,” 705-707).

For compositionists in this vein, the purpose of the composition classroom is more transparent, more procedural in its goals. Fulkerson argues in the essay “Composition at the Turn of the Century” that context-conscious writing pedagogy may not actually leave any room for writing. Although he acknowledges the important trajectory of cultural studies pedagogical influences in writing classrooms toward the end of the twentieth century, Fulkerson remains concerned that the acts of critical reading and interpreting texts in the classroom have become too much of the focus of

university writing environments. He argues that the act of writing is compromised when students are also taught the conventions of certain genres, agendas, or themes in works. Such exercises raise the question of whether or not students should be encouraged as what compositionist James Porter describes as socialized and postsocialized writers. Socialized writers are those who are vaguely aware of the conditions and values inherent to a discourse community, who participate in and further its goals. Postsocialized writers hold a more complex relationship with discourse communities as they are aware of the values and conventions of the discourse of the community, but are proactive in refining them or diverging from the discourse community when its values diverge from theirs. Fulkerson worries that argument over the goals of teaching writing place students and teachers in a difficult position in relation to these relationships to discourse: "Are we teaching students to write in order that they should become successful insiders? Or are we teaching them to write so that they are more articulate critical outsiders" (679)? This dichotomy would be challenged, but not before scholars would echo Fulkerson's concerns regarding the fate of composition curricula.

Fulkerson's inquiry touches upon many of the concerns of the Students' Rights Resolution and future writers and pedagogues, committed to raising issues of difference in the classroom, have regarding the purpose and agenda of university writing programs. Fulkerson argues the need for teacher neutrality in teaching writing. In his vision, instructors are effective as skilled mentors whose work is to convey knowledge of the conventions of academic discourse to writers, without furthering a particular

agenda. Composition courses should teach students how to write in specified academic genres and to think critically about arguments that are already familiar to them using instructor-specified rhetorical skills. Hairston's concern for the future of composition pedagogy resonates with Fulkerson's position. In the essay "Diversity, Ideology and the Writing Class," Hairston affirms student identity arguing that a writing-centered class should encourage students by asking them to write from the knowledge already acquired in their own experience:

> Students need to write to find out how much they know and to gain confidence in their ability to express themselves effectively. They do not need to be assigned essays to read so they will have something to write about – they bring their subjects with them. The writing of others . . . should be supplementary, used to illustrate or reinforce. [A]s writing teachers we should stay within our area of personal expertise: helping students to learn to write in order to learn, to explore, to communicate, to gain control over their lives. (705)

In Hairston and Fulkerson's pedagogical philosophy, materials in class should be supplementary to the production of student text. Although both scholars want to privilege student knowledge in the classroom, their logic affirms a current-traditional pedagogy in which model samples are given to students as reinforcement exercises. Sample works, despite the contexts that inform the authors, illustrate for student writers the correct production of texts; in Fulkerson's words, the models teach students

to be successful insiders of an established and highly particular discourse community of writers.

Students bring a wealth of experience and knowledge into the classroom with them, and it is indeed the role of the writing instructor to help them draw upon that knowledge in their work. But to fulfill the task of teaching writing as intellectual and communicative development in a way that helps students acquire the skills to be able to gain control of their lives, cultural groups would continue to argue from the sidelines of composition discourse that students have to be introduced to some degree the dialects and philosophies of what such a prescription entails. In composition in the past, current-traditional philosophies took for granted that all students subscribed to the same scholarly language ideals esteemed by instructors and universities; in the late 1970s and 1980s, the prevalence of conservative voices in the English language issue and the CCCCs rejection of the Second Addition to the "Students' Rights Resolution" made that clear. A renewed scholarly attention to the ways in which students, both mainstream and marginalized, exhibited different and purposeful uses and philosophies of language would finally come, however, in an impetus from this same coalition of composition scholars and teachers in the United States in 1988.

Ideology Discussion Leads to Composition's Recognition of Difference

In an atmosphere where universities were increasingly feeling the pressure to acknowledge gender, race, and class questions from faculty and students, composition

programs in the late 1980s and early 1990s were witness to voices that championed a more liberal ethos than previously espoused in writing programs. This ethos would have an effect on the goals of writing courses and composition programs, and would ultimately challenge many of the goals of the institutions in which they functioned. In March of 1988, the Conference on College Composition and Communication published the “National Language Policy” as a response to the efforts of the English-Only movement and the increased tension between marginalized and mainstream voices in academe. The CCCC National Language Policy delineated three important resolutions:

> 1. To provide resources to enable American Indian and non-American Indian speakers to achieve oral and literate competence in English, the language of wider communication.
> 2. To support programs that assert the legitimacy of American Indian languages and dialects to ensure that proficiency in one’s mother tongue will not be lost.
> 3. To foster the teaching of languages other than English so that American Indian speakers of English can rediscover the language of their heritage or learn a second language. (National Language Policy)

More explicitly than the Students’ Rights Resolution, the Policy states that it is the responsibility of writing programs and instructors to support students in the pursuit of standard academic English writing competence, and at the same time affirm students’ home languages. The Policy suggests that it is also equally important to uphold and

further students' pre-academic dialects and languages, and to encourage students to share these with one another. On the surface, the policy interrogates the superficiality of previous (e.g. multicultural) writing classroom diversity work. It suggests that it is the responsibility of instructors and program administrators to establish more than an awareness of the non-traditional, non-dominant group students that were present in classes. In the eyes of this CCCCs committee, instructors are responsible for understanding what is at stake for these groups in higher education -- especially what is at stake for their languages when another language, English, is deemed more desirable than the one they have traditionally used.[16]

In a sense, the policy establishes that writing instructors play a direct role in what was perceived as the struggle over language rights in universities. As teachers and guides, instructors are disseminators of a particular discourse and values, but it is their responsibility to help students understand the significance of standard academic English as well as the discourse of other communities. Although there remain convincing arguments that the policy was not as proactive as it could be in theorizing the changes that were needed in composition's pedagogical approaches to diversity, Smitherman argues that the Policy would provide some of the energy needed to begin to affect the ways instructors and scholars considered the cultural dynamics of the writing classroom.

[16] Min-Zhan Lu maintains in "Composition's Word Work: How to Do Language in the Classroom" that the 1988 policy was still limited and centric in its scope. Lu argues that by naming student languages as other languages than that of wider communication, the policy writers reified the dominance and power of English as the standard discourse. Ultimately, she contends, the policy does nothing to affirm non-English languages, and falls into a linguistic and cognitive trap she calls the "logic of linguistic addition." This logic espouses essentialist notions of language which tend to further functionalist approaches to literary instruction (202-203).

As rhetor and writing instructor Jaqueline Jones Royster suggests, writing instructors were newly challenged to become proactive in conceiving of ways to help students negotiate the crossings or transcultural moments that occur in the classroom as students encounter language differences. She urges instructors to “construct paradigms that permit us to engage in better practices in cross-boundary discourse, whether we are teaching, researching, writing, or talking with Others, whoever those Others happen to be” (37-8).

It would be new scholarship emerging from cultural theorists and language studies that would provide new language to talk about complications among discourse, power, and agency in academe that would begin to provide answers to the Policy’s call for pedagogical and institutional change. A surge of interest in critical pedagogy would challenge the curricula of writing courses, asking teachers to consider with ever-increasing scrutiny the goals and assumptions behind their pedagogies and student populations. Composition was shining the light of ideological interrogation upon itself. Its theoretical camps would quickly become frustrated, however, as the integral question -- what is the role of a writing course in a university? -- would become complicated by perspectives that had not traditionally been considered standard in scholarly academic debates.

At this time, compositionist James Berlin and colleagues were interested in connections among cultural studies, linguistics, semiotics, and the study of rhetoric. Their scholarship pushed the traditional boundaries of composition and rhetoric to

interrogate the assumptions and agendas behind teaching practices to acquire a greater understanding of the complex connections between language, experience, identity, ideology, and communication practices in the classroom. Berlin drew upon the work of colleagues Patricia Bizzell, Victor Vitanza, and others who interrogated composition and rhetoric's intersections with culture and discourse studies. He sought to theorize the relationships between language and culture that manifested in student interaction in the classroom and in student writing. Inquiry and critique of the language of power relationships -- particularly in writing programs and classrooms -- would influence the development of critical pedagogy studies in composition. This discourse and philosophy would dominate composition scholarship and curricular debates into the next century, as its proponents and critics would wrangle over questions of teacher authority, the pedagogy of personal and professional disclosure, student subjectivity and agency, and the role of the university and the state in the production of knowledge in the classroom.

Berlin's 1988 essay "Rhetoric and Ideology in the Writing Classroom" presented the composition community with a social-epistemic approach to rhetoric and writing that challenged previous understandings of the relationships between the instructor and student, and the writer and language. Berlin contextualized composition's understanding of language in terms of the particular historical and rhetorical stance, naming "expressionist" and "cognitive psychology" as the dominant rhetorical trends in composition's theoretical foci over the years. These trends, Berlin argues, have been paradigmatic in composition and adopt distinct positions on the relationship between language, ideology, and their manifestations in the writing classroom (147). Social-

epistemic rhetoric, the foundational strategy for much of Berlin's work in composition, challenges those who further an understanding of language as transparent, and instead renders it an ideologically-laden tool of communication.

This understanding of language proved important to the emerging trend that privileged critical discourse in the writing classroom. In this pedagogical approach, an ideological orientation to the machinations of language could afford both instructors and students an opportunity to develop a critical awareness of the cultural, social, and myriad other factors that influence or determine personal expression. With this strategy, ideological pressures could also be investigated in their role in influencing identities for specific ends. Classroom practice that investigates the ways in which groups use languages for specific ends is integral to both Berlin's social-epistemic rhetoric and critical pedagogy. An ideological orientation to language – a heightened awareness of the values, power dynamics, and the assumptions that exist in language -- would provide students and instructors some of the discourse needed to acquire an awareness of the power dynamics present in writing classrooms, and foster a developing understanding of how these positions are enforced with specific uses of language.[17] Although not specifically recognized as such, this shift in thinking about language directly challenged the language of English-Only, by asking some pedagogues

[17] Later elaborations of this conversation would challenge Berlin's positioning of rhetoric within ideology. Raul Sanchez and other composition and rhetoric scholars would suggest that in considering ideology as a deterministic construct, composition was empowering ideology more than it should. Sanchez contends that ideology should instead be considered an action that is deployed within a specific framework of rhetorical theory rather than as a master concept. In conceiving the writing act as a rhetorical strategy, the writer becomes agent of her own identification, rather than a "textual remnant" made evident after the fact of her written expression. Claiming that ideology instead is an action occurring as the act of writing occurs, Sanchez argues "textual rhetoric," "might be the act of explaining how it is that when one writes one acts as if meaning were to issue" (755).

to recognize that student writing and thinking suffers in the classroom when languages or writing strategies different from that of standard English are prohibited.

For Berlin and others who wished to engage the social epistemic approach to writing classroom pedagogy, the conditions of the production of knowledge and the social relations in the classroom had to be made explicit in order that students' positions within class discourse could be recognized. Students' language in this context is understood as both determined and determinable by groups and their social conditions, and a new critical climate in the classroom could be fostered to empower students as they acquired the skills to negotiate their needs within different uses of discourse. Students, Berlin argues, could be pushed to regard language not as a transparent medium of expression, but as a tool for the "transformation and improvement of current social and political arrangement . . . making schools places for individual and social empowerment" (145). The term "transformative," although problematized in later conversations, would become a key concept of the emerging institutional embrace of critical pedagogy. It was hoped that through the acquisition of critical literacy -- defined as a high level of reading and writing competence by which students could use language skills to decode and respond to voices that governed or controlled their experience -- students could begin to play a greater role in evaluating and determining the conditions of their lives. Critical lessons in decoding and responding to different forms of communication was nowhere more apparent, however, than in the scholarship practices in American Indian literature.

Critical Trends Resonate in American Indian Scholarship

In the 1980s and 1990s, American Indian literature scholars were developing a critical practice that was transforming the ways in which writing and analysis were performed with Indian texts. Although critical work by Indian scholars had been created for over a century, critical attention to American Indian-authored texts had not been acknowledged to the degree that other literatures from African American and Hispanic writers had in composition and rhetoric or in any other fields in academe. American Indian scholars were addressing this head-on in their scholarship, arguing that their absence from wider discourses on race, literacy, literature, and rhetoric was a direct result of inaccurate understandings created about Indian people. Central to the emerging American Indian literature community was an assertion that the public's understanding of American Indian people and the material produced about them was based upon destructive generalizations and faulty research that continued to further perceptions of tribal people and languages as simple, uncreative, and non-academic.

Before the 1980s, published American Indian literary work was primarily dominated by White, Amer-European scholars. It has been argued by American Indian scholars such as Jace Weaver, Craig Womack, and Robert Warrior that American Indian literary criticism was created by a mal-informed cluster of non-Indian writers whose primary goal was the quick and prescripted absorption, assessment, and totalization of the intellect and abilities of Indian writers. American Indian writing, as totalized by

Sprague and Smith earlier in this argument, was merely a confused manifestation of languages. Successful Indian characters, according to critics in their tradition, were constructed as silent stoic individuals, Indian princesses, or as raging indigenes who needed the civilization advocated by reformers to help them become functioning American citizens. Highly-regarded American Indian writers by Indian literary critics such as Sarah Winnemucca Hopkins, Samsom Occom, and William Apess, in this view, were perceived as perfect models of cultural transformation, a determination which was afforded them in large part by their successful acquisition of standard English literacy skills.

In reality, successful American Indian writers like Luci Tapahonso, Geary Hobson, James Welch, and Louise Erdrich were producing a considerable amount of literature in the 1980s and 1990s, and as Alan Velie argues in his 1991 anthology *American Indian Literature*, produced multiple texts in fiction, non-fiction literature, and poetry. American Indian writers tackled subjects as diverse as gender and sexuality, the importance of historical consciousness and the "Remembered Earth" in daily life, and explored the tensions between Indian and non-Indian recordings of history. Like their brothers and sisters of color in academe, American Indian literature scholars and critics asserted the significance and expertise of these Indian writers, celebrating their abilities to convey tribal meaning and negotiate literature conventions in imaginative ways "on their own terms," as Acoma Pueblo writer Simon Ortiz argues. American Indian writers were rhetoricizing the work of writers and rhetors, re-reading their oratories and

publications to uncover the strategies that early writers like Hopkins, Occom, and Apess were using to negotiate the needs of their tribes with the larger American public.

American Indian literary criticism explored, for example, how the Pequot minister and social activist William Apess used his mastery of the English language rhetorically to create critical assertions about the significance of the freedom of speech that was established in the United States Constitution. Aware that as an American Indian man he faced an enormity of prejudices and pressures when he spoke or created written literature, Apess used his language acumen to argue against the libel and slander charges he faced from the public for his position on Indian-American relations. Using language to break the stereotype of being read as another successful indigenous conversion case, Apess affected a rhetorical strategy that combined nineteenth century oratorical practices to present a defense of American Indian worldviews and needs with the language of Christian rhetorical appeal to challenge the prevailing public sentiments that failed to understand that an Indian person could at once be a writer, an intellectual, a Christian person, and a defender of American Indian civil liberties. The articulation of these communicative goals in American Indian literary scholarship, in effect, was very much resonant with some of the goals of critical pedagogy.

Unlike their minority colleagues in academe, however, American Indian scholars were beginning to develop a platform for their literature that challenged desires for inclusion in American Literature courses. The work of Simon Ortiz would exemplify this emerging critical American Indian scholarly ethos. Ortiz argues in *American Indian*

Literary Nationalism for a reappropriation of various Indian literacies acquired through history: ". . . we can make use of English. But we must determine for ourselves how English is to be a part of our lives socially, culturally, and politically. We have every power within ourselves to do that, to make that determination and not have that determination made for us" (xiv). Statements like this would be used to fuel the emerging demands that American Indian academics would place on English departments and academic discourse in the 1990s, asking departments and critics to listen to the ways in which American Indian people have understood their experiences with English, how these ideas have been furthered or rejected in classrooms, the ways in which American Indian academics are supported in the Academy, the place and status of American Indian authorship in literature courses, and to reconsider who was teaching and designing these courses.

American Indian literary critics would jump at the communicative opportunities that these questions created, and embraced the culture-oriented discussions surrounding the notions of the ideological orientation of classroom knowledge and educational agendas. This critical political consciousness in academic work, many American Indian literary scholars would argue, was always present in literature by and about Indian people. Literary scholar Elizabeth Cook-Lynn would be perhaps one of the most vocal Indian scholars who decried the continued use of dominant culture narratives that she felt offered students and her colleagues non-productive language and outlets to express themselves. Cook-Lynn, a Crow Creek Sioux, argues centrally that tribal nation-building is integral to Indian people's language work in academe, and

altering academic language and standards must be foremost in this scholarship ("The Relationship"). She maintains that American Indian peoples' use of the English language has always been for critical and political ends, and that Indian people in academe have the responsibility of defending this position. Cook-Lynn decries any scholarship that claims that the classroom and academic scholarship are ideologically neutral or politically void. Extending her critique even further, she specifically implicates culturally-void pedagogies and narratives in classrooms that "fail to take into account the inconvenient reality that Indian America has always had its own quiet word(s) and language(s) which it has used and composed and clung to assert its own distinction in the age of empire" (64). American Indian literary critics would assert that American Indian writing is and always has been politically-oriented and Indian and non-Indian scholars alike must recognize the reality that tribal people have always used language to resist intellectual and cultural domination.

In the late 1980s, the United States Commission on Civil Rights would hold a number of conferences in Montana, Michigan, and the Dakotas to specifically address the problems left unresolved in the Indian Civil Rights Act of 1968 that named American Indian education as a primary concern of the United States. The Commission challenged higher education to reflect upon its discriminatory retention and curricula, specifically identifying universities as problematic centers for American Indian people. In a 1989 report published by J. Charles in the *Journal of American Indian Education*, it was determined that state textbooks used in schools were effectively replicating inaccurate and dangerous stereotypes and conceptions of indigenous cultures. These textual

stereotypes fell into four categories: American Indians are described as noble savages, savage savages, generic Indian people (perhaps a suggestion of pan-tribalism), and living fossils. Gathering and reading numerous history, literature, and political science texts from schools, the 1989 report evaluated schools' desires to support and encourage American Indian students as active and intelligent learners.

Charles concludes his report by stating that schools and publishers were equally implicated in their reluctance to do attend to the diversity of American Indian people addressed in the texts they used: "[s]tereotypes of American Indians are reinforced by the unbalanced and unrepresentative presentation of American Indian literatures in textbooks. The lack of balance and proportion in the presentation of American Indian literatures dramatizes the continuing need for textbook editors and publishers to do their part to end the misrepresentation of American Indians" (Charles "The Need for Textbook Reform"). Charles and colleagues would begin to affect textbook reform by developing a series of standards, originating in North Carolina school systems, which would be used to evaluate the historical content furthered in textbooks. College textbooks were not immune from scrutiny, and college educators in the fields of anthropology, history, languages, and literature would be encouraged to take a more critical look at the standard texts they used in classes.

Anishinaabe literary critic Gerald Vizenor would conceive of Indian-centered ways of speaking back to the dominant ideologies he too believes are always furthered in academe. The literature scholar would interrogate the Academy for its refusal to

consider or recognize the fact that for Indian people and tribes, the political implications of the ways that language is taught has a hand in naming the performance, the identity, and the place of American Indian people in higher education. Vizenor would categorize this aspect of his critique in *Manifest Manners* as the “word wars” that American Indians in academe must avoid. Highly deterministic in nature, the word wars have an ability to create names and explanations for American Indian people and tribes in ways that limit them as victims of cultural stasis. This mis-understanding reduces tribal cultures to stagnant bodies that are bound to unchanging and inactive language practices, rituals, and experience in the world (Blaeser 41).

Vizenor argues that American Indian people’s work in academe is imperative as they strive to become “postindian warriors” who reinvent and redefine reductive academic language that has been used to maintain false notions of American Indian identity. The critic affirms that this work is a momentous but imperative task. Survival and resistance of narratives of cultural stasis, much like Cook-Lynn argues, is central to American Indian work with languages. Furthering the idea that Indian scholars must work against inaccurate cultural constructions of American Indian identity, Vizenor prescribes that scholars who consider themselves Indian people must revisit the history of this identification to understand how, in the hands of non-Indians, it has succeeded in generating terminal creeds of American Indian people. These creeds, much like grand narratives, have the dangerous potential to dictate the behavior and language of Indian people if they are not challenged. His position is not only critical of the actions of non-Indian scholars. American Indians are held equally responsible with Euro-Americans for

the ways in which the outside interprets them, and in Vizenor's view, must counter fear, cultural stasis, and discrimination with a responsible and continual awareness of the ways in which larger powers and ideologies affect the knowledge and identities of tribal people (Blaeser 122-145).

Both Vizenor and Cook-Lynn would write and publish material in the 1980s and 1990s that took a proactive stance toward the place of American Indians and their writing in the Academy by affirming the work of American Indian faculty and students. They advocated the creation of Indian-focused literature courses and Native Studies departments as intellectual spaces necessary for work the work of deconstructing and reconstructing the narratives and paradigms articulated in the work of composition scholars like Knoblauch and others who acknowledge the Western-Protestant ideological disposition of university knowledge and values.

Working to develop discourse studies with American Indian colleagues, that were supported with the appropriate teaching strategies, Patricia Bizzell wrote in the late nineties that "the traditional uses of pedagogical power are under attack in literary studies these days" ("Classroom Authority and Critical Pedagogy" 847). Within the confines of the university, the role of the writing instructor was increasingly becoming a contact zone as attention turned to the power dynamics between the teacher and student, the teacher and classroom knowledge, and the teacher and the state.

At the University of Texas at Austin, the composition program found itself in the midst of an intensely heated debate over the nature of language and culture question.

In contextualizing the university's attempts to revise the First-Year Composition curriculum from 1989 to 1990, composition historian Alan Friedman reminds his readers that literature-based curricula has always reflected the cultures in which they are embedded (5). This assertion is easily defended, as the infamous "E.306" curriculum revision at UTA would reveal. Because of declining enrollment numbers and dismal student evaluations at the university, a new composition director was specifically hired to reconceptualize the First-Year writing curriculum. The newly-proposed argument curriculum, termed the "E.306" revision, was organized around the concept of social difference. Instructors were to teach students from a variety of texts that included court cases and personal materials instead of relying solely on canonical literature as they had in the past. Much like the work that American Indian literary theorists were performing, university students would read and interpret for themselves the various ways in which the federal government and larger society was talking about and responding to questions of difference. As can be anticipated, the accusations that this was an uber-liberal curriculum and critiques that this was not teaching students to appreciate at understand writing were rampant. Resistant professors -- including faculty both within and outside of the department -- assailed the new curriculum as radical, un-affectionately referring to the new course as "Racism and Sexism" (7). The consequences of implementing a race-conscious curriculum included an indefinite postponement of the curriculum and the withdrawal of eight English department faculty, including later, the dean of Liberal Arts (who had originally supported the change in the curriculum) (11).

In effect, the critiques echoed in those raised at the University of Texas at Austin would be heard in writing programs across the country. Critical literacy work -- culturally-oriented strategies that are developed to help students to read and decode the rhetorical, social, and political implication of language -- would greatly inform the move away from previous teaching approaches, as they instigated renewed discussions about the kinds of knowledge and values furthered in writing classrooms. Patricia Bizzell and colleagues in composition who favored critical pedagogy would criticize teachers who engaged in forms of intellectual and social coercion -- an act by which instructors set "standards congenial to his or her own social group, requiring students to meet these standards regardless of those that prevail in their own social group, and expelling the students who are unable or unwilling to meet these standards" (Bizzell 849). Critical pedagogy's political turn, as it would come to be referred to, would prove highly divisive in the composition community as the teacher was now inculpated as an agent of the cultural and ideological agendas of the university, and was interpreted ultimately as an ideological agent of the state. Berlin and colleagues committed to discussion regarding the intersection of language and ideology would remain committed to investigating the intersections of rhetoric and the knowledge in the community, but esteeming the philosophies and practices of critical pedagogy was a commitment that some in the composition and rhetoric community felt required an engagement with the political implications of language in ways that instructors neither had the language nor resources to successfully do.

Critical Pedagogy's Successes and Failures in Addressing Writers' Needs

In response to the intense reform-oriented social and political climate that continued to sweep through universities into the 1980s, writing teachers began to develop ways they could affirm student writing with literature in more personal, context-conscious ways. Critical pedagogy would open the discourse in classrooms to renewed considerations of personal identification and agency. Many pedagogues began promoting the act of writing as an expression of students' identity and agency -- helping them to write about their selfhood as it manifested in the classroom, in academe, and in broader social environments (Boardman and Ritchie 145). The work of the Brazilian literacy worker Paolo Freire, compositionist Ira Shor, and others committed to critical work helped define a new paradigm for cross-boundary discourse in the composition classroom. This discourse would espouse a Marxist-influenced critical education theory, drawing upon the work of theorists such as Louis Althusser who critiqued the effects of the governing ideological state apparatus on the production of knowledge and behavior, and Pierre Bourdieu who theorized that the search for the value of cultural distinction through the "hierarchies of legitimacy" that included knowledge, music, and art, all of which fuelled a society's cultural capital (Giroux and Mc Laren 86).

Critical pedagogies would establish that the desire for cultural capital and support for the mandates of the state were traditionally the driving forces in the development of programs and curricula in higher educational institutions. Critical pedagogues would also draw from Michel Foucault's arguments regarding power-

knowledge relationships, specifically interrogating the classroom space in light of the ways in which programs of surveillance and (in)visibility enforce the agendas of institutions funded or administered by the state. The Marxist bent of critical pedagogy would infuse composition and rhetoric with a litany of new terminology that would change the discourse of the composition community, asking it to reflect upon the kinds of knowledge and the ways instructors were teaching with concepts such as reflective teaching, identity and subjectivity, oppression, liberation, ideology, critical literacy, power relations, dominant and subordinate groups, and literacy empowerment. These terms would compose the standard lexicon for critical pedagogy discourse.

Compositionists in the United States in the 1990s jumped at the chance to engage the language and agendas of critical pedagogy because many saw the potentially liberatory promise in its practices: interrogating power structures, acknowledging difference that was inherent to issues of race, class and gender, and helping students to develop a critical awareness of the ways in which language had the power to affect meaning and change in society. Cultural theorists Henry Giroux and Peter McLaren greatly influenced this composition and rhetoric discourse helping the field to talk about identity, ideology, and the ways in which higher educational institutions propagate certain agendas and practices for strategic ends. Giroux and Mc Laren drew heavily from the work of Althusser, Foucault, and Bourdieu, arguing that academic institutions are ideological proponents of the state. The state's agendas are furthered in the courses offered, the curricula deployed, and the hiring practices universities use.

More specifically, the theorists considered the ways individual student and

academic discourses clash or convene to further certain norms or agendas by which power dynamics are negotiated and maintained. Students, in their view, adhere to ideological discourses and value systems which have the power to determine their progress as well as their identities. McLaren writes that difference "is the recognition that all knowledges are forged in histories and relations of power" (160). Resonant with overtly Marxist language, Giroux and McLaren's work argues that in such an equation, individual identity can be lost as it is consumed in order to fulfill the needs of the dominant group or power. The needs of the dominant group are enforced with a kind of "race-less subjectivity" that allows instructors and others who have educational authority to maintain a position that somehow transcends race.

As many have attested, there are inherent complications within the philosophy and political bent of critical pedagogy that make its deployment in the composition problematic, if not paradoxical, for some classrooms. On one hand, critical pedagogical discourse had a very specific audience in mind when it was developed: Paulo Freire worked in non-literate communities in the poorest of the poor areas of Central America. Writing classrooms at predominantly-White institutions (PWIs) in the U.S. espoused critical pedagogy with fervor, but often with questionable agendas and results. Optimistic instructors applied various practices to help their students develop critical literacies to affect change in their lives -- questioning power dynamics in the classroom in the tradition of Giroux and Mc Laren, using their literacies to affect changes they saw important for local communities, and other social-action oriented works. A significant question remained, however: how could this pedagogy help (or liberate) students who

were Euro-American in heritage, generally middle income in class status, and who rarely experienced the kinds of pressures Freire's students encountered? What did these students need liberation from?

Freirian critical pedagogy was originally intended as a social and political literacy strategy, one that would assist those who were oppressed peoples in acquiring the abilities to read and write. This literacy, ideally, would then afford such people the ability to penetrate the discourses of those in power in their communities by helping them read local and national publications and decode documents and contracts in order to gain a greater understanding of the machinations of power they were subject to on many levels in society. PWI students, on the other hand, were generally more privileged and literate citizens than those in Freire's classes, and therefore many scholars and instructors asked if critical literacy was an appropriate pedagogy for PWI students. What few in composition scholarship considered or published in journals at this time, however, was the reality that American Indian students had experiences and needs similar to people in the very communities with whom Paolo Freire worked.

Among other questions, instructors and scholars in composition and rhetoric would debate critical pedagogy's merits as a useful approach to teaching writing. It would raise inquiries similar to those concerned with multicultural, feminist, and other composition approaches: what is the purpose of the writing classroom, can and should writing instructors have agendas such as a liberation and social consciousness in the classroom, and what was the place of politics and cultural questions in the writing

classroom? For composition and rhetoric scholars interested in the ways this philosophy and pedagogy could inform issues of race and culture more specifically, critical pedagogy provided some of the much-needed language and concepts to begin to address difference in ways that were more fruitful than some of the multicultural approaches used previously in writing classrooms and programs. American Indian scholars in composition and rhetoric specifically would begin to use the impetus from literary studies in conjunction with critical pedagogy to address students and institutions alike, encouraging both to scrutinize teaching and classroom practices to create more deeply contextual knowledge of the histories and needs of American Indian writers.

American Indian scholars in the 1990s were wrangling with the ideas of empowerment, identity, and critical discourse as they searched for new ways to think and talk about themselves as emerging scholars in academe. The critical discourse in American Indian literature scholarship was used to investigate and theorize Indian people's relationships with American discourse, the language and legislation that came out of the federal government, and the ramifications that different American Indian appropriations of English had on the lives of Indian people. The language and logic of critical literacy offered a point of entry for discussion for some American Indian instructors and scholars in composition, and their concerns are discussed in detail in chapter three. Although not a term often privileged in American Indian scholarly discourse at the time, critical thinking, reflective practice, and liberatory education were very much ideas furthered by Vine Deloria Junior and Senior, Daniel Wildcat, Devon Mihesuah, Greg Sarris, and other American Indian scholars who were interested in the

power of language, the importance of drawing upon local resources when teaching, and the importance of cultural literacy. The larger concepts that American Indian scholars were engaging in this critical vein were those of tribal self-determination, historicization, tribal and intellectual sovereignty, and nationhood.

New Strategies Emerge When Being Critical is Not Enough

In response to the developments and critiques of critical pedagogy, compositionists David Wallace and Helen Ewald argue for what they envision as alternative American Indian pedagogy. Alternative American Indian pedagogy is a teaching approach that encourages Indian students to take more action-oriented positions as co-constructors of classroom knowledge to create answers to social issues, rather than simply defending what they call “why things are.” Espousing an important position at the end of the twentieth century, Wallace and Ewald proposed a pedagogy that hinted at the direction American Indian scholars and instructors were moving toward in university teaching and critical discourse.

American Indian students, in Wallace and Ewald's view, should be encouraged to probe societal relationships in order to create new and critical information in the classroom in order that the instructor and students alike participate in establishing truths about history, the composition of communities, and social responsibilities. Wallace and Ewald acknowledge the work of Elizabeth Ellsworth and other composition critics of critical and feminist pedagogies in their concern that under-theorized myths of

empowerment, pure student voice, and liberation can lead to ideological and physical domination in other ways (2). These myths have perpetuated racially and culturally biased pedagogies that have the potential reify the particular cultural agendas of the instructor above any other task, rather than addressing the needs of students. Alternative American Indian pedagogy is included here as a response to the critiques of critical pedagogy and the subsequent efforts of compositionists as an effort to find better ways of teaching that include supporting student identities, the development of greater social awareness, and change through the writing process. Wallace and Ewald's alternative American Indian pedagogy is not yet a fully fleshed-out teaching strategy.

Red Pedagogy, as a more developed strategy, can be defined as a critical pedagogy developed specifically to attend to the concerns and needs of American Indian instructors and learners. It has influenced the work of Devon Mihesuah, Angela Wilson, Taiaike Alfred and other American Indian university educators. The work of Red Pedagogy is similar to McLaren's prescription for critical revolutionary pedagogy, in that students and educators must "question how knowledge is related historically, culturally, [and] institutionally to the process of production and consumption" (McLaren and Farahmandpur 299). Red Pedagogy probes the various relationships that bind American Indians with other groups in political, social, and economic alliances, in order to understand the dynamics by which they succeed and fail in educational institutions. Red Pedagogy asserts that the principal relationship between American Indian tribes and the United States has and continues to be one of exploitation -- the exploitation of knowledge, culture, and labor to further the goals inherent to the vision of American

success: a “bootstraps” mentality and a capitalist spirit. Quechua scholar Sandy Grande cites divers occasions in which treaties with tribes regarding the education of Indian people resulted in governmental control of the resources and knowledge generated in schools (34).

Although it leans heavily on the language critical discourse in the work of McLaren, Giroux, and other culturally and economically-oriented theorists, a central tension exists between their progressive platforms and the foundation of Red Pedagogy: “Western scholars, often fail to consider, and thus, theorize the fundamental ‘difference’ of American Indians and their dual status as members of sovereign ‘domestic, dependant nations’” (Grande 27). Thus, Red Pedagogy is enriched by critical educational theories and language, employing them as useful starting points for “rethinking indigenous practice” (28). Grounded in histories of tribal culture and language, Red Pedagogy seeks to affirm American Indian cultures and practices in a changing world with the power inherent in traditional knowledge. The goal of this pedagogy, Grande explains, is the project of sovereignty and indigenization, carried out in classrooms that use aspects of the oral tradition, tribal renderings of history, community efforts, and indigenous languages to affirm this goal. To obtain such a goal however, Indian scholars, teachers, and students would have to once again address the ways in which scholarship failed to address their needs in higher education specifically. For American Indians and other marginalized groups in composition, critically-conceived pedagogies would enhance the discourse of group relations and the benefits of

alternative knowledge and practices in helping to make more apparent the voices that heretofore had been absent from classroom discourse.

In the past twenty or so years, minority groups in universities have directed critical attention to the discourse and agendas of the classroom. Specifically, American Indian, Asian-Americans, African American, and Mexican American scholars (all of which admittedly are debatable and problematic groupings) have wrangled with the language and goals furthered in composition, asking writing program directors and teachers alike to reflect upon the ways identity is addressed and used in the classroom. For many, this requires pedagogical moves that go beyond the work of Freire's critical pedagogy to address the shortcomings and failures of teaching strategies that continue to reinforce traditional standards and limited considerations of language. Some feel that this entails a greater attention to the political nature of the classroom as affirmed in the work of Berlin and Giroux, a de-centered knowledge and authority base, a greater attention to the histories and contexts that affect the production of texts, and assuming a more proactive role in preparing students to fight for what they want from their educational experiences.

Composition and rhetoric scholars who emerged from the discourse surrounding critical pedagogy and its complications include Leech Lake Sioux Scott Lyons, Eastern Miami-Shawnee Malea Powell, and Mehrrin-Cherokee Resa Bizzaro. Each scholar maintains that acknowledging racial difference in class is not enough when the material presented as model scholarship continues to reify English language standardization and culturally-void discourse. The emergence of American Indian scholarship in the 1990s in

composition and rhetoric would challenge the community's developing comfort with the scholarship from voices of color, asking it to reflect more deeply what it means when composition calls itself a community when it pronounces its "support" of scholars who continue to refer to themselves as writers and teachers on the margins.

In her 2002 composition scholarship, Resa Bizzaro calls for a community renewal of the work of composition's non-mainstream students and scholars in order to find ways the academic community can support self-determination in the classroom by critiquing stagnant pedagogies. A direct contradiction to current-traditional pedagogy, self-determination affirms an individual's right to determine the means of her existence, and depends heavily on the ways in which the writer communicates her needs and desires. American Indian scholars in composition are integrating various approaches that American Indian people use in writing and rhetoric to energize the field's approach to language and identity. Emphasizing different writing strategies and alterative pedagogies that combine indigenous language, personal expression, and rhetorical analysis, American Indian scholars and composition instructors are helping students create spaces in the writing environment that are both authoritative and personal. These strategies challenge current traditional pedagogies, both in theory as well as in practice, by privileging student discourse and experimenting with some of the dictates of standard academic discourse. Scholars and instructors, as it has been noted throughout this argument, continue to find these initiatives challenging and sometimes question whether teaching variations or deviations from standard rules and practices hinders students' ability to negotiate their needs or ideas successfully in wider spheres.

Composition classrooms that interrogate differences in norms by using various strategies are indeed more politicized than those that strictly attend to the structure and mechanics of writing production. A more-politicized pedagogical ethos has its problems: instructors are challenged to keep their personal agendas to a minimum in the classroom, they must help students negotiate with differences of opinion and experience among classmates, and they must establish a justification for the critical lenses they are encouraging students to develop. Agendas always exist in teaching, and to rid a classroom of them is not only impossible, but unhelpful. Teachers therefore develop classroom goals and make them explicit to students in order that students are afforded the choice to participate in courses that are desirable to them. Making the case for a re-consideration of the ways in which teachers attend to American Indian student needs in the classroom is complicated in that it asks instructors to acknowledge students' racial and cultural markers or artifacts. It asks teachers to use a pedagogy that acknowledges difference -- one that helps classes understand that students have different home experiences, worldviews, educational experiences, and writing needs. It encourages pedagogues to recognize the relative absence of American Indian voices in composition and rhetoric scholarship until fairly recently. It requires that curriculum developers consider pedagogical strategies more reflectively, and to consider alternative pedagogies that may better answer the writing and learning needs of particular groups of students.

Asking teachers to "see" American Indian students in the classroom is a suggestion for instructors to attend to students' needs and interests through classroom

materials and practices that are resonant with American Indian worldviews and values. As indicated, this too can be problematic in that it privileges a certain group's values and needs, replicating the same kinds of practices that those dedicated to the work of racial integration and equality consistently rally against: privilege of the dominant group's discourse over the voices of others in the classroom. Acknowledging cultural difference in the writing classroom is a complicated prescription, as it asks for a direct acknowledgement of difference among students that many teachers and students are reluctant to do.

Student writers need to be encouraged to read and listen to the texts of others for similarities and differences in experiences that help create and influence who students are. Powell argues that in such a way, readers and writers can learn to re-imagine what it could mean to have the experiences of others that is so integral to an understanding of the ways in which the audience and the experience of the speaker determine the outcome of the message. For American Indian writers specifically, Powell argues, engaging the texts of American Indian writers and rhetors of the past helps them "reflect, rethink, revisit and revise the stories that create who we are" (428). With culturally-rich pedagogy and materials, Powell and Bizzaro argue that as a group of culturally and historically bound members, American Indian people can strategically help individuals both inside and outside of American Indian communities understand what is at stake when these voices are not heard through the course of education. Bizzaro writes, "American Indians [can] encourage changes in education and therefore change perceptions of American Indian peoples . . . from within by serving as role

models and mentors . . . to patiently resist ill-informed notions of how *Ind-yuns* are supposed to look and behave." She and her fellow American Indian scholars indicate that as an ethnic group, American Indian people continually use writing in academe in ways that other non-dominant groups have pursued for a voice in the academic community as an "ongoing political act quite similar to the burden of first-generation compositionists who had to carve out a new professional niche for themselves and their chosen field" (497).

In response to compositionists like Bizzell who call for strategic actions that carve out new spaces in the discourse and practices of the writing community, Scott Lyons argues for the necessity of composition's support of American Indian student and scholars' rhetorical sovereignty. Rhetorical sovereignty is defined as American Indian peoples' inherent right and ability to determine their own communicative needs and desires -- their own modes of home and academic discourses. In asserting rhetorical sovereignty, Lyons explains, American Indian writers challenge problematic academic practices and language and seek to re-write discourses to address their particular questions, in order to express themselves in ways that reflect their relationships to tribal communities. Lyons notes that such an articulation is a direct assertion of power dependent upon the act of recognition between tribal scholars and others in the composition and rhetoric discourse community (450). Rhetorical sovereignty is relational and ethical, as it continuously depends on a contextualized and heightened understanding of the discourses of tribes and other groups to set the terms of the communicative situation.

African American composition and rhetoric scholar Jacqueline Jones Royster writes that African rhetors, somewhat like American Indians, have used rhetoric in strategic ways to affirm their literacy and enact social change in the lives of women in America. Describing what she identifies is an “Afrofeminist” agenda for rhetorical work, Royster champions the rhetorical and historical work of her and her African American female colleagues as interrogative rather than defensive of women’s use of rhetoric and writing, and is in continual awareness of their role in the “reinscription of the status quo” (*Traces* 254). Royster’s work too is deeply ethical in that it works from communities outside and inside academe that have provided her the knowledge and skill sets that have shaped her experience as an academic and as an African American woman. To that, she retains a strongly reflective stance while at the same time reminding her readers that African American female rhetors’ achievements are fully able to stand on their own, without identification of placement in academic categories that seek to name them as only feminist or only as rhetors. Royster notes that it is also her job and that of the few others like her in academe to support and ensure that women’s voices in fact do stand on their own, resisting circumscription and assimilative frameworks that would render African women in ways that limit or create alternative versions of their histories or experiences. Aware of her need to remain negotiative Royster states, “[a] central task is to establish a sense of reciprocity between my two homes and to keep in the forefront of my thinking the sense that negotiations of these territories are ongoing” (254).

The notion of ongoing negotiation is central to the task of rhetorical sovereignty:

it asks the writer or the thinker to continuously consider herself in relation to the group that she represents and is a part of. It always is reflective of the needs of the community, like the college student Shelly Lowe indicated in her personal testimony early in the chapter, who are in need of knowledge and skills that the scholar brings back to them. The strategy of self and community negotiation is somewhat resonant with the desires of African American rhetors and scholarship from voices like Anna Cooper and Charlotte Grimke', as Royster argues "who recognized that the progress of the race depended . . . on the ability of those . . . who were keenly aware of the opportunity and their obligations to "do good" in the interest of social and political change" (240). The difference for American Indian scholars who work in rhetoric and writing, however, is the result of this assertion of sovereignty. For Indian writers, sovereignty is as much a political status as it is a historical, emotional, and communal location. Sovereignty resists assimilation into the dominant literary trends, the dominant group and its values. It re-writes the narratives for the sake of tribal security and continuance. Rhetorical sovereignty rejects static representations of tribal people and tribal desires and demands that institutions of learning in particular strive to understand that to do good, as Royster holds, is to understand that American Indian learner's educational needs, communication styles, and home languages are different from other groups in schools today.

This position is supported in the work of Malea Powell, who bemoans composition's past attempts though current traditional, multicultural and critical pedagogies to support American Indian students specifically with so-called culturally-

relevant composition scholarship: “In, short, as a discipline, we’ve done a pretty good job of not doing a very good job of critically engaging with American Indian texts” (397). She comments that although there is a small amount of work being done in the community to bring American Indian voices into conversations with the mainstream, the crucial act of recognition Lyons calls for has not occurred. Powell desires an acknowledgement from the community that the work of scholars and teachers in composition is not to acclimate American Indian students and texts into the standard or the western canon’s traditions. Rather, in engaging American Indian rhetoric and writing in classrooms, she desires an affirmation of the unique uses of American Indian writing and rhetoric “to make visible the fact that some of us read and listen from a different space, and to suggest that, as a discipline, it is time we all learned to hear that difference” (398). To many academics who do not identify with dominant cultural groups in academe, race is not a static identification but rather a highly complex politically and historically-determined space that unites a group for a particular end. Bizzaro admits to the complexity of the racial identity of American Indian peoples, describing her own complicated positionality as a woman with a lower class heritage, a Mehrrin-Cherokee, a mother, and an academic.

For Bizzaro and her colleagues, acknowledging American Indian people’s work in the writing community must be coupled with the knowledge that although a larger group, American Indian people are rich with identifications which include languages, cultural practices, a unique understanding of spatial locations, and individual and community needs. Encouraging students to write about these locations -- how they are

formed and talked about at home and in the university, how they are regarded in both communities -- in order that they develop an informed understanding of them, is one of the primary tasks of a language-conscious writing environment. This kind of writing curriculum seeks to complicate limited notions that regard people, groups, and their language uses as only color-based characteristics.

In universities, this discourse and these questions often fall within the reductive category of "race issues." This is severely limiting because it fails to include the histories and languages used and negotiated by groups. Composition scholar Nedra Reynolds is uncomfortable with racial significations, and argues that teachers should not encourage students to be observers of racial categories that she suggests reduce race to "spatial metaphors." Instructors should instead encourage writers to actively pursue and engage group difference through various geographies of rhetoric and writing by which individuals inquire, observe, and discuss the spaces and places people and groups inhabit. Reynolds argues that "the ways in which we imagine space and place have a direct impact on how we imagine writing" (27). Specifically pointing out race, she argues, reifies racist practices that seek out color as a marker of difference and thereby separates students.

These practices create an environment in which blame, guilt, or Otherness has the potential to dominate the student and teacher relationships and the work produced in class. Keith Gilyard affirms the challenges of such a practice, warning that reductionist approaches to race lead instructors down "predictable rhetorical paths: pleas for racial harmony and interracial cooperation" (47). Gilyard resonates with Powell in his lament

that in composition, issues of race in the classroom have been insufficiently acknowledged and that paeans to multiculturalism have instead been the predictable paths taken. Race, for Gilyard, can be a subject of classroom investigation only if it is problematized as a social and rhetorical construction-subject to external influences and pressures of discourse community dynamics and interaction.[18]

In the essay "Blood and Scholarship: One Mixed-Blood's story," Powell understands the complexity of her own identity as a story, a narrative reflective of the multiple clans, tribes, and groups of which she - by both heritage and by participation - is a member. She describes the paradoxical role that the term "mixed-blood" inhabits, as both a misnomer for blood quantum, and a figurative identification of persons who live in between cultures that are epistemologically contradictory: "What follows is a series of stories. There is a story about how the narratives that shape 'America' and the

[18] In the essay "Higher Learning: Composition's Racialized Reflection," Gilyard defines race in terms of the rhetorical construction of its socially understood meanings, but retains an awareness that race is never merely rhetorical. He explains, "[race] does become its various significations and is . . . real in its effect. Group struggle by African Americans depends on how well culture and shared ideals bind us together, not on establishing a racial category" (54). This, however, is not always the case when groups or individuals are "named" outside of their control, or are asked to self indentify with a set of pre-determined categories. Troubled by his own difficult negotiation of race in the composition classroom and scholarship, Gilyard remarked to the Conference on College Composition and Communication that: "I have long been sensitive to the ways certain terminology informs my perception, partly because of my role in a mass search for an adequate name." He continues, "[h]aving been Colored, Negro, Black (sometimes with a lowercase b) Afro-American, African American, (sometimes with a hyphen), all in only four decades, I have had to examine closely several linguistic constructs just to figure out my cultural identity (13). Gilyard's statements relate both the irony and difficulty in bringing difference awareness and individual initiative into the writing classroom. He indicates that as an African-American, a scholar, and a teacher he has struggled personally with coming to terms with the ways in which society provides relative linguistic locations to identify writers as they solidify or define their identities. There are many angles that inform Gilyard's own understanding of race. As an individual, he must first come to terms with the characteristics that he wishes to claim as his identity. Additionally, Gilyard must be aware of the ways in which his identity is relative to other groups of those similar in appearance, attitudes, and needs. He must also be cognizant of the ways in which others perceive him. And finally, in examining the histories of the terms available to him for identification, he has to be aware of significance of meanings and uses of the terms by groups in power, and to what strategic ends they change or determine what he feels is his identity.

'Academy' also shape what it can mean to be 'Indian' and what it can mean to be an 'Indian scholar'" (2). Identifying herself as an Eastern Miami, Shawnee, Welsh mixed-blood, Powell contextualizes what she refers to as the "storytelling event" in which this mixed identity informs the production of her texts in composition and rhetoric. Like Gilyard, Powell's identifications are resonant with contradiction and ambiguity. Her scholarship emerges from a voice that mixes storytelling with academic prose, in order to address the statements, ideas, and theories that arise from and in response to her own cultural and academic mixing.

Cultural mixing occurs on many levels in universities. Students bring languages and rituals into classrooms from home communities, and as it has been discussed, these mixed discursive resources have an effect on the ways students express themselves and interact in various discourse communities. The wide use of various communication technologies, increasing literacy and education rates, and the subsequent engagement of multiple cultures in the United States has resulted in mixed forms of discourse that are what Patricia Bizzell argues are the very terms students negotiate on a daily basis in home and school environments. Bizzell contends: "[w]e must not ignore the profound cultural mixing that has already occurred in the United States. Even students who are the first members of their families or communities to attend college come with already mixed linguistic and discursive resources" (*Alt- Dis* 4). Indeed, the National Center for Educational Statistics reports that approximately eighty percent of American Indian college students are first-generation college learners. These students often bring with

them two or more languages as they come to college, and tribal and other cultural communities with which they identify.

Statistics report that as of 2003, forty-nine percent of American Indian students report that a non-English language is spoken "sometimes" to "half of the time in home environments" ("Status and Trends in the Education of American Indians and Alaska American Indians," NCES). Many of these speakers are parents and elders who were raised speaking tribal languages, and their commitment to ensuring the continuance of traditional languages is exhibited in the increasing number of tribal language programs on all levels of schooling in tribal communities. Parents and elders offer to teach in primary and secondary schools in communities like the Osage Language Program in Skiatook and Pawhuska, Oklahoma, and a growing number of associations such as the Northwest Indian Languages Institute at the University of Oregon are working with tribes to develop higher educational strategies to instruct and certify students in local tribal languages. This work acknowledges that there are demographic and linguistic shifts occurring in the nature of the education American Indian homes are achieving, and that there remains a strong commitment to first or indigenous languages. Contextualized further in the second chapter, information from the IDEAL Employers 2007 Diversity Study reports that the majority of American Indian students indicate that giving back to the community was the top factor in post-collegiate job searches, stating "governmental and public sector," "non-profit," and "education" areas as fields with the highest interest for them. Within these categories, a dramatic surge has occurred in the development of American Indian language programs and centers in tribal communities

across the United States. This is directly relevant to the kinds of work composition programs can support American Indian students with.

Students, because they have various levels of knowledge about themselves, about their histories, and about the ways in which they construct and use information to express themselves, need to be presented with various pedagogical tactics that help them understand different ways people engage and negotiate difference with language. American Indian student's educational desires in particular, like those revealed in the Diversity Study, must be considered in the development of culturally-supportive pedagogy for tribally-connected students. This is relevant to composition pedagogy, as American Indian students are enrolling in colleges and universities in greater numbers than ever. With the increase in tribal scholarships and the development of Native American Studies programs, American Indian students are becoming more re attracted to mainstream institutions of higher learning.

Instructors who are dedicated to supporting classrooms that support students' identities and their desires for success are encouraged to consider the complex positions and locations of students in their classrooms, in order to help students develop a deeper understanding of the ways in which they understand themselves and others. Instructors can integrate culturally-sensitive pedagogical approaches and discourses into classroom discussion and work, and instructors must always remain critical and humble in their position as leaders in the classroom. American Indian teachers and scholars in particular have used American Indian terms for such initiatives,

including engaging in warrior scholarship, Red Pedagogy, and critical revolutionary pedagogy as an indication of their commitment to helping student writers realize their own communicative potentials in language. Each initiative indicates a desire to push the boundaries of non-reflective pedagogies to better address American Indian learners' individual and tribal community language questions and needs.

Although many classrooms currently purport to have tackled or avoided the problems raised in multicultural endeavors and critical pedagogy, American Indian academics and instructors in higher education are critical of the persistence of classroom practices that reinforce racial stereotypes, retain non-optimistic expectations of American Indian learners, and refuse integration of culturally-relevant materials in coursework. The second chapter presents a recent history of the experience of American Indian students and tribes with higher educational institutions in the United States in order to contextualize the ramifications of culturally-void classroom practices and indict some of the problematic aspects of government-dispersed financial assistance. The history of the federal legislation that influenced the goals of both mainstream and tribal colleges and universities provides a critical backdrop to discuss what is at stake when American Indian students continually struggle for their rights to language, culturally-relevant knowledge, and self-determination in higher education.

Chapter 2: The Road to Intellectual Self-Determination: A Brief History of American Indian American Experience in Higher Education

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The experience of American Indians in higher education in the second half of the twentieth century in many aspects echoes the challenges and disappointments of the federal government boarding school experience that dominated American Indian primary and secondary education for the first two hundred years of its duration in the United States. American Indian higher education has been a complex zone of spiritual, philosophical, and political conflict and has raised significant questions about the relationship between American Indian people and the U.S. government. Many of the questions that were asked at the inception of public educational measures in the nineteenth century continue to be relevant to American Indian students and administrators: whose responsibility is it to determine the curriculum and goals of American Indian people in educational institutions, who should bear the financial responsibility of American Indian students, how is the transition from secondary schools to higher educational institutions to be facilitated, and what are the obligations, rights, and responsibilities of the groups involved in these decisions? This chapter provides a consideration of the historical context of recent American Indian people's engagement in institutions of higher education, both tribally and federally administered, in order to illuminate how questions of educational authority and responsibility continue to be relevant to what is at stake for American Indian people as they enter writing classrooms as negotiators of individual and tribal needs.

This chapter focuses on the period that extends roughly from the end of the First

World War to current developments in American Indian higher education.[19] It provides a brief history of the political relationships between American Indian tribes and the United States, highlighting reports, legislative acts, and court cases that were integral to the development of self-determination measures that inform collegiate-level tribal initiatives today. This history and analysis is provided in order to contextualize the concerns raised by Indian academics, Indian students, and tribal communities that higher education measures have consistently denied American Indian people tribally-relevant educations. It also provides information that supports the assertion that the federal government, until fairly recently, has taken legal measures and created education-based mandates that have succeeded in hindering Indian student success to institutions of higher education.

Tribes have traditionally negotiated the needs of their people in the larger political arena with the Bureau of Indian Affairs (BIA), the federal Department of Education, the Executive office, and the United States Congress. Debates over who should fund the cost of education and determine American Indian learners' needs and who could best provide guidance and instruction to American Indian students have been heatedly contested. These arguments stem from questions regarding the citizenship status of Indian people, the problematic dominance of Protestant values and beliefs in education, and the primacy that the English language is given in schools. For a century

[19] This time period is privileged because it witnessed the beginning of the shift toward greater American Indian control over education. The histories of Indian education recorded in the Federal and Assimilation Periods that came before the Civil Rights period are the most widely researched and referenced histories in Indian education. For further information about these histories please reference David W. Adams' *Education for Extinction: American Indians and the Boarding School Experience* (1875-1928), from the University of Kansas Press.

or more, the BIA, the federal government, and tribal officials have remained in conflict over the role of Indian agents, commissioners, religious groups, and local and national figures in determining the educational policies and provisions allotted to tribal people.[20] Indian tribes, in turn, have fought to re-center education with tribal worldviews, language practices, and an emphasis on community development.

The Bureau of Indian Affairs, known as the Office of Indian Affairs until 1947, is an administrative branch of the U.S. government whose responsibility throughout the eighteenth, nineteenth, and twentieth centuries was the administration of American Indian affairs in a way that provided more direct attention to tribal people than the U.S. government could offer. The BIA was an intermediary agency developed to facilitate more effective communication between tribes and the federal government as westward expansion, allotment, and reservation movements forced changes in the geography, community, and daily lives of tribal people. The BIA was initially conceived as an office that was responsible for managing issues that arose in Indian Country in response to the

[20] Quechua scholar Sandy Grande divides the time before the Second World War in American Indian history as the period of "missionary domination" that spanned the 16th to 18th centuries, and the period of "federal government domination" that spanned the late nineteenth to the mid twentieth centuries. Grande describes the missionary period as the time in which the federal government and the church worked together with the goal of cultural domination, commonly referred to as the "civilization" of American Indian people through the teachings of Christianity and democracy. She cites the Secretary of War John Calhoun's 1819 description of the common goal of missionaries and state educators: "[to] impress on the minds of Indians the friendly and benevolent views of the government…and the advantages to . . . yielding to the policy of the government and cooperating with it in such measures as it may deem necessary for their civilization and happiness" (qtd. in Grande 12). Grande argues that work of teachers and missionaries were indistinguishable: "saving souls and colonizing minds became part and parcel of the same colonialist project" (12). The federal period began with the passage of the Indian Removal Act of 1830, in which the U.S. Department of War appointed a Commissioner of Indian Affairs to oversee the removal of tribes to reservation lands. The goal of tribal displacement was the systematic effort to reeducate Indian people as deculturated, newly-domesticated people, enforced by the institution of labor schools and boarding schools which included the infamous Carlisle School under Richard Henry Pratt. The period addressed in this argument spans from the end of the federal domination period to the current state of Indian education affairs, in which Indian tribes continue to fight for self-determination in the face of lingering political and social pressures.

federal government's assimilation mandates. BIA commissioners and their appointees were selected by the federal government, and were charged with the task of informing it of the status and development of tribes. By 1924 the BIA administered thirty-two Indian schools, and, as will be discussed, played a significant role in creating education for American Indian students by carrying out policies and mandates enacted by the federal government.

With the passage of the Snyder Act in 1921, Congress explicitly formalized the practice of educational funding in reservation schools, boarding schools, and other education endeavors in one of the first measures to provide widely-disbursed federal assistance for American Indian learners (Office of Indian Education Programs, Fingertip Facts). At the time, reservation agents oversaw the disbursement of governmental and charity group funds to local schools, retained input in the recruitment and hiring of teachers, and provided recommendations and progress reports on tribal developments to the federal government.[21] The job of agents was to maintain a sense of control over

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[21] Carlisle Indian Industrial School was one of the first and perhaps the most famous of the off-reservation boarding schools in America. Founded by Captain Richard Henry Pratt in 1879, the school occupied an old military barracks in Carlisle, PA. The school was organized on a military model, as students were regimented daily with class and work duties. The Carlisle School became a model for the founding of 26 Indian boarding schools by 1902, founded on the now infamous commitment of Pratt to "Kill the Indian and Save the Man." The overriding logic remained that American Indian children needed to assimilate to the majority culture in order to survive in the world. Instructors used every avenue they could to enforce this. Anderson reports that the children who arrived at Carlisle who were able to speak some English were presented to the other children as translators. The authorities at the school used these children's traditional respect for their elders to turn them into informants. Their knowledge of multiple discourses was used to catch other children's dis-adherence to the school's rules banning tribal languages and practices. Anderson further claims that "[s]chool officials also required students to take new names in English. This was confusing to them, as the names from which they were to choose had no meaning. In traditional Native American culture, people had a variety of formal and informal names that reflected relationships and life experiences. The "renaming" was difficult for many of the children." It is widely reported that many students died of malnutrition, depression, physical abuse, and contagious diseases at the school. By the time the "noble experiment" at Carlisle ended in 1918, students from 140 tribes -

the local tribe as well as administer the funds and federal initiatives in the area. Agents were charged with answering the demands of the Bureau first and foremost; the needs of the tribes, many American Indian people argue, always came second. C.L Henson, former Director of Special Education at the BIA, argues that at the turn of the twentieth century, Indian agents had effectively transformed their status as mere government employees. As administrators, judges, and legal representatives to their communities, federal agents were responsible for operating schools, dispensing justice in school and community disputes, distributing supplies, administering land and property allotments, and overseeing leasing contracts. "By 1900," Henson argues, "the Indian agent had, in effect, become the tribal government" ("From War to Self-Determination").At this time,

At this time, the BIA oversaw the administration and funding of federal boarding schools, whose goal was the cultivation of American Indian students who would be familiar with "the commonplace knowledge and values of White civilization" (Lyons 449).[22] Attaining the qualities inherent to whiteness was the goal of cultural assimilation, and included the appropriate knowledge of English discourse conventions, properly gendered behaviors and roles, the acquisition of the values of labor and trade, and adherence to Christian practices and beliefs. Cherokee scholar Daniel Wildcat argues that these commitments required the "assimilation of differently-minded indigenous people into the dominant, essentially Western Culture…culture with a big C –

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nearly 12,000 children - had been through the school. It is important to note that less than 8 percent graduated, and well over twice that percentage ran away (Anderson).

the values, beliefs, customs, habits, practices, technologies, and languages of Western civilization" (139). Replacing an old culture with a new one would help schools create wards of the State who could be civilized enough in knowledge and appearance to be deemed acceptable citizens of the United States. Citizenship was the overarching goal of Indian education at the time, heavily reinforced with an enforced esteem for democracy and Christian values.

Historian Julie Davis argues that through labor and boarding schools, reformers, educators, and federal agents "waged cultural, psychological, and intellectual warfare on American Indian students as part of a concerted effort to turn Indians into 'Americans.'" She echoes the well-respected chronicler of the boarding school experience David W. Adams in arguing that although many Indian people resisted narratives that defined them as passive victims of schooling initiatives, these experiences did have profound effects on the physical, emotional, and spiritual conditions of children: "School administrators and teachers cut children's hair; changed their dress, their diets, and their names; introduced them to unfamiliar conceptions of space and time; and subjected them to militaristic regimentation and discipline. Educators suppressed tribal languages and cultural practices and sought to replace them with English, Christianity, athletic activities, and a ritual calendar intended to further patriotic citizenship." Davis argues that they instructed students in the industrial and domestic skills appropriate to European American gender roles and taught them manual labor. For many American Indian children, this cultural assault led to confusion and alienation, homesickness and resentment. (Davis)

Innumerable sources document the ways in which the Bureau -- in its policies and the work of tribal agents -- enforced civilizing education measures in Indian schools through practices and curricula that are best described by David W. Adams as "educations for extinction." The logic followed that if Indian students could be re-enculturated with the values of mainstream American citizens, they too could become functioning citizens. With the efforts of charitable Christian organizations and rigorous federal educational initiatives, students could effectively be infused with the proper ways to think, act, and speak. Federal agents, acting as ambassadors of these agendas, facilitated the process of conversion by bringing together Indian children and education reformers in an effort to provide them with all of the right kinds of knowledge that would help them achieve this goal. While Indian people were properly civilized, it was held, the process of assimilation could also be accomplished.

As stated, boarding schools were purported to be agents of democracy whose assimilationist goal was to instill American Indian children with the values inherent to its ideologies, twenty-four hours a day. If students could be cleared of their connections to tribal cultures, they could be reformed as civilized United States citizens. Their long hair was cut, their names were replaced with Christian names, their clothes and personal items were destroyed, and the use of home languages and non-Christian religious practices was banned. Instituting the English language and establishing codes of proper conduct and appearance, promoting deference to hierarchy and authority, and instilling a belief in the Protestant God were the primary goals of this education. Boarding school education in some areas developed an additional agenda as some schools took on a

capitalist mission by creating economic strategies under the guise of student "vocational training." These strategies invoked trade training initiatives in schools, claiming to support the economic futures of American Indian students and communities. Although the skills-building initiatives were at best noble in their efforts to encourage the development of trade acumen, it is important to note the contradictions in these practices. Education researcher Carey Carney documents the many occasions in which religious and educational officials profited from American Indian children's labor in the forms of farming and commodity production, thereby allowing schools and churches to function as capitalist enterprises under the noble guise of vocational training (44).

The Chilocco Agricultural School was a prime example of these efforts. On a piece of land bordering both Northeast Oklahoma and Kansas, the federal government began the process of establishing a new school with specific agendas in mind: students would acquire the vocational trades of farming and blacksmithing along with the skills of reading and writing. From its beginning in 1884, the Chilocco Agricultural School educated many children from the surrounding Indian nations, including the Cheyenne, Arapaho, Wichita, and Comanche. Chilocco began with a mere twelve students, described by the school's first superintendant Jasper Hadley as "little homesick waifs," who were brought from surrounding tribal communities to be educated. An observer of some of the children's journey to the school wrote:

> A wagon train is rumbling slowly across the plains of Oklahoma. For four long weeks it has held to its course which runs to the northeast. Closer examination reveals the occupants are weary and travel worn and more than a little frightened as they realize the journey is drawing to a close. These occupants are Kiowa and Comanche Indian children who are on their way to Chilocco, the newly established Government boarding school. Their irresponsible, carefree days are done and they are among the first group which is to receive an education at government expense. (Flood, "American History")

Within fifteen years, over five hundred Indian children were in attendance at the school. Indeed their "irresponsible" days were in the past, as students, newly infused with the doctrines of Indian school education modeled on the Carlisle Indian Academy, were introduced to the complications inherent to boarding school life.

Alumni interviews with the Oklahoma Historical Society reveal that there were many challenges the students at Chilocco had to overcome, including rigorous military discipline and instruction in manual and domestic labor, referred to by instructors as school-ordained work. Alumni from the early years recall "twenty-two bugle calls a day, government-issued uniforms, scanty meals, inadequate health care, and a paucity of individual attention . . .[and] also remember the bonds of loyalty and love that knit students together, and the rivalries of tribe, degree of blood, age, and language difference that cross-cut school society" ("Chilocco Indian School"). Significantly, not only did students face the challenges inherent to manual labor and the acquisition of

new languages, students were presented with difficult ethical situations in their relationships with their peers. In the limited space of classrooms and dormitories, numerous clans and tribes were thrown together, and these spaces were witness to the same kinds of intolerance, anger, and physical conflict as other groups in wider American experience.

Instructors had little to no knowledge of the conflicts among tribal communities, and it was not a part of their academic agendas to incorporate considerations of students' previous lives when developing curricula or assigning sleeping arrangements. Clashes among students broke out repeatedly. Placing Kiowa students together with Comanche students whose families were disputing land allotment and water rights in the same dormitory rooms led inevitably to physical disputes which were not a manifestation of students' inabilities to act civilized. They were, rather, manifestations of the long histories of family and tribal conflicts that occurred outside of the school. At the end of the day, however, teachers determined that students had to be cleared of these mindless associations to be successful in school, and punishment for outbreaks – in the forms of beatings, removal to solitary environments, denial of meals, and ostricization in class -- was readily available and defended in the military-modeled environment ("Chilocco Indian School").

Creek author Tsianina Lomawaima describes her father's boarding school experience in her work *They Called It Prairie Light: The Story of Chilocco Indian School.* She affirms descriptions of the regimentation, the homesickness, and tribal cultural

conflict and loss that boarding schools inflicted on Indian children, illuminating the ways in which these institutions sought total control over students' lives in order to assimilate them into the dominant society. The redeeming value in some these experiences, however, are the stories that emerge in places that are sometimes overlooked in research. The deep sadness and trials of boarding school experiences often over-rode the significance of occasions in which students created a special place for themselves.

Lomawaima importantly reveals that students at Chilocco found ways to make a significant space for themselves in their creative efforts at school: “despite their best efforts, administrators and teachers could not entirely control the children's thoughts and behavior. Students found ways to resist the institution and its assimilationist program, and through their creativity, adaptability, and resilience, they shaped social and cultural life at Chilocco in ways that made it truly an ‘Indian school” (33). Students used writing, weaving, leather working, and blacksmithing as outlets for their creativity and self-expression. These efforts eventually came to be recognized by their instructors, and students from Chilocco were encouraged to share their efforts with local citizens’ groups and other schools, submitting their work to art shows and periodical publications. Although students were venerated for their abilities to absorb the knowledge and skills imparted to them in classrooms, students also created innovative ways to record traditions, tribal symbols, and other cultural information in the quotidian tasks they were asked to perform.

A few schools like Chilocco would experience greater administrative pressure on a federal level to begin to place an emphasis on educational practices that included arts and crafts projects that allowed students to express their heritages. In 1923, John Collier was named the executive secretary of the American Indian Defense Association (AIDA) by a team of writers and social scientists which included the renowned national economist and founder of the American Economic Association, Richard Ely. Ely was a social activist, history buff, and director of the University of Wisconsin's College of Economics, Political Science, and History. He was dedicated to a cooperative economic relationship with Indian tribes, and his appointment of Collier was an important occasion which indicated that a more concerted federal government effort was being made to affirm the autonomy of tribes and the needs of tribal people culturally, educationally, and legally (Ely Bibliography).

One of Collier's first tasks was to take a trip to Taos Pueblo, New Mexico, in the hopes that his personal visit would confirm to him the meager conditions in which Indian people lived. After witnessing the condition of Indian people at the Pueblo, Collier determined that federal support for cultural autonomy was the answer to the economic, educational, and legal support of Indian people. In particular, Collier and Ely worked with tribes closely with the goal of providing full legal support for schools with the American Indian Defense Association.

The AIDA sought the promotion of wide-ranging American Indian cultural autonomy, as it proposed a "full reform agenda that included legislation regarding education, land rights, and arts and crafts" of tribal people (AIDA homepage). These

promotions came in the form of legislative proposals that directly addressed the administrative problems they found to be lacking in the work of the BIA, and suggested that the BIA should be pressured to reform as it was often ignorant of or at odds with the needs of reservation communities -- especially in the realm of education. Like so many efforts in Indian educational reform, however, the changes were slow in coming to schools in Indian country. Many federal schools continued their work in assimilating students, many times ignoring the critiques extended by Collier and Ely.

The history of the Bureau's relationship with tribes has been a muddied one. Countless reports of the misappropriation of governmental funds, abuses of administrative power, falsification of information relayed to the government about tribal needs and desires, and the nefarious character of the Indian agent are all enduring manifestations of the problems inherent to this arm of the federal government. Historically, the BIA was primarily administered by non-American Indian commissioners who were appointed by the White House. Only two American Indians were ever appointed as BIA commissioners before 1970: the Iroquois Ely Parker in 1869 and Oneida Robert Bennett in 1966. The majority of BIA governmental hires often had no cultural ties to the communities they oversaw.

Bureau commissioners were responsible for extending the funds and support they received to facilitate measures that insured the success of dominant cultural practices and values. These were enacted in the forms of missionary schooling initiatives and pedagogies that retained "a vocational training thrust" toward education in their schools in general. By the 1920s, the existing twenty-five BIA-administered schools

functioned primarily as dominant cultural institutions, generating the mindsets, values, and behaviors desired by individuals who esteemed the ideals of the United States. It was these schools that the AIDA sought to restructure, but it was a difficult task because many of the schools retained goals and ideologies that were highly regarded by much of the wider American population. Wanting confirmation that schools were effectively under the control of the federal government, many of the United States citizens who provided some of the economic support of reservation schools wanted an assurance that their money was being used for programs and initiatives that resonated with their values and beliefs. This divide was a difficult issue for the AIDA to overcome, as the ties that bound them to reservations schools were connected to remote philanthropists who were very much invested in the conversion and acculturation of Indian people.

Many assert that a significant shift in BIA philosophies and services began to occur with the privately funded Meriam Report of 1928, which detailed the government's shortcomings in providing services to reservations and schools. Brookings Institute member Lewis Meriam, in conjunction with a team of professional educators, medical experts, and social workers, came together with the goal of visiting and reporting on the state of ninety-five reservations, agencies, and schools across the country.[23] Their task was an analysis of the "economic and social condition of the

[23] In 1928, Lewis Meriam led a survey team consisting of nine experts in various fields, including sociology, family life and women's activities, education, history, law, agriculture, health, and research methods. Their survey was conducted for the Institute for Governmental Research, and reported on the health, living conditions, economic conditions, and the state of education within tribes in order to "indicate what remains to be done to adjust the Indians to the prevailing civilization so that they may maintain themselves in the presence of that civilization according at least to a minimum standard of health and decency" (Letter of Transmittal, "The Problem of Indian Administration," 1928).

American Indians" (Meriam et al, vii). By 1930, there were approximately 38,000 Indian students in government-administered schools. The Meriam Report was "an excoriating critique of the work of the Office of Indian Affairs [BIA]," revealing evidence of abuse of American Indian children in boarding schools, rampant misappropriation of funds, assimilationist teaching practices, and impoverished, unhealthy working and living environments (Lomawaima and McCarty 286). Among other things, the Meriam Report prescribed a revolutionary action for Indian education reform: the implementation of day schools for American Indian children. Day schools were the remedy for boarding school complexities, proposed in the hope of pacifying agents and boarding school staff by alleviating many of the responsibilities that they assumed in managing every aspect of the lives of Indian children. The children, in turn, could benefit from the care and support of their families without the cultural and physical pressures of boarding school life (Lomawaima 46-7).

In the plan, students would attend the new day schools during the mornings and afternoons and return to their families in the evenings. The implementation of day schools, it was theorized, would better support the cultural identities of students by helping them to retain their connections with home communities and cultures. Boarding schools, it was argued by the authors of the Report and its advocates, were direct mechanisms of assimilation because they penetrated all aspects of students' lives. Students were strategically distanced from their families while living at the schools for the majority of the year, and administrators were able to have total control over the practices, languages, behaviors, and appearances of Indian students. Day schools, it was

hoped, would help students have a greater chance of educational success, and give administrators fewer bureaucratic headaches over the emotional and physical status of the students who had previously been under their twenty-four hour care. Reports from reservation day schools attested that when students were allowed to engage with their families on a regular basis, fewer students got sick, fewer students experienced extreme depression, fewer students ran away, and instructors had more time to dedicate to their roles as mentors (Lomawaima 121).

Of equal significance, the authors of the Report also presented a new argument for tribal self-determination. They argued that educators had an ethical obligation to support American Indians in the ways that American Indian people, not their agents or commissioners, saw as appropriate or desirable:

> The position, taken, therefore, is that the work with and for the Indians must give consideration to the desires of the individual Indians. He who wishes to merge into the social and economic life of the prevailing civilization of this country should be given all practical aid and advice in making the necessary adjustments. He who wants to remain an Indian and live according to his old culture should be aided in doing so. (Meriam et al. 88)

The language and ideas embraced by the Report signaled an important departure from the Snyder Act and other actions that the Agency had taken in the past. American Indian learners, it was declared, had the right to determine what kinds of education they wished to receive. American Indian students could choose a path of assimilation if they

so desired, or they could be aided and supported in striving to create an education that would help them sustain their traditional ways of living.

The second of these options would require schools to consider the integration of learning based on both English and tribal languages, and to consider the kinds of arts and practices in tribal cultures that could be taught in schools. Agents and school administrators would be encouraged to develop communication with tribes regarding the educations of their children, in the hopes that a symbiotic relationship between them could be fostered. At the time of the Report's publication, American Indian education was developing as a subject of wider public and governmental interest, as socially conscious individuals committed to Indian education and tribal cultural preservation increased the pressure on the Bureau to be less of a blind administrative mechanism, encouraging it to become more of a reform and action-oriented organization.

One of the central dilemmas in the educational experience of the BIA was its mediating role between tribes and the U.S. government. More closely in contact with tribal people than other agencies, the BIA's educational reform programs came in the form of scholarships and research initiatives. Much of the conflict in the administration and distribution of the BIA's programs existed between tribes and the federal government, as the BIA relied heavily on the funds allocated by the federal institution. The federal government's understanding of what tribes needed and should receive was at times contradictory to the concerns raised by tribal leaders, and BIA agents were

often placed in a difficult position in relation to these demands -- should they insist upon tribal compliance with federal mandates, or should they be receptive to the needs of the people they oversaw? Many tribes desired a greater degree of control over the curricula and activities deployed at schools, wherein as the Meriam Report indicated, federally-administered schools were subject to assimilation-oriented curricula that had to be approved and affected by BIA administrators.

Three years after the Report's publication, small changes started to develop in the curricula of a few BIA schools. In 1931, one of the authors of the Report, Charles Rhodes, would argue that all Indian students in schools needed to be taught the English language with words that were of use in their own tribes' vocabularies, asserting a home-based orientation to language: "emphasis is being placed upon the importance of basing all early primary reading on words that already have a place in children's vocabulary" (*ARCIA* 9). In the next year, Rhodes would continue to encourage teachers to help children write about their own lives, "and to depict their own customs, their own legends, their own economic and social activities" (*ARCIA* 7). These pedagogies made inspiring anti-assimilation moves that many reservation people hoped would help change the United States' policies on Indian education. It was not until the passage of the 1934 Indian Reorganization Act, however, that overtly assimilationist educational approaches were challenged by the Bureau of Indian Affairs itself. The tension that emerged from the Act was a response to its larger political goal: the Act officially recognized the termination of the Dawes Act land allotment policies and declared the

government's commitment to provide assistance and recognition to tribes.[24] The conditions, however, held that assistance would only be provided to tribes that wanted to establish themselves as self-determined political organizations that had the constitutional and entrepreneurial resources to conduct commerce with the United States government, like any other nation.

In one sense, the Reorganization Act provided a federal acknowledgement of tribal autonomy, exhibited in the encouragement of tribal constitutions and the facilitation of opportunities for tribes to become chartered business organizations. The federal government conducted hearings on the status of Indian tribes in the United States. These hearings resulted in the determination that the federal funding of tribes was an immense financial burden on the government. It was proposed that if tribes and tribal businesses wanted to "deal" with the federal government on a nation-to-nation basis, they would have to develop constitutions and governing councils in a tradition that reflected a trade model that the U.S. government would acknowledge. Subsequently, the Relocation Act provided tribes with a model for tribal governance based on a corporate structure with a governing council and constitutional bylaws or charters. The Bureau of Indian Affairs developed a template constitution that was distributed for tribes to model. The federal contingency remained that all tribal

[24] The Dawes Act was passed in February of 1887 with the purpose of creating land allotments for American Indian tribes. These allotments were intended to be used by Indian people to farm and raise livestock, an impetus by the federal government to encourage domesticization and citizenship of American Indians. This Act was enforced with the Congressional power of imminent domain, in which at any time the federal government retained the power to seize and take back land allotments if they were not being used for approved means. The Act also instigated the beginning of tribal rolls, wherein American Indian people were required to register on the national rolls by presenting an Anglicized name that could be recognized by government officials who were recording them.

constitutional bylaws and all tribal council actions were subject to the approval of the U.S. Secretary of the Interior. As Nora Livesay argues in her work at the American Indian Public Policy Center: "The government model put forth by the BIA ignored traditional and more democratic consensus governing models already in use by tribes." Therefore, policy that was approved or denied by the Secretary had to be addressed by tribes. Many of the policy problems that emerged between the federal government and tribes at this time ultimately came down to the question of voting: "Tribes that didn't hold referendums were automatically included [in a federal "yes" vote]. Tribes where most people refused to participate and didn't vote were included because a non-vote was interpreted by the BIA as a yes vote. There were also cases of more blatant election fraud" (Livesay "Understanding the History").

Although there continue to be conflicting views on the impetus and justification of the changes to tribal organization and administration that were brought about by the Act, the language of the Reorganization Act suggests that the practices of total assimilation were problematized by the very governmental institution that once deployed educational measures that actively sought the cultural decline of tribal communities (Washburn 284). Resulting from the Act, the Bureau was asked to alter its assimilationist role to help inform the government of the needs and concerns of tribal organizations. Tribal education was included in this mandate. In Section Eleven, the Act specifically designated funding for loans from the U.S. Treasury for Indian high school and college students, and of additional importance, maintained that federal offices in tribal locations were newly required to privilege and to "have preferences to

appointment to vacancies" of any position in an Indian office (Reorganization Act, Section 12). Subject previously to civil service requirements – many did not have the addresses, birth certificates, bank accounts, and other resources -- that effectively left most Indian people ineligible to work in a federal office, the Act waived the service requirements, thereby ending the absence of Indians in federal office administration and services.

In the 1940s, under the emerging agenda of the new BIA commissioner John Collier, BIA-administered schools were specifically charged with teaching tribal histories and cultures in classrooms in primary and secondary schools. From his laudable efforts the contributed to the establishment of the American Indian Defense Association, Collier was appointed to help push legislation through in two executive orders that limited the influence of Christian missionaries on tribes by prohibiting coercion and restricting religious education at reservation schools. (Office of Indian Education Programs 1997 Catalog). The Act made significant advances for one of the first times in history in addressing the higher educational needs of Indian students. The Reorganization Act directly authorized federal aid to states in order to develop more American Indian-focused education at the post secondary level, and formally legalized the expression and teaching of Indian languages and religions in classrooms -- which until this moment had been banned by the federal government. Also within the Act, the BIA was extended the power to administer federal funds for education and other services -- specifically allocating $250,000 for vocational and trade school student loans (with a maximum of $50,000 allotted for college students), in an effort to help tribal

people develop skills that could be used to generate incomes and community development activities (Carney 102). The numbers of American Indian people in colleges and universities at the time, not surprisingly, remained low. Carney reports that in 1932 the Bureau conducted a survey that reported that, nationwide, only 385 American Indian students were enrolled in colleges. At this time, barely more than fifty American Indian students became college graduates, and only five colleges in the United States offered any type of American Indian student scholarships (103).

Although the intentions of the Act were to urge federal policy toward a more positive relationship with American Indian students, it is evident that at this time in history there was little incentive for American Indian people to attend institutions of higher learning. Without financial, administrative, or academic support, many students did not see the attraction to or the benefits of attending college. Colleges and universities like Dartmouth and Harvard, which had accepted American Indian students in the past, were few and far from reservation areas and allotments. American Indians who attended mainstream schools needed finances in addition to courage, good health, and endurance in order to succeed. On the institutional side of the issue, efforts to sustain American Indian learners academically and financially were repeatedly shot down by university administrators.

The University of Oklahoma, with the help of the state's Senator Robert Owens, was the first institution to push for American Indian-centered programs of study. Because the university was (and continues to be) located on the reservation lands

allotted to the Five Civilized Tribes, Senator Owens felt an obligation to attend to the needs of the local American Indian population, and pushed for an American Indian Studies program at the university as early as 1914. His request was denied. Attempts by future Oklahoma administrators to establish the program occurred in 1937, but again their petitions would come to no avail (Carney 103). Although scholarship and program initiatives were introduced by forward-thinking individuals at schools like Oklahoma who had hopes of reforming higher education for American Indians, the subsequent institutional actions needed to fulfill these goals were often disappointingly few and far between.

In the period following World War II, a few documentable improvements in students' higher educational support were witnessed in the form of the G.I. Bill which many American Indian people were privy to after their service in the Second World War. Suzanne Mettler, author of *Soldiers to Citizens*, argues that the G.I. Bill helped soldiers develop the literacies needed to become more active participants in community and politically-oriented organizations at the time (107). American Indian veterans who had previously never had the economic means to attend college began enrolling in colleges and universities in greater numbers than ever. In response to the increasing demand for educational funding for higher education, tribes began developing and instituting scholarship programs that existed independently of the federal government's sources. These were funded by private donors and from tribes' efforts to re-appropriate sources of funding that they generated on their own in addition to the funds they received from the federal government. Tribal scholarship programs primarily came from the tribes

themselves, and supported almost 2,000 students after the War -- sending them on scholarship to colleges and universities across the United States (Carney 103).

The federal government in turn instituted a program of higher education scholarships through the Department of Education that provided economic support for American Indian people and other minorities in the post-War climate who were interested in attending mainstream institutions of higher learning. All three power-centers -- American Indian tribes, the BIA, and the federal government -- retained firm educational goals that had the power to determine much of the perspectives and experiences of American Indian students. Mainstream schools -- funded by grants and other funding from state and national legislatures -- retained goals that served the wider United States population, however. Smaller local colleges and community colleges funded by a few grants from private individuals and civic groups often functioned in serving specific groups of students -- whether based on their level of educational achievement before they came to college or based upon the nature of education that they wished to receive. American Indian students, just as everyone else who wanted to attend colleges and universities, would find that they had to choose which kinds of schools would best help them attain their educational goals.

At the end of WWII, the United States Director of Indian Education (an office administered by the federal government), W.W. Beatty determined that the primary task of developing American Indian education was to prepare American Indian people to earn a living by means of their own resources and skills (Carney 104). This was received

as a bit of a setback from the work accomplished by the Reorganization Act by those who believed that the goals of Indian education should be the support of tribal languages and cooperation with tribal communities. Beatty was convinced by some of the reports from reservation schools that vocational training produced the right kind of Indian learners, and that Indian students at the college level needed to learn trade skills that would help them to earn money when they finished school. Under Beatty's administration, the primacy of the English language was reinstated in higher education as a fundamental goal for a "good general education." Therefore, with Beatty's lead, the goal of government-supported higher education temporarily became the social-cultural normalization of American Indian students through an intense focus on vocational training and the mastery of English. In 1951, Beatty determined that these mandates were to be carried out in a few mainstream colleges and universities but were also to be encouraged in government-funded tribal and BIA schools across the country. Startlingly true to the assimilationist language that was used for generations, the Director of Indian Education reported that the objectives of government-controlled university and college school systems needed to be the "mastery of the material culture of the dominant race" (Prucha 1067).

Beatty's comment illuminates the central and enduring tension with American Indian education: should American Indian people be encouraged to adopt assimilationist behavior and values to reap the "benefits" of the dominant culture, or should American Indian people risk isolation and economic penalty by espousing tribally directed and culturally responsive educational strategies in order to help students realize the

importance of both tribal knowledge and outside knowledge for tribes' benefits? The goals of higher education increasingly became a source of intense conflict between American Indian groups as they weighed the significance of the pressure to become acculturated against the significance of what the initiatives of the Reorganization Act purported to esteem -- tribal autonomy and economic security. Many tribes felt slighted by the contradictory language and legislation that Beatty and the federal government adopted. Carney contextualizes their concerns:

> Not only do such positions and programs discount over half a century of policy pronouncements and changes, and the movement toward higher education in the general society at that time, they harken back to a Eurocentric view of American Indian American culture dating from the onset of the colonial era. (104)

As the director of Indian Education, Beatty argued that American Indian students both needed and deserved higher education. But his argument that the goal of higher education for American Indian students should be the mastery of the culture of the dominant race was a direct testament to the government's problematic reform efforts. In spite of these setbacks, tribes would continue efforts to develop more educational support opportunities for students, embracing the language of the Relocation Act to inform their future educational endeavors.

In the 1950s and 1960s, Tribes had a difficult decision to make in regards to the question of federal support. Tribes who chose to present themselves as tribal

governments were federally awarded college education grants and scholarships. The risk for American Indian people in accepting this funding was evident: a close relationship with the federal government had a strong potential to result in a sacrifice of tribal autonomy. Tribes would be subject once again to the rules and regulations of the disbursement and use of the funding, and as indicated earlier, were also subject to problematic voting and administrative decisions from the mandates of the Secretary of the Interior. To adopt a federally-approved constitution was a difficult decision, as tribes that were interested in higher educational opportunities for their people were forced to consider how much the conditions that were inherent to this support would require them to adopt the values and practices of the mainstream Anglo-American culture. Tribes remained in conflict with the government's goals and ideologies as they struggled to define themselves as separate entities -- as distinct tribal nations -- from the United States. This status as separate but dependant nations perpetuated many of the problems among the membership of tribes, within the government's administrative agencies, and in subsequent tribal and federal financial legislation.

American Indian educational researchers Lomawaima and McCarty classify this bind in educational goals and philosophies the practice of "safe versus dangerous difference." The scholars contend that places of difference have been necessary to the fabric of American society, and that educational centers are the locations that nurture the development of difference. In U.S. tribal and educational policy, however, safe difference and dangerous difference practices have consistently been at odds. When tribes seek initiatives that support dominant cultural practices or tribal practices that

are contained in safe and environments with minimal public attention, the government rewards them with resources. However, when "indigenous initiatives have crossed the line between allowable, safe difference and radical, threatening difference," Lomawaima and McCarty argue, "federal control has been reasserted in explicit, diffuse, and unmistakably constricting ways" (283). Tribes experienced this reassertion of federal power and support when tribal languages were introduced into curricula or tribes asked for greater mentoring, administrative, and curricular support in schools. Tribes also experienced this pressure when they entered into self-determination discussions that asserted tribes' rights to distinct nation status. Tribes needed and wanted funding, but funding that supported Indian education on Indian people's terms.

This dilemma was difficult to resolve for both groups: although many of these the problems were economic and physically-oriented, they also pointed to a deep ideological incompatibility between Indian worldviews and mainstream ones. Tribes wanted to have the ability to develop teachers from tribal communities who could in turn help future generations of Indian students realize the significance of growing up with the knowledge of the needs of tribes. Wanting to help students understand that they could be encouraged to create art and songs with traditional materials and languages, or wanting students to acquire what tribes deemed as accurate histories and political arrangements between tribes and the federal government, tribes wanted to have control over the kinds of educations their children were receiving so that children would not be separated from tribal ways when they went away to learn.

The federal government was highly aware of the stakes of their demands on tribal communities and education. Time after time, small initiatives arose that appeared to work in tribes' favor as sympathetic individuals within the BIA's administration proposed policies or procedures that involved tribes more clearly in their educational development. In one laudable initiative created to develop more tribally-responsive teaching practices, the BIA initiated summer pedagogy workshops for reservation-based schools across the country. Local Indian teachers were asked to present teaching materials and strategies to mixed groups of reservation instructors. American Indian education scholar Jon Reyhner cites the work of a Hopi English teacher as evidence of some of the positive changes that were occurring in schools in Indian Country.

In 1941, the writing teacher Polingaysi Qoymawaima was chosen to demonstrate her teaching methods at a summer teaching workshop conducted by the BIA. She wrote in correspondence to a friend of her thoughts about the pedagogy workshop: "If the teachers of the Hopi or other tribes would come to them (students) with human interest and love and take them for what they are and where they are and begin from their results would be success. There should be less teacher dominance and theories . . . teacher and child should meet on mutual ground" (Reyhner 122). At this time, some reservation-based Indian schools were experimenting with this idea of involving more home-relevant concepts and information in students' educations. Some teachers like Quoymawaima began to experiment with the use of an image box -- a large, raised, square sand box that was kept in the classroom -- to help American Indian students learn to speak and write in English.

Instructors found that students had a hard time responding to the declarative instructional methods championed in reading and writing classes in schools over time, wherein the teacher would read books aloud to students and then ask them to say the English words back to them. Students attested that they would acquire a memory of the English words, but would not know the meaning or the proper use of them for a long period of time. In response, some American Indian teachers started using the raised sand box in the classroom as a tool to teach the use of language to students. The students would create small models of home communities, of the school and yard or other spaces that they were familiar with, and would learn the use of English through a visual identification with objects and actions presented in the boxes. As a result, schools that embraced the use of these visual aids reported exponential learning curves in students, simply in helping students start from their own experiences to begin to acquire the terminology to work from the knowledge they already had (Reyhner 123).

In embracing a seemingly small act of object and subject recognition, Indian learners were given opportunities to be co-constructors of knowledge in the classroom. Instead of images from home being silenced and rejected, the sand box initiatives helped Indian students begin to read and learn from some of the knowledge that they already had, and that they also helped develop. Pedagogy workshops funded by the Bureau would help teachers come together to share new approaches to teaching such as the sand box, that would help both teachers and students develop better ways to achieve knowledge on a more common ground with students. Funding was tight and teaching philosophies were often at odds with each other in schools, but pedagogical

dialogues were starting across school systems. These conversations would serve as an impetus for educational policies regarding pedagogy and curricula that tribes would enact in the future.

The stress of the political and ideological differences, witnessed in an educational history that vacillated between Indian people's needs and federal rules and regulations, began to have an effect on the way the dialogues in Indian education were heading. At times it appeared that the U.S. government was acknowledging the rights of tribes to determine their own needs, but soon enough federal agencies would enact policies that instituted greater supervision or administrative hurdles for their educational progress. This duality was becoming more and more difficult to defend into the 1950s, and changes were soon to occur in the status of tribes and their control over education. Throughout this wrangling, the legislation of the Relocation Act permeated some of the hiring practices in federal agencies. Agency employees were charged with creating a greater space for Indian people in their offices and schools. With this change, an increase of attention to Indian people and needs resulted in the beginning of a shift in the BIA's character. No longer wanting to be considered a mechanism of assimilation, the agency's emerging responsibility was the development and support of Indian Country programs for Indians, not the federal government.

As the post-World War II years faded, the U.S. government and American Indian tribes began to diverge significantly in their agendas for students in higher education. The 1960s heralded a new era of self-determination in which American Indian people

asserted themselves as members of nations who were committed to work that specifically supported tribal communities. Tribes combated education measures that forced Indian people to assimilate into the dominant culture with tribally-oriented initiatives developed to strengthen the ties of Indian learners with their home communities. Lomawaima and Mc Carty argue that these initiatives facilitated educational changes, using curricula to challenge the destructive practices of assimilation directly. The National Congress of American Indians (NCAI), originally founded in 1944, was significant as the first intertribal political organization ever developed in direct response to the termination and assimilation policies of the United States.

The NCAI's work illuminated the ways in which these federal policies were a direct contradiction of tribal treaty rights and their status as sovereign nations. NCAI historian Thomas Cowger notes that the American Indian Congress was in part successful in raising Indian and public awareness of political struggles nationally because it stressed the need for unity and cooperation among tribal governments for the protection of their treaty and sovereign rights. The NCAI worked to inform the public and the United States Congress on the governmental rights of American Indians and Alaska American Indians. "By passing broad resolutions, the founders mapped a political strategy that appealed to many Indians. Also, by steering a moderate course, the NCAI leadership decreased the risk of distancing the reservation Indians from the urban, the more assimilated from the less, the older American Indian Americans from the younger, and individuals from tribal groups" (Cowger 22).

The energy generated in the NCAI and tribes' efforts had serious consequences in both political and economic spheres. In agreeing to recognize tribes' desires to sever the paternal relationship with the federal government, the U.S. Congress instituted measures to withdraw its support of tribes on many levels. In 1954, the federal government initiated a program of accelerated termination of federal trust responsibility for American Indians, "seeking to reduce federal expenditures that were already minimal and poorly executed" (Deloria Jr. and Lytle 103). This reduction indicated that the federal government planned to cut the BIA's budget including support of its agents, scholarships, and daily resources with which it functioned.

In an era of tribal desire for self-determination, the federal government began to respond the most effective way it knew how: simply by withdrawing its economic support of tribes. Because many tribes agreed to the terms of the Relocation Act that required nations to develop constitutions to begin the process of establishing tribal sovereignty, many in the federal arena saw this as the opportune moment to curtail the financial responsibilities that the United States government once assumed for tribes. As newly-declared nations, tribes now needed to bear much of the burden of financial support for the education of their own people. The result, Carney reveals, was the termination of federal recognition of educational funding for more than one hundred tribes, coupled with a concerted effort by the federal government to push tribespeople into urban areas so that reservation lands would not have to be supported or maintained by the federal trusts that had heretofore supported them (105).

From the impetus of the NCAI and federal policies that facilitated self-determination measures, many reservation-based people made the choice to move to city centers in the U.S. By 1965, almost half of the reservation-based Indian people had relocated to city centers, and a study from Georgetown University reported that one-half of the American Indian population in general was at or below the age of twenty (*Languages and Linguistics Series*). The resources and economic opportunities on reservations for the young population had been minimal, and many American Indian people felt that cities offered employment and development opportunities that reservations could not. The lack of funds for business building and community development, combined with limited formal education in tribal communities, helped to facilitate an interest in urban centers that many Indian youth chose to explore. The transition to urban communities for this population, however, presented a new set of challenges. Many American Indian college students entered American cities with the desire to acquire postsecondary schooling. As a result of the Civil Rights activities discussed in the previous chapter, American cities at this time were centers of intense political activity. Universities were intense sites of racial interaction in addition to state and federal legal complications with tribes. The effects of the Vietnam War, coupled with the disparity of economic, educational, and political support for American Indians and other cultural groups, generated an electric atmosphere that was as ripe for conflict as it was for change.

Executive director of the NCAI from 1964-1967, Standing Rock Sioux author, activist, and teacher Vine Deloria would argue in *Custer Died For Your Sins* (1969) that

America needed to change its understanding of American Indians who were newly present and active in urban communities, especially in considering their needs in colleges and universities. He specifically indicted the academic fields of History and Anthropology, excoriating the work researchers and historians accomplished that created and sustained false understandings of Indian identity, culture, and practices that were in turn furthered by institutions of higher learning. Much of the literature created regarding Indian tribes at the time reinforced the notion that tribes in America were dying civilizations that used ancient languages. Indian languages in much of this scholarship were seen as manifestations of ancient people who were members of dying cultures. Education, in this mis-guided sense, needed to help scholars study people who once were vibrant communities, but who had died or who had changed into mainstream civilized citizens. American Indian cultures had to be studied in an effort to create retrospectives of what groups of people once were.

American Indian scholar Clara Sue Kidwell and Alan Velie argue that Deloria's work, in conjunction with Dee Brown's *Bury My Heart at Wounded Knee* and the re-publication of the biography *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* helped to foster a revisionary educational climate in which American Indians and non-Indian academics would begin to work toward the development of American Indian Studies programs in universities (5). These programs, it was hoped, would afford Indian people in colleges and universities the opportunities to create courses that fulfilled their needs and interests in ways that were reflective of living and significant tribal values and knowledge.

It would take considerable work by many American Indian academics and students to negotiate the needs of these Indian learners in a social and political climate that was now as exciting as it was volatile. In the fall of 1963, the University of Minnesota instigated an awareness program in which university students -- both American Indian and non-Indian -- tried to increase the awareness and support of Indian learners in the university and surrounding community. Indian Affairs director Matthew Stark reported that although it would take a few years to develop an understanding of the needs of American Indian learners and create a level of trust between reservation communities and the university, university student researchers were eventually welcomed into local American Indian schools. Minnesota's university student-based research initiative was created in order to develop the rapport between community Indian students and university students to develop "positive, personal relationships" between the groups ("Project Awareness"). In close cooperation with the White Earth Indian Reservation Tribal Council -- the local public school board at the Pine Point community on the reservation -- and under the elementary school principal's advice and supervision, university students were trained in the spring of 1965 by Minnesota faculty members. They were taught to how to instruct classes and create presentations that would introduce reservation students to some of the knowledge they needed to succeed in the local university. Importantly, the knowledge from what came to be known as "Project Awareness" functioned in support of tribal people's knowledge as well, as college students collaborated with American Indian high school and secondary school students to create that addressed tribal knowledge and histories. These were

then brought back to the university and shared in workshops over the summer. Stark writes:

> A university student majoring in anthropology conducted a special series of evening programs on Chippewa history and culture in 1965. A similar program was provided as a part of the Project Awareness program this past summer. Films giving the audience an historical perspective on pre and post-Columbian Indians were shown. A lecture was presented on the Indian's probable origin in Asia, his migrations to and about this country, and his adaptation to various sections of the United States. Films and talks were given on non-Chippewa Indians and their adaptation and life in an environment different from that of the Chippewa. Movies on the history and migration of the Chippewa and about wild ricing were shown and discussed. A lecture on the highly organized Red Lake Indian Reservation was the final program. ("Project Awareness")

Initiatives on college campuses like the University of Minnesota's helped to create a climate of awareness of American Indian perspectives and needs in some university communities in the 1960s and 1970s.

Research initiatives in the fields of Anthropology and Education also tried to reach out to American Indian college students with attempts to understand some of the complications that college and university educations presented this student group with. Higher education researcher Maebelle Nardin argued in 1971 that American universities needed to pay special attention to the learning differences of tribal students, specifically

challenging her own colleagues to retain an awareness of Indian students' complicated pressures:

> Keep in mind that the Indian student brings with him to college fragments of three cultures – Indian, Western, and Reservation. His Indian culture is a cooperative one, rather than [solely] competitive. It discourages dissent, and reinforces reticence. With this kind of emphasis in the students' cultural upbringing, we can see how the young Indian cannot quickly adapt to the competitive, argumentative, and highly verbal world without becoming severely disoriented. Then, too, with his concern about family members, the young Indian suffers feelings of guilt, as with each passing year of his education he becomes further estranged from his home and heritage. ("Language as a Barrier")

Although it is noted that the work from researchers on the outside of Indian communities would at times generalize tribal values and information outsiders were not privy to, some of the research by concerned academics resonated with the voices of American Indian activists and students at the time who were trying to help Indian people come to terms with their new lives in cities. As ambassadors of their tribes, urban Indian people were often on the front lines of debates that were occurring between the federal government and tribes.

More than ever before, American Indian people were a visible presence to the rest of the American public -- individuals and communities that had heretofore only read about tribal people in books and periodicals. Transitioning in greater numbers to

cities, many were attracted to the promise of greater job and education opportunities than were available in reservation communities. Many were also attracted to the activist energy generated by the intense social and political climate, and were eager to join other Indian people in working to secure rights and privileges for the people back home. American Indians struggled to survive in the face of many obstacles that city life presented, however. Although this was a time that witnessed successful measures for civil reform and a greater celebration of diversity, American Indians still witnessed the effects of racism and prejudice in applying for jobs, in trying to find places to live, and in trying to negotiate the expectations of college educations.

In February of 1967, an activist and leader in the National Indian Youth Council named Clyde Warrior relayed his concerns for Indian self-determination before the National Advisory Committee on Rural Poverty. His speech, "We Are Not Free," recounted what was at stake for Indian people in the face of government policies in the 1960s that continued a Janus-like relationship with the demands and needs of American Indian people who wanted an economic commitment from the United States government, but without its governance. Warrior argued that American Indian nations, both rural and urban in population, were becoming increasingly divided over the degree to which American Indian people should rely upon or be engaged with the federal government. Warrior, echoing many others working in urban and rural communities, asserted that freedoms of choice, expression, and the right to self-determination were consistently denied tribal people, in cities and universities, and determined the dilemma was ultimately an argument over economic and intellectual control:

> The National Indian Youth Council realizes there is a great struggle going on in America between those who want more "local" control of programs and those who would keep the power and the purse strings in the hands of the federal government. We are unconcerned with that struggle because we know that no one is arguing that the dispossessed, the poor, be given any control over their own destiny. ("We are Not Free")

Later in his address, Warrior focused his argument on the problems in American Indian education, noting that the struggle for control of tribal destiny was equally present in the struggle for educational reform in tribal communities and urban settings. The force of dominant acculturation from the first moments that government agents moved into tribal communities had irrevocably damaged generations of American Indian children and families.

Clyde Warrior argued that the harm would continue, and warned of the eradication of tribal knowledge if education was not placed in the hands of tribal people:

> . . . Some of us have been thinking that perhaps the damage done to our communities by forced assimilation and directive acculturation programs was minor compared to the situation in which our children now find themselves. There is a whole generation of Indian children who are growing up in the American school system. They still look to their relatives, my generation, and my father's to see if they are worthy people. But their judgment of what they are

> worth is now the judgment most Americans make. They judge competence as worthiness and worthiness as competence. ("We Are Not Free")

Warrior's words, although resonant with decades of older voices that came before his, served as an important testament to the dilemma tribes would face as they worked toward greater control over American Indian education. The critical questions for those committed to government-funded tribally administered educations included: who would determine American Indian people's curricula, how would educations and schools be paid for, how would educational policy be handled, and what was the role of the federal government in these matters?

The Kennedy Report, issued by the Senate Special Subcommittee on Indian Education in November of 1969, offered a significant reevaluation of the role played by the federal government in its history of administering American Indian higher education. The Report drew attention to many of the problems that Indian students overcame to succeed in higher education. The Kennedy Report cited an overall lack of economic stability and consistency in the development of student scholarships and programs, and documented the impact of family and community poverty and increased high school dropout rates (up to forty-nine percent in some communities) as factors that greatly contributed to American Indian struggles in higher education (Kennedy Report). The Report was especially strident in its determination that the lack of sufficient support on administrative levels in the work of the BIA was a primary reason that American Indian students were not successful in higher educational institutions.

In the Kennedy Report's mandates, the Bureau was challenged to increase economic support of American Indian students. With the 1966 appointment of the American Indian Commissioner Robert Bennett, a member of the Oneida nation, the latest change to the BIA would reinvent its purpose in affirming American Indian self-determination and redistributing the control of education that was previously in the hands of the federal government (Carney 106). These changes would come in the form of Indian Community Action Programs that were housed in the Office of Economic Opportunity (OEO), and encouraged a greater degree of tribal control over tribal administration and educational programs. Through these initiatives, tribes gained greater control over educational reforms in efforts to shed assimilationist programs and policies that were continual reminders of boarding school initiatives in the not-too-distant past (Wright and Tierney 55).

The Northwest Regional Educational Library reports that tribes' interest in finding a relationship between improved academic performance and programs that include culturally-based language grams is a product of a "firm belief within the Native American professional community that high achievement in academics and motivation depend on the spiritual well-being of Native students, early attention to cognitive development, sense of identity, and social/cultural maturity" ("Culturally-Based Education"). In 1975, tribal education researcher Clyde Gray reported in the *Journal of American Indian Education* that "[n]o courses in tribal culture were offered by any school in the sample in 1969. But in 1974, 53.8% of the schools offered one or more courses especially devoted to Indian language or history. Principals projected this trend

to continue so that by 1979, 69% of the schools should be teaching at least one course in Indian culture and 46% will teach two or more" ("Cultural Pluralism"). Tribal control of the development of culturally relevant school curricula at primary, secondary, and post secondary levels was integral to the community activism work of Indian educators and political leaders in the late 1960s and 1970s.[25]

Carney names the establishment of Navajo Community College in 1968 as one of the most significant factors to the change in federal attitudes towards American Indian-controlled higher education. The community college was both founded and administered by American Indian people and "served as a prototype and a successful argument for an expanded program of Indian community colleges" (106). In the eyes of tribal elders and officials, the needs of American Indian people had to be addressed by those with intimate knowledge of their physical, cultural, spiritual, and economic needs. They found that the best way to do this was through tribally-administered colleges. Tribal colleges, serving a diversity of tribes and tribal people, retained a strong degree of unity in their overall purpose and orientation: the development and implementation of

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[25] Gray states in 1975 that in BIA schools in reservation communities "[p]rincipals reported that in 1969 their school employed an average of 11.5 percent Indian faculty--approximately the same average as *The National Study* found nation-wide. However, in the 1974-75 school years, nearly 25 percent of the teachers in the sample schools were American Indian. By 1979 school principals expected 54.2 percent American Indian faculty. In spite of the severe shortage of school teachers of Indian extraction, the BIA day schools are trying to replace their non-Indian teachers with Indians." He additionally notes that tribal communities were afforded more of an opportunity to participate in children's' educations: "The typical school reported that its community had participated 'some of the time' in school activities in 1969 (mean = 2.3 on a four point scale). But by 1974, 77 percent of the principals saw the community participating 'a lot of the time' (mean = 2.8). Community participation was expected to increase steadily during the remainder of the 1970s" ("Cultural Pluralism").

American Indian-centered curricula that supported tribal communities in their efforts to provide the intellectual means to foster future American Indian leaders. These leaders, much like Clyde Warrior, could be encouraged with educations that supported and furthered the agendas of sovereignty and self-determination that tribes had been fighting for since the colonial period in United States history.

In the early years of the tribal college movement, the primary struggle for tribal colleges and universities (TCUs) was physical survival, notes Carrie Billy, the president of the American Indian Higher Education Consortium, or AIHEC, "There was very little federal or tribal funding and no state funding" (AIHEC Homepage). In a recent interview with the National Indian Education Association regarding the history of the tribal college movement, Dr. David Yarlott, president of Little Big Horn College, explained that funding for tribal colleges was scarce before the 1960s, and recalls that classes were frequently held in abandoned buildings, trailers, and even barns. Yarlott describes how he and community members shoveled livestock manure out of an abandoned barn in order to find space to hold college classes on the Crow reservation in Montana (Pember, "Staying True to Its Mission"). Early TCUs were primarily developed as bridge institutions that offered associate degrees with curricula focused primarily on basic education and vocational, arts, Basic English, and local tribal language instruction ("Staying True"). Finding the funding and the resources to conduct these courses was often the most difficult things for early TCUs to manage.

Along with funding dilemmas, the lack of proper facilities, and the scarcity of educators for their schools, tribal colleges also witnessed first-hand the personal struggles that many students had to negotiate when attending college. Reyhner reports that students came from low income families and were often a major source of economic support for families. Their attendance in school limited the amount of time that they had to earn an income. Like many students who choose community colleges and two-year institutions, many Indian students had children to care for and found it hard to find and pay for childcare while enrolled in school. The majority of students in the 1970s and 1980s were first-generation college students, and found the transition to higher education difficult for many reasons that included their ability to support families, and many subsequently dropped out after the first or second semester ("Changes").

College courses presented other difficulties for new students. Of equal significance was the dilemma of the nature of higher education in general. First-generation college students were responsible to themselves and their families for the kinds of knowledge they acquired and the future work that college would prepare them for, and many like Clyde Warrior asked: "What skills and information am I learning, and for what purpose?" Many American Indian students asked themselves whether they would use the college experience to move themselves away from tribal communities or bring the skills and knowledge acquired back to their communities. Tribal colleges, because the majority of them were located either on or in close proximity to reservations, provided a way for Indian students to remain geographically close to home

communities and acquire an education that was administered by Indian people who they could work with to support the goals and needs of tribal centers.

The National Indian Education Association was created in 1969 in response to the efforts of tribes to develop their own colleges and was designed “to give American Indians and Alaska American Indians a national voice in their struggle to improve access to educational opportunity” (NIEA homepage).[26] This kind of commitment began in the efforts to develop the Navajo Community College and spurred a surge in tribal colleges and governmental assistance programs aimed at the both the acquisition and retention of American Indian learners. Despite many students’ struggles, attendance numbers were on the rise: in 1935 there were a reported 515 active college students in schools, and in 1965 there were approximately 7,000 American Indian American college students attending school in the United States (National Center for Educational Statistics). By the 1970s, the numbers of students had grown substantially in both mainstream and tribal colleges and universities -- approximately 14,600 undergraduates and 700 graduate students were reported in all schools of higher education in 1979 (Wright and Tierney 21).

Based on the success of Navajo Community College in retaining students and maintaining a curriculum that was comparable in academic rigor to other two-year

[26] The NIEA has since worked with the Center for Indian Education at Arizona State University to compile preliminary reports on the findings in “Indian Country” of the federal government’s No Child Left Behind Act. The purpose of the work of the Center and NIEA has been to provide insight on the impact that the Act has had on indigenous groups in education, as well as the educational institutions that they attend (“Preliminary Report on the No Child Left Behind Act in Indian Country” NIEA).

colleges around the country, the United States Congress passed the Navajo Community College Act in 1971. This act appropriated $5.5 million to the community college. This was an enormous change in federal control in that the funds were not given to the Bureau to disperse; rather, they were awarded to the Navajo Tribal Council to disperse as needs arose. A 1979 survey of federal legislation for the *Journal of American Indian Education* reports that the Navajo College

> became the first Indian institution for higher education to be established and directed solely by Indians for Indians as well as other applicants . . . [T]his institution of higher education seeks to provide greatly needed educational and technical training for Indians while maintaining and emphasizing their cultural heritage . . . the Navajo Community College acts as a good transition for Indians seeking education beyond the associate degree level. (Stahl "Survey")

This development created the impetus needed for new efforts to create tribal and national interest in American Indian education. In proving that tribes could organize and direct appropriate funding for their own higher educational institutions, the Navajo Community College Act created a turning point in American Indian educational self-determination.

The government-sponsored acts and grants that came out of this period are interesting to consider in light of the conflicting poses taken over the years to tribal-educational self-determination. Both the federal government and tribes were trying to come to an agreement over who had the ultimate say in how American Indian students

were taught and in what kinds of institutions. The 1970s witnessed a large number of federal bills passed that professed support of American Indian education in the forms of the Indian Education Act of 1972, the Indian Self-Determination and Educational Assistance Act of 1975, the Education Amendments Act of 1978, the Tribally-Controlled Community College Act of 1978, and the Higher Educational Act of 1978. These acts directed specific attention to the financial needs of tribal communities that sought to provide educational assistance to their young adults.

This assistance was a strategic and necessary one, and could be seen as an investment in the tribes' futures. American Indian Education researcher Reyhner adds that the 1972 Indian Education Act "funded supplementary programs to help American Indian students both on and off reservations. In so doing, it recognized that 50% of all Indians lived in urban areas and 75% lived off reservations" ("Changing"). The National Center for Educational Statistics reports that the majority of American Indian students attending colleges and universities at the time were declaring majors in the fields of education and law ("Statistics by Declared Major – 1970").[27] For college administrators, this information illuminated the fact that higher education -- in rural and urban

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[27] Cary postulates that the number of Indian students graduating with education degrees was neither coincidental nor a matter of one major being more easy than another for Indian students. He argues in his research summary that Indian college students are the most successful teachers of Indian students for many reasons: "Indian teachers are more active and well accepted in the local community and encourage and promote community participation. Indian teachers are a highly visible and acceptable concession to cultural pluralism. They represent a return of qualified, successful Indians to work on the reservation and are not perceived by the Indian people as a threatening return to the old days that bicultural curriculum often represents" ("Cultural Pluralism").

communities -- was an important tool in generating future tribal leaders who were committed to the survival and success of tribes as self-sufficient, sovereign entities.[28]

This federal activity also offered an acknowledgement by the United States government that the relationships it had maintained with tribes had been decidedly paternalistic, and that for those who were committed to tribal communities, tribal administrators were perhaps the best stewards. On one hand, this could be seen as a victory for tribal peoples in the battle for the articulation of American Indian student needs. A more concerted effort on the part of the federal government to acknowledge and support Indian-centered education placed the responsibility of funding, curricula, retention, and recruitment more firmly in the hands of tribes. Out of the self-determination and Civil Rights periods in American history emerged a public conviction that the United States government had to begin attending to the needs of the diverse student populations in explicit and responsible ways. Wider cultural education agendas argued that African American, American Indian, Hispanic American, and women's needs

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[28]A "Review of the Research Literature on the Influences of Culturally Based Education for the Northwest Regional Educational Library " in 2002 reports that the First Convocation of American Indian Scholars, held at Princeton University in March 1970, was organized by two Indian students Rupert Costo and Jenette Henry. They were supported in their planning by two university faculty members Scott Momaday, who was a professor at Stanford University at the time, and Alfonso Ortiz, a professor at Princeton University. "The convocation was funded by the Ford Foundation and brought a mix of Indian educators together, including Indian language experts, Indian artists, and tribal historians," the review explains. "The purposes of this convocation were to discuss issues of tribal rights with a concentration on water rights of western tribes, the place of the arts in Indian society and intellectual property rights, and ways to improve educational opportunities for Indian children. The education discussion centered on the lack of Native teachers, Native culture, language, and other learning priorities. Rosemary Christensen, Marigold Linton, Sparland Norwood, Hershel Sahmaunt, John Winchester, Elizabeth Whiteman, and William Demmert, along with a few others discussed the idea of creating a national Indian education association" ("Review").

were not sufficiently addressed in higher educational curricula and programs. The higher educational goals of each of these groups included a push for greater access to resources and a greater diversity of course materials, an institutional recognition of the politics of difference that existed in institutions, and a critique of the ways each of these groups were systematically silenced in educational institutions.

Tribal colleges, although primarily two-year programs without terminal degrees, strove to sustain the cultural concerns raised by American Indian students by attending to their identities as tribal people who are deeply committed to returning the knowledge that they gain to their tribal communities. Tribal colleges endeavored to privilege American Indian knowledge and worldviews in the curricula and to provide more culturally-specific mentoring for students as they progressed through the challenges of postsecondary education. Community members and tribal elders were consulted about which kinds of tribal cultural knowledge and practices should be implemented in classes, and teacher certification was a significant part of many colleges' programs. Tribal colleges offered courses in indigenous languages and cultures, in primary and secondary education, and in tribal art and craft making. The curricula of the colleges was different from mainstream colleges and universities in that Indian people were recruited to teach courses, local languages were used in many of the courses, and mathematics and science courses were instructed using a combination of traditional worldviews and mainstream developments in the fields. More generally, the overall nature of tribal school curricula upheld the spiritual aspects of students' identities along with the educational features. Cultural expressions in the form of

artwork, music, and storytelling -- integral elements of tribal worldviews and spiritual commitments -- were privileged at these learning centers in the hope that tribal learning initiatives would help them grow both intellectually and spiritually. It is repeatedly acknowledged that these colleges found an audience with Indian students and instructors in this period because of their curricular divergences from mainstream educational agendas.

Tribal colleges relied upon tribal and federal support for scholarships and programs, but remained distinct in their administration and goals. From this impetus, the AIHEC was established as arguably the most important lobbyist organization for tribal colleges and universities. The AIHEC's educational goals included the support of American Indian cultures and languages through tribally-focused college accreditation services. At this time, the AIHEC negotiated colleges' desires with the regulations of the federal government to help them acquire college accreditation. The organization supported the development of numerous tribal colleges. Sinte Gleska University (1970), Oglala Lakota College (1971), Deganawidah-Quetzalcoatl University (1971), Turtle Mountain Community College (1972), Cankdeska Cikana (Little Hoop) Community College (1974), Dull Knife Memorial College (1975), and Salish Kootenai College (1977) were all initiated with the Consortium's help, and together continue to work to support American Indian students' educational progress with tribally focused curricula and worldviews.

Although tribal college student populations at this time were growing -- there were approximately 2,000 full-time enrolled students in 1982 -- many American Indian American students also made the choice to attend mainstream colleges and universities in spite of the concerns of universities' cultural norming practices, racial discrimination, and lack of academic support that were prevalent in the self-determination period. With the end of the federal governing period and the financial cutbacks to reservation systems, even greater numbers of American Indian people transferred to metropolitan centers. As a result, participation in non-tribal schools became more of a convenient reality. For many urban American Indian students, the benefits of mainstream postsecondary education outweighed the drawbacks presented in racist campus attitudes and a lack of American Indian student associations. Research indicates that American Indian students felt that mainstream institutions simply offered academic and economic resources that tribal institutions were not able to.

More generally, mainstream colleges and universities have been able to provide more ample educational funding and are often able to offer more programs, services, and guest faculty for their students. In a recent interview with an Admissions and Recruitment officer in the American Indian Studies program at the University of Oklahoma, Dr. Jerry Bread indicates that American Indian students continue to attend state universities for a number of reasons which include a hope for a greater opportunity to acquire the skills and the cultural understandings that are valued in professions in mainstream American culture. Bread reports that American Indian students believe that state colleges have a better capacity to expose them to the

behaviors and practices that are required in the wider job market once they finish their degrees. American Indian students also report satisfaction with the diversity of degrees and professors that exist at state institutions. Finally, Bread notes the importance of the overall image of state colleges and universities to American Indian students. Centers of learning with high national reputations are often very attractive to American Indian students. Although the economic opportunities are generally fewer for them than at tribal colleges, American Indian students sometimes choose to embrace the challenges in mainstream schools with curricula that will diversify their experiences and prepare them to face challenges that come from outside of their tribal communities.

In the early 1990s, the American Indian population approached approximately two million people, and mainstream college attendance rose significantly -- approximately 103,000 American Indian students were in attendance. Tribal colleges also reported an overall number of 11,767 full-time enrolled students ("Tribal College Enrollment" *NCES*). The AIHEC reported in 1998 that from 1990 to 1996, the numbers of American Indian students who attended tribal colleges rose by sixty-three percent ("How Many Students do Tribal Colleges Serve?"). As a response to the increase in funding needs, the American Indian College Fund (AICF) was established to use private and public funds to assist American Indian students in tribal colleges across the United States. Established to work in conjunction with the efforts of the AIHEC, the AICF sought out private sector donations for the college educations of American Indian students who received little to no state funding. The fund has grown over the years, and according to

the AICF website, it is currently the third largest financial provider of American Indian student higher education behind federally-funded Pell Grants and tribal scholarships.

In 1990, the American Indian Higher Education Consortium expanded its duties to become an official college accrediting agency with the power to help establish tribal institutions. Tribes could now consult directly with the Consortium instead of state and federal governments to become official educational institutions. Once accredited, tribal colleges had the ability to grant degrees and receive increased funding -- opening them to opportunities for expansion, development, and an increase in student funding. Many colleges were needed in remote and impoverished areas, and the AIHEC was a more logical and effective source for consultation and support than the federal government. The AIHEC website articulates what continues to be at stake in assisting tribal college development efforts:

> TCUs have become increasingly important to educational opportunity for American Indian students and are unique institutions that combine personal attention with cultural relevance to encourage American Indians—especially those living on reservations—to overcome the barriers they face to higher education. (Homepage)

The financial and logistical barriers to college participation continued to exist, but it was the goal of many tribal colleges to alleviate a bit of the burden by providing educational opportunities to strengthen the traditions and languages of tribal people with a higher educational resource that was local and tribal.

Although a smaller initiative than the Indian Education Act in the progress of American Indian student recognition in higher education, the passage of the American Indian Languages Act of 1990 was a landmark decision for American Indian educators who had worked for so long to integrate indigenous cultures into classrooms. The Act directly identified the importance of acknowledging American Indian students' first languages in schools. The final sections of the Act point specifically to the importance of supporting American Indian languages by encouraging American Indian students to use both American Indian and English languages in academic settings. Importantly, the Act recognizes the significance of the relationship between student use of language and student identity, stating in Article Six that "there is convincing evidence that student achievement and performance, community and school pride, and educational opportunity is clearly and directly tied to respect for, and support of, the first language of the child or student." The Act places the obligation of supporting American Indian languages firmly in the hands of the federal government, stating that "it is clearly in the interests of the United States, individual States, and territories to encourage the full academic and human potential achievements of all students and citizens and to take step to realize these ends" (Section 104:7).

The American Indian Languages Act's acknowledgement of the role of language in American Indian students' full academic potential affirms American Indian students as dual United States citizens and tribal people with distinct cultural identities, both influenced by and facilitated in their success with American Indian languages. The Act mandated that educational policy makers move away from assimilation measures

practiced and reinforced so consistently in the past by affirming the importance of tribal knowledge and languages: “acts of suppression and extermination directed against American Indian American languages and cultures are in conflict with the United States policy of self-determination for American Indian American--languages are the means of communication for the full range of human experiences and are critical to the survival of cultural and political integrity of any people” (Sections 8,9). The Act affirms that language, as the communicative bond within cultures also serves a wider purpose, as language study provides a direct and powerful means of promoting international communication by people who share languages (Section 10).

These determinations would support the mandates of the Indian Nations at Risk Task Force that was developed in 1991, which sought to enhance the languages taught at reservation and non-reservations schools across the United States. The Task Force implemented President George H. Bush’s “National Educational Goals” to establish a set of American Indian education goals “to guide the improvement of all federal, tribal, private, and public schools that serve American Indians and Alaska American Indians and their communities” (“National Educational Goals for American Indians and Alaska American Indians”). The Task Force developed a list of educational demands that called for an increase in American Indian teachers and an American Indian educational institution database for research and development of American Indian-oriented curricula and institutions. Jon Reyhner would argue in 1999, however, that

> The amount of American Indian literature that can be integrated into language arts, social studies, and other subjects continues to grow steadily. Nonetheless, some observers view the typical use of commercial textbooks in American schools as an impediment to the integration of American Indian studies in the curriculum of Indian schools. Coordinated nationwide effort to produce curriculum for Indian students does not exist. ("Changes in American Indian Higher Education")

Carney reports that during the President Ronald Reagan and President George H.W. Bush administrations, higher educational initiatives directed toward American Indian students were reduced in funding and federal attention (111). This is attributed to political agendas that, much like W.W. Beatty's imperatives in the 1950s, justified governmental attempts to support tribal self-determination measures by withdrawing portions of federal support to American Indian college students.

The 1992 White House Conference on Indian Education issued multiple resolutions which called for an increase in federal funds to support American Indian students, American Indian Studies programs, graduate studies (the University of Arizona established the first PhD program in American Indian Studies in 1997), as well as state and federally-matched funding and research in tribal communities (Carney 111). This was a large initiative with varying results. The *Chronicle of Higher Education* reports that of the 103,000 American Indians who were in college in 1990, "about half were in two-year colleges and half in four-year. The states with highest enrollments [were] California

with 21,000 American Indian students, Oklahoma with 9,600, Arizona with 8,800, and New Mexico with 4,500 students. The twenty-four Tribal Colleges, most of which offer two-year programs, have rapidly increasing enrollments" (Ernbaum 168). Although many of the colleges and universities that enrolled these students saw an increase in student attendance in the 1990s, the White House Conference revealed that these students struggled to be successful in school.

Importantly, the Conference resolutions once again suggested that universities needed to implement new considerations of what the meaning of "standard academic discourse" was, how it was taught to students, how and what kinds of research methods that history, education, and anthropology departments used in tribal communities. Language and writing instructors were asked to consider alternative methods of writing assessment and adult literacy programs. University researchers were specifically charged with developing research approaches that acted primarily in response to specific needs articulated by tribes, instead of in response to what they first deemed were useful or interesting items to research (Swisher, "Preface"). These initiatives, explored in the third chapter, would help contribute to the growth in research and academic work that would change much of the traditional thinking regarding minority student needs within writing and education fields.

At the end of the twentieth century, the executive branch of the federal government became interested in the results of its "No Child Left Behind" (NCLB) order in regard to its American Indian recipients. From its inception in 2001, the George W.

Bush White House Executive Order on American Indian and Alaska American Indian Education was administered with the goal of establishing a "Working Group" that would oversee the implementation of NCLB mandates in schools, and track their influence on the high school and postsecondary experiences of American Indian students. The Working Group was designed to "recommend initiatives, strategies, and ideas for future interagency actions" among tribal nations and national educational imperatives (Whitehouse Executive Order 2001). Specifically, the Group's goal was to draw upon voices from American Indian educational institutions in an effort to encourage more effective communication between the federal government and tribal educational needs.

The language of the 2001 Order (and subsequent Orders that were released annually throughout the George W. Bush, Jr. presidential administration) suggests, however, that administrative hierarchies were set up by the Order to reinforce the very ideologies once implicated in serving the government's agendas over the needs of tribes. In specifically defining what kinds of consultation the Working Group could engage in, the Order required a strict delineation of the advice and needs expressed by individual educators and educational institutions, and the needs expressed by tribes and tribal governments:

> Any such consultations shall be for the purpose of obtaining information and advice concerning American Indian and Alaska American Indian education and shall be conducted in a manner that seeks individual advice and does not involve collective judgment or consensus, advice or deliberation.
> (*White House Executive Order* 2001)

When tribes are denied the ability to deliberate collectively upon and determine the means of their own educational initiatives, their rights to sovereignty and self determination are denied. The language employed by the Executive Order not only suggested that the federal government was reluctant to entrust tribes with the right to determine their own educational needs, but explicitly indicated that tribal educational needs and concerns were to be investigated and determined by individuals who consult with individuals. Denying collective judgment is a denial of tribal knowledge and practice, and again was an affront to tribal governments' and educational institutions' ability and right to determine the educational needs of their communities.

Of the 165,914 American Indian students in attendance in institutions of higher learning in 2002, the National Center for Educational Statistics reports that 152,890 were enrolled in mainstream institutions and the remaining 13,024 students attended tribal colleges and universities.[29] Enrollment in 2004 and 2005 showed a healthy

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[29] In 2003-04, some 184 schools were BIA-funded, and 64 of these were also BIA-operated. The remaining 120 schools were operated by tribes, under BIA contracts or grants. These schools were located on 63 reservations in 23 states, serving 46,000 students (U.S. Department of the Interior, 2004b). In 2002-03, a majority of these schools (69 percent) had 300 or fewer students (NCES "Bureau of Indian Affairs Schools").

increase in both categories, but it is important to note that only a portion of these students remained long enough to earn degrees at these institutions. The NCES reports that in 2005 only around 10,000 - roughly six percent - of these students earned degrees. Samantha Henig argues in *The Chronicle of Higher Education* that although the numbers of enrolled American Indian students is on the rise, retaining and helping them succeed is a complicated endeavor (27). Students report that aside from curricular challenges, community connections and family constraints continue to be significant factors that determine their willingness and ability to remain in colleges and universities. Many students also testify that classroom materials are not culturally inclusive or are contradictory to tribal worldviews and knowledge, and are therefore difficult to master.

Robert Rhodes' work with Navajo education illuminates some of the worldview differences that Indian students who currently struggle in college describe. Rhodes explains that Dine' people -- he extends this understanding to other indigenous tribes in North America -- find little to no differentiation between religion or spirituality and daily life, no differentiation between the individual and the community, and retain a non-linear understanding of time and experience. Categorizations and segregations that are upheld in mainstream schools such as reality and non-reality, time, religious and secular philosophy, history, some political organization, and the value of humanitarian and community work do not exist with the same delineations as understood by tribal constructs. Rhodes describes what he describes an "Anglo understanding" which, for example, "[perceives]medicine as separate from nutrition, and reading as separate from

science or social studies or math . . . The Anglo compartmentalizes by subject rather than seeing them all as a part of the relation to the person and the community as a whole" ("A Navajo Education"). These understandings, he argues, dominate much of the logic within the knowledge furthered in mainstream higher educations today.

Indigenous worldviews furthered by many tribes in North America, on the other hand, understand experiences neither linearly nor hierarchically. Experiences and individuals are instead parts of ever-informing cycles that constitute the tribal community.[30] The conception of reality that is understood in a Western construct occurs "here and now"-- it is an observation of whatever can be perceived at the moment through vision, hearing, and other faculties. Reality, within a tribal understanding, is experienced and manifested on many levels that include the collapse of past, present, and future, an understanding that the spiritual is indivisible from all aspects of life, and the knowledge that the role of an individual is to support the needs of the community at all times ("A Navajo Education"). This perception also ultimately also supports the understanding that tribes are historical and spiritual entities that exist as sovereign nations in the Americas. These worldviews, strongly contradictory to the teachings of Western politics and history, science, medicine, and philosophy, have little been recognized in mainstream schools.

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[30] Dine' poet Luci Tapahonso explains in her newest collection of poems that in the Navajo language there is no word for "me" or "I." The individual articulates him or herself in relation to the group, describing the role he or she has in the group, and the clans of which he or she is a member (*A Radiant Curve*). Useful in helping to understand the complexities of asking students to define themselves or to articulate their individual identity, Tapahonso's statement reminds us that this division is not upheld in many tribal cultures.

There is an expanding group of colleges, however, that have established programs to help put college diplomas in the hands of American Indian students who sadly continue to maintain the lowest graduation rate of any minority attending colleges and universities in the United States ("Minority College Attendance-2005" *NCES*). The University of Arizona has put measures into effect to combat these issues:

> [Administrative] officials have taken on a different problem: American Indian students who could not leave, even after they had been enrolled for five or more years. Some attributed their inability to graduate to poor advising or failed courses. Others, especially older students supporting families, had trouble finding child care or securing financial assistance. To help such students complete their degrees, the university's American Indian American Student Affairs Office developed a program last year that helps them get child-care services, academic help, and financial advising. (Henig 31)

In response to students' difficulty in navigating both the academic and financial burdens of higher education, some universities across the United States have turned to programs that help with the acculturation and navigation processes of American Indian students. Mainstream schools are also developing academic programs in Native American Studies, Ecology, Law, and Environmental Science, which are dedicated to the concurrent understanding, preservation, and continuance of knowledge that exists in tribal cultures.

Currently, there are twenty-five mainstream colleges and universities offering specific programs for American Indian American students in the United States.[31] These programs include American Indian Law programs, American Indian Studies departments, Indigenous language programs, American Indian Science and Engineering Societies, American Indian Health and Diabetes research centers, Cultural Anthropology, and Environmental Ecology departments. Several mainstream schools that are located in proximity to tribal communities (Montana State University, Northern Arizona University, and Oklahoma State University, for example) have also established student transfer programs with local tribal colleges, in an effort to support the entire higher educational experience for American Indian students. These student and academic programs are often supported to a large degree by federal grants and funding through Title III and Title V grants.

Title III grants, also called the Strengthening Institutions Program grants, center on providing funding to support college faculty training, technology, and curricular development in colleges that serve low income and minority students through the U.S. Department of Education. Also under the Department's jurisdiction, Title V grant funds may be used for activities such as faculty development, funds and administrative management, development and improvement of academic programs, endowment funds, curriculum development, scientific or laboratory equipment for teaching,

[31] Please see Robert Nelson's comprehensive list of colleges and universities in the U.S. and Canada that provide Native Studies programs and varying degree programs: "A Guide to Native American Studies Programs In the United States and Canada," http://oncampus.richmond.edu/faculty/ASAIL/guide/guide.html.

renovation of instructional facilities, joint use of facilities, academic tutoring, counseling programs, and student support services (Title V Program).

The Government Accounting Office (GAO) manages reports on the Title III and Title V financial disbursements from the Department of Education, and makes recommendations to the Department based on the needs of postsecondary institutions that serve low income and minority students, including Historically Black Colleges and Universities, Tribal Colleges, Hispanic Serving Institutions, Alaskan American Indian Serving Institutions, and Native Hawaiian Serving Institutions. In 2006, these programs provided $448 million in funding for over five hundred grantees. The GAO examined these programs for their efficiency in addressing minority students' needs. The office seeks to evaluate them in three areas of institutional support: "(1) how institutions used their Title III and Title V grants and the benefits they received from using these grant funds; (2) what objectives and strategies the Department of Education has developed for Title III and Title V programs; and (3) to what extent Education monitors and provides assistance to these institutions" (GAO.org). Director George Scott reported their findings, citing Sinte Gleska tribal college's use of the much-needed funds as exemplary of what the GAO's resources aim to do:

> [W]e found that grantees most commonly reported using Title III and Title V grant funds to strengthen academic quality; improve support for students and student success; and improve institutional management and reported a wide range of benefits . . . Sinte Gleska used part of its Title III grant to fund the school's distance learning department, and to provide students access to academic and research resources otherwise not available at its rural isolated location. ("Testimony before the Subcommittee on Higher Education, Lifelong Learning, and Competitiveness, Committee on Education and Labor, House of Representatives," June 4, 2007)

Although this amount of money is important to recognize, there still are gaps in scholarship opportunities for American Indian students in mainstream postsecondary institutions. This contributes significantly to American Indian student problems in higher education, and limits their overall enrollment (Boulard "Solving the Funding Riddle").[32]

[32] Reports on the status of higher education also deal with an additional issue of concern for those in the administration of American Indian higher educational institutions. Many tribal colleges continue to deliberate over what to do with an increasingly diverse population that desires to attend college. It has been reported that many students, non-American Indian in affiliation, are enrolling in tribal colleges and universities across the country. Dr Joseph F. McDonald (Salish/Kootenai), president of Salish Kootenai College on the Flathead reservation in Montana, describes the issues that have arisen at his college as a double-edged sword. He argues that although the non-American Indian students who enroll in his college do not receive direct funding from tribes, and thus the cost of their educations often drains from the funds that would otherwise have been used for tribally-identified students. Mary Annette Pember reports after an interview with Dr. McDonald that "funding for these students is derived primarily from tuition, which is usually significantly less than comparable state institutions…tuition often just barely covers the costs of educating the non-beneficiary students, placing a tremendous burden on the already cash-strapped colleges" (34-35). These comments and concerns point to contentious debates that also penetrate issues in Indian Country over the determination students' American Indian identification, and what kinds of students should be privy to the funds available for tribal people, enrollment in American

A changing retention climate at Syracuse University points to some of the measures that universities are taking in response to the economic and cultural needs of their students. Syracuse has developed American Indian scholarship and retention-oriented programs for enrolled tribal members of the American Indian nations in the school's area. "The Haudenosaunee Promise" at Syracuse is a scholarship program which is open to all admitted students who are citizens of one of the six Haudenosaunee nations -- the Onondaga (closest to the university), Cayuga, Mohawk, Oneida, Seneca, and Tuscarora -- and who live in the fifteen Haudenosaunee territories, which include Canada's Six Nations and its Oneida lands (Henig 6). This program seeks to assist students who are struggling with the transition at the university by offering them a variety of institutional support programs that include mentoring and skills development, socialization opportunities, financial assistance, and monitoring for the duration of the academic experience with Syracuse. The results in one sense look promising -- the 2006 enrollment numbers of American Indian students at Syracuse are double the 2005 numbers.

Important data from academically successful American Indian students in higher education who completed a College Student Experiences Questionnaire (CSEQ) reveals a strong connection between student involvement and institutional commitment to diversity in student learning. College student researcher Carol Lunberg affirms that

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Indian Studies programs, and university hiring practices based upon individual indications of tribal affiliation.

American Indian students reported higher levels of learning “when the institution's commitment to diversity was strong and when students were frequently engaged in discussion with others, particularly when that discussion required students to synthesize and integrate information from various sources” (4). In many cases, allowing students the opportunity to integrate various knowledges into classroom discussion and performance gives them the personal and cultural affirmation needed to help them envision themselves as contributing members of the academic community. Articulated in greater detail in the third chapter and fourth chapters, composition and rhetoric scholarship seeks to engage this notion through applied critical efforts and other pedagogies that privilege student knowledge and performance in academic environments.

Many American Indian academics currently argue that mainstream institutions have not provided a space large enough for American Indian voices to be adequately heard, however. Many also doubt whether a space within the boundaries of the “ivory towers” of academe is the best location for American Indian people to develop professionally and personally. What or whom does the work done in higher education ultimately serve? Does it help tribal people on a local level, or is the energy and drive to create new knowledge wasted in the production of texts and conversations may not leave the confines of the classroom? Additionally, work that addresses the concerns of tribal sovereignty and self-determination continues to be controversial and divisive in the academic community, and points to many of the questions raised when colleges first began to accept American Indian students: what should the college experience afford

American Indian students, and what are both tribal and mainstream institutions obligated to provide for these learners? Ultimately, these questions consider the kinds of communities tribal people desire to be a part of and develop as they make their way through academe.

Although American Indian scholars have been critical of the ways in which their scholarship and tribal concerns have been regarded in colleges and universities, some efforts are generating positive results. Departments of history, anthropology, legal studies, indigenous languages, rhetoric, and writing are not only beginning to acknowledge the work of tribal people, but are providing dynamic spaces in which tribal knowledge can be used to support the cultures and needs of tribal communities and practices. The University of Arizona and the University of South Dakota, for example, are actively creating spaces on campus for Indian students to express and explore the dynamics of what it means to be American Indian in the mainstream university. Both colleges offer journals and student-run publications, American Indian writing centers, and highly-regarded Native Studies programs that not only support students academically, but emotionally and spiritually through the help of mentor programs, reflexive relationships with local tribes, and post-graduation tribal placement opportunities. These efforts are laudable and go a long way in creating support systems for students as they navigate their educational journeys.

The third chapter enters the conversation of American Indian academics in the field of composition and rhetoric specifically, in order to consider more deeply what is at

stake for tribal students and tribal knowledge in higher education currently. The chapter draws upon many of the questions raised in the history of American Indian education in order to contextualize composition and rhetoric's dialogues regarding insider and outsider status in education, the role of the writing classroom in affirming student identity and educational desires, and the imperative that exists in helping students to develop the skills needed to effectively negotiate their needs within institutions of higher learning.

Chapter 3: American Indian Composition and Rhetoric: Ten Years of Creating Outbursts in Academe

"Had I known it, even then language bore all the names of my being."

- N. Scott Momaday, *The Names* (8)

Introduction

In 1988 Ojibwe/Mdewakonton mixed-blood scholar Scott Richard Lyons published an essay in a volume dedicated to the critique of multicultural practices in higher education. Lyons was one the first American Indian scholars to publish on American Indian discourse in the field of composition and rhetoric, and the argument he put forth generated discussion in the composition community that addressed the needs of American Indian students and scholars in the field, specifically. His essay "A Captivity Narrative: Indians, Mixed-bloods, and 'White' Academe" combines personal teaching narratives, a history of his father's disillusionment with American Indian educational administration, and a theorization of the complications of American Indian identity to contextualize his argument for what he calls a "mixed-blood" rhetorical strategy for exploring Indians' uses of language in academe.

Lyons observes the various ways American Indian students and educators experience manifestations of captivity in higher education, in the kinds of language and the materials they are presented with that they must use to learn about themselves. The composition and rhetoric scholar argues from a critical pedagogical orientation that composition classroom practices must be reinvented to assist American Indian writers as they develop their liberatory narrative responses to these captivities. The creation of

narratives, he contends, cannot be fashioned or taught from what Lyons purports to be outdated or nostalgic considerations of American Indian identity that are still upheld by some academic communities, however. These serve to limit discussions regarding cultural identity. Instead, Lyons anticipates the academic emergence of a mixed-blood subjectivity that is able to negotiate the cultural complexities of composition's cultural contact zones in order to invigorate the field with a renewed commitment to the uses of language in American Indian scholarship and pedagogy. This subjectivity is fluid as it reflects the various traditions and histories of tribes, and is shaped by the cultural changes that inform the identities of American Indians. For Lyons, the mixed-blood position allows for a negotiation of the needs and concerns of the multiple identities which inform Indian people.

Lyons' work in composition and rhetoric is crucial to emerging Indian composition pedagogy and scholarship as it creates a place for American Indians in the field to talk about their own understandings of American Indian identity and their roles as scholars in tribal and academic writing communities.[33] This chapter begins with Lyons' mixed-blood scholarship because it is an example of the ways in which American Indian academic discourse evolves to suit the needs of American Indian communities as they grow. As Lyons and other Indian scholars argue, American Indian voices actively work to change static interpretations of tribal cultures and texts. In response to the institutional changes that resulted from the education demands raised in the post Civil

[33] This argument does not suggest that academic and tribal locations are completely independent of one another, however. Tribes retain communities of academic writers and academe indeed has many Indian writers and groups. The statement does suggest, however, that the two often maintain different physical spheres with different audiences.

Rights climate, American Indian scholarship seeks to foster educations that reflect the shifting dynamics and needs of tribal communities. The mixed-blood discourse proposed by Lyons in the 1990s is one strategy that helps Indian composition and rhetoric scholars think and talk about the importance of language to the negotiations they engage with other groups, both in and outside of academe, on a daily basis.

The field of composition and rhetoric began to take note of American Indian scholarship in the 1990s, as pedagogy that sought to better address needs of different ethnic and cultural groups -- through experimentation and a revision of critical pedagogical strategies -- was emerging. An analysis of the breadth of work accomplished by American Indian scholars like Lyons in composition and rhetoric has not been published as of yet in the field, however. Creating a historical backdrop of the experience of Indian people in higher education helps to illuminate many of the institutional impediments, the financial constraints, and the methodological issues that have led to student difficulties in mainstream American Indian education in the twenty-first century that tribal scholars respond to. This chapter builds upon these histories and argues that an in-depth consideration of the recent work created by American Indians in composition and rhetoric can be used to encourage composition instructors to reconsider persistent, mal-informed pedagogies and philosophies that are used to address Indian needs in the writing classroom. It my contention that the conversations revealed in this chapter can serve to inform the development of a re-imagined American Indian pedagogy for university writing classrooms.

Tribal Authenticity: A Polarizing Identity Debate

Scott Lyons' "Outbursts" essay helped the scholar engage the larger American Indian academic community that was entrenched in debates over the meaning and use of arguments regarding identity and authenticity, contesting whether the identity of American Indians should be understood as a social construction or a tradition-based heritage. American Indian and non-Indian literary critics questioned whether the American Indian "voice" signified an individual linguistic expression or a collective manifestation. Authenticity discourse, in this context, is the argument that there are tribal beliefs, values, and experiences that can be expressed only by accepted, committed community members who uphold authentic or significant American Indian knowledge and traditions. Often, the term used to encapsulate this position was the "full-blood" American Indian position. The full-blood position was regarded by American Indian critics like Elizabeth Cook-Lynn as he or she who was the most connected and tribally-conscious individual, and who therefore had the authority to speak about and help determine the needs of tribes.

A significant facet of American Indian identity discourse was an impassioned response to the long history of non-Indian scholars who wrote and published as though they were the authorities on what they deemed were the needs and desires of tribal people. As indicated in the previous chapters, a growing interest in American Indian culture and programs in the 1980s and 1990s inspired many people to think and write

about what they believed their relationships to American Indian cultures were. In addition, some of the increases in financial support for American Indians in universities drew many people to explore their Indian identities. Many students and aspiring faculty newly began to claim their mixed American Indian heritages, and advocates of the full-blood position regarded these developments as dangerous to the integrity of tribal cultures. Many included the mixed-blood identity in this critique of the desire to identify as an Indian person, expressing worry that the influx of people who may not have culturally-significant tribal knowledge or views would provide a challenge the work done to build a responsible voice for tribal cultures in the Academy.

Early in the conversation regarding American Indian identity, academics who were critical of the limits of authenticity discourse experimented with the language of hybridity discourse. Contrary to the full-blood position, they posited that there could never be an authentic American Indian experience or identity because of inter-tribal and wider racial and cultural mixing that had occurred over the more than one hundred years of intercultural contact in the Americas. In an effort to challenge some of authenticity discourse's perceived essentialisms -- that there was such thing as a true full-blood identity and that only full-blood people could have knowledge of or consider the needs of Indian people -- hybridity arguments applied postcolonial critiques of cultural imperialist agendas to the notion of cultural purity or the existence of an American Indian essence. Although generally critiqued for its homogenizing tendencies, it can be argued that hybridity discourse -- because of its interest in the language and identities that emerge when cultures collide -- offered American Indian scholars an

opportunity to consider the terms of composition's embrace of Gloria Anzaldua's *mestiza*/borderlands identity discourse and Mary Louise Pratt's cultural contact zone rhetoric, to facilitate candid conversations about the multiplicities that inform tribal people's identities.

As a different approach to identity, the introduction of a mixed-blood rhetoric to articulate a new set of larger goals for American Indian education is controversial. Neither claiming to be a hybrid nor a full-blood discourse, mixed-blood rhetoric seeks to provide a language for American Indian people in academe that is more reflective of their changing cultural constitution. Lyons' work positions mixed-blood rhetoric as a third ground, a different location than traditional voices and postcolonial discourse, where American Indian people can search for and develop more accurate languages and scholarly frameworks to articulate their needs and their tribes' needs. Citing the manifest problems or captivities inherent to what he terms "monologic nativist" or essentialist thinking on the part of some of his American Indian colleagues, Lyons asserts that useful strategies have not yet been developed for the exploration and articulation of changing Indian identities. Lyons argues that the literature and discourses that American Indian people need to create about themselves should be reflective of the realities of Indian life in the past as well as the present. He suggests that in an increasingly-diverse American society, full-blood American Indian people are a real and distinct group of indigenous people, but they are no longer the cultural norm because of the realities introduced by cultural mixing. Mixed-blood people, he argues, are the normative tribal identity. He characterizes them as "racially-designated beings who both

resist and perform 'racializing" when they identify themselves as American Indians. These individuals are "fluid, porous, and mobile, schizophrenic, cloistered, and captive" within race and identity narratives but they are emerging with discourses that help them address the difficulties involved with naming and being named in the Academy (89).

Those wedded to authenticity arguments question the ultimate goals of mixed-blood discourse: does it serve only the individual in a way that mirrors a Western view that applauds the success of the individual, or can mixed-blood discourse be useful in helping to serve the needs of the tribal community as well? The questions surrounding the discourse suggest the difficulty of having to define what it means to be an American Indian in the climate of post tribal self-determination. As history reveals, the American Indian's struggle for tribal sovereignty was long fought for, and the mixed-blood position appeared to some to have the potential to interrupt the efforts of the first generation of scholars that had worked so hard for self-determination in the legal and educational spheres. These concerns suggest that there may be a influence regarding consideration in regards to the embrace or the rejection of mixed-blood discourse. It appears that in American Indian scholarship there is a difference in age and perspective between those who received the mixed-blood argument and those who advocate tribal authenticity discourse.

Some authenticity scholars question mixed-blood discourse because of its heavy reliance upon postcolonial theory and language to establish and define its political,

cultural, and literary persuasions. Although postcolonial theory has afforded American Indian scholars important language to talk about the influence of contact and the subsequent narratives generated by the dominant and subordinate groups, some feel postcolonial discourse has been used indiscriminately by writers who describe mixed-blood rhetoric as an accurate discourse for tribal people. Cherokee literary critic Jace Weaver argues that hybrid and mixed-blood discourses are dangerous to American Indian people because they rely upon language that he believes has the potential to effectively wash out tribal histories, goals, and languages in the name of a false notion of pan-tribal community. Reading mixed-blood discourse as nothing more than a newer version of the melting pot hypothesis, Weaver worries that pan-tribal post-colonial articulations of American Indian identity undo the work of self-determination, resulting in what he claims is the theft of another intellectual generation ("Splitting the Earth" 30-31).

Those who retain positions resonant with Weaver neglect what mixed-blood rhetoric interprets as the reality of contact heteroglossia. Lyons' argument espouses a portion of Mikhail Bakhtin's "Discourse in the Novel" argument that asserts the impossibility of linguistic neutrality. Language, Bakhtin argues, is always reflective of the contexts from which it emerges. Consequently, this context is denied when American Indian scholars attempt to essentialize or locate one definition of American Indian identity. Historical contexts and cultural interchanges are ignored, and the goal of Indian scholarship becomes a nostalgic search for "who we once were." An essentialized American Indian identity has been the goal of overly essentialist writing and research

about indigenous peoples for reasons that have been highly influential in maintaining the larger American cultural status quo for centuries. One such understanding furthers the image of the stoic Indian person who resists growth and progress in the face of change. American Indians in this captivity logic, mixed-blood discourse suggests, can easily be taught that fabrications about the old ways can be used as templates for life in the present.

The goal of mixed-blood rhetoric is to be critical and revisionary of such logic in order to provide American Indian students and scholars with new ways of reading current and historical texts that possess an American Indian-centered vision cognizant of the material and cultural changes that have occurred in the lives of American Indian people. This rhetoric recognizes the histories of tribal people, affirms tribal traditions, and tries to contextualize them in the changes that are occurring in tribal communities geographically, culturally, and intellectually. This rhetorical strategy is one way for American Indian people to create knowledge that is relevant to their needs both in tribal communities and in academe currently, without dismissing the efforts of past generations of Indian scholars and activists. In his own work, Lyons finds he must qualify his assertions as he recognizes the power of his statements. He notes that mixed-blood rhetoric is not meant to "erase [the] material bodies" of ancestors, but rather to help scholars and writers re-envision the material consequences of racial signification. Mixed-blood rhetoric is instead a tribal-supportive strategy deployed to help both American Indian and non-American Indian people develop a "more complex

understanding of what the articulation of American Indian identity entails in academia and beyond" (89).

Mixed-blood rhetoric can thus be characterized as an activist rhetoric focused on the advancement of new uses of rhetoric and language by Indian people. Lyons prescribes the work to be done by tribal people in composition and rhetoric as an imperative and purposeful liberation from different manifestations of academic captivity, re-creating their experiences as "porous stories about captivity and release . . . a different language" (91). The work for American Indians and their brothers and sisters of other ethnic groups in academe is to learn to reinscribe rhetoric with their own needs and agendas. Lyons' mixed-blood discourse directly addresses the concerns of many American Indians in academe that faded readings of American Indian voices continue to relegate tribal people to positions at the margins of universities and publishing houses. Lyons' work also challenges assumptions that render American Indian people as lamentable victims of cultural contact. In searching for a language of liberation, as he calls it, Lyons reads the histories of American Indian writers and speakers instead as release narratives -- narratives that demonstrate an understanding of the pressures and consequences of contact with Western cultures. These influences imbue texts with a unique Indian identity and language which helps Indians better articulate their identities and needs as tribal people in the present.

How Does Identity Inform the Goals and Concerns of American Indian Writers?

In the 1990s, American Indian scholars in composition and rhetoric would embrace Lyons' mixed-blood rhetorical strategy and language, using his work to develop important connections between rhetoric and the writing of revisionary histories. American Indians in composition and rhetoric would combine elements of critical pedagogy and mixed-blood rhetorical strategies to read into and develop the discourses of sovereignty that tribal nation-oriented scholars in wider academe were also developing at this time. The articulation of these new rhetorical strategies would also help writing teachers think about the information and the skills that they were imparting to students and the goals and agendas that these knowledge and skills supported. This work could not be accomplished, however, without first defining the role of Indian scholars and students in universities.

Although the experience of American Indian people in higher education continues to improve with resources and time, there continue to be persistent and difficult ethical questions that American Indians must answer. Inherent to the presence of Indian scholars and students in higher educational institutions are questions regarding the goals American Indian people have in acquiring higher educational knowledge and practices. There are significant sacrifices and compromises they must consider when engaging academic discourse, when presenting themselves as academics, when trying to acquire the endorsement of publishers, and when they apply for

positions in universities. These questions are imperative to consider in composition scholarship because tribal people have a different way of looking at the communication skills they acquire, the knowledge they use, and the traditions they maintain in academic work. For active tribal citizens, engagement with the academic community is never simply an individual activity; with the skills and knowledge gained in educational experiences, many tribal people desire and are expected to bring the work they accomplish back to their home communities. Their academic work must affirm tribal needs and concerns in order to help tribes to prosper and survive in light of the traditions and worldviews that are indivisible to their experience in the world. These are complicated tasks to fulfill, however.

Elizabeth Cook-Lynn deliberates over her paradoxical identity in the "ivory towers" of academe as she talks about herself as an indigenous woman, a mother, and a tribal activist. She raises significant questions about the nature of her responsibilities that are applicable to the work that American Indian scholars, instructors, and students consider as they work in colleges and universities:

> What are the consequences of acquiring educational skills, advanced degrees, and employment to our culture, to our tribes? Who will our children be? What is the role of scholarship and academic participation in American Indian life? How may Indian women either support or deny their historical legacies and what are the personal consequences of each?. . .Today's Indian women often cannot even claim each other, since they often live in isolation from any tribal connection at various universities and other job sites. (100)

Considering the reality of the levels of academic isolation -- or captivities, as Lyons describes them -- generated by an education and career in academe, many question whether the work of American Indian intellectuals serves individual gains or should provide solid, workable solutions for Indian Country.

Families and tribal communities are divided over the merits of a college education as they witness many students and scholars leaving home communities, as Cook-Lynn notes, never to return again. Research from academics interested in Indian university student retention reports that students' attraction to technology and cultural diversity, in combination with the ever-increasing pressures of urban life, provide significant influences that make conditions salutary for students to remain near universities (Jacobs and Trent-Reyhner). Students note that local tribal colleges and high schools do not have technologies that other students are afforded as they study. American Indians students and academics both admit that they look forward to the research materials and technologies in health and science fields that they do not have in

reservation or home communities. They are attracted to scholarly and other cultures present at mainstream schools in order that they can gain a better understanding and make connections with those with whom they will be communicating in their futures.

Indeed, the choice for students in particular to acquire a mainstream college education has been a thorny question for American Indian students and tribes since their introduction to universities *en masse* in the 1960s. The desire to help home communities get up-to-speed with the technologies and research initiatives available in urban centers is attractive to students. Local tribal research centers and libraries, tribal Congress and government centers, day cares, and school buildings are often poorly technologically supported. Students report that acquiring the resources and skills to update these centers is highly important, and upon entering college acknowledge that it is often these logistical barriers that prevent students and other community members from being able to fully participate in online and outside dialogues and actions that affect their home communities. This is not always easily achieved, however, for reasons that differ from the experience of the generation that came before them.

Standing Rock Sioux Vine Deloria, Jr. argues in *Indigenizing the Academy* that the task for American Indian scholars currently is a very different one from that of his friends and colleagues in 1960. The Civil Rights era, he explains, was a time in which American Indian voices in the mainstream were responding to the lack of American Indian voices in textbooks, scholarship, and the media in general. He characterizes the indigenous population of the 1960s as tribally-focused and nationalistic in vision:

American Indian people who were “mostly rooted in the Indian community in one way or another, whether it was involvement in tribal politics or working with national organizations” (“Marginal and Submarginal” 17). The task for first generation scholars, as he refers to his group, was a firm dedication to making American Indian people visible intellectually and academically in the face of pressures that challenged the very existence of tribal communities: “My generation was part of a movement that, facing termination and the demand for minorities to integrate into society, refused to support the further destruction of Indian communities and sought instead to offer alternative Indian philosophy” (18). This American Indian philosophy was one of community renewal through measures that were twofold: introducing the general public to Indian ways that were in desperate need of vitalization and support, and providing guidance for American Indian youths who were struggling to define themselves in the face of intense cultural upheaval in reservation areas and city centers.

Ponca activist Clyde Warrior contextualized the struggles for first-generation American Indian students as they entered universities in his 1967 “War on Poverty” essay: “Many American Indian children are captivated by the lure of the American city with its excitement and promise of unlimited opportunity. But, even if educated, they come from inexperienced communities and many times carry with them a strong sense of unworthiness” (355). A strong leader in the American Indian Youth Council, Warrior publically addressed tribes in the United States about the exigency of addressing issues of tribal sovereignty, education, and community renewal at a time when American Indian students were the first in their families to leave reservation communities for

urban lifestyles. Acknowledging that many tribes had little influence in the educations that students were being given in the mainstream, he posited that the continued deployment of assimilationist myths about Indian people in schools -- that they enrolled in colleges and universities to gain an Anglo-American consciousness -- was failing American Indian students by teaching them that with the help of the normative educations they were obtaining, they too were becoming just like other American boys and girls. Warrior's excoriation of the state of American Indian education effectively charged American Indian people to demand an educational experience that supported American Indian learners as discerning tribal intellectuals, who were capable of offering critiques of dominant educational trends and able to articulate themselves through the engagement of academic discourse in strategic and tribally-proactive ways.

The American Indian academics and students present in higher education today are second and third generation scholars who have many different experiences from their parents and grandparents. Many American Indians come from mixed-race families, and often live in or close to cities and towns. Many students are offered scholarship opportunities that were not available to the generations that preceded them. The problem that Deloria continues to observe, however, is a lack of administrative goals and visions amenable to this new generation of American Indian learners. It is lamentable, he argues, that students continue to be beneficiaries of ineffectual cultural studies initiatives, discriminatory publishing practices, and slim if not non-existent American Indian mentoring and leadership in university programs:

> Indian Studies is [even] being merged into ethnic programs that are token efforts to maintain a shred of visibility and a hint of racial parity lest the university be criticized for failing to serve minorities. Unless the Indian presence in higher education becomes productive in publications and community service, we can look to the dissipation of the movement to gain status for Indians in the academic world. ("Marginal and Submarginal" 30)

The arguments presented by Deloria and other American Indian academics continue to testify that scholars and students today work in universities that are hot zones of cultural interchange. Although centers have been developed to support American Indian students, their academic responsibilities are none the less urgent. Creating scholarship and languages that address the needs of tribes is the necessary work of distinguishing American Indians in academe. This work demands close attention to the resources available to students and scholars, as well as an awareness of the pressures that come with working in higher educational environments that still maintain obstacles to the success of American Indians.

Many tribally-active students are members of university communities who work to pay for campus housing. Many financially and culturally support family members, and travel long distances for dances, meetings, and other tribal community events that are integral to their emotional, spiritual, and physical lives. Tribal family traditions are sometimes at odds with the practices students and scholars are introduced to in universities. Non-Indian students are equally unaware of the significance of activities

that Indians on campus engage in. American Indian people testify to the ongoing struggle with racism on campuses documenting the destruction of campus tipis and Indian student gathering places, physical interruptions of drumming circles and welcome ceremonies, and instances of verbal abuse that erupts in parades, rallies, and other American Indian campus events. In addition to these conflicts, American Indians are also aware of the political and economic battles between the federal government and the sovereignty of American Indian nations that very much affect students' participation and success in colleges. These experiences help to shape what Deloria, Lyons, and other American Indian colleagues suggest is the context and the exigence of the new scholarly identity of American Indian writers in academe today.

Deloria argues that authenticity questions are peripheral and irrelevant to what is at stake for all people who claim an American Indian identification in the university in the twenty-first century. He writes that despite the changes in the composition and location of tribal people and the conflicts they face, there are still specific and urgent goals for all American Indian students and academics to accomplish. These aspirations include creating opportunities for reservation people to be made more visible to hiring committees, creating critical responses to non-Indian scholarship about tribal people, remaining separate and driven in the development of American Indian Studies programs at universities, and continuing to be persistent in the scholarly work that is needed to understand the conditions and needs of tribal communities. New scholars are encouraged to be proactive in the knowledge and success that higher education brings, and he cautions them to create their own knowledge to better themselves, rather than

relying on other to tell them what they need: “[it] sometimes seems as if the next generation of scholars is waiting for people to define everything before they can move forward” (Deloria 30). This has never been acceptable to American Indians who worked for self-determination, and Deloria encourages the newer generation scholars and students to be proactive and tribe-serving in their academic work.

In 2000, the publication of Lyons’ definitive composition and rhetoric essay “Rhetorical Sovereignty: What American Indians Want From Writing” helped to establish the theoretical and rhetorical grounding for American Indian scholars in composition and rhetoric to articulate a more widely received discourse for American Indian writing and American Indian identities than was offered in the mixed-blood discourse. In developing sovereignty rhetorics that address the wider needs and concerns of tribal communities over individuals, American Indian scholars would help the composition and rhetoric community begin to understand that American Indian writers and rhetors have always been present in the discourse of education, and they have been successful in constructing knowledge about their communities on their own terms, with their own uses of language. Sovereignty rhetorics affirm the nation-status of tribes and the intellectual self-determination of American Indian people. Indian–authored studies of the ways tribal people have communicated their needs and desires throughout history have helped to generate new rhetorical strategies and goals for work in the composition and rhetoric community.

These new goals -- the exploration of past and present American Indian uses of appeal, the development of tribal discourses regarding sovereignty and considerations of the connections between the oral tradition, tribal languages, and communicative acts -- help American Indian scholars to position themselves at the center of writing and research as they develop their own knowledge and articulate their own identities, mixed-blood or otherwise, within the composition and rhetoric community. This centering, discussed in the following section, is integral to creating scholarship that sustains tribal scholars, students, and their home communities. Positioning an outsider's goals at the center of Indian scholarship is antithetical to tribal sovereignty and is an abandonment of the scholarship produced by tribal people; the following discussion reveals that wrongly-centered discourse about American Indian identities continues to occur, however, even in current composition and rhetoric scholarship. Revealing the ways in which it is deployed is imperative to affect the changes in the scholarly community for the betterment of useful research and discourse regarding American Indian languages and communities.

Persistent Assumptions and Complications in the Present Composition and Rhetoric Community

In 2007, the well-known rhetoric scholar Cheryl Glenn published a work that called for the composition and rhetoric community to listen to what she termed the "rhetoric of silence." In her text *Unspoken: A Rhetoric of Silence* Glenn argues that women and American Indians in the United States have often strategically deployed the

rhetoric of *not* speaking to resist language practices that have had a hand in naming them in detrimental ways throughout history. The scholar asserts that her own interviews with American Indian people can specifically help composition and rhetoric give voice to Indian rhetorical strategies, much like Scott Lyons, in order to "map out the various ways that actual speaking bodies, self-identified as Indian, have talked about themselves and the uses of spoken language and purposeful silence" (Glenn 108). Although Glenn is a reflective and respectful observer in her interviews, *Unspoken* is puzzling in both its language and intent -- specifically in what the text suggests about American Indian people and their uses of language, and its misinterpretation of the work that Indian scholars are doing in composition and rhetoric.[34]

Glenn bases her chapter "Commanding Silence" on the stereotypes that have historically been used to determine the identities of American Indian people, including the myths of the real Indian, the silent Indian, the ceremonial Indian, and misconceptions of the tribally-conscious Indian. Although Glenn does not provide much analysis of the rhetorical context and cultural connotations of the statements of her interviewees who are categorized by these terms, the responses she chooses to include in her work on the rhetoric of silence unfortunately reinforce the dialogues and very tensions she wishes to expose. Posing various American Indian people's responses to her questions regarding the different ways in which Indian people use silence, the author succeeds in "proving" to her readership that American Indian people use silence

[34] It is acknowledged that Glenn establishes in her scholarship that although she has some pueblo heritage in her family, she does not consider herself to be an American Indian.

in complex ways -- all of which somehow not-revealingly indicates that American Indians are both traditional and non-traditional, generation-respecting, culturally-conscious people.

Many of Glenn's conclusions come from her interpretation of the very silences she encounters in her interviews. Glenn qualifies her researcher position that as an outsider, however, it is sometimes difficult to understand the various ways American Indian people use silence. She offers the explanation that her subjects' responses to questions are sometimes elusive and more complicated than she is able to decode. Glenn wonders about the differences she perceives in her interviewees' silences, and tries to interpret them as different rhetorical strategies: she wonders whether their use of silence is an indication of respect for elders and scholars, or if their use of silence arises from differences in cultural understandings. Glenn considers whether American Indian people engage in one or both of these strategies when speaking and not speaking to her, and concludes that ". . .It is difficult, if not impossible, for me to decouple a generational silence from a cross-cultural silence" (141). At this juncture in her research, Glenn comes to no definitive conclusions from her perceptions of American Indian uses of silence, and moves to the next part of her chapter.

How are composition and rhetoric scholars and students, invested and interested in studies that purport to speak to American Indian issues, supposed to interpret Glenn's comments and scholarly intent? Other than being arguably the first to propose a rhetoric of silence, what is the purpose of the inclusion of American Indians in

her work, other than to talk to fellow scholars about worn racial and cultural stereotypes regarding Indian silence? Victor Villanueva, a noted Hispanic scholar in composition and rhetoric, notes the difficulty he had in writing a *College Composition and Communication* review of the work of his colleague and friend, primarily because she dedicates an entire chapter to assessing American Indian peoples' uses of silence. Villanueva elucidates his concern, noting that it is multi-fold: "I won't condemn a book based on a single chapter, but the missteps are so profound: the question of research itself, the rhetoric of research, the credence given to a tired old stereotype by lending it so much attention, the insights provided by the informants only to be glossed over" (723).

Villanueva, conscious of the ways groups are frequently appropriated in scholarship, implicates himself directly in composition's failure to better consider the research and concerns of those who have been marginalized in the field. He adds to his recognition of these gaps by recounting the difficulties that he has experienced in trying to recruit American Indian people to work in academe. He recalls a frank statement made to him by un-named Indian person that resonated enough with him to include it in his Glenn review: "Why would I want to go to a university?" the Indian academic said in response to a suggestion by Villanueva that he join a particular university, "We don't do death" (qtd. in Villanueva 725). Villanueva realizes that American Indian people are talking about the difficulties they encounter as they navigate the university experience, and many have indeed equated higher educational imperatives with being silenced and with death. American Indian testimonies illuminate the fact that strategic actions like

Glenn's articulation of silence that have been taken to rhetoricize the communicative needs of tribal people continue to work against their intentions, their scholarship, and their communities.

Cook-Lynn is particularly critical of English departmental measures that seek to manage American Indian voices and scholarship, indicting American Indian literature courses as the means by which departments "control the story" about what American Indians think, say, and do. Although her comments are often highly critical of much of the work done about Indian people, she reminds her readers that not long ago there was little to no distinction between literature about American Indians and by American Indians. Tribal outsiders theorized American Indian experience and made conclusions about the kinds of education Indians subsequently needed. In English departments, Cook-Lynn argues, this has repeatedly occurred as "the study of literary values, aesthetics, and politics can become whatever the existing faculty wants it to become" (107). This strategy, sadly, is equally evident in *Unspoken* when Glenn positions herself as the first in the field to rhetoricize American Indian uses of silence -- to read into the deployment of their "language" of silence for what is not said, and for what is not present. Although Osage literary scholar Robert Allen Warrior warns of the dangers of claiming a rhetoric of novelty -- the desire to claim to be the first to "discover" aspects of a culture or to be the first to expose information about them to the larger public -- the rhetoric scholar stakes her own scholarly claim in American Indian communication, using it to defend her position as the first composition and rhetoric interviewer-interpreter of American Indian uses of silence.

The good news for Southern Illinois Press (a major publishing house for composition and rhetoric scholarship) is that it published a text that furthered research about American Indians, further contributing to the press' growing body of literature regarding tribal people. The bad news about this particular publication is that in its endorsement of *Unspoken*, the press succeeded in supporting the same kind of imperatives of the Works Progress Administration's (WPA) American Indian Languages Project that sent hundreds of non-Indian people into indigenous communities in the early and mid-twentieth century. Under the guise of language and story preservation, anthropological study, and quasi-nostalgic desires to preserve a dying culture, WPA researchers worked to unearth and compile knowledge and materials to reinforce cultural stereotypes of indigenous people as vanishing Indians. In so doing, Works Progress-funded anthropologists and volunteers helped develop and further narratives that justified the so-called successes of government schooling and exposed tribal practices and oral traditions, central to tribal continuance, to the wider American public.

In a startlingly similar fashion, Glenn's American Indian-directed scholarly ethos and ethical intent diminish as she interviews tribal people about the same issues they have been interviewed about for more than half a century, not for American Indian students' academic betterment, but to try to create some new theories about American Indian modes of communication. As a problematic addition to her hypotheses, Glenn anticipates the existence of a rhetoric of the "indigenous Southwest" as a cultural expression of American Indian writer totality. Although there are many tribes in the Southwestern region of the United States who have shared vocabularies, similarities in

their cultural symbols and uses of oral traditions, my dissertation argument maintains that a rhetoric of the indigenous Southwest erases the multiplicity of voices that come from the many tribal languages of the Southwestern geographical region of the United States. Tribes each have their own origin stories, their own interpretations of trickster and other spirit entities, and their own particular worldviews that employ specific kinds of language to explain the experiences of tribal people in the world. As a final slight to the rich language traditions of tribal people, Glenn creates suggestions about those who do and do not strategically use language that relegate her tribal interviewees to the unrelenting binary of the Indian/academic. From Glenn's scholarship, the composition community learns that real American Indians tell stories and are connected to communities of speakers that can be gleaned for research information. It is the role of American Indian (and non-Indian) academics to then contextualize their stories, to interpret them, and make the stories somehow more relevant to mainstream education and scholarly work.

In reading Glenn's chapter on American Indian uses of silence, composition and rhetoric scholars again are shown that the work of American Indian scholars in the field is necessary, and that tribal communities must always be cognizant of the work that others create about them. Glenn's work provides another exigency for which a critical scholarly response is necessary. She ends her chapter on American Indian uses of silence by commenting that:

> As I read and reread the transcriptions of [my] interviews, I was struck by the sometimes cryptic language these interviewees used. Of course, it can be difficult to be taped during an interview . . . I wonder if some of these individuals purposefully omitted words and phrases that a White person might have automatically included. In other words, were these Southwest Indians employing the power of omission, of silence? Was there first-language interference? Both? Neither? I do not know. (148)

Perhaps the silences enacted in Glenn's interviews are indeed rhetorical acts deployed purposely to silence the interviewer, or perhaps they are meant to end a dialogue or questions that the interviewees felt were inappropriate or did not want to talk about. It should probably be deduced from Glenn's experience that when tribal people want to communicate something to an audience, they will. Scholars and students wanting to learn from Indian people need instead to read into how they want us to listen, rather than try to characterize American Indian speakers and traditions with stereotypical epithets and analyses. Thankfully, the work of discussing American Indian stereotypes has already been accomplished on many fronts in American Indian critical work, and scholars can look respectfully to American Indian texts and other tribally-shared communication traditions for what American Indians need and desire from the future of communication. American Indian and non-Indian people alike are charged with the task of helping tribal people develop their own communicative strategies, not through mainstream lenses, but on Indian people's terms.

I wanted to focus this section of American Indian-centered composition and rhetoric scholarship with the work of a respected scholar in the field because her example speaks directly to some of the struggles American Indian scholars are addressing in academe: understanding that there are different positions that Indian people take on American Indian issues, the need to be consistent in privileging the work of American Indian scholars over non-Indian sources when creating Indian curricula and scholarship, the need to continuously fight for accurate knowledge of Indian people and encouraging institutions to publish more American Indian authored scholarship, and finally, to critically engage the materials produced by Indian writers while maintaining ongoing respect for the knowledge, traditions, and needs of tribal communities. American Indian people are generating important material in composition and rhetoric, and given the work of Indian people in American Indian rhetorics, the effort by Glenn to rhetoricize indigenous people's silence appears to work against them, rather than to provide solutions to American Indian struggles in the field.

The words that were not said to Glenn in her interviews, along with the many speaking voices that remained trapped in the endnotes of her study come alive in this argument because more often than not, concerns that American Indian people have with the imperatives of academic research and practices are still met with exasperation and are not understood. With the fading of the Civil Rights era and the attention generated by the multicultural initiatives of the 1970s and 1980s, many continue to question what else it is that American Indian people want from academe. Many argue that American Indian people have been granted the same academic opportunities in

universities as other scholars, and so what more could they ask for? Glenn's text provides an exigency, once again, to continue talking to the composition and rhetoric community about what it is that American Indian people want from writing, and from their engagement with higher educational institutions.

Rhetoricizing American Indian Scholarly Presence in Composition Using Historic Perspectives and Sovereignty Assertions

To rhetoricize American Indian scholarship is to create a unique understanding of Indian thinking and writing. Rhetoricizing the work of American Indian scholars requires that readers and listeners understand their work with the eyes and the ears of those who have created it. This is a reflective, ethical, and deeply personal exercise. This understanding can be fostered in much the same way as the way Lakota tribes understand the philosophy and applications of a medicine wheel. Central to their understanding of life experience, the medicine wheel is a physical, spiritual, and metaphorical tool used to understand the connections among tribal knowledge and worldviews, history, languages, and relationships. The wheel is a concept used by many indigenous cultures, and is an ever-revolving signification of tribal continuity and growth. It draws upon experiences in the past, present, and future in order to help Lakota people to build the strength and knowledge to act for their people in the present.

Personal and communal development occurs through emotional, physical, and spiritual steps that help the individual and the tribal community work toward balance.

These steps are carried out in mentor relationships, through oral traditions, through observation and personal experience, and through spiritual guidance. A state of balance is never understood as a static location. The medicine wheel represents an evolving body of experiences, a journey of growth that individuals and communities engage as they create knowledge and make decisions that reflect their relationships with the old ways and new ways, respect for light and dark aspects of experience, growth and stagnation, respect for the past and future, the multiplicities of male and female characteristics, and other facets of human experience. These understandings are not endpoints on a spectrum of identification, but are rather ever-changing, ever-fluctuating positions that inform and create experience as tribal communities observe and create experience.

In the context of language, the wheel helps Lakota people think carefully about the kinds of languages and the teachings in the tribe and how they endure in various manifestations through change. In light of the medicine wheel, language can be understood as a living reflection of the histories, visions, hopes, and geographies that inform tribal speakers. As Lakota teachings demonstrate, the ways in which people share information may change with time, but the knowledge and histories remain constant and are to be learned and honored for the relevance that they create in current experience. Language is living as it continuously changes in response to the needs of its users; it changes with social, political, economic, and spiritual developments. Because it grows to suit the needs of the people who use it, language is upheld as a tribal sustenance or continuance strategy.

Rhetoric, a communication strategy integral to composition and rhetoric, is an important manifestation of the journey of speakers. It helps writers and speakers integrate memories, stories, and other sources of information into communication with other individuals and communities. When used as a sustenance device, rhetoric has the potential to help writers and speakers create visions that evolve to suit their personal and communal needs.[35] In this very way, the work of scholars like Scott Lyons draws the needs of American Indian writers to the forefront in composition, to create rhetorical strategies that draw upon tribal voices from the past to energize their hopes for the future of Indian work in composition and rhetoric.

Lyons' work exemplifies an awareness of the medicine wheel's teachings of the importance of inquiry and relevance, historical research and current application. Within the "Rhetorical Sovereignty" essay, Lyons creates a historical sketch that privileges the stories of Oglala Sioux Luther Standing Bear's early educational experiences to illustrate what was and what continues to be at stake for American Indian writers as they engage the technology of writing. In historicizing the evocative memories of the nineteenth century rhetor and author, Luther Standing Bear, Lyons considers the changes that occur in both his and Standing Bear's identities and languages as they assume new

[35] These ideas are inherent to the discussions that occur in tribal communities that are developing language sustenance strategies. Tribal languages are currently spoken by a diminishing group of elders, and the expiration of tribal languages is a reality. Therefore, students and teachers are working to record tribal languages in ways that can be helpful for younger generations of tribal people. Part of this process includes the development of new terms, phrases, and concepts as languages are evolved to better suit the communicative needs of speakers. Tribal language researchers and education specialists work with languages in order to generate common expressions and terms into the language. Because many tribal languages were spoken more fluently at an earlier time in history, tribal language specialists and older speakers are collaborating in order to develop ways in which speakers can express developments in technology, the wide spread of information, and concepts such as technological speed that were not present at the time that the languages were used more widely.

communicative modes of expression in the various rhetorical situations they encounter. Lyons uses Standing Bear's account to rhetoricize the kinds of languages American Indian speakers use to express the ways in which cultural memory continues to inform who they are. It is in this rhetoricization of memory, through an attention to the reflective philosophies of the medicine wheel that Lyons begins to carve out an intellectual space for deployment of the sovereignty argument. His use of memory affords the scholar the language, the context, and the critical knowledge to assert a tribal sovereignty strategy in composition and rhetoric.

Standing Bear's account is shocking and revealing of the significance of the act of writing. He argues in *My People the Sioux* that new boarding school students were introduced to composition practices through methods that reinforced the power of writing for white school masters as well as American Indian children. Writing, a cultural practice with very different significations for the students and teachers, could be used to construct individuals in very determined ways. Standing Bear contextualizes the effects of the pedagogies school teachers employed, explaining from his experience how writing was used, first and foremost, to re-identify American Indian students. In his experience, students were forced to pick Christian names from a list of acceptable names that were then sewn to the backs of their shirts. Immediately introduced to the potency of the written English language, American Indian students were made to physically assume the written word and to consider both the literal and symbolic embodiment of their new names for an audience of teachers and peers. American

Indian students' tribal names, deemed to be too primitive and offensive to be used in the classroom, were never acknowledged again.

Historically, education was developed for American Indian students in order that schools would facilitate a cultural transition by the "eradication of all traces of tribal identity and culture, replacing it with the commonplace knowledge and values of white civilization" (Standing Bear qtd. in Lyons 335-6). Affirming an awareness of the ways in which language informs creative potential in the articulation of student identity, school teachers also felt it was necessary to monitor the images and words in students' work that retained traces of the experiences and languages of home. As they began to acquire English literacy, American Indian students were introduced to the arts of story writing and illustration. These practices also developed into areas of contention, as Standing Bear recounts that on numerous occasions American Indian students would be "caught" drawing pictures of home -- creating images of kivas, tipis, animals, family members, and other familiar subjects -- only to be severely rebuked for bringing the images into the classroom. School teachers and administrators, realizing that American Indian students needed a new set of images with which to describe their experiences, began the process of indoctrinating them with stories of the "American experience" in the hopes that their efforts would encourage American Indian students to produce writing and other creative expression that reflected these narratives and was indistinguishable from their non-Indian peers.

Standing Bear's experiences suggest that in systematically denying students' access to memories and personal expression, teachers and administrators felt that connections to students' home communities could effectively be severed. Students, school administrations reasoned, could be reprogrammed with the values of the dominant culture and would subsequently use the images and language inherent to this worldview as creative material for a new kind of self-expression. Tribal families, however, diverged on the significance of these practices. For some tribe people, boarding school and reservation school practices compromised cultural traditions and values that had existed in families for generations by asking students to deny the significance of them in students' lives. Leading students away from teachings that encouraged them to draw life and sustenance from the past, from parents, students, and elders rejected reservation teachings. For some others, however, this new self-expression -- although it was a change in traditional lifeways -- could be read in another light. These advancements could be received as positive changes for tribal people as they could facilitate opportunities for tribes' economic advancement and imbue students with strategic knowledge of the discourse and values of the wider public. Oklahoma Muskogee-Creek resident Peter Harrington recalls hearing the old songs about the changes brought about by this enculturation, as tribes would experience intense pressures to respond to the changes created by English literacy: "There will be parting and heartache among us in the days to come. A divider is to come" (Harrington Interview, University of Oklahoma Archives).

Part of this divide, referred to as "education for extinction" by indigenous boarding school experience chronicler David Wallace Adams, would entail a set of enormously complex decisions that students would have to make about their educational futures. In particular, American Indian students would have to consider what was at stake for them in adopting the conventions of writing and oral communication privileged by wider American culture. As members of families, clans, and tribes, American Indian learners experienced the weight of acculturation as members of distinct communities. Vine Deloria, Jr. identifies what he feels was at stake for boarding school students in adopting the values of wider American culture: the ties of the community: "An individual is a tribal member all his or her life, and consequently the tribe always has a central core constituency of people who represent the individual's interest" ("Marginal and Submarginal" 84). Tribal communities, bound by their historical legacies and cultural and spiritual bonds, were the primary means of education that American Indian students had until the introduction of American school curricula. The weight of accepting the demands of literacy and communication practices that were unfamiliar and often at odds with the practices and values of tribal cultures was an enormous burden for students, families, and tribal communities to bear.

Acculturative pedagogy was reinforced with an institutional critique of the values and practices of students' home communities. As has been documented on countless occasions, the history of American Indians' experiences with mainstream education has been characterized as a pattern of promise and betrayal: students have been attracted to schools' promises of knowledge and success often to find that through the

acculturative process they come at the price of their community languages, practices, and beliefs. Deloria, Jr. notes that this has always been the transitional nature of American Indian-oriented education -- moving students from ones status or condition to another to "better" them.[36] For American Indian students, he contends, transition is always risky in that the educational outcomes are rarely certain, as he notes with cynicism, "Indian education is conceived to be a temporary expedient for the purpose of bringing Indians out of their primitive state to the higher levels of civilization. Presumably, when this ill-defined status is reached, there will be no more use for special programs in Indian education" (79).

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[36] This self-expression, furthered in the majority of reservation and government schools for American Indian children, was based on models of mainstream education akin to those offered by Mount Holyoke Seminary in South Hadley, Massachutses. The Cherokee Seminary at Park Hill, Oklahoma appealed to the administration of Mount Holyoke to provide both instructors and pedagogies based from their model in order that Cherokee students could learn the discourse and values of the White students in a structured way. What has been traditionally assumed in scholarship regarding the writing practices of the federal government in the nineteenth and early twentieth centuries is an understanding that total cultural assimilation could be accomplished with these practices. In reality, even within institutions as rigid in discipline as the Cherokee Seminary at Park Hill, American Indian voices sprung up in places that were initially overlooked as "safe" or culturally transparent. In 1853 a few members of the male student literary society created the student-produced publication entitled "The Sequoyah Memorial," articulating their intent to propagate the values of "truth, justice, freedom of speech and Cherokee improvement" within their school community (University of Oklahoma Archives). Originally supported because students were publically demonstrating their literacy acumen and technical skills acquired at the school, the paper was supported by the faculty. Devon Mihesuah illuminates the range of influence the young Cherokee writers acquired in the school and greater community: boys were supported by contributions from local American Indian and non- Indian Park Hill and Tahlequah citizens. Books, magazines, maps, and other publications were donated to the male seminary library as resources for the writers' work, and the boys were soon granted access to interviews with students at the female seminary as well as interviewees of interest in the local community. The students later testified that Cherokee improvement and student issues were the central themes of their work, very different from the agendas of the Seminary.

Relocating writing discourse in an American Indian historical context helps students and teachers critique and assess the ways in which language and self-expression have been taught and theorized in the past. Positioning knowledge in a way that is continuously reflective of tribal traditions and values is a large part of relocating writing, and is an act that is political as much as it is rhetorical. Rhetorical sovereignty, as Lyons contextualizes in Standing Bear's testimonies, is the right of peoples to determine their own modes of communicative expression and is therefore very much concerned with the practices of the English language and writing. Language is a communicative and an ideological tool, and maintaining control of language must be a priority for American Indian learners and instructors concerned with the ways in which institutions of learning have used language in the past as an instrument of cultural manipulation. Luther Standing Bear, both an author and rhetor in the nineteenth century, was well aware of the ways language could be used to determine the existence of others. Standing Bear used the acquisition of English literacy in combination with the testimony of his personal experience in education to create critical assertions about how language and the experience of schooling shaped his American Indian identity.

Lyons finds the inspiration for his own rhetorical determination in Standing Bear's life experiences and rhetorical strategies, using them to create a deliberate assertion of sovereignty over his chosen mode of communication. Lyons specifically employs community-reflective rhetorical analysis as a way to revisit American Indian novels, speeches, legal documents, and essays in order that new textual readings can

inform the discourses of sovereignty and nation-building that invigorates all of American Indian-centered academic discourse:

> Placing the scene of writing squarely back into the particular contingency of the Indian rhetorical situation, rhetorical sovereignty requires of writing teachers more than a renewed commitment to listening and learning: it also requires a radical rethinking of how and what we teach as the written word at all levels of schooling, from preschool to graduate curricula and beyond . . . My argument is motivated in part by my sense if being haunted by [Standing Bear's] backward glance to those other Indian children: *Is it right for me to take a white man's name*? (450)

Lyons' rhetorical sovereignty argument was needed to affect a dramatic change in the voices that were yet to be published in composition. Until the late 1990s, scholarship from the academic margins spoke to the needs of Chicana/o, Mexican American, Mestiza/o, African American, Black American, and Asian American writers in universities. American Indian voices, however, were not yet published in composition and rhetoric conferences and publications.

American Indian scholars in the composition community worked to develop their scholarly voices in the community, analyzing and critiquing writing that had been used for over a century to decode the ways in which American Indian people learned and wrote. Like the generation of scholars and activists before them, American Indians in composition and rhetoric continued to deliberate over institutional agendas in higher

education. Diverging from mainstream interpretations of American Indian identity that celebrated acculturation in education, early American Indian composition and rhetoric scholars looked for ways to re-create individual and communal tribal memories and experiences to determine how they continue to impact American Indian people's considerations of self and community while writing and working in academe. Scott Lyons was one of the first published voices in composition and rhetoric to re-create this scholarly position in composition and rhetoric, describing the strategy as a "re-envisioning" of language with a self-styled set of tools for community articulation ("Outbursts" 89).

By re-envisioning a new rhetorical strategy for American Indian people, the study of language in higher education could in turn be used serve the evolving needs of indigenous people whom Lyons perceives as constantly diversifying and in need of a way to think and talk about their own understandings of American Indian experience. A new rhetorical strategy -- one that reinvigorates texts with a new sense of exigency and determination -- historicizes changing American Indian uses of language and the subsequent effects upon American Indian people's identities. This rhetorical work affirms American Indian speakers' control over their own uses of language as they articulate their needs and desires in academic communities. Many of these needs are inherent also to the discourse of sovereignty that delineates the differences between tribal people's needs and desires and the desires of other groups in the United States. It is imperative to understand that sovereignty discourse differentiates the work done by American Indians in composition and rhetoric from other colleagues on the margin who

engage identity discourses. American Indian people in composition and rhetoric, by engaging the rhetoric of sovereignty, declare themselves intricately bound to the needs of their home communities above mainstream academic communities, thereby justifying the work they accomplish in academe as a means of bettering the lives of people at home.

In American Indian literary circles in the 1980s and 1990s, sovereignty debates occurred among well-known literary scholars such as Vine Deloria, Jr., Simon Ortiz, and Louis Owens who were asserting a tribal-based vision for academic work. In his response within the field of composition and rhetoric, Lyons echoes their vision in a critique of stale readings of the writing of American Indian people arguing that because American Indian writing is communally and historically committed. Academic languages should be challenged and re-centered on tribal needs in order "to reinscribe the land and re-read the people; it cries for revision" (Lyons 466). Lyons' charges the composition and rhetoric community of American Indian scholars to decode, rethink, and rewrite the language of their histories, their texts, and ultimately, themselves. He challenges American Indians in the university community to assert themselves as critical rhetors who draw upon the scholarship of their literary brothers and sisters to question racial designations and cultural assumptions in literature and other forms of communication. Lyons calls for tribally-oriented studies of rhetorical appeal as a new way of reading the works American Indian people have created, to understand them as rhetorical maps that reveal the communicative strategies utilized by tribal people for survival, preservation, change, and cultural celebration.

Malea Powell's 2002 *College Composition and Communication* publication "Rhetorics of Survivance: How American Indians *Use* Writing" essay offered a direct scholarly response to Lyons' call for a discourse of American Indian rhetorics in composition. Powell's work emerges with a mixed-blood ethos that uses transformation stories as opportunities for tribal growth. It includes a direct acknowledgement of the American Indian oral tradition as a framework for her studies in composition and rhetoric, noting that her arguments always arise from her own experience as an American Indian person: "This is a story," she prefaces many of her essays. Powell seeks to broaden and recontextualize composition and rhetoric discourse with newly created narratives. She describes the breadth of their significance: "My use of the word 'story' throughout my work is based on my understanding of the power of stories to create the world and our ability to live in the world. Stories are never 'just stories' – they have ideological and material effects; they are alive; they are all we have" ("Princess Sarah" 78).

Powell draws much of her scholarly influence from the Anishiinaabe literary critic Gerald Vizenor whose work with trickster stories inscribes postcolonial discourse with American Indian voices. Powell shares Vizenor's critique of the manifest manners dictated by colonization and empire building. She argues that the cultural schizophrenia which results when American Indian people have stories written for them have been factors in cultural vacillation and a dislocated sense of identity in Indians, particularly in mixed-blood people. Stories that explore personal experience, therefore, can be used to affirm American Indian identity in academic work. Tribal stories, Powell's work affirms,

have the power to work across histories to re-invigorate oral traditions with the needs of new generations of Indian people. Her work in American Indian rhetoric embraces Vizenor's term "survivance" -- the consideration of American Indian stories as acts of both survival of and resistance to domination -- privileging it as integral American Indian continuance and rhetorical work in composition and rhetoric.

Powell reads the stories of American Indian authors as rhetorical strategies that combine the English language with tribal knowledge to create responses of survival and resistance to the challenges presented in education and other societal institutions. More than Lyons, Powell works with oral traditions in order to affirm the impact of their presence in American Indian writers' lives. Rhetorics of survivance, she argues, support the continuance of American Indian oral and written traditions in the face of change:

> [T]his response has been one of resistance; there is no clearer word for it than resistance. It has been this resistance – political, armed, spiritual – which has been carried out by the oral tradition. The continued use of the oral tradition today is evidence that the resistance is on-going. Its use, in fact, is what has given rise to the surge of literature created by contemporary Indian authors. And it is this literature, based on continuing resistance, which has given a particularly nationalistic character to the American Indian voice. ("Rhetorics of Survivance" 10)

American Indian communicative acts are always strategic and politically motivated, employing aspects of traditional knowledge-making in the development of American

Indian voices. Like Lyons, Powell argues that American Indian rhetors' speeches and writing cannot, as they once were, be read as static voices lamenting victimhood. On the contrary, American Indian rhetors flourish in their abilities to negotiate their relationships with structures of power with the kinds of language that they choose. To both American Indian composition scholars, a significant understanding of the reasons they use language is integral to successful academic dialogues.

Powell reads the rhetorical strategy of the nineteenth century Piute rhetor Sarah Winnemucca Hopkins as survivance. She critiques contemporary notions of American Indian uses of rhetorical appeal by analyzing the way the Hopkins challenges the boundaries of her own subjectivity by mimicking the very discourse that has rendered her people culturally subordinate. Strategically, Powell reconstructs the rhetorical context of Hopkins' speeches for her audience: "one of the primary focuses of Indian reform at this time was the destruction of tribalism and the instantiation of individualism, a shift best signified in reformers' minds through the holding of private property" ("Princess Sarah" 407). The composition scholar argues that in demonstrating an awareness of her audience's expectations of Hopkins' use of language -- she refers to herself as a civilized Indian -- Hopkins creates the narrative space to introduce her agenda.

Sarah Winnemucca Hopkins argues centrally that American citizenship for tribal people could be best enacted if they were able to retain their own lands privately. Hopkins speaks about the notion of Indian citizenship, arguing not against it as many

would in later nationhood debates, but using the construct to further her audience's understanding of what American Indian people are fighting for: tribal integrity and cultural preservation: "citizenship, implied in this distribution of land, will defend [tribal people] from the encroachments of the white settlers, so detrimental to their interests and their virtues" (*Life* 129). Citizenship in Hopkins' understanding was the commitment promised to American Indian people by the federal government. This was a complicated notion to explain, and in order to successfully introduce the notion of citizenship to her listening audience, Winnemucca first establishes an ethos resonant with that of the women who were receiving her message. She details the expectations, rituals, and duties of being a woman in her tribe, careful to draw connections between her responsibilities and those of non-Indian women: caring for children and the home, fellowshipping with friends and family, and honoring elders.

In reflecting the needs and assumptions of her audiences that are used to characterize Indian people as simple and savage, Hopkins uses the story of her grandfather's death to present herself to an audience of Christian women as a sympathetic, reflective, and complex female speaker:

> He looked at his wife as if he wanted to say something, but his voice failed. Then the doctor said, "He has spoken his last words, he has given his last look, his spirit is gone" . . . But how can I describe the scene that followed? Everyone threw themselves on his body and their cries could be heard for many a mile. I crept up to him. I could hardly believe he would never speak to me again. I knelt beside him and held his dear old face in my hands, and looked at him for quite a while. I could not speak . . . I was only a simple child, and yet I knew what a great man he was. (*Life* 69)

Hopkins continues describing her family's story, explaining the culturally-affirming rituals and beliefs that are used as Piute people die. She conveys this highly personal information to affirm herself as a member of the Piute tribe and an informed translator of tribal story traditions and histories to her audience. Hopkins employs empathetic language to draw her readers into an understanding of what Powell refers to as "same-difference." Hopkins describes the differences between her culture and that of the audience in such a way that helps them understand her family's Piute practices as respectful and thoughtful culture-defining acts, not as acts of savagery as they were rendered at the time.

Powell uses the orator for her own argument to contend that American Indian rhetors and writers like Hopkins used writing to create new forms of American Indian expression -- pushing the limits of accepted nineteenth-century dominant discourse about Indian people to actively resist colonization and cultural domination. Powell

prescribes a reflective role that American Indian colleagues in the field of composition and rhetoric can use history to embrace:

> So what do we, teachers of composition and rhetoric, do with these stories? Do we simply lift the listening and the methodology that informs them, turn them into pedagogies and present them to the students in our writing, rhetoric, and literature classrooms? Do we simply reapply the methodology of other texts by American Indian peoples, creating a canon of American Indian rhetoricians and a ruler by which to measure entrance of texts into some idealized American Indian Rhetorical Tradition? Or do we, can we, take what we do best as a discipline- reflect, rethink, revisit, and revise the stories that create who we are? ("Rhetorics" 428)

Rhetoricizing American Indian voices in composition entails creating a communicative space in which rhetors past and present are rendered active, self and community-enhancing creators of discourse. These voices inform American Indian scholars and students as they move through texts, affirming the resilience of the written word and illuminating the ways stories have the power, as demonstrated in the work with Luther Standing Bear and Sarah Winnemucca Hopkins, to reveal and challenge who they are as American Indian writers and rhetors.

The Rhetoric of Indigenization: American Indian Academic Voices and Place-Based Language

Many American Indian people come to academe with a sense of self that is grounded in the oral tradition and traditional knowledge systems, with an understanding that community is central to the work they accomplish. Daniel Wildcat argues in *Power and Place: Indian Education in America* that this grounding is indivisible from what it means to be committed to intellectual indigenism. He contextualizes the commitment as one that is place-based:

> Indigenous people represent a culture emergent from a place and they actively draw on the power of that place physically and spiritually. Indigenism, as discussed here, is a body of thought, advocating and elaborating diverse cultures in their broadest sense . . . emergent from diverse places. To indigenize an action or object is the act of making something of a place. (32)

In American Indian scholarship, making writing of a place is similar to what writers mean when they carve out spaces for themselves in discourse -- they create a ground and develop an identity from the words they choose to employ. To make something of a place in American Indian scholarship entails drawing upon each of the inspirations (spiritual, social, geophysical, and/or political) that generate an expression in order to convey the context of its meaning and exigence. Often, the context is more than simply the actions that motivate an expression, but draws from the community of voices and the physical and metaphysical influences that inform the writing event.

Scott Momaday's writing always creates a place within the histories and voices that inform his experience. In his memoir *The Names*, Momaday creates the place of his work by inserting himself back into the landscape with the personal and collective recollections that create the legacy of his family's names -- Tsoai-talee, Natachee, and Mammedaty. In his text, Momaday searches for a writing voice that embodies both himself and the experience of his family. To establish a place for his developing voice in the story, Momaday recounts "These are the things I know," and begins to create an intricate picturescape with memories of Oklahoma summers, the roar of plains storms, and the ever-present arbor that generations of his family played beneath that help him create the rhetorical context of the experiences of his family (*Names* 7). Momaday is careful to acknowledge the Kiowa phrases that he hears as he searches through what he identifies are his memory places. As he listens and remembers, he hears strains of the oral tradition of the Rainy Mountain band of Kiowas. He uses the origin stories of his people to ground his quest for a voice, and the stories respond: "*Gyet'aigua.* Where have you been?" (4). Momaday's inter-generational recollection and use of the Kiowa oral tradition evokes a community of speakers that emerge as components of his voice, and within each of their stories are other stories ever-informing each other: ". . . I know the voices of my parents, of my grandmother, of others. Their voices, their words, English and Kiowa – and the silences that lie about them – are already the element of my mind's life" (8).

At times Momaday speaks in Kiowa to recall an oral tradition or things his grandparents said, and at times he becomes the voice of his mother Natachee or "Little

Moon," as she calls herself. In employing changing contexts and changing voices, Momaday situates himself as an active participant in the histories that create him. In engaging the oral tradition, Momaday affirms his own duration in history as he composes himself in both Kiowa and English languages. Language and memory are unbreakable connections that bind him to the community of people who are ever a part of him. The author strategically reconstructs different rhetorical contexts in his memoir as a purposeful rejection of those who would render the languages of his family as mere effects of mixed-blood nostalgia. He understands the rhetorical implications of language fully, and plays with them -- expanding the role and the ethos of indigenous speakers by pushing the limits of the rhetorical context to include multiple, active voices that inform tribally-committed writers.

Understanding the rhetorical implications of language is important in ensuring that languages are effective in both personal articulation and community support. Malea Powell's use of the voice of Sarah Winnemucca Hopkins is resonant with the use of voices of the family figures in Momaday's identity story. With this language strategy, American Indian rhetors expand the meaning and relevance of their messages to rise above the many decontextualized interpretations that have been applied to American Indian writing and speaking. Powell argues that for the most part, American Indian autobiographies are "read literally as 'authentic' expressions of Indian cultures, simple point-of-view retellings of particular events." These texts, she contends, "are rarely seen as deliberately rhetorical, created in a manner that is consciously and selectively representative with specific audiences' needs in mind" ("Princess Sarah" 64). Mining

American Indian texts for evidence of authenticity is a particularly ineffectual strategy for reading and listening to the needs of American Indian authors. The practice ignores the multiple significations, voices, and histories that inform the production of texts.

In creating discourse that engages stories about American Indian people and experiences, American Indian scholars in academe are using new combinations of tribal and standard academic languages to affirm their communities and demonstrate to non-American Indian colleagues that they are versed in the discourse of the university community in which they teach, write, and try to publish. Many American Indian scholars use the term "negotiation," in reference to their encounters with the language of standard academic discourse, and most, if not all describe how deeply they are convicted as they attempt to enter dialogues in the university. Although it is very much the standard of discourse in the university, many indicate the difficulties they have working with academic discourse, as it often marks American Indians as outside, different, and even resistant to their home audiences.

American Indian composition scholar Resa Bizzaro describes the turmoil she experienced as she entered academe as a student who had been marked for years by her teachers as someone who "just couldn't learn." Ignorant of the conventions of academic discourse, she felt her own language (described as a combination of Mehrrin Cherokee and rural Kentuckian) marked her as different from the other students: "I had to grow up fast when I began advanced study in English . . . to learn how to produce 'academic-style' prose. . .Writing *narrative* discourse but submitting it as *academic*

discourse put me at a distinct disadvantage since -- as Villanueva, Shirley Bryce Heath and others have pointed out -- students from oral cultures are often seen as cognitively inferior to students from literate cultures" ("Making Places" 498-500). Although Bizzaro's quote suggests a split between oral and literate communities, it can be inferred that she means to argue that tribal cultures were largely oral and that their languages, until more recently, were not used in written form. As Bizzaro progressed through her university and graduate experience, she recalls that she learned to negotiate the discourse of academe by reading the histories of others in the composition and rhetoric field along side of her own as a means of affirming rather than demeaning her difference. Bizzaro comes to an understanding that scholars from communities that are very different from "Whitestream," White mainstream, academics learn to work around the boundaries of standard academic discourse.

Choctaw-Pawnee poet and PhD literature student Steven Sexton discusses the difficulties many American Indian scholars have in writing classrooms when faced with the question of how to determine, and by whose standard, whether writing is scholarly or not. Sexton argues that there is a strong delineation between scholarly work and work that is labeled "informal" or even worse, "personal," in academe. This suggests to writers, he argues, "that a 'story' is a fiction and that 'scholarship' is truth, lending a perpetual separation between the two. "In the context of colonization, the separation between stories as fictions and scholarship as truth has been detrimental to people who find truth within stories" (2). He concludes with the vital point that American Indian scholars in composition have the task of introducing a well-known concept to the

discipline: understanding that wise or well-conceived information, even in stories, can be scholarly, intellectual work. Sexton's comments resonate with Dakota scholar Angela Cavender Wilson's contention that the stories of her family have helped her to write within academe about how generations of her family's oral traditions shape her as "a mother and eventual grandmother, and as a Dakota" (30). Wilson's oral history project, "Grandmothers to Granddaughters" has helped her develop a rhetoric that challenges historians and other academics to be reflective and respectful of the ways the languages of tribes help American Indian writers develop a sense of place in their arguments. She encourages her American Indian colleagues to push the established boundaries of academic discourse to avoid becoming "the validators or verifiers of stories, but instead to put forth as many perspectives as possible" (35).

Elizabeth Cook-Lynn writes, "Indian stories, traditions, and languages must be written, and they must be written in a vocabulary that people can understand rather than the esoteric language of French and Russian literary scholars that has overrun the lit/crit scene" (137). This dilemma is ongoing for American Indian scholars. Malea Powell admits that "[a]s a scholar who is also an Indian, as a participant in this struggle, I am suspicious of my own imbrication, my own complicity, within the academy, and institution predicated on Western European ideas and values . . . I am obliged to tell a story that respects and aids the people whose voices and spirits construct a larger web of existence for me than ever can (or should) be explained in 'scholarly' discourse" ("Blood and Scholarship" 3). There is a burden for American Indian people in academe; Quechua scholar Sandy Grande names it a paradox: the conflict between the desire for

American Indian scholars to enter into dialogue with the Academy and larger society in order to further the needs of tribal communities, and yet affirm their traditional ties as tribal people with distinct indigenous languages (165). The reality is that American Indian people enter academic spaces that are intensely Western, hierarchical, and individually-oriented and find that these spaces are often not receptive to community world-views, non-Western languages, or traditions to inform scholarly work.

An attention to the language of sovereignty in composition and rhetoric helps to engender personal and communal alliances -- it fosters a community-oriented vision. As Powell writes: “[w]e need a language that allows us to imagine respectful and reciprocal relationships that acknowledge the degree to which we need one another (have needed one another) in order to survive and flourish. We need, I would argue, an alliance based on the shared assumption that,” quoting Muskogee Creek literary scholar Craig Womack, “surviving genocide and advocating sovereignty and survival” has been a focus for many of the people on this continent now for several centuries now, and, as such, should be at the center of our scholarly and pedagogical practices enacted in the United States (*Red on Red*). Powell admits that much of the inspiration for her articulation of the rhetoric of survivance has been found in reading and writing responses to the experiences other minorities in the field, and understanding what their experiences say about community -- both in academic and personal spheres: “From my perspective, community renewal must begin with an examination of the paths of individual scholars who must then be heard as a part of the collective history of the field of composition

studies . . . for [us] the political act of self-determination in class classroom, in the profession, and in our society is a moral responsibility" (496).

Articulating American Indian needs in writing and in university and academic discourse is the enactment of self-determination. It involves a critical awareness of the ways in which the pressures of academic language and scholarship have ignored the needs and languages of non-mainstream cultures. Robert Warrior argues that indigenous scholars should retain the goal of carving out a critical space -- one that is being accomplished in composition and rhetoric -- "in which the issues about the nature of our work that arise as we do that work are given a useful forum and are able to register in that way" (*Tribal Secrets* 50). He acknowledges the stakes in the pursuit of this intellectual agenda, remarking that American Indian scholars must understand the terms of the discourse they are developing: "I fear that we run the intellectual risk of being stranded and impoverished unless we more thoroughly enrich our discussion of our own intellectual crises" (51). These dilemmas -- their position on authenticity arguments, what they responsibilities to home communities entail, what the role of the Indian scholar in the university should be, and the kinds of tribal material that they want to share with non-tribal people, the stakes of mixing American Indian discourses with standard academic discourse -- inform the work of Indian people in academe. Patricia Bizzell, who works with American Indian concerns in composition, argues that slowly but surely, non-academic discourses are "blending with traditional academic discourses to form the new 'mixed' forms." These discourses are still academic, Bizzell argues, but have combined academic discourse with "elements of other ways of using language,

admitting personal experience as evidence, for example, or employing cultural allusions or language variants that do not match the cultural capital of the dominant white male group" ("The Intellectual Work" 2).

From the scholarship of American Indian people, several key questions arise as to the nature of the writing "place" established by composition and rhetoric discourse: What does it mean for American Indian people's academic pursuits to be considered mixed forms of the traditional discourse? Are American Indian people trying to complicate what it means to be considered a part of standard or even non-standard discourse? Is the critical space Warrior references a space that is carved out of traditional academic language and rules, or can it be a separate space for indigenous intellectuals, as Vine Deloria, Jr. and Daniel Wildcat argue? It becomes apparent that these questions are part of the future of American Indian academic involvement in the discourses of composition and rhetoric, and Bizzell reminds us, "It would be a mistake to imply that the 'mixing' in alternative academic discourses can go on easily" (4).

The Discourse of Sovereignty and Nationalism: The Work of "Being and Doing" in the University

In a July 2006 special issue of *College English,* Bruce Horner describes emerging language work in composition studies as "representing and responding to, changes in, and changing perceptions of language(s), English(es), students, and the relations of all these to one another" (569). These changing perceptions in composition significantly

involve American Indian students. These students bring a complex understanding of languages and a fusion of traditions and cultural identifications to composition classrooms which are often different or even at odds with the languages and values held by other students. This becomes readily apparent in the political discourse inherent to culturally-oriented writing classroom practices, as teachers often encourage students to take positions or argue from texts that discuss national identity, issues of national security, border issues, and race-oriented questions. It is imperative for writing classrooms to consider how composition discourse and pedagogy address the positions and locations maintained by American Indian students who are committed and active members of tribal nations in addition to and sometimes instead of their national allegiance as U.S. citizens.

Indian Country today strives to affirm students' allegiance and identity in tribal nations, and the discourse of tribal nationhood or sovereignty extends far beyond the domains of political and legal spheres. The growth of support for tribally administered schools and tribal education programs continues to infuse students with knowledge and language practices that ensure the survival of tribal nations and traditions. Their work ensures that the project of sovereignty occurs at all levels of experience. In Pawhuska, Oklahoma, the Wah-Zha-Zhi Osage Nation Language Program has collaborated with schools in surrounding communities in the implementation of Osage language and culture classes which Osage students attend on a daily basis. Otoe/Osage curriculum coordinator Veronica Pipestem feels strongly that students from kindergarten to high school should "receive an education that affirms their home and historic language uses

as much as English" (Personal Interview). American Indian students across the country are active in similar language programs as they develop a working knowledge of tribal languages, integrating them into the work they are doing in website development, in news and literature publications, and other forms of public discourse. In so doing, students affirm both personally and publicly their roles in upholding the significance and endurance of tribal languages. Many tribes, including the Osage, feel strongly that language revitalization is central to the work ahead for Indian communities. It is strongly emphasized that Indian students who choose to attend college will acquire the skills and the knowledge to assist tribal communities in the development and sustenance of the tribal language and other tribally oriented initiatives.

Unlike mainstream students who are indoctrinated with what composition scholar Paul Matsuda argues is the "myth of linguistic homogeneity," American Indian students are taught in tribal communities both before college and while they are enrolled in college that home languages are varied and thriving. The myth Matsuda challenges, one that advances a certain variety of mainstream culture-verifying English in schools (or standard academic discourse), requires students to maintain an understanding that language, literacy, and citizenship are interdependent in the American educational experience (640). Horner echoes Matsuda's evaluation, arguing that resultant college pedagogy leads students to understand that "to be literate is to know the language, to know the language is requisite to citizenship . . . writing in other languages, or in other forms of English, is entirely irrelevant" (570). In a majority of college writing classes students are taught that in order to participate fully in American

civic life, they must adopt a standard English practice that has been critiqued by American Indian scholars and others for its assimilationist tendencies and assumptions. These students find themselves in a precarious position academically, as their worldviews and languages are often at odds with the ways students are taught to think about the connections among nationhood, identity, and language in college. Involved with community-affirming language practices, instructed in the importance of indigenous languages and histories, and committed to the survival of tribal languages and nations, many American Indian students retain worldviews that challenge the assumptions inherent to the supremacy of American language and identity.

American Indian scholars acknowledge the importance of rich non-mainstream cultural ecologies of literacy that writers learn to shape as they write in the university. The emerging role for culturally significant composition classrooms is to facilitate linguistic engagement with the variety of their communicative modes. Min-Zhan Lu calls this the work of "living-English" in composition -- an approach to language in the writing classroom that actively engages the dynamic historic processes by which students use and refashion the English language and academic writing for their specific needs (608). The cultural ecologies of American Indian students, in particular, very much affect their discourses and interests, shaping their identities as tribal nation citizens. These students bring languages with them into universities that are not taught and are not often heard by those outside of tribal circles.[37] In Osage language classes, Pipestem and her

[37] University of Oklahoma Choctaw PhD candidate Michael Stewart is currently proposing the development of a tribal languages department on the university campus. The institutional difficulties he is running into, however, are particularly relevant to this discussion. Stewart reports that it is difficult to

language teacher colleagues believe that students and teachers need to work collaboratively to advance their tribe's language to make its vocabulary descriptive of current communicative needs. Students are encouraged to only use the Osage language in classes, and the instructors use both the English language and Osage to construct stories and conversations about the students' experiences. Very much confirming the task of living-English work, American Indian students are developing the skills to evaluate and understand what is at stake for both themselves and their tribes as they learn and develop languages for their own communicative needs.

A student in an Oklahoma American Indian literature class poignantly wrote in her journal: "How we are today comes from what we read. We read things and we start to believe things about how we should be" (Roppolo and Crow). It is important to note that from the early days of engagement with composition and rhetoric studies, American Indian scholars have positioned themselves as critics of the field's discourse as they research and develop ways American Indian people use language and writing strategically. Malea Powell admits that she is at war with her "rhetoric relations," arguing that an honorable struggle with composition and rhetoric must result in an engaged consideration of scholars who are perceived to be at the cultural and political margins of academic discourse - not simply accept a tolerance of them ("Rhetorics of

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generate support and funding for the languages of peoples whose political status with the federal government remains contentious. Stewart argues that larger language studies programs (Spanish, French, etc.) flourish because of agreed upon relationships between the United States government and recognized nations. Tribes, on the contrary, continue to contest their political and legal relationships with the federal government. Stewart anticipates that the administrative rejection of a tribal languages department is a manifestation of an unwillingness to accept the distinct nation status of tribes. In relegating tribal language classes to Anthropology departments, universities can maintain symbolic ownership and control over languages, and thus a contained political status of tribes can be presented to the academic community (Personal Interview).

Survivance" 10-11). Although there is great responsibility in maintaining a focus on the tribal needs over the rewards of acceptance and success in academe, there are important opportunities for American Indian people to assume a strategic position as scholarly, intellectual representatives of tribal people in the work accomplished in universities. Daniel Justice is hopeful that as determined intellectuals, American Indians in academe

> may find that, given our own individual skills and gifts, we do more good for our people from within the walls of the academy than outside them, that we can undermine the destructive aspects of academe through changing curricula, increasing access to more American Indians and marginalized peoples, and advocating change through substantial and strategic intellectual engagement and publishing. ("Seeing (and Reading) Red" 112)

The literary scholar argues that abandoning tribal roots does not have to come with experience in academe, the two should not be considered mutually exclusive. Rather, American Indian people can put academic and tribal goals of sovereignty and self-determination to work "in service to the People" (116). This is the charge for the work of American Indian intellectualism: conducting academic research grounded in traditional tribal worldviews in order to promote community regeneration and tribal sustenance. This is not a task that is easily accomplished, however. Justice writes that this work is at heart a battle over words. It is a battle over the expression, construction, and the deployment of words that American Indian people use to talk about and define

themselves and their nations. Justice reminds his audience that words emerge from nations and return to nations, and an understanding of their rhetorical and physical effects on tribal people is paramount to the work accomplished in academe (*Our Fire Survives the Storm* vi).

The work of sovereignty in academe is tricky. Sovereignty is an articulation of separatism as much as it is a community affirmation by which American Indian people, families, and traditions are energized through literature, poetry, and art. This affirmation is central to American Indian life, as Osage scholar Robert Warrior explains: "If our struggle is anything, it is the struggle for sovereignty, and if sovereignty is anything, it is a way of life" (*Tribal Secrets* 124). Warrior's definition of intellectual sovereignty suggests that the discourse of sovereignty can offer a transformative element to the work accomplished in fields like composition and rhetoric. Intellectual sovereignty and the struggle for tribal sovereignty is a decision to enact community renewal. It transforms stale, individual-centered narratives to revitalize both English and tribal languages for the betterment of nations. Warrior elaborates: "[i]t is a decision – we make in our minds, our hearts, and in our bodies . . . the struggle for sovereignty is not a struggle to be free from the influence of anything outside ourselves, but a process of asserting the power we possess as communities and individuals to make decisions that affect our lives" (124). Support of this transformative renewal process is the assignment for American Indian scholars in composition and rhetoric: developing writing strategies and providing create outlets for students to explore the dynamics of what it means to be writer-participants in communities.

As indicated in the beginning of the chapter, both American Indian and non-Indian scholars have argued that there is a loss of authenticity, a compromise of tribal purity and linguistic history that occurs in the adoption of the English language and the conventions of European literary criticism in the creation and use of American Indian texts and languages. Daniel Justice indicts this logic as reductive and close-minded: "I suspect that for some scholars, there's a good degree of laziness, discomfort, or fear regarding the exploration of others' texts and traditions, and these aren't particularly useful qualities for the creation of an insightful or representative [indigenous] criticism" (105). In the preface to *American Indian Literary Nationalism* Acoma Pueblo writer Simon Ortiz echoes his famous "Towards a National Indian Literature" essay in stating that there is no reason for American Indians to not speak-write in languages not their own, and warns scholars away from rejecting critical academic discourse. He cautions that as writer-participants in language development, "[We] have to be careful and watchful not to get into that internalized colonized mode of thought or else we'll be limited in that kind of thinking" (xiv). Fear and academic isolation diminish the rich tradition of tribal people's abilities to creatively respond to change, and have the capability to help affirm false narratives that Indian languages are dying or dead. Internal colonization suggests that in failing to resist and change in the face of pressures, tribal people can be rendered static or unchangeable. Instead of essentialist hunting or "critical gatekeeping" as Craig Womack argues is the work of those who seek to root out all non-Indian influences in American Indian scholarship, American Indian literatures should be evaluated and discussed with their own criteria, "not merely in

agreement with, or in reaction against European literature and theory ("The Integrity of American Indian Claims" 103, 135).

American Indian academic discourses are proactive language strategies. They embrace language to challenge the attitudes of those who mourn the loss of American Indian culture and the erosion of authenticity in the face of change. American Indian languages have purposefully drawn from dominant languages like English, as Simon Ortiz famously argues, to create indigenous modes of communication that affect daily lives. Ortiz's famous articulation of a sovereignty-driven Indian literature helps to characterize American Indian rhetorics as sovereignty assertions:

> Along with their Indian languages, Indian women and men have carried on their lives and their expression through newer languages, particularly Spanish, French, and English, and they have used these languages on their own terms. This is the crucial item that has to be understood, that it is entirely possible for a people to retain and maintain their lives through the use of any language. There is not a question of authenticity here; rather it is the way that Indian people have creatively responded to forced colonization. ("Towards a National Indian Literature" 10)

Rhetorical sovereignty is a practice that is at once political, cultural, and personal. It rejects historical statements that have argued that American Indian people have had to fully rely upon the English language in order to advance themselves intellectually and nationally. Instead, rhetorical sovereignty asserts the right of American Indian people's

development of language as proactive and a creative act to ensure tribal survival and the growth of tribal languages and practices. The struggle for control of language is a struggle for the possession of basic human rights, and it is inherent to the development of tribal nations and their identities. For American Indians and other groups whose first languages are those other than English, the study of language is indivisible from the struggle for self-determination of communicative needs. The deployment of language is always a political act, as languages are used to define communities, to declare their rights and needs in relation to structures of power, and to help articulate cultural significance and change.

Scott Richard Lyons' oft-quoted concept of rhetorical sovereignty offers an important location and important language for American Indian people to counter institutional racism and gate-keeping measures that endeavor to relegate tribal research and writing to marginal academic locations -- locations where they are easily explained and quickly subsumed. Vine Deloria, Jr. argues that this is the difference between the position maintained by American Indians and other minority people in academe: he often finds that American Indian people are in positions "submarginal" to those who are marginalized, arguing that American Indian people have double the work to do in universities to gain recognition and scholarship opportunities. Lyons stipulates, however, that the submarginal position can be challenged with critical, analytical, reflective practices which are the keys to rhetorical sovereignty -- the "inherent right and ability of peoples to determine their own communicative needs and desires in this

pursuit [of self-determination], to decide for themselves the goals, modes, styles, and languages of public discourse" ("Rhetorical Sovereignty" 450).

In May 2008, Montana's *Billings Gazette* ran a "Special Report on Tribal Sovereignty" that described a few of the continuing debates surrounding the issue of sovereignty. It concluded that "[a]fter more than 200 years of treaties, laws and court decisions, many questions remain unresolved. What sovereignty means seems to be a constantly morphing process and depends, in some measure, on who's talking." There are enduring debates over the appropriateness of the terms sovereignty and nation building in the articulation of American Indian people's struggle for self-determination both inside the university and out. [38] In the discourse generated in academic settings, Taiaiake Alfred and others caution American Indian writers in their use of these terms, and argue that they should be used with an awareness of the historical context of their origins: as extra-indigenous efforts by the state for control, motivated by a desire for hierarchy and the suggestion that American Indian people will forever be responsible to the U.S. government for cultural and political affirmation (Alfred 95). Tribally-specific and espousing separate relationships with the federal government, sovereignty is a complex and highly political struggle for tribal nations. Sovereignty discourse, however,

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[38] Nationalism, as has been defined and widely referenced in scholarship by Benedict Anderson is an "imagined community" to which people are committed because of political ties and a desire for a sovereign state, in which to determine its needs as a primary responsibility, is a widely-accepted and problematic conception of nationhood. I do not want to underscore the power of imagination, or the ways in which imagination (as N. Scott Momaday has so eloquently written about) can help American Indian people expand their understanding of self and community. In Anderson's definition, however, we would have to accept that Indian nations are imagined communities of individuals who are committed to certain political ideals, as well individuals who are sadly "willing to die for limited imaginings" (Anderson 7).

when re-conceptualized as a commitment to indigenous nationhood based firmly upon traditional American Indian philosophies such as harmony, community, and autonomy, can provide the language and thinking necessary for supporting tribal self-determination: “It is the acknowledgment by Indian writers of a responsibility to advocate for their people’s self-government, sovereignty, and control of land and natural resources; and to look also at racism . . . particularly in the U.S. that Indian literature is developing a character of nationalism which it indeed should have” (Ortiz, *American Indian Literary Nationalism* 12).

Academics who are committed to supporting tribal nations must resist the homogenizing tendencies of participation in academe and continue to challenge the dominant conventions of academic disciplines. Academic research and training, as potential agents of power, must always point back to the needs of the community. American Indian colleagues must recognize the care that must be taken with such a responsibility: “We must simultaneously work to ensure that we do not become colonizing agents for colonizing institutions. This calls for a reordering of the colonial power structure and an Indigenizing of the academy” (Mihesuah and Wilson 14). Alfred adds to this prescription the understanding of what he calls “being and doing” in the work American Indian people do in the academy. Being and doing, coming to an individual understanding of the effects of the political and personal decisions that we make, “is the first step in breaking free of the varied and powerful forms of control over our minds and bodies that others [discourses] possess. In this way, we can finally

transcend colonialism and begin to create a proud and powerful future for the coming generations" (98).

Sovereignty work can aspire to four goals academe: educating tribal members to enhance community decision-making, enhancing their capacities of self-management and reintegrating indigenous languages into curricula and policy to solidify unity and nationhood, and creating opportunities for tribal people to become economically self-sufficient in order to, finally, establish nation-to-nation relationships with other states (Alfred 55). These recommendations are designed to help American Indian people affirm themselves in relation to other cultural groups across the country, as owners of their inherent rights to identity and articulation of needs, as they pursue intellectual and tribal sovereignty. In developing curricula that helps explore the significance of these goals, students can be proactive in creating frameworks and strategies to enhance the knowledge and skills that are acquired in universities.

Scholars who are dedicated to learning from and engaging writers whose primary identifications are not purely English-language or ideologies oriented need to reconceptualize the destructive assumptions the abilities and needs of these students and attempt to change the questions and frameworks of inquiry in order to do the voices of students justice. This fosters a double vision by which students (and instructors) learn to read and interpret material with personal and university-acquired lenses for the intersections and divergences between interpretive frameworks (Canagarajah 589). In maintaining a double vision approach to education, American

Indian students reinforce the resilience of tribes and gain an understanding of how frameworks, when left open and pliable, can accommodate the changing needs of tribal people. Womack, Warrior, and Weaver respond by stating that in their work in Indian literatures, "we hope to provoke a dialogue through which the community will determine the exact goals and parameters of [literary] nationalism. We thus mean to be suggestive rather than be prescriptive" (*American Indian Literary Nationalism* 38). The term "suggestive" is an important one as it proposes that knowledge can be developed in a reflexive manner, drawing upon various voices of American Indian people throughout history, in order that new ways of constructing knowledge can be encouraged and developed. This knowledge can inform the creation of tribally-authored history books and the development of classroom teaching strategies that reflect tribal knowledge and ways of learning. They can encourage a greater degree of interaction between researchers and American Indian Studies departments, the development of Indian language programs that teach creative and academic writing, and more.

This is difficult work, but American Indian scholars and students have a choice to be proactive. Craig Womack affirms that scholars can "remain in a state of constant lamentation . . . or we can do something about it. Most critics will choose lamentation because creating indigenous knowledge is more difficult than bemoaning white hegemony" (92). Literary nationalism has become an important discourse to bring together the concerns of tribal sovereignty and the need for self-determination, and has been created as a strategy used to explore the tensions between the ways in which American Indian people have responded to the pressures of colonization, expansion,

assimilation, and the need for self-identification. This discourse does not place American Indian people in the position of the oppressed. The discourse is critical, antagonistic, and revolutionary in that it places American Indian identities, needs, and interests in opposition to those who claim that American Indian people have had experiences with systems of power that are the same as other minority groups in the United States. Literary nationalism does not desire inclusion into the western canon -- an accomplishment that has occurred only recently -- or a place of relevance within American Studies only to be assimilated, appropriated, and commodified as much American Indian writing and American Indian people have in the past. American Indian literary nationalism supports the agenda of nation-building, by sustaining indigenous identities and communities through thoughtful use of language, as a critical means by which research and study of specific American Indian values, knowledge, readings are relevant to contemporary American Indian lives (Warrior, Weaver, and Womack 6).

Those who teach American Indian writing as American Indian Studies practitioners and those who teach American Indian writing from English department perspectives often find that the mission of the two orientations are incompatible (Womack 153). These two approaches further separate understandings of the importance of American Indian scholars and scholarship: one considers the compatibility of academic work with American Indian voices and concerns for community development, and one that simply serves the goals of higher educational institutions over the needs of students. This dichotomy, centrally, continues to drive the work of American Indian scholars in composition and rhetoric: creating scholarly, community-

reflective languages and literature in writing programs in order to affirm indigenous knowledge, worldviews, and creativity.

American Indian Composition Pedagogy: Strategies and Complications

In "Outbursts in Academe" Scott Lyons shares his experiences while teaching an American Indian-oriented composition class at the University of South Dakota. Optimistic that he had a significant number of American Indian students from various tribes and with varying degrees of tribal interaction, Lyons describes the energetic anticipation with which he approached his writing class. The scholar combined aspects of critical pedagogy with expressivist pedagogy to foster a dynamic communicative environment in which he hoped students could feel both safe and affirmed. He reports that the class initially responded very well to his pedagogy -- engaging in healthy debates over classroom experiences and issues in the news. Students spoke out often and with energy, needling and encouraging one another in a friendly manner in an effort to help one another develop better arguments. Within the class, Lyons asked his students to respond to discussions about themselves, their cultural distinctions, and the experiences that they had in higher education and wider society that pointed to discrepancies between their worldviews and experiences and those of the larger American society. He cites student comments that affirmed his desire to create a space where other American Indian students could talk about their experiences as tribal

people, even revealing transformation narratives of a few students. As one student attested, ". . . I started to accept the differences that made me special" (99).

Encouraging students to find themselves or to understand their identities, their assumptions, and how worldviews affect their uses of language in writing and classroom discourse are goals that many instructors regard as noble. Adopting critical pedagogy in order to help students understand the language of educational and political institutions, too, is noble and important. In the relative protection, if not isolation, of the writing classroom students can acquire elements of this discourse to understand some of the ways in which power and language energize each other. The problem that arises, however, is when the realities of outside pressures enter the composition classroom. Lyons admits the doubt that began to creep into his mind after the dynamics of the course changed:

> . . . just as I came close to putting my faith in the collectivist utopian ideals girding the construction of my class, there happened an event that not only interrupted my cozy notions of pan-tribal community (a small scale American Indian Movement? A new tribe?), but also brought to the fore the all-too-tangible material politics of race, culture, and discourse at the "white" university. (99)

In this case, the outside came in the form of a school parade in which drunk non-American Indian students harassed Indian student dancers with racist comments and fists. Lyons recalls that the event sparked outrage in his students. At once, Lyons wanted

to use the class' reactions productively. He encouraged his students to seize this opportune critical moment, explaining that he wanted to see if his students would put their newly-acquired critical literacies into action. He took a breath, and waited.

Nothing happened. At least, nothing happened the way some critical educators would wants students to respond. Tension and argument can be effective means of producing knowledge if there is a discourse and an outlet to be able to talk about and express them. Instead, what occurred in Lyons' class was an irreparable silence and division among his class members that resulted in some of the worst dynamics that could occur in any class: student animosity grew to uncomfortable levels, students dropped out of the course, and the few remaining individuals ceased conversing with one another, arguing that the classroom and the material had become either too boring or too contentious to be engaged in. Students in the classroom also became concerned that they would be singled out by people in the wider campus for having resistant or protest positions to the occurrence. As suggested in the introduction to the dissertation, American Indian students risk a lot in trying to succeed in college, and to declare themselves publicly as activists is to risk any degree of safety that they may have worked to create for themselves. Lyons implicates himself in the communication breakdown, and speculates that the class itself suffered an identity crisis namely because of the way he exploited the identity of both the class and his students, particularly in his endeavor to "foster a pan-tribal community and politics" (103).

An important deduction can be made from this teaching experience. Lyons' classroom space was one of the first places his American Indian students had ever been asked to react to and produce material within the a contact zone of cultures. Asking students to literally write back to the actions of the drunken students and the unsupportive university administration effectively severed the flow of discourse and ideas in Lyons' classroom, because the students felt that these critical responses would single them out as troublemakers and dissidents in an already tense university atmosphere. When students were encouraged to "take a stand" against injustice or racism, they drew into themselves and became quiet. The teacher and the students' understanding of the purpose of the writing classroom were thus incompatible for successful critical classroom pedagogy. The instructor desired an active critical space for students to grow intellectually and acquire tools for some kind of pan-tribal effort to change university practices. The students, as can be deduced from Lyons' description of the classroom discourse, wanted a safe place, a protected place, to talk to other American Indian peers about university experience.

In the class, Lyons desired a safe communicative space for his writers, and as an instructor he was strong, committed, and resilient. As is often the critique of politically-oriented pedagogies, however, the goals of liberation and ascension can cloud the learning environment to the extent that teachers feel pedagogically and personally overwhelmed and students feel indoctrinated with languages and goals that they often are unaware of or may not want to embrace. Understanding the factors that led to the dissolution of Lyons' class is integral to conceptualizing the development of American

Indian-centered curricula, and begs pedagogues and scholars to consider how the goals of a composition curriculum can afford students the results -- both intellectually and emotionally -- that both students and educators desire. Composition scholar Susan Jarratt challenges the notion that educators can construct writing classrooms that are safehouses, arguing that writing classrooms are always ripe with ideological positions and norms furthered by the university (110).

This is important to consider in light of writing spaces that assert themselves as American Indian-oriented spaces. Instructors must reflect on the histories of Indian people in higher education, and realize that university classrooms are rarely seen as neutral, safe, or community-oriented spaces. Instructors must make their pedagogical imperatives explicit, and take care to inform students of the goals that orient classroom practice. American Indian-oriented classrooms are political spaces because American Indian students are representatives of tribal nations that assert themselves as sovereign entities from the United States federal government. American Indian students also retain interests and knowledge that are often divergent from those of the dominant American culture, and many students state that they come into universities to gain knowledge that will be taken directly back to tribal communities for their betterment. To define oneself as Other, as different, or even as mixed-blood in universities is to define oneself apart from culturally-normative language and social practices that universities generally employ. Activism that seeks to position a writer in such a way is a risky undertaking, as it sets the individual apart from the dominant group and the dominant discourse. The position challenges the statements and assumptions of the

group it is positioned away from in order that a new set of needs or concerns can be addressed.

Activism, as has been discussed, is an important and controversial component to the academic experience of many American Indian people in higher education. Mihesuah contends that American Indian people have to be cognizant of the resistance "other academics have over how we choose to focus our energies. Writing about topics that have political and cultural meaning . . . often bothers our colleagues who do not approve of academe and activism being bound together" (105). Indeed, composition scholars such as Richard Miller and Maxine Hairston have voiced strong resistance to politicized classrooms, arguing that instead, the writing classroom should be the space where writing within the institution occurs, but without the motives of political or social activism. American Indian scholars in the field are highly conscious of the power of written language as Malea Powell, Scott Lyons, and Resa Bizzaro have shown. Language remains a site of cultural, ideological, and spiritual struggle for tribal people.

It is precisely within writing classrooms that maintain an awareness and openness to dialogues about conflicting agendas, as they consider the contexts that inform student academic and personal experiences, that critical language work can be accomplished. The multi-fold challenge is to develop knowledge and writing practices that affirm existing student knowledge and language, that help students acquire the skills to evaluate and critique languages and behaviors of academe and larger society, and at the same time that point students to the writing and work done in their own

communities for affirmation and inspiration. In so doing, writing instructors afford students the opportunity to learn from the examples provided by people with similar interests and views similar to theirs, rather than from the dictates of teachers who are often on the outside of students' experiences or are unaware of the significance of students' interpretive communities. With supportive practices, students can begin to realize their unique purpose in the university, to better understand the work they need and want to accomplish through their academic experience.

American Indian students can indeed bolster local knowledges with the knowledge and practices furthered in academe, however. Students must first understand the language that pervades much of the discourse in the university in order to acquire a contextual knowledge for the work they can help their tribes complete. Many American Indian people feel that instructors must assist students as they debunk the logic of mainstream narratives first and foremost in the pursuit of community and continuance:

> The culture we have inherited is thoroughly infused with the values of domination and submission, fear and compliance, and the act of unrestrained and unthinking consumption that is the engine of our economic and political system. It is an artificial culture that is impossible to sustain and an existence that disconnects people from their lands, their communities, their histories, and their languages, the very things that give them strength, health, and happiness in their lives . . . What is the alternative that we can think about and promote? What is the path to freedom that we can help our people find? (Alfred 91)

Warrior scholars -- American Indian students who have knowledge of this colonial inheritance -- use this information to reeducate and reorient themselves to their tribes. Much like Deloria, Jr. and Wildcat who explain the existence of a "schizophrenic condition" that results from cultural dislocation from tribal thought and practices (they paraphrase the great baseball pitcher Satchel Page who once said, "Remember, it's not what you don't know that gets you in trouble, it's what you know that just ain't so that causes problems"), warrior scholars must reflect upon and change American Indian people's struggles, as many try to solve tribal problems and neglect the voices and histories that have informed them through time (55). These struggles are combated when they are unearthed and broken down with rhetorical tactics similar to those used by Luther Standing Bear and Sarah Winnemucca Hopkins in order that their logic and assumptions can be interrogated and re-written.

This type of work is similar to Henry Giroux's strategy of "deterritorializing" language practices in an effort to combat racially-exclusive classroom practices. Employing a place-based metaphor, Giroux writes that culturally inclusive pedagogies can try to help students effectively deterritorialize narratives that attempt to normalize the desires of dominant groups and discourses by rejecting those that are not dominant. Giroux, like many American Indian scholars, applauds politically-conscious resistance to dominant acculturative pedagogical practices, suggesting that "anti-racist pedagogy must engage how and why students make particular ideological and affective investments and occupy . . . contradictory subject positions that give a sense of meaning, purpose, and delight" (249). Giroux argues in a similar vein to Anzaldua and other cultural diversity-oriented writers and pedagogues that it is difficult to characterize or reduce student identities in the classroom. Identities, to these writers, are multiple and subjective, much like the arguments Lyons makes for mixed-blood identities. The locations that students occupy or communicate with in the classroom are complex and at times variable as Lyons' mixed-blood language reveals, and it is hard work to help teachers, let alone students, understand the various discourses that inform them.

Giroux's territory metaphor is useful in that it speaks to the complex and sometimes competing relationships between the physical and ideological locations of knowledge. It affirms the need for an understanding of what it means to be committed to certain places geographically, emotionally, and ideologically in writing -- in both dominant and subordinate groups' discourses. American Indian academics question

whether the mixed-blood position so clearly defended by Lyons, Bizzaro, and Powell is a productive communicative source for those who argue that the welfare of tribal communities should be supported first in the work of American Indian rhetoric

The notion of deterritorialization illuminates some pedagogical complications that arise in trying to use the discourse of sovereignty to help students develop and affirm themselves -- not only as members of tribal communities, but individually as well. Deterritorialized writing and language practices can be problematic for American Indian learners in light of the autonomy and histories of tribal communities that are indivisible from tribal identity. Additionally, tribes maintain origin stories, oral traditions, and spiritual connections that deterritorialized language practices could compromise, if not destroy. Most American Indian scholars (perhaps aside from a few in the camp with Elizabeth Cook-Lynn) would argue that the faces of tribes have indeed changed over time, and that a return to a traditional American Indian way of life would be very difficult, if not impossible. Sovereignty discourse, however, is as much involved with affirming nationhood as much as it is about affirming individuality. Can contrary subject positions be productively explored if students are trying to develop tribal rhetorics and explore tribal rhetorical strategies, and can these rhetorics remain flexible in the face of the changes and developments tribes experience over time? Considering the experience Lyons had with his class, what can these language practices do for new American Indian writers in universities?

Instructors cannot assume a unitary or singular American Indian identity, as Lyons quickly learns from his experience, and yet there must be a recognition that changes in tribal people and cultures is a reality that in no way diminishes what it means to be tribe members with academic and personal goals reflective of the needs of tribal communities. Mixed-blood discourse can perhaps be a viable and important rhetoric for American Indian people if it continues to point scholarship and language back to tribal communities. In the classroom, Lyons learns that his American Indian students, although quite happy to talk about personal and tribal issues with one another, were not prepared, comfortable, or ready to affect liberatory voices when troublesome political issues arose on campus. Instead, students pulled inward for comfort and protection. Resistance and liberation language, very much included in the language of deterritorialization, is a discourse that is highly personal and inflammatory and students are well aware of it. It may be arrogant for us to assume that although tribally-conscientious writing instructors may be able to develop safe places in classrooms for students to write, students will not experience anger, hostility, and negative consequences from the words they express in the university. Additionally, scholars interested in fostering the development of sovereignty discourse in writing classrooms cannot assume a singular interpretation of sovereignty, or the existence of a singular tribal national goal. Instructors must encourage students to look to their distinct communities and the voices that come out of them for relevant discussions regarding these issues.

On July 7, 1899, the Oklahoma publication *THE INDIAN HELPER* ran an article for some of its American Indian readers, encouraging their intellectual perseverance with the life example of the famed rhetor and doctor Charles Alexander Eastman: "Boys, get Dr. Eastman to tell you his story, how he worked his way through college. He did not have an easy task, and is all the stronger man for it. The hard pulls strengthen, and the disagreeable work from which we want to run away strengthens character if we hang to it" (University of Oklahoma Archives). For many people, both American Indian and non-American Indian, the work of tribal continuance and self-determination continues to be difficult, if not disagreeable at times. Conflicting expectations and assumptions about the goals of higher education continue to present challenges to classrooms that seek to support American Indian students.

The task to be accomplished in composition, however, is to effectively consider how American Indian researchers and scholars in the field address the changing population of American Indian students (one that American Indian Studies Administrators Joshua Mihesuah and Jerry Bread admit is indeed becoming increasingly mixed and diverse) to adapt to their learning styles and values. In committing to indigenous intellectualism, instructors must develop an awareness of the obstacles and pressing concerns of American Indians in academe -- particularly in writing classrooms -- that are a combination of outside political, economic, and academic pressures and local tribal concerns. Pedagogues can help American Indian students in universities develop an ability to read the ways higher education practices marginalize the voices of non-mainstream academics and students as they further measures that maintain the status

quo in the professors universities hire, the materials departments choose for classes, and the curricula instructors employ in classroom practice. In so doing, composition instructors and scholars can better support a growing population of learners with classroom philosophies and curricula that challenge composition's internal critiques that the community does not do enough to address the needs of its students on the margins of academic work.

The field of composition and rhetoric, which prides itself highly as attempting to be intercultural, supportive, and equitable in advocating the work of all cultural groups continues to have its share of culturally-oriented problems -- even after the work that was accomplished in the Students' Rights and language resolutions. At the March 2007 Conference on College Composition and Communication's Keynote Address, Akua Duku Anoke praised the CCCC's for the work it has done in incorporating multiple voices into its discourse and publications, but had strong words for the work the organization is still *not* doing. Anoke reminded her audience that although the year's conference proudly displayed the title "Representing Identities," it has still repeatedly fallen short in addressing the needs of the multiple groups the conference claims to represent. She called for increased attention to the races and cultures of people who contribute to CCCC's committees, and she called for a reconsideration of the management of the organization to open itself more to a diversity of panel sessions that could open the doors to a greater range of paper proposals. Anoke was critical of the ways in which the conference continues to claim to be caring and inclusive, and yet fails to listen to the

needs of the individual members on economic, philosophical, and cultural levels ("Keynote Address").

It is important to mention that these concerns were enthusiastically discussed later in the evening at the American Indian Caucus in which Resa Bizzaro, Joyce Rain Anderson, and other American Indian instructors and scholars in composition and rhetoric voiced their concerns about the fact that the conference scheduled all of the American Indian-authored panels at the same time. Many of the American Indian presenters and pedagogues were thereby prohibited from attending more than one panel, consequently denying us the opportunity to access new research and curricular work from our colleagues. Although this was most likely an unintentional oversight, it speaks to this chapter's early query by composition and rhetoric colleagues who ask what else it is that American Indian people want from the field. In response to this question, American Indian scholars, teachers, and students insist that they do not want to be academically invisible. They do not want to remain intellectual oversights which end up falling through the cracks in the scholarship and discourse about themselves. American Indian scholars in composition and rhetoric want to be afforded as well as to afford their own students the ability to negotiate their own communicative modes of expression in ways that both affirm their personal needs and the needs of their home communities.

American Indian scholars and pedagogues in the field are committing themselves to using American Indian scholarship for the work of indigenous intellectualism in the

writing classroom. In so doing, students can be supported as tribal intellectuals in the university. American Indian students can be encouraged to look homeward to draw upon knowledge and languages that affirm them as tribal ambassadors in academe. It is the role of culturally-committed instructors to ask students to help us develop the kinds of classroom practices in which this kind of productivity can occur.

The fourth chapter is dedicated to exploring these ideas in the context of the writing classroom, and is divided into two parts. The first part of the fourth chapter articulates a set of pedagogical considerations for composition instructors that I have developed in response to the issues and concerns raised by American Indian composition and rhetoric scholars, from my work as an Indian person in academe, and from listening to my American Indian students in our writing course at the oldest American Indian higher educational institution, Bacone College. This teaching model is presented as a set of considerations that help create the backdrop for the activities and materials used in an American Indian writing course. These pedagogical considerations inform the second part of the chapter, in which a set of writing courses is proposed -- a second-level composition and an advanced second-level composition course -- as models for American Indian writing course curricula. The chapter is addressed to the writing instructor who is interested in considering a model for American Indian-centered pedagogy and curricula. In each section, I propose and define various ideas for her consideration, and contextualize the ideas within my own pedagogy and curricula. Lastly, the appendix to the dissertation offers a set of daily instructions for the implementation of both composition course models.

Chapter 4 - Parts 1 and 2: American Indian Writing Course Considerations

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The instructor who works with American Indian college and university students can consider the arguments offered in this dissertation as starting points as she develops her own writing and information sharing practices for the writing classroom. Culture oriented theories that have emerged in composition pedagogy over the last fifty years have been instrumental in helping instructors think about the ways in which non-mainstream writers and academics want academic communities to communicate with them. For American Indians in academe, this includes an understanding of the difference between what have been regarded as educations designed *for* Indian people, and educations directed and enacted *by* Indian people. The commitment to educations created by American Indian people is affirmed in the recognition that tribal needs and views of the world are significantly different from the knowledge that is often furthered in mainstream centers of higher learning. American Indians desire teaching strategies and ways of knowledge sharing that are reflective of this information. In composition specifically, this entails using American Indian voices as classroom models and drawing upon local tribal resources to develop culturally relevant teaching practices and curriculum goals for the writing classroom. These efforts can be sustained when the instructor, as the class mentor and guide, maintains a firm understanding of her roles and responsibilities in the classroom.

Curriculum models can serve as useful resources for the development of American Indian writing courses. In my experience with tribal and two-year colleges,

however, the number of American Indian pedagogical and curriculum guides available for college writing instructors is severely limited. In response to this gap, this chapter offers pedagogy and curriculum models of two composition courses -- a second-level composition course and an advanced second-level composition course. These courses have been developed in the hopes of creating writing classroom pedagogy and curricula models that respond to the concerns articulated in this dissertation.

In developing a composition course for American Indian students, the instructor's pedagogy and an overview of the goals and expectations of the course must be created. Both components must ultimately reflect the instructor's commitment to the writing needs of her students. Pedagogical considerations and curricula are offered here in order to present the instructor with material that can help her create strong pedagogy and course overview for an American Indian writing course specifically. Considerations for the pedagogy and curricula are defined and discussed in the chapter under the headings "Part 1" and "Part 2." Both sets of considerations are directed toward the instructor who wishes to see how courses can be created from pedagogies that are committed to the academic success of American Indian students in tribal colleges, or in special sections of composition created for particular interest rhetorics and composition.

Part 1: Pedagogical Considerations for Writing Teachers of American Indian Students

Creating a critical reflection of teaching commitments is one of the first and most important steps in building a composition curriculum. A philosophy of teaching, or a pedagogy, helps the instructor to think carefully about herself in relationship to the material she privileges, the teaching style she embraces, the expectations she places on herself, and the presence she wants to establish in the classroom. In developing a pedagogy, the instructor also thinks carefully about the students she will be guiding in the classroom by learning about the kinds of students who will be enrolled in the class, what experiences the students may or may not have with writing and critical thinking, what assumptions the students might maintain about writing and writing instructors, the expectations students might have of the class and the curriculum, as well as the ideas and skills that students both would like to and should learn in the class.

Although they are highly personal statements, some aspects of an instructor's pedagogy can be shared with classes. In sharing parts or an entire pedagogy, the instructor can reveal the ideas that inform the course and can address questions that students may have about the class. Students can be presented an information sheet or a policy statement that discusses some of the values that inform the class. Students may be encouraged to talk about the overall purpose of college writing courses, and the kinds of knowledge and skills that they expect to acquire. The instructor may choose to engage students in a discussion on the first day about the kinds of information that they will cover in the class, asking them how they feel about a course that is specifically designed to address some of the needs that American Indian college students have

raised over time. The instructor may also speak to students about the expectations that she has for their performance in the class. With these actions, students are shown that they have been carefully considered in the development of the class. The course goals and agendas are made transparent, and the teacher's expectations are made clear. By encouraging students to engage with the ideas within the teacher's pedagogy, students can be better prepared to ask informed questions about the nature of the writing class to see if it is appropriate or desirable for them, and to acquire a better understanding of the values and knowledge that will be encountered in the class.

There are five aspects of a personal teaching philosophy that are necessary for the instructor to consider: the role of the instructor in fostering the environment of the writing classroom, the instructor's awareness of the student's cultural and educational backgrounds and learning needs, the role that writing and critical thinking will play in the class and the decision to privilege rhetorical appeal, literature, or other texts as the basis for the course activities, the instructor's commitment to particular academic and outside communities, and finally, a consideration of the instructor's relationship to the writing program and the university, that includes a consideration of the overall goals of both. In an American Indian-centered composition curriculum, these considerations are integral to creating a reflective, responsible writing environment. Each of the five aspects important to this composition pedagogy will be defined, and will then be related briefly to my proposed American Indian composition courses. I hope that discussing the pedagogical elements in light of my course proposals will help the instructor to better

realize how pre-thinking about teaching attitudes and strategies can inform her own pedagogy and course development.

Five Aspects of American Indian Composition Pedagogy

The role of the instructor and the environment of the writing classroom

To facilitate the transition of students into a new knowledge climate, the instructor has a few important tasks, central of which is researching the backgrounds of the students in the class to understand the community contexts and educational histories that inform them. The instructor can work with the university's Provost, academic admissions, and American Indian Studies offices to learn about the kinds of students who will be attending her class. The instructor is also encouraged to research the histories of students' tribes, ethnic groups, or other communities that have had significant experiences in higher education. Instructors should engage this research in an effort to better understand the educational contexts of the students she will be teaching, in order to best develop teaching strategies that are considerate of this knowledge.

The instructor must also, as has been noted by American Indian higher education scholars such as Tippeconnic, Lowe, and Cajete, reflect on her own experiences with higher education as she develops her curriculum and pedagogy. She must be cognizant of the theories, experiences, and voices that inform her own position as teacher and her commitment to the knowledge she furthers in class. She must retain an awareness of her own teaching strengths and weaknesses, and the level of her desire to listen and respond to the writing and intellectual needs of her students. In doing this, the

instructor maintains a realistic perception of her strengths and weaknesses as a teacher. She also maintains an awareness of the values and experiences that have helped to inform the teacher she is today.

An aspect of a teaching philosophy that informs my own composition pedagogy is the reflective practice integral to Freire's critical pedagogy which asks the instructor to remain cognizant that her position as the leader of the classroom is affirmed by an agreement between instructor and students. In composition classes, the instructor is a guide and a mentor to students as they learn various writing and thinking skills. She continuously considers the balance between the knowledge she furthers in class and the worldviews that her knowledge and materials support. In consistently engaging in reflective practice, the instructor retains an acknowledgement that power dynamics in classrooms can easily be altered by discussion and writing, and allowing students to have control over their ideas, identities, and writing helps students to gain control over their own educational experiences.

This composition pedagogy can also be interpreted as an activist teaching strategy that seeks to affirm American Indian students as agents of community enhancement. It is therefore a Red pedagogy in that it supports the contention that American Indian students need materials and teaching strategies that uphold them as resilient, intellectual, nation-based people. The role of the instructor in this pedagogy is that of a guide who introduces students to a variety of skills, practices, and knowledge that can help students find their own paths to tribal community sustenance through the

use of American Indian writers and conceptual models in class. This will be addressed momentarily.

American Indian writing instructors Kim Roppolo and Cheyelle Crow offer an additional set of factors that inform the position of the instructor in the classroom. When teaching American Indian college students, they note that Indian instructors need to remember that "[m]any of us were educated in a system that was neither friendly to our learning styles nor designed to encourage our success, and we enter these situations with a hyperawareness of and a hypersensitivity toward the needs of our students. Perhaps even more than non-Indian instructors, we are also aware that although there is commonality, there are distinct cultural differences between us and our students, some of which are tribal and some of which have to do with our degrees of assimilation" (3-4). American Indian students have many different connections to tribal communities and differing levels of tribal community knowledge. The instructor must maintain an awareness of the degree to which she draws upon knowledge from a tribal perspective and from mainstream higher educational contexts. From Roppolo and Crow's statements the instructor also learns that is imperative to understand that American Indian tribes are as diverse as the other ethnic groups in the United States. In conducting research and developing curricula in the development of her course, the instructor should remember that one worldview or understanding of human relationships, methods of writing and storytelling, or experience in higher education will not necessarily explain the diversity of views retained by students from varying tribes.

Finally, the instructor should always maintain a pedagogy that is cognizant of the knowledge that American Indian people have been composing in distinct ways throughout history. She will affirm this in order that students are shown that there is a long, rich history of American Indian writing in and outside of academe. The instructor will affirm American Indian writing by conveying the knowledge that Indian people have written for trade and commerce purposes, many have created responses to the actions and dictates of the federal government and have written for national periodicals, many Indian people have published books under pseudonyms as well as have used their own names for over a century in the United States, many Indian people have created their own newspapers and other publications, many have written letters and speeches that address representatives and officials on all levels of tribal administration, many have created legal documents that include constitutions and reports on affairs in Indian Country, and many have created music, stories, plays, and poetry that express and explore their American Indian identities. Ultimately through the instructor's mentorship, the writing classroom environment should encourage communication through practices of equity, knowledge sharing, community consciousness, and cultural diversity.

The instructor's perception and understanding of students

The Hopi writing teacher Polingaysi Qoymawaima's contention from chapter two that students and teachers should meet on mutual intellectual ground is a central part of an American Indian writing classroom pedagogy. In this type of writing class, the instructor should do her best to meet students where they are in their writing by first assessing -- through discussion and writing samples -- the kinds of skills that students

bring into the class with them. The instructor should determine the writing competencies of her students in ways that are respectful of the students. The instructor may ask students what kinds of writing they have done in the past, what kinds of writing they are comfortable with, and what kinds of writing they have struggled with in the past. She should remember that her students come to the writing classroom with different levels of writing acumen and with different writing histories. Some students will be new to writing, and others will be familiar writing because of school and/or personal interests. The instructor will determine the kinds of writing her class will investigate, and will make her curricula attainable for students of various writing levels.

As in George Hillocks' description of an optimistic pedagogical orientation, the instructor will remember that students bring a wealth of knowledge into the class with them, and the role of the instructor is to encourage students to work with and develop their own knowledge into practices that they can use in wider communication. The instructor in this sense should do her best to incorporate appropriate (not sacred) student knowledge or ways of understanding into the content of the class, in order that their methods of intellectual development and their previously-acquired knowledge are recognized. As suggested, the instructor should also explain the kinds of writing that students will encounter in class, provide reasons why the writing is privileged in the class, and explain the significance of the conventions of the discourses used in the writing. This information is made clear so that students are encouraged to develop a greater feeling of control over the knowledge that is furthered in writing classrooms, and the expectations inherent to the discourses that they engage.

In reflecting upon the nature of her class discourse and interaction, the instructor should consider the ways students interact with the instructor and with each other in the classroom. The instructor will draw upon appropriate resources to help her understand that the ways in which students interact in class are often highly reflective of the social dictates of tribal and other cultures. In the culture of the Cheyenne Arapaho, for example, a listener's silence indicates a strong degree of respect for the speaker. In this tradition, there is a specific allowance of quiet time after a speaker makes an address in order that respect is shown for the knowledge that is shared. In some mentoring contexts, Cheyenne-Arapaho children are taught to never look an instructor in the eye as it may suggest that a learner doubts the knowledge or is being disrespectful of the mentor (Roppolo). Although these rules and behaviors do not extend to all American Indian groups, they are offered here in order that the instructor remembers that she should use her research skills and campus resources to better understand the communicative dynamics among the students in her classroom. The instructor will help students to understand the kinds of communication that she desires from the class, and can demonstrate for students the ways in which communication can take place.

The instructor's pedagogy reflects her knowledge that teaching writing is difficult and highly controversial work. She should therefore be aware of the critiques of critical, multicultural, and current-traditional pedagogies, remembering that although it is necessary to work with the distinctions among students' identities in class, it is never appropriate to assume things about students based solely on where they come from or

what they look like. Instructor-student identification works in many ways in the writing classroom, and tribal instructors Estrin and Nelson-Barber ask instructors to remember an important facet of this relationship: “when teacher and students have no shared cultural identity, a teacher has less to go on in making decisions about what is appropriate to teach students and how to effectively teach it. In such circumstances the teacher is also less able to accurately interpret student’s motives and behavior [because of] a general lack of understanding of culturally based pedagogical practices employed by Native teachers, such as their practice of sharing classroom control with students, rather than exerting unilateral control themselves“ (“Issues”).

As noted in the introduction to this dissertation, American Indian student identities and learning needs are varied, and the instructor must provide an environment in the classroom in which students feel comfortable and safe in sharing information about themselves with others. The instructor should ask students to contribute to the knowledge and information shared in the classroom, and should affirm that there is always more than one way to look at an issue or approach a task in class. The instructor should also remember that she can always ask students or other American Indian faculty about the appropriateness of particular materials and methodologies furthered in the classroom.

The role of writing, thinking, and the positioning of knowledge in the classroom

The writing instructor should be aware that traditional objectives of the writing classroom in American Indian education have primarily included the absorption and

assimilation of the rules of English. Many federally developed teaching strategies for Indian people have been declarative in manner, utilizing lecture techniques that use standard state-adopted textbooks, workbooks, and assignments that were more appropriate for non-reservation and non-Indian schools. Knowledge in this tradition was possessed by the instructor, and it was the role of students to acquire this knowledge through imitation. For over a century, American Indian students have unfortunately been taught to memorize the conventions of English discourse without fundamental contextual information: an acknowledgement that the conventions of discourses that are furthered in schools are highly determined modes of communication. Students have been required to memorize writing and reading rules, without insight that reveals why the knowledge is constructed in a certain way, and what purpose it serves.

In an American Indian pedagogy, the writing instructor must maintain a different set of approaches to writing and thinking. She must uphold the knowledge that traditional tribal teachings are based on what can be referred to as more holistic worldviews and knowledge which are significantly different from Western concepts. Although the term "holistic" does not necessarily account for the breadth of knowledge and value systems retained by American Indian people, the term in this sense serves to indicate that much of tribal knowledge is cyclical and relational in nature. This orientation includes but is not limited to relational interpretations of human experience, the existence of spiritual and physical relationships between humans and the natural world, the significance and relevance of spirituality to all aspects experience, and the

knowledge that when she supports an individual learner the instructor supports a tribal community as well.

For many American Indians, the spiritual realm is an interactive part of everyday experience, and each tribe has distinct rituals, stories, and language practices that affirm this understanding. In many tribal cultures, the individual is spiritually and intellectually integral to the constitution of the community, and therefore the worldviews and the work created by the individual should provide a direct response to the needs of the tribe or clan. The instructor in the writing classroom can offer responses to these commitments by developing an informed pedagogy that accounts for some of the ways in which American Indian students have been taught to incorporate tribal knowledge and value systems into their work.

American Indian educator Robert Rhodes offers a Navajo learning model that helps delineate differences in the acquisition of tribal knowledge and Western knowledge. He explains that the Navajo learning process has four components. In order, they are to observe, to think about the context of a situation or idea, to understand how the personal feels about the situation or idea, and finally, to act. Rhodes argues that the comparable learning process for many non-Indian learners in the United States is one that encourages students to respond on a gut level to a situation or idea, and to then observe, think, and clarify their initial assertions. Rhodes explains: "Where Anglos have developed a learning style based on learning from trials and failures, often called 'trial and error,' Navajos learn before they try, and need trials with successes. Anglos [are

encouraged to] learn from failures, where failures set back the learning process for [many] Navajos" (232). An emphasis throughout the Navajo learning process is placed on the student understanding the process and feeling comfortable with its goals and history before she responds to it. Different from many Western methods that encourage students to respond strategically to multiple trials and failures, Rhodes suggests that the emphasis on knowledge and skill acquisition in many tribes supports the learner's incremental success rather than learning from trials.

In reflection of the larger knowledge that tribal people often learn from different models, the task for the instructor is to work with students interactively as they seek to understand and acquire information. She can ask students to reflect upon the ways in which they have been encouraged to learn in the past, the ways in which they have learned to respond to texts and other classroom models. The instructor can ask students to help her develop learning methods, reflective of their past learning successes, that best help her understand the ways that they have developed to succeed. In this pedagogical approach, the instructor can in turn use student-developed learning models within her class, encouraging students to share them with the one another. In all activities, the instructor should affirm students' learning efforts and help them to gain the critical skills to observe, to think deeply about, and decide upon a particular position regarding a topic or idea. Much like an culturally enhanced version of Rogerian argument in which the speaker recognizes and affirms the concerns of the audience and particularly voices of opposition, the instructor can encourage an ethical or more holistic methodology for learning and writing in class by asking students to weigh the context

and the evidence of arguments before asking them to take a position on them. The instructor will remember these considerations as she grades or evaluates students' performances on assignments and essays as she reviews their organization, argument style, and engagement of ideas in assignments.

The writing instructor uses a more holistic pedagogy to develop ways of thinking and ways of teaching that are reflective of the understanding that there is more than one way of presenting information to the class. The instructor should be able to present students with multiple versions or approaches to thinking and writing when they are needed. She can consider the act of teaching as an ever-rotating wheel or a cycle in which her knowledge helps inform students who in turn help shape and change the nature of the learning environment in class. The instructor will remember that students may be more comfortable working with different approaches to a particular writing practice -- such as textual revision or the use of a certain speaking voice -- and will ask students to help her understand their points of view and needs throughout the communication process. A medicine wheel model is provided at the end of this chapter.

This approach is regarded both in Red pedagogy and in my strategy as an orientation to learning in which the instructor privileges a broad base and context for knowledge in the class. She offers a multi-level approach to writing and textual interpretation that encourages students to consider the elements that inform the origination, development, and the production of texts. Some instructors facilitate this holistic approach by encouraging the dissolution of subject area or writing genre

boundaries to better understand how writing can be used. In this pedagogical strategy, a few basic concepts which pervade all subject areas or genres are offered as themes or ideas that connect various aspects of experience and practice. This includes merging concepts from ethics, research, and various fields of study to inform the subject matter and materials that are used to create new observations and discoveries in the class. These concepts can be used to theorize and bridge knowledge across disciplines or subject areas, helping students to make creative connections among varying knowledges from discourse communities. Knowledge in this sense is again understood as ever-evolving and informed by multiple areas of study. Writing, in this approach, is a tool of discovery and expression of these connections, and can draw from various approaches that the instructor and the students feel are useful and relevant to the ideas, themes, or methods investigated in class.

Classroom organization and subject matter

The instructor should carefully consider the kinds of material that she chooses for her writing classroom. Numerous studies by Indian education scholars report that students are most successful and most comfortable in classrooms that use tribally relevant reading and writing materials. The instructor should rely upon the information she acquires while researching the backgrounds of students she has in her class to search out authors, poets, speakers, and other language sources that come from the tribes or ethnic groups of her students. In privileging local voices, the instructor affirms the students' own communities, providing them with examples of how people -- whom

they may even know or have heard of -- are writing about the needs of their own communities.

In seeking to develop a holistic pedagogy, the instructor should also consider class exercises that speak to American Indian students' comfort with experience-based learning. The instructor will remember that many students are familiar with experienced-based learning in home environments, and this is often exemplified in the use of oral traditions and storytelling. American Indian people acquire significant knowledge about the world from oral traditions, as oral traditions draw upon a tribe's experience-based knowledge. In most tribal communities, oral traditions convey information that is sacred and central to tribal life and continuance. These traditions are performed for a select audience, and listeners must recall and re-perform many aspects of the tradition after they acquire knowledge of it from the storyteller. In this practice, the story is modeled for the listeners who in turn are required to use the information to generate meaning that is relevant to their particular needs at the time. Stories can be used over again, as each time a story is repeated it takes on a new meaning and interpretation for whomever is using it. Many indicate that this also depends on their particular level of listening maturity.

In the writing classroom, the instructor will understand that many students come to the classroom with models of tribal tradition-based learning similar to the storytelling models, and that students have their own perceptions of how they are expected to respond to model based teaching. Although oral traditions are highly private devices,

the storytelling model can be useful for conveying information in the writing class. Storytelling devices may include mimicking and then departing from models presented in class, integrating the use of stories as parallel examples of knowledge furthered in the class, building connections between the information explored in class and how the information is used by tribes, or helping students use stories and other information to challenge writers' assumptions or ideas that are being explored in the classroom.

The instructor should also encourage students to draw on past writing and communicative experiences as they develop new and more complex ways of writing and thinking. Many holistic learning practices also stress the importance of the visual aspect of education, as many tribal people are familiar with interpreting images and signs that are highly representative of tribal cultural knowledge. There has been quite a bit of work done with visual rhetoric and images in composition and rhetoric -- including asking students to consider different interpretations of a single image, showing students the ways in which certain communities use and decode images, and asking students to think about the ways in which visual rhetorical devices can be used to generate particular responses from people -- that can point the instructor to think about integrating visual learning into her curricula. This can include tribal signs and images, television and other media productions, or American Indian people's creative uses of artwork to express a message.

Finally, in considering subject matter and teaching strategies, the instructor can consider the use of humor in her classroom as a device to help students confront and

work with some of the difficulties that they have experienced with writing in the past and that they may continue to encounter. The instructor will remember that American Indians are familiar and comfortable with the use of humor, and can draw upon the writings of many tribal people -- James Welch, Craig Womack, and Paula Gunn Allen, and local writers -- as examples to energize their class with this rich and familiar medium of expression. As Allen writes of American Indian uses of humor, “Humor is widely used by Indians to deal with life. Indian gatherings are marked by laughter and jokes, many directed at the horrors of history, at the continuing impact of colonization, and at the biting knowledge that living as an exile in one's own land necessitates. . . . [c]ertainly the time frame we presently inhabit has much that is shabby and tricky to offer; and much that needs to be treated with laughter and ironic humor” (158-160).

As previously indicated, the instructor should work with the American Indian Studies department, American Indian faculty in the English department, and input from her students to choose culturally-appropriate materials for the classroom. These materials should reflect the instructor’s ethical and reflective commitment to the class, and should be respectful of the diversity of worldviews, religious beliefs, and cultural identifications of the students. The instructor will encourage a community-like classroom environment in the choices she makes about the organization of the class, the participation aspects of the class, the general layout of the desks, and the physical position that is afforded speakers in the class. The instructor will encourage student input in logistical decisions in order that they are included in as many aspects of classroom decision-making as she deems appropriate.

American Indian education scholars Tharp and Yamauchi urge instructors to create a dialogue between the teacher and students to consider how prior knowledge and experiences are use to schematize new knowledge for students to increase higher learning -- rather than relying solely on lecture to dispel knowledge. The instructor should consider inviting tribal representatives, elders, or other speakers who can help the class learn to read texts and understand the meaning and context of ideas or styles used by writers. A student in an Oklahoma literature course made a significant statement that reflects the need for culturally-relevant strategies in writing and reading: "How we are today comes from what we read. We read things and we start to believe things about how we should be" (Roppolo and Crow).

Perceptions of the university and tribal communities

The instructor must retain an awareness of the pressures of the university to normalize and codify composition curricula. The public (and often the private) university is in the business of producing students who are prepared to succeed in jobs in the mainstream, and composition programs are highly scrutinized in this respect. It is important that the composition instructor is aware of the pressures of academe on her work as a writing teacher, and she should be prepared to consider the demands of the university when developing and presenting her course to others, as she may experience resistance to some of these philosophies.

There are many concerns that American Indian people have with higher education, and the instructor will be careful to remember that American Indian families and tribes are very concerned that many higher educational institutions and instructors

do not consult with them regarding the methods by which their children are educated, or work with them to develop ways to better serve students in school. If institutions of higher education want to improve their American Indian retention and graduation rates, they must include American Indian views and expectations in their planning (Austin 41). American Indian parents want their children to be supported in the transition process to college. They want instructors and staff to support programs that connect Indian students with others like them, in addition to maintaining American Indian faculty and support staff who can help Indian students throughout their higher educational experiences. Parents and tribal communities also desire faculty who are knowledgeable about tribal issues in order that they can help students think reflectively about them within their college experiences.

Finally, the instructor should note some areas in which universities can begin to build relationships with tribal people as they work to support their Indian students: increasing students' knowledge regarding tribes' legal status, helping students develop an awareness of the opportunities for and obstacles to funding and support for Indian students, building cooperative relationships between universities and Indian nations, and demonstrating respect for American Indian cultures and languages by encouraging academic dialogues with them. Faculty are charged with doing their own homework to learn about the dynamics that are present in the educational experiences of American Indian students. Faculty and staff should learn about local tribes, their relationships with the university and the federal government, tribal educational initiatives that affect

students, and acquire any other information that will give them a greater degree of understanding the cultural context informing students and their tribes.

After the instructor's pedagogical orientation has been articulated, the next step in developing an American Indian composition course is the establishment of the goals and expectations of the course. These considerations should build upon the knowledge and expectations articulated in the teaching strategy. The next section of this chapter presents a description of the purpose of developing the elements of a course overview, and contextualizes them with tangible explanations of the course goals, course pre-requisites, and curriculum descriptions for two proposed composition courses.

Part 2: Two American Indian Rhetoric and Composition - Second-Level Composition and Advanced Second-Level Composition

The second part of this pedagogy offers a model course description that supports the ideas furthered in the first section of the chapter. This portion is designed to help the instructor understand that goals and expectations are important components to developing composition curricula. The goals and expectations of the two proposed courses are offered here in order that the instructor can be presented with examples of teaching strategies and curricula that complement one another. Students have different writing experiences and different learning needs as they progress through college. Therefore, I wanted to provide helpful strategies for college writers who have had a semester of composition already, in order that students who are still learning to write at a college level and those who are more comfortable with critical

thinking and writing can both be challenged in the composition classroom. This section is organized in the following divisions: course overview and curriculum descriptions, and the course pre-requisites. The final part of the chapter offers a description and a model of the medicine wheel, which is the philosophical basis of the courses.

Second-Level Composition and Advanced Second-Level Composition Course Overview and Curriculum Descriptions

A course overview shapes the overall nature of the class, and indicates the kinds of skills and information that students will be taught in general. The overview of a course allows the instructor to describe the values that inform the activities used in the classroom, and articulates the kinds of knowledge and material that will be covered in class. As indicated, there are two overviews included in this section.

The values that inform the second-level and advanced second-level courses are the same, and the overall course goals are the same. These courses are designed to fulfill some of the specific needs and concerns raised by American Indian students in academic settings, which include the lack of culturally relevant reading materials, poor attention to language in the classroom, and pedagogical dependence upon narratives of pan-tribalism or expectations that elevate the desires of the instructor and institution over the needs or experiences of the students. These writing courses maintain a proactive stance toward the intellectual development of their students in providing useful and relevant materials for students to evaluate, critique, and respond to as they are encouraged to develop their own modes of academic expression. The instructor is also encouraged to add materials to the curricula that reflect the diversity of the

students' backgrounds in the class. The instructor is strongly encouraged to consider literature, periodical publications, poetry, and other forms of expression created by writers from students' local communities in order to provide models for them of tribal people who are writing in their own communities. Both courses retain an awareness of the dominance of standard academic discourse in English academic scholarship, and understand the extent to which many regard its acquisition as imperative to scholastic success. Students in these courses, however, are also encouraged to examine the expectations of the discourse to make thoughtful decisions for themselves about their own uses of the discourse.

The two course curricula presented below maintain an acknowledgment that although there are many groups in academe in need of curricula that supports their worldviews and communicative needs, universities that retain large numbers of American Indian students need to be more active in supporting pedagogies and material that address their educational needs and desires, specifically. In designing these courses, I maintain that their content is not appropriate for all higher educational institutions and individual programs and instructors should decide whether or not non-American Indian students will be encouraged to participate in the courses.

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The second-level course is an American Indian curriculum, designed to assist American Indian composition students as they develop and improve their writing and communication skills in the college or university. The course locates its overall

philosophy in the concept of a medicine wheel. The medicine wheel is a circular construction that contains four regions which can be interpreted in many ways, but which all work together in varying ways to achieve temporary balance. Some of the wheel's features include the Four Directions, emotional, physical, mental and spiritual facets of experience, various experiences with decisions, actions, values, and reactions, and individual understandings of the mind, body, heart, and soul. The medicine wheel prescribes that physical, mental, emotional, and spiritual aspects of being must continuously be balanced in order to maintain a healthy mind, spirit, and body. In the course, therefore, students are asked to relate the work they do to pertinent aspects of the wheel and to think about the knowledge and practices used in the classroom in light of to their personal interpretations of the wheel. For reference, two medicine wheel models are included at the end of the chapter.

The second-level composition curriculum covers the following areas of inquiry: the meaning of indigenous intellectualism, the purpose of language as critical communication, the study of American Indian rhetorics and argumentation strategies, and a study of issues that arise in tribal community discourse. The final unit of the semester requires students to create a reflection project on an aspect of the class that became significant to them in their understanding of their role as an indigenous intellectual in higher education.

The course in general privileges American Indian texts. Through the texts and unit exercises, students are asked to think about themselves as strategic communicators

and as tribal representatives. Students are introduced to argument strategies used by American Indian rhetors, and are helped in their own development of argumentation strategies. Students are introduced to American Indian writers who mix writing genres in order to create arguments for issues that they witness in Indian Country. Students are asked to help one another develop critical reading and thinking skills to help them talk about issues that are important to them that affect American Indian communities. Students gain a deeper understanding of language and audience, and are asked to again help one another in developing writing and communication strategies that help students answer prompts with language that reflects who they are and what they want to convey.

Students in the course are first introduced to the idea of indigenous intellectualism -- the importance of academically assisting students as they become more informed and active members of tribal and wider communities. They are shown through the readings, the discussion, and the coursework that their identities and needs are central to the development of the writing course. The course privileges American Indian-authored texts. It uses scripts from speakers and writers throughout history in order to help students gain a better understanding of the ways in which American Indian people have used writing to respond to issues that arise in their communities over time. The course also uses writing from tribal communities that students are a part of to encourage them to investigate and respond to wider issues that arise that affect tribal communities.

Students are guided in their development of critical reading and thinking skills as they consider some of the debates that are occurring in tribal and national politics that may directly affect them. Students are asked to share with the class ways in which they evaluate and read texts. Students are introduced to the argument assumptions, assertions, and evidence. Students are encouraged to investigate the strategic use of language, evaluating the organization, the kinds of language privileged, the content, as well as the intended audiences of texts. Students are offered these strategies as one way of working with texts, and are encouraged to teach the class other ways that they find useful in reading and using texts. Students are also introduced to the various writing strategies and themes engaged by American Indian writers in and out of academe, in order that they explore creative and diverse ways in which American Indian people are writing in academic and larger societal conversations. In so doing, students are encouraged to come to their own useful approaches to thinking and writing about issues that are important to them in their academic work and experience.

The second-year curriculum embraces these strategies in order to encourage both the instructor and the students to develop an understanding of the "stakes" of indigenous intellectualism in the university. In centering the course on American Indian voices and authorship and by privileging the educational needs and concerns of American Indian students directly, the course seeks to affirm American Indian college writers' home and university knowledges as integral components to their development as Indian writers and rhetors.

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The advanced second-level course is an American Indian student-oriented curriculum, designed to assist American Indian composition students as they develop and improve their writing and communication skills in the university. The course is based on a semester system. The course also is philosophically dependent upon the concept of the medicine wheel, described in the earlier section. The content of the course draws upon American Indian-authored texts, and covers the following five areas of inquiry: indigenous intellectualism and warrior scholarship, investigation and experimentation with the conventions of standard academic discourse, storytelling and oral traditions, and the rhetoric of sovereignty and nationalism.

The advanced second-level course is based on recent work published in American Indian rhetorics, and encourages students to decode and evaluate the rhetorical strategies used by American Indian authors. Students are assisted in the refinement of their critical reading and thinking skills, and are asked to share with the class ways in which they categorize, evaluate, and read texts. Students will investigate the mainstream meaning and application of genres, and produce writing that explores how they feel comfortable classifying and connecting information. More than the second-level course, students in the advanced course are encouraged to investigate the language and assumptions inherent to standard academic discourse, evaluating the organization, the kinds of language privileged, the content, as well as the intended audiences of texts exemplary of different authors.

Students are introduced to the various writing strategies and themes engaged by American Indian writers in and outside of academe, in order that they are presented with the creative and diverse ways in which American Indian people are writing in academic and larger societal conversations. In so doing, students are encouraged to come to their own useful approaches to thinking and writing about issues that are important to them in their academic work and experience. The content of this portion of the course features the work of American Indians who write about tribal sovereignty.

In this course, students are also encouraged to think about ways in which they can use storytelling in academic contexts. Students are encouraged to bring appropriate stories or narratives into the classroom in order that the storytelling traditions of tribal communities are explicitly acknowledged and supported in classroom writing practices. In a manner that is both respectful and observant of the spiritual and inclusive nature of many of these language traditions, students are encouraged to explore the influence of these traditions in tribal communities as well as in their own lives.

The advanced second-level composition curriculum embraces these strategies in order to encourage both the teacher and the students to develop an understanding of the stakes of indigenous intellectualism in the university. In centering the curriculum on American Indian voices and authorship, and by privileging the educational needs and concerns of American Indian students directly, the course seeks to affirm American Indian college writers home and university experiences as integral components to their development as critical writers and rhetors.

Second-Year Composition and Advanced Second-Year Composition Course Pre-Requisites

The instructor establishes pre-requisites for her course in order that a standard set of skills and abilities can be assumed before enrollment in her course. Pre-requisites in composition courses generally consider students' speaking and reading abilities, the status of their cognitive development, their writing skills and experience, and their knowledge of various conventions of academic or other discourses that can help them succeed in the course.

In the proposed model, the second-level composition course rests upon the skills that students acquire in their first level composition courses. These skills should include an ability to read college-level texts, to take a one-sided position on a controversial subject, an ability to conduct basic research, a desire to learn to think beyond personal opinions, and an ability to learn to analyze and synthesize information in ways that are guided by the instructor. The second-level course presupposes that students have had a general introduction to the conventions of the English language, are fluent in English, and that they are able to demonstrate an ability to brainstorm, create drafts of pieces of writing, and have a desire to work with other writers in class.

The advanced second-level course requires at minimum the same skills as the regular course. The advanced course, however, is specifically designed for students who demonstrate a greater degree of control over their writing, have a basic awareness of the conventions of standard academic discourse, have experience with writing in other college or high school classes, have critical reading and comprehension skills, and who are interested in a challenging or what is often termed an "honors" curriculum. Students

in this course will be expected to think critically about academic and popular texts and provide responses to prompts that ask them to make critical connections among concepts. This completes parts one and two of this chapter.

Medicine Wheel Models Used in the Second-Level Composition Courses

Both of the proposed composition courses are encouraged to use the concept of the medicine wheel as a point of orientation for arguments, including the argument tactics, the understanding of audience, and the rhetorical contexts of arguers and issues. The instructor can choose the kind of wheel that she wishes to share with her class if she finds it germane to her teaching. The medicine wheel concept helps the instructor encourage students to think and talk about the ways in which traditional knowledge is shared and understood in tribal cultures. The wheel can provide students with a visual representation of some of the concepts furthered in the course, including an understanding of the notion of balance, the importance of history and perspective to arguments, the relevance of communal as well as individual knowledge in arguer's positions, and the importance of tribal values which are addressed in various parts of medicine wheels. Students may be asked to choose a model of a wheel that they like as a class, or they may find and use a model that suits them individually. The two versions offered below can serve as general guides for the instructor's consideration of the philosophical concept.

Image #1: General Medicine Wheel Model

Image Source: www.cherokeenationindianart.com

This is a basic representation of a medicine wheel which is divided into four directions or sections. The medicine wheel is an ancient and universal symbol of life, which exists in many American Indians traditions and occurs in different forms in cultures around the world. The medicine wheel has four quadrants that represent specific elements that are needed integral to the achievement of a notion of balance among differed facets of human experience. There are many versions of the medicine wheel that deal with all aspects of life.

Image #2: Contextualized Medicine Wheel Model

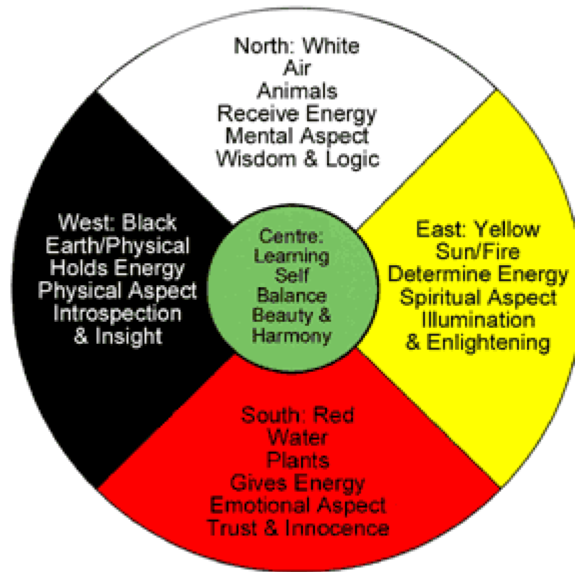

Image Source: www.webpanda.com/There/uot_directions-colors.htm

This presents a more conceptually-explicit model of a medicine wheel. The wheel may be interpreted as a division of the four peoples (red, yellow, black, white), the four directions (N, S, E, W), the four natural elements (earth, fire, water, air), and the four aspects of human experience (spiritual, emotional, physical, and mental). This model reflects some of the logic furthered in the course. Students should be encouraged to study various versions of medicine wheel models, and to investigate the ways in which they are integrated into life in their own cultures. Through the use of the medicine wheel model, students are encouraged to consider argument relationships more contextually. Through the use of the model students are also encouraged to think about

the ways in which the statements they make and the work that they do affect other members of the community or audience. Students are shown that there is never a permanent state of balance that is achieved in writing, speaking, thinking, and acting; rather, the wheel can help them think about the process or the evolution of knowledge and ideas. Students are encouraged to consider the argument or dialogue as a cyclical process of informing and persuading others using evidence gathered from their own intellectual, emotional, and spiritual evolutions.

Conclusion

This dissertation argues that universities in the United States that retain large populations of American Indian students can become proactive in helping this group become critically conscious, informed intellectuals. This can be accomplished in supporting writing program initiatives that acknowledge American Indian people's educational concerns and worldviews to guide students as they acquire the skills they need to negotiate the discourses and agendas furthered in higher educational institutions. Studies from American Indian higher educational researchers and the voices of American Indian scholars in composition and literature argue that this work is necessary in the academy. Composition and rhetoric scholarship, in particular, must devote greater attention and resources to American Indian students specifically through the study of American Indian tribal rhetorics and indigenous theories that relate to tribal sovereignty and community activism. Whether writing programs consider a change to their entire First-Year composition and rhetoric curriculum or offer a few courses for students who are interested in a American Indian-focused curriculum, maintaining a proactive stance to American Indian student success should be a priority that writing programs undertake in order to support the needs of this rich and growing student base.

To prescribe that writing programs consider a specific group of students who can be identified by their race and cultural practices is to ask writing program administrators and instructors to acknowledge difference in the classroom and respond to it. To

suggest that composition and rhetoric scholarship and pedagogy consider the needs of American Indian writers specifically is to recognize that these writers have needs that are not adequately addressed in either university classrooms or academic scholarship. In composition and rhetoric scholarship, there has been a curious lack of attention to the literary and educational contributions of American Indians who have actively worked to challenge misconceptions of American Indian people's educational, political, and cultural needs in higher education. This is reflected in the first chapter, in which voices of African American scholars in composition and rhetoric have often had to represent the needs of all minority groups in the field.

The discourses regarding ethnicity and culture in academe have traditionally been dominated by non-Indian voices, and although they have accomplished important work in composition and rhetoric studies, the field must now focus its scholarly energy upon the needs of American Indian students and scholars. It can do so by looking to American Indian scholarship from Education, Literature, and Anthropology fields. Such a prescription requires an understanding that American Indians have heretofore been largely absent from the history of composition scholarship, and must therefore critically engage the work that American Indian scholars and educators are enacting on campuses across the country when considering writing program curricula. In so doing, composition and rhetoric will enrich its discourses of race and culture, but more importantly, the field will initiate a rewarding tradition of affirming American Indian writers and rhetorics.

This argument retains the larger warrant that identity politics and larger cultural questions are appropriate and important themes for writing classrooms. I argue that instructors need to consider the histories of American Indian people's experiences with writing practices and pedagogies in higher education in order to create a learning environment that challenges the patterns of persistent academic problems experienced by this group. These problems are contextualized in the work of American Indian scholars in composition and rhetoric Malea Powell and Richard Scott Lyons. Their work indicates that writing curricula in the past have privileged pedagogies that sought the systematic eradication of American Indian culture and languages through the use of Protestant rhetorics and worldviews that continue to dominate the discourse of writing classrooms today. Although much work has been done to promote a climate of cultural tolerance and equity in colleges and universities, American Indian students and scholars still maintain that university curricula and programs are in need of revision.

This is important to consider in light of writing spaces that assert themselves as American Indian-oriented spaces. Instructors must reflect on the histories of tribal people in higher education, and realize that university classrooms are rarely seen as neutral, safe, or community-oriented spaces. Instructors must make their pedagogical imperatives explicit, and take care to inform students of the goals that orient classroom practice. American Indian-oriented classrooms are political spaces because American Indian students are representatives of tribal nations that assert themselves as sovereign entities from the United States federal government. American Indian students also retain interests and knowledge that are often divergent from those of the dominant

American culture, and many students state that they come into universities to gain knowledge that will be taken directly back to tribal communities for their betterment.

The multi-fold challenge is to develop knowledge and writing practices that affirm existing student knowledge and languages, that help students acquire the skills to evaluate and critique languages and behaviors of academe and larger society, while at the same time point students to the writing and work done in their own communities for affirmation and inspiration. In so doing, writing instructors afford students the opportunity to learn from the examples provided by people with similar interests and views similar to theirs, rather than from the dictates of teachers who are often on the outside of students' experiences or are unaware of the significance of students' interpretive communities. With supportive practices, students can begin to realize their unique purpose in the university, to better understand the work they need and want to accomplish through their academic experience.

American Indian scholars and pedagogues in the field are committing themselves to using American Indian scholarship for the work of indigenous intellectualism in the writing classroom. In so doing, students can be supported as tribal intellectuals in the university. American Indian students can be encouraged to look homeward to draw upon knowledge and languages that affirm them as tribal ambassadors in academe. It is the role of culturally-committed instructors and scholars in composition and rhetoric to ask students to help us develop the kinds of classroom practices in which this kind of productivity and community support can occur.

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Appendix: Second-Level and Advanced Second-Level American Indian Rhetoric and Composition Courses: Unit Organization, Unit Goals, and Unit Readings

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Notes regarding the second-level and advanced second-level composition course organizations:

The following unit activities presented here are suggestions. The instructor may find, depending on her pedagogical preferences and student population, to add or remove lectures and assignments from what are provided here. The activities and lectures included in the curricula are merely suggestive, intended to assist students and the instructor in attaining the larger unit goals, identified at the beginning of each unit. The underlined portions of the units reflect main concepts and terms that students need to learn in the class, and the instructor is encouraged to put them on the board or on an overhead.

Each week students are asked to read essays and generate in and out of class responses to writing prompts. In class, students are asked to do a variety of activities that can be enacted on whatever day of the week the instructor deems appropriate, as courses move at different speeds. All activities and out of class work are listed within the corresponding week, and occur in an order that is logical and sequential. There are generally two class days included in each week of course units, but the materials and activities can easily be divided for a three day schedule. It will be up to the instructor and the progress of the class to determine which weekly activities will occur on which days.

Some of the weeks require brief lectures and a bit of research on the part of the instructor. Lectures revolve around some of the history of composition and a few dominant teaching philosophies, a lecture on tribal and rhetorical sovereignty, in addition to brief biographical sketches of the writers covered in class

Throughout the semester, the instructor will return all in-class writing samples and homework assignments to students as soon as possible in order that students can use them for reflection, revision, and larger assignments. The larger, out-of-class essays should take students a few days to a week of writing. The instructors will decide how much time students need for the larger take-home assignments, and will decide their own methods of in and out of class revision work.

Finally, both course philosophies revolve around the philosophy of a medicine wheel, and this model can be accepted or rejected by the instructor. This model is provided at the end of Chapter 4.

The second-level composition curriculum is presented first and the advanced second-level composition curriculum is presented second.

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Second-Level “American Indian Rhetoric and Composition” Curriculum

Unit 1: Warrior Thinking, Warrior Writing

Readings: Joshua Mihesuah, “Graduating Indigenous Students by Confronting the Academic Environment.”

Lakota Medicine Wheel Interpretation, compiled by Don Warne http://www.youtube.com/watch?v=3HF1UBY2vjQ&eurl=http://occulture64.wordpress.com/2007/12/09/9/

Unit Goals:

In the first unit, students are introduced to the class, given a discussion of the nature of the composition course, and are introduced to the instructor’s teaching philosophy. Students are introduced to the notion of indigenous academic work and the responsibilities of American Indian educators in universities. Students are introduced to Mihesuah’s description of what it means to be committed to American Indian educational success and development. Students are encouraged to respond to the unit texts from their own experiences in education. Students gain perspective of their roles as writers in the university and reflect on the knowledge and skills that they want to acquire. Students are introduced to the philosophy model that the class works with, the medicine wheel.

Weekly Suggestions for Unit 1:

Week 1: American Indian Student Roles and Goals

Instructor Lecture/Discussion: The instructor will introduce the goals and describe the orientation of the “American Indian Rhetoric and Composition” class. This information is located in the curriculum pedagogy as well as the unit goals for each section of the course.

The instructor will share her own classroom philosophy, goals, and her personal commitment with the class. The instructor will inform students of the ways they will be expected to participate in the class – in group discussion, class discussion, and in and out of class writing. The instructor will also hand out the first syllabus and discuss it with the class. The instructor will inform students of the ways in which she will determine grades for the class.

It is also suggested, but not required, that the instructor considers asking the students to help her/him put together assignment grading criteria as the semester progresses, so that students are aware of the writing evaluation process.

Introductory Class Exercise: The instructor will encourage students to get to know one another through a groundbreaking exercise of her choice. Helpful exercises ask students to share knowledge with one another in small groups, and then relay, teach, or use the knowledge with the rest of the class thereby affirming students' voices, their participation in knowledge-making, and encouraging a group-oriented classroom ethos. Students should be encouraged to begin using names with each other, and should be asked to name one another in the exercise to encourage classroom familiarity.

Introductory exercises can be personal in nature (asking students to talk about themselves, their expectations, their tribal affiliations, or talk about why they chose the class), or they can direct students to begin talking about the course subject matter (asking students to talk about past English courses, or encouraging them to talk about different writing classroom dynamics that have been successful for them, effective teaching strategies, or writing projects they have completed in the past). Introductory exercises can also ask students to teach one another a skill or share information that is later presented to the class as a whole.

The instructor should note that the in-class writings ask students to talk about their experiences, both positive and negative, with writing classes in the past. Before this time, the instructor must determine the nature of classroom interaction that she wants to encourage, and the degree of personal expression the instructor and students desire in their classroom experience

Individual Writing Response and Class Discussion: The instructor will ask students to write about experiences and knowledge gained in past English courses. If desired, the instructor may share her own experiences with the class to help get them started. Teacher modeling is very useful and helps foster a degree of trust between students and the instructor.

The instructor will ask students to share their responses in groups or in a class discussion, give them time to record their personal thoughts, and collect the writing samples at the end of class.

The instructor may consider the following questions for the writing prompt. The question/s should be written on the board:

- What were the main goals of your last writing class?
- Describe the kinds or amount of teacher and class interaction that occurred in the class.
- How did the instructor affirm the experiences and knowledge of the students in the class?
- Were there any pedagogical (teaching) strategies that you did not think were effective in helping you learn to read and write? Why?
- What improvements could your instructor have made to help classroom communication, and help with student comfort in expressing ideas? This may

include the usefulness of group work, or other areas or interaction and teaching.

Class Discussion: The instructor will ask the students to share written responses by either having them read or discuss them aloud. The instructor will respond to the compositions, asking students about their expectations of this writing class and the skills that they hope to acquire in class. The instructor will encourage students to talk about each other's experiences and discuss the similarities and differences in personal experiences.

Homework: Students should download and listen to the online Lakota Medicine Wheel lecture:

Lakota Medicine Wheel Interpretation interpreted by Don Warne
http://www.youtube.com/watch?v=3HF1UBY2vjQ&eurl=http://occulture64.wordpress.com/2007/12/09/9/

Students will then create a written response to the online presentation that answers the following questions. Students should be reminded that they do not have to disclose any private personal or cultural information in this process.

1. Have you ever encountered the idea of a medicine wheel before, and if so where and how?
2. What is significant or stands out to you in the ideas expressed in the presentation?
3. Do you know anyone or any group that thinks or acts with these principles in mind?
4. How can these ideas be translated into the work we do in the classroom and the university? Or, how do the ideas of balance and cycles seem relevant in your life as a college student?
5. Is there anything in these ideas that is difficult or unappealing for you -- is there anything in the presentation that you are not comfortable with or would like to talk about either in private or in our class?

*Students who have resistance to any ideas raised in the medicine wheel should contact the instructor before the next class period. The instructor will be mindful of students' concerns in this light.

Group Discussion: Students will break into groups and share their medicine wheel homework responses. Each group will be assigned a homework question (from numbers 1-4) to present the responses to the class later.

Class Discussion: The instructor will ask student groups to present group member's responses to the class for discussion. Each group member will be encouraged to talk aloud. Each question will be discussed.

The instructor will then inform the class of the way she responds to the medicine wheel presentation, and the ways she hopes to incorporate some of the ideas into the classroom. *These ideas may include but are not limited to: helping students to discover that there is not only one way to think about or provide solutions to questions, helping students see multiple facets of issues rather than pure oppositions, encouraging students to consider research and writing as evolving processes rather than as end products of efforts, helping students to think about ways to achieve balance in argument and writing strategies, helping students to be able to anticipate the needs of others by thinking about how other people approach ideas, guiding students as they seek to develop their own conceptions of place and responsibility in the university, etc.* Students are encouraged to engage and record this information as it is shared by the instructor.

The instructor will then provide some biographical information about the American Indian Studies scholar Joshua Mihesuah and the "Graduating" essay that students will read for homework. The instructor can provide some introductory critical reading questions for students to think about, such as: Why does Mihesuah write this piece? Who is the essay intended for? What kinds of assertions or strong statements does he make that he wants his readers to really think about?

Homework: Students will read the Mihesuah essay and take notes. Students are encouraged to write on the side of their notes any terms that are new or confusing to them so that they can be addressed in class, and to think about and record answers to any introductory critical reading questions.

Week 2: Critical Reading Work with the "Graduating Indigenous Students" Essay

Instructor Lecture and Class Discussion: Often, students need help with critical reading and the instructor should consider beginning the class by asking the class to help define and talk about terms that will be used to critically talk about the essay. *Terms* are new concepts that are used by writers to help categorize or define their ideas, and can include audience, thesis or main idea, structure or organization, flow or connection of ideas, the use of evidence or sources, and the ultimate differences between "just reading" and critically reading. New terms encountered by students in their reading should be recorded with their definitions on the board. Terms should be reinforced by the instructor through questions and answers or a brief in-class exercise (this work may be divided into two days). Students will be encouraged to look to places in the texts that help illuminate the meanings of terms.

Critical Pair Work Pt. 1: The instructor will then review the central terms and ideas within the Mihesuah essay with the students. These are the terms they will be working with the rest of the semester. The instructor will record these terms on the board, and ask students in pairs to develop explanations for the following critical reading terms or ideas:

- American Indian/Indigenous students and academics
- Indigenous scholarship
- Academic and community responsibilities
- retention
- identity and cultural pride
- authoritative positions

Critical Work Pt. 2: The instructor will ask students to walk her through the critical reading terms with examples from the reading. The instructor will tell the class that they always have to use examples from the text to inform their statements about the text. In such a way students are encouraged to remember to use the text to "back themselves up" with quotes and page numbers when they are discussing texts with others. The definitions and examples (with page numbers) should be recorded on the board, and the instructor will tell the students that this is one way in which they can begin to read critically, mining writing for information that helps us answer questions that ask us to think deeply about texts.

Critical Work Pt. 3: The instructor will ask students to help her create strategies to critically investigate the essay. *Strategies* may include but are not limited to: finding the overall theme, looking at how the thesis reflects the overall theme, finding main points of the essay, looking at theme organization or assertion organization, looking at how the writer connects ideas, looking at what the writer uses to support the assertions that are made, the kind of audience the writer is writing for, and how the writer addresses and anticipates the audience's needs. This may include questions like the following that all readers should answer:

- What knowledge or information is writer trying to teach us?
- What is the writer's tone and what does it suggest about the topic and his feelings about the audience?
- What does the writer want the audience to do in response to his ideas?

The instructor will then ask students if there are any other ways in which they approach reading that helps them understand and make others' ideas significant to them, and will record information or advice on the board.

Homework: Students will answer the three bulleted questions above, and provide cited textual evidence that supports their answers to the three questions.

Class Discussion Cont.: The instructor will continue with the class board work from the first weeks of class with student homework and class discussion. The instructor will revisit terms and ideas from the previous classes to help solidify the information and their strategies for critical reading. The instructor will walk students through their answers to the three questions in class discussion or in groups if she prefers.

Homework: Students will review the Mihesuah essay and notes and provide a brief personal response to any claim in the essay that seems personal or interesting to them. Students will respond to the following prompt in a few paragraphs:

> Which of Mihesuah's claims strikes a chord or is meaningful to you, how does the claim you choose relate to your relationship with any of the medicine wheel concepts, and please explain how the claim and the medicine wheel concept are meaningful to you.

Week 3: Critical Reading Strategies Cont.

Develop a "Critical Reading Strategies Chart": From the work generated in class that was provided by discussion, group work and the instructor, the instructor and class should work together to develop a chart (either on the board or in a handout form that they fill in) of strategies of their choice that helps students work through the ideas in this and future essays. The *critical reading strategies* chart will list out strategies on an X axis that can include but are not limited to: finding a central thesis, looking for key terms, defining terms, understanding how the work is organized, considering the use of evidence and claims, determining who are the audience members, etc. Students should be encouraged to help develop the chart and add things that they feel are important strategies for finding the claims, organization, and structure of arguments, etc. The instructor will also use this exercise to address any terms or ideas that remain confusing for the students, using the essay and page numbers for reference.

At the end of the class, the instructor should hand out the unit "Making Connections" essay assignment below, and review it with the class.

Homework: Students will create a typed response to the Mihesuah essay answering the following critical thinking questions:

> What does Mihesuah mean when he talks about American Indian students' responsibilities in universities? What are some of them?
>
> What does it mean to create American Indian scholarship?
>
> What do his statements mean to you, and what do they suggest that you might think about with your work and efforts in the university as a writer?
>
> Are there any aspects of Mihesuah's argument that are problematic or that do not seem useful or relevant to you?
>
> How does his scholarship align with some of the ideas conveyed in the concept of the medicine wheel from the first week of class?

Unit 1 Assignment: Making Connections Essay, Due Date ______

In this essay, you are asked to create some insightful statements that help your reader understand some connections among the ideas that we talked about with the class readings. Using the Medicine Wheel presentation and class discussions in conjunction with the Mihesuah essay, you are asked to create an essay that provides a response to the following prompt:

> Please discuss three ways in which the ideas presented in the Medicine Wheel lecture are connected or are relevant to the statements made in the Mihesuah essay.

The essay should be three pages long, it should cite examples from the text and the medicine wheel presentation, and the essay should *discuss* (not list) three ideas that connect ideas within both texts together. This is an essay, not a list, and therefore it should exhibit the qualities of an essay that we as a class generated and defined on the board this week, including a thesis, evidence of structure and logical connection of ideas, and ideas or assertions that are supported by examples from both texts.

Week 4: Response Work

Pair Work 1: Students will exchange homework responses and will answer the following questions from reviewing their partner's work:

- This writer feels that American Indian scholarship means ___________ to him/her.
- This writer describes American Indian responsibilities as _____________.
- This writer feels her role(s) in the university is (are) to ___________.
- This writer connects Mihesuah's scholarship to the medicine wheel concept by _____.

After the questions are answered, student's homework and the pair responses will be handed to the writer and the responses will be discussed and clarified in pairs. The instructor will ask class for questions, and point them to remember that this work helps them to address the aspects of the essay prompt they will answer.

Pair Work 2: Pairs will then discuss the following question on the board: Why did Mihesuah write this essay piece? The instructor should tell students it came from a series of essays entitled *Indigenizing the Academy: Empowering Students and Communities.*

Unit Assignment Help: The instructor will ask students to share responses to the question prompt. She will then ask students in the same pairs to discuss the things that they will need to fill in, finish addressing, or come to understand from their homework in order to complete the unit essay assignment. Students should take notes to bring home with them so that they remember what they worked on in class.

Class Discussion and Writing: The instructor will place the question on the board: "How does a writer go from the IDEAS or BRAINSTORMING phase of writing to the ESSAY phase of writing?"

Students will be encouraged to help one another to begin to *organize* the assignment into essay form, based upon their perception of the material and the personal responses they have generated. The instructor will make a list of ideas to help students get started, generating tactics from responses offered by students in class. Tactics may include: thinking about the ways the ideas are connected by themes, actions, or other ideas, thinking about the way a reader might expect the argument to go, looking at Mihesuah's model for help in organization, etc.

Students will then be encouraged to turn to their own notebooks to begin to generate outlines or a list of ideas that connect the texts. Students can be encouraged to think about ideas that "catch their attention" that may be interesting for them to write about as a start. Students can be encouraged to come up with a list of reasons why the ideas in the texts are related or can be connected to one another.

The instructor will help students to realize that once they have made a chart or a list of connected ideas, they can begin *drafting*. Drafting work is done by providing explanations for how, where, and why it appears to them that the ideas are connected. Students can think of ideas as little pockets of information within a paragraph.[39] These pockets need to do the following things in an essay:

- Describe and explain each of the ideas
- Explain why and how the ideas are connected
- Explain why it is important to think about each grouping of ideas together
- Cite all used information

Homework: Students are to create three "pockets" of ideas that will be used to answer the essay prompt. Students should use the bulleted prompts from above to develop each of their three pockets. If students want to write more, that is fine, but they need to have three pockets completed for the next class.

In-Class Writing Workshop: Students will get into pairs and read each others' connection pockets from class work and homework. Students will help one another answer the following questions (written on board):

[39] In my strategy, pockets are introduced rather than paragraphs. Students too often think that ideas can only be restricted to one paragraph, and therefore sometimes cut their ideas short because of this. Pockets help them to think about the idea rather than concentrate on the length of the material.

1. What is the connection used in each pocket?
2. How are each of the three connections explained?
3. How then does each pocket connection draw from BOTH texts and where are they cited?
4. Are the connections clearly explained and what more information do you need to help you better understand the writer's purpose and writing?

Class Discussion: The instructor will help the class by asking them to talk aloud about the struggles they may have with generating connections, making ideas connect, or using their sources. The instructor will address all other questions regarding the assignment, and will remember to refer students to the past 3 weeks' discussions about the organization and the structure of essays.

Homework: Students are to finish the essay. The instructor will remind students when the essay is due and inform them of the criteria used to evaluate the essay.

After the paper is turned in, and before the next unit, students need to read the Momaday essay. The instructor will prepare a small lecture regarding the life, work, and context of Momaday's writing so that students will be prepared to engage the essay as they read it.

Unit 2: Language and Critical Communication

Unit Readings: Luci Tapahonso, "A Tune-Up" from *A Radiant Curve*

N. Scott Momaday, "Man Made of Words" Essay

Unit Goals:

Students are introduced to the Momaday essay and the Tapahonso short story. Students will investigate the meaning of language. Students are introduced to the concept of rhetorical context. Students will be introduced to two different styles of American Indian writing that reflect the needs articulated in the Mihesuah essay. Students are asked to find examples of writing from their home communities or that reflects the history of people in their home communities. Students will continue the critical reading and thinking that was initiated in the first unit.

Weekly Suggestions for Unit 2:

Week 1: Writing Styles, Audiences, and Communication Genres

Class Discussion: The instructor will begin the discussion by defining the term *audience* for the class. *Audience* can be understood as the people who read or hear the text as it is shared. Audience, however, is more complex because it has two targets: the intended audiences and the unintended audiences. The intended audiences are those who want to read the text, those who are involved or affected by the information, and those who need to know the information. The unintended audiences are those who are not specifically targeted in the writing or speaking, but who receive the message for whatever reason. Writers think about both audiences as they compose their ideas and messages. They do this because they want to make sure they speak in ways that the audience either need or want to hear.

The instructor will ask class about the different kinds of writing they have encountered in school and out of school. Students might offer poems, short and long stories, fiction novels, non-fiction novels, lectures or speeches, letters of correspondence, etc. The instructor will list these kinds of writing on the board.

Then, the instructor will ask students to think about the different kinds of audiences that are who may receive or are targeted by the messages of each of the different kinds of writing.

After the instructor records the suggestions, she will ask students to offer explanations of the differences between the kinds of writing on the board. These, she can indicated are what some in academe refer to as genres or categorizations of writing based on what qualities of languages are used in the writing.

The instructor should help students come up with characteristics that reflect how people place them into writing genres or classifications: the audience, language(s), form or structure, rules/conventions, themes or topics, mode of expression, etc.

The class will then be asked to think about the work of Momaday that they read for homework. They will be prompted to think about the kinds of writing that was evident in his essay generally. The instructor will then help students to see that there are many ways that written work can fit into all different kinds of writing – writing can use different forms and languages and can also combine many of these elements. Students will learn that writing fills a purpose, and is a highly thought-about activity with goals and lessons that are used to share information or teach an audience something.

Brief Lecture: The instructor will give a brief biography of N. Scott Momaday to the students, remembering to mention the time period his work spans, his writing genres, his membership in the Kiowa tribe (Rainy Mountain band), his artistic/literary influences, etc. She will indicate that he was an author who mixed genres in his writing for certain reasons that they will speculate upon.

Group Momaday Discussion: Students will get their essays and notes out. The instructor will ask students to get into groups of three. Groups will be asked to answer the following questions:

- What are the different kinds of writing that are used in the "Man Made of Words" essay?
- Who do you think that Momaday is speaking to, or, who are his audiences?
- What are Momaday's main arguments in the essay?
- Cite three examples of Momaday's use of personal stories to further his message.

The instructor will ask groups to share their answers as a class after a bit of brainstorming, and will help walk students through the essay. The instructor will remember to talk about Momaday's Kiowa background, the American Indian Movement that this piece emerged from, and the ways in which the author combines different kinds of writing – storytelling, argument, and personal experience – in order to create his messages. Finally, The instructor will help students realize that central to Momaday's essay is an understanding of the importance of language. Momaday used different kinds of language, Kiowa and English, stories and academic discourse, to convey the ideas he wanted his audience to know.

Homework: Students will create their own definitions of *language*. Students will re-read "The Arrowmaker" portion of Momaday's essay and will write a few paragraphs that describe what the story means to them, and how the story speaks to events in their experience with language, communication, and the medicine wheel.

Instructor Lecture: The instructor will direct students' attention to the idea of *language*. Students will offer their definitions of language, and the instructor can talk to the class about the different ways that language is used for different audiences at different times. The instructor will reinforce the following ideas for the class:

- Language is a medium of personal expression of ideas
- Language is resonant with other voices
- Language is intended for certain audiences
- Language is communication
- Language reflects histories, dialects, geographies, beliefs and values of groups
- Language can take different forms in a single piece of writing when it is made relevant and/or explained to the audience

The instructor will tell the class that in learning to read and think critically, people analyze and think about a writer's use of language to learn what she wants the audience to know, and also of equal importance, to find out about the rhetorical context of the language of a written piece of work.

The instructor will then define <u>*rhetorical context* as: the surrounding factors of influences that affect the production and the language used in a piece of writing. The rhetorical context can be the histories, the other languages, the people, the values and beliefs, the current events, and the other voices that talk about similar ideas that each take part in a writer's use of language.</u>

The instructor will then guide students to identify the rhetorical context of Momaday's essay, pointing students to the exercise they did in the last class to determine the ways in which his background, identity, and culture influence his writing. The instructor will again reinforce the political context of the 1970s and Indian education that informs Momaday's arguments.

Pair Work: Students will find examples in "The Arrowmaker" portion of the essay where Momaday defines and discusses the importance of language. Students will draw conclusions from the examples they find, talking to one another about what they feel Momaday is trying to say, what he believes is important to learn about language, and how the students themselves feel about this information. The instructor will circulate and answer questions. Pairs are encouraged to draw from the homework they did for this class, and will generate a list of as many examples and definitions of the meaning of language as they can.

Class Discussion: The instructor will ask pairs to share their findings, record them on the board, and ask class to talk about the information in regards to how this helps them gain a greater awareness of the arguments in Momaday's text in general. The instructor may ask students to think about this in relation to the Mihesuah essay from last unit and draw some connections between the two writings. If she is using the medicine wheel, the instructor can ask students to think about how the ideas in the essays resonate and inform each other, and what is gained in this knowledge.

Homework: Students will generate a few paragraphs of thoughtful response to the skills that they have learned so far about learning to understand audience, rhetorical context, and the use or purpose of writing. Students will describe for the instructor the things that they have learned about thinking and reading critically. Students are asked to draw on any of the writing used so far in the semester to illustrate their points.

Week 2: Momaday and Critical Reading Continued

Class Worksheet Exercise: Students can get into pairs or groups and complete a worksheet that asks them to answer the following questions:

1. Please define rhetorical context and audience.
2. What does it mean to read critically?
3. Why do writers use personal experience in writing?
4. What is the purpose of understanding a writer's background when we read?

5. How does a reader find the main messages in a piece of writing?
6. Why are there different kinds of language that writers use and why do they use different kinds of language in a single piece of writing?
7. Why would writers use more than one kind of language in a single piece of writing?
8. What are some reasons that writers may consider their audiences as they begin to compose?
9. When you begin to write a paper, what questions are you going to ask yourself about audience, language, and the rhetorical context of that which you will speak about?

Students will have all but 15 minutes of the class to answer the questions. When students are done recording their answers they will be asked to share their thoughts and information with the class.

Homework: Students will read the Tapahonso short story and answer the following questions about the writer's rhetorical context and purpose. The instructor will remind students that these kinds of questions are integral to critical thinking and reading:

1. Who is Tapahonso's audience?
2. What kind of language does she use?
3. Why does she write this piece, and what is her overall message or point?
4. What information about the importance of the Dine' community does she want to convey to her readers?
5. What do you think the rhetorical context of Tapahonso's poetry and writing in general is?
6. What is the rhetorical context of the woman's choice to return home after being away at work for so long? How does this context change her thinking as she goes home?

Group Work and Teaching: Students will get into groups of three, and will put together a mini-discussion on one of the following questions. Students will draw on as many examples from the text as they can, use information from their homework, and will provide the class with page numbers for reference. This exercise is geared toward helping students teach each other critical thinking skills through the use of Tapahonso's "Tune-Up."

- Tapahonso's rhetorical context as a writer/poet
- The ways in which the importance of tribal community is expressed in the story
- The meaning of the title of the story
- The overall organization of the story
- Three critical messages conveyed in the story
- Themes or ideas that resonate with the other readings in class

Brief In-Class Writing: Students will answer the following prompt to hand in at the end of class:

> What does critical thinking about writing help you to realize or learn?
>
> What in Tapahonso's work helps you think about the ideas encountered in the medicine wheel?

Homework: Students will generate a list of comparisons and contrasts between the ideas and arguments in Tapahonso's work and Momaday's work. The students must think about themes and examples and come up with at least five similarities between the works and two differences in the themes or arguments in the works. Each similarity and difference should be explained fully in their responses. The Momaday and Tapahonso pieces should be brought to the next class.

Week 3: The Medicine Wheel and Grouping Strategies for Writing

Pair Work and Class Discussion: Students will get into pairs and share their homework responses. Students will help one another refine points and find textual examples within Tapahonso and Momaday's pieces that support the points of similarity and difference in the texts.

Answers will be recorded on the board under the categories of similarities and differences, and the instructor will walk students through their board answers as a class.

Instructor Discussion: The instructor will then help students to understand that by making lists of similarities and differences between texts, writers begin to think about starting a dialogue or conversation with texts. This is what is called *"creating an argument"* in writing. The instructor will tell students that argument is not a FIGHT or one-sided DEBATE. Argument is an informed conversation that seeks to find new information, and tries to persuade the reader to consider ideas. Arguments occur in all kinds of writing that they have explored in brainstorming and reading in this class in essays, online sites, poems, and books.

The instructor should model the notion of using lists to create argument structures for students using the information they generated on the board, grouping ideas together and asking students to talk about how ideas can be grouped. In such a way she shows students that *arguments* are conversations that use evidence in a purposeful way, for a certain end. The instructor will tell and show students that different kinds of ideas can be grouped together for different effects – historical information, opinions about certain subjects of ideas, definitions or perspectives on terms. The instructor will then ask students to help her group the ideas that were recorded on the board. The instructor will draw lines between or around ideas, and then ask students to tell her what idea or theme the grouped information supports. The instructor will inform students that this is

how an argument is developed: connecting ideas and making new claims and insight about the ways in which works help us to see or learn something new.

Again, at this time the instructor can use this work to bridge the medicine wheel notions of acquiring information and doing study to come to a balance in argument and discourse. Students can be shown different ways in which to think about this, based on their as well as the instructor's understanding.

Homework: Students will be handed the unit assignment and will generate a chart or some kind of outline that provides 3 or more textual citations that support each of the three teachings in the author's writing. Students will bring to class the charts of source citations that they are going to use in their arguments.

Unit 2 Assignment: Create an Argument about Language and the Use of Stories,

Due Date____________

In this assignment, you are asked to put together the knowledge and skills we have begun to develop in the first two units. You are asked to create a basic argument that answers the following question:

> How do Scott Momaday and Luci Tapahonso teach their audiences about the importance of language, stories, and community? In your response, please include the relevance of the rhetorical contexts of the authors' works.

Your answer should include use of the ideas we have covered in class, including rhetorical context, audiences, language, writing styles, organization, and themes or an author's arguments.

This argument should not be a summary of each essay. Instead, you are asked to create an argument that explains why and how these authors teach each of the three aspects mentioned in the question above. This should be a critical piece of writing: one that creates an argument based on textual examples, and seeks to provide insight for its reader.

Requirements include four pages of argument minimum, MLA citation, 12 point font, tabs, and any other formatting the instructor desires.

Week 4: Paper Work

Instructor-Led Student Exercise: The instructor will tell class that a good way to *answer a prompt* is to attack each question or idea that is raised in the writing prompt. In such a way, writers remember to answer all parts of a question, and can better begin to see how the parts of the question fit into one another. This helps writers keep clear in their thinking as well as their writing as they create an argument.

The instructor will read the unit assignment writing prompt aloud and put it on the board:

> "How do Scott Momaday and Luci Tapahonso teach their audiences about the importance of language, stories, and community?"

The instructor will ask students to suggest what the questions are that they are being asked to argue, and will list them separately on the board. The instructor will then highlight the main parts that students are being asked to answer – Who are these writers and why are they teaching, what does each one think about language, stories and community, who are their audiences, and what are the strategies that each writer uses to convince or teach his and her audiences?

The instructor will then ask students to get notebooks out to generate in-class responses to the class-determined questions. These are intended to help students begin to organize their thoughts and responses to the argument prompt, and should be recorded on the board.

Question 1 – How are both of these authors really teachers? How are writers or arguers teachers? What are their approaches to doing this?

Question 2 – What does each author think about the importance of language, stories and tribal community? What cited evidence do you have to back up your arguments?

Question 3 – Who are the audiences of each piece of writing?

Question 4 – How are the audiences taught to think about the three ideas – language, stories, and community?

Students should be given as much time as needed before they share students' answers. This may need two class periods, depending on the level of time and assistance they need.

2 Sets of Pair Work: Students in pairs will help one another brainstorm the organization of their papers by sharing their answers to the questions. Students may help one another talk about their answers and approaches to the overall structure of the argument. Students will help one another answer as many questions about the citations, writing, etc. that they need help with always referring back to the unit assignment sheet.

In order to get a better perspective, students will then pair up with a new partner, and perform the same activity, helping one another with the answers and generating questions that they want to ask the professor at the end of class about organization, argument, and citation.

Questions and Answers: The instructor will field questions from students regarding the assignment.

Homework: Students will generate a detailed outline and start drafting their essays for the next class.

In-Class Draft Work: Students will help one another in groups or pairs, and will evaluate each other's work based on the following questions, recorded on the board:

- How is this paper going to be organized?
- How is each author described as a teacher, and what does each author want to get across to their audiences?
- How are language, stories, and communities described and argued by each author?
- What is the student's take on the argument? Does the student make an argument rather than just summarizing the essays? If not, please assist them as they develop a position on the question.
- What are the ideas or areas that the student seems to be struggling with?
- What are questions that can be asked of the instructor at the end of class?

Questions and Answers: The instructor will field questions from students regarding the assignment.

Homework: The essay is due next class period. For next class, students will read the Hopkins excerpt indicated in the readings for the next unit. Students will also research the life and experiences of Hopkins for class discussion.

Unit 3: American Indian Rhetorics and Argumentation Strategies

Unit Readings: Sarah Winnemucca Hopkins - *Life Among the Piutes* (Excerpt)

Charles "Ohiyesa" Alexander Eastman – *From the Deep Woods to Civilization* (Excerpt)

Unit Goals:

Students will read a few examples of American Indian rhetorical appeal from an earlier time period than the two previous writers – the early 20th century. Students will discover the ways in which the rhetorical context and the social and political climates affect the ways in which Indian people have made arguments through time. Students will help one another develop ways to read American Indian rhetorics, and are encouraged to think about critical reading skills and rhetorical context to develop reading and understanding strategies.

Students will then be asked to choose from a list of rhetorical appeals made by American Indian rhetors covered in class, and will create an analysis of one rhetor's use of appeal. This analysis will be judged by criteria that the students help the instructor develop, and may include but are not limited to an analysis of the speaker's use of appeal, the use of different kinds of knowledge: community, traditional, contemporary or wider knowledge, and personal knowledge. Students will also discuss the rhetor's use of language, illustrating the kinds of language employed and speculating upon why certain kinds of language are privileged.

Weekly Work Suggestions:

Weeks 1 and 2: Hopkins' and Eastman's Rhetorical Devices

Class Discussion: The instructor will remind students about the idea of rhetorical context, asking students to list for her the rhetorical contexts that influenced the life of author and rhetor Sarah Winnemucca Hopkins. The instructor will record the information on board. The instructor will then ask students to think about the ways in which the rhetorical contexts in her life led Hopkins to write and speak about the issues of American Indian identity, property rights, and women's roles in turn-of-the century America.

The instructor will then introduce the term *rhetoric* to the class, using a definition that is along the lines of Aristotle's definition of *rhetoric*: the ability to discover or use the available means of expression for a given argument, theme, or situation. The instructor will then dissect and engage this idea with the students, asking them to brainstorm ways in which Hopkins' text is an example of rhetoric.

The instructor will tell students that using available means of expression means finding and using strategies that help an audience make a connection to the speaker or writer, and finding ways to help the audience better understand the point that the rhetor is trying to make. This can occur in many ways, some of which include (these should be listed in the board and explained): using an *appeal to people's emotions*, using certain kinds of *language or certain dialects* of language, using certain "*insider" references* or what some might think of as inside jokes or other statements that let the audience feel that they are all on the same page, using *facts or statistics,* using *comparisons and contrasts*, using *parallel stories* or stories that ask listeners to make a decision or take a stance, using *common assumptions or challenging common assumptions*, using *fear tactics*, etc. The instructor will tell students that these are some examples of strategies that speakers use to draw in their audiences, and will tell students these are also referred to as *rhetorical strategies*. Each of these should be defined and spelled out for the class.

Group Work: In groups of three or more, students will find examples in Hopkins' text of the following rhetorical strategies:

- Examples where Hopkins describes her identity and background
- Examples where Hopkins uses historical examples to explain an idea
- Examples where Hopkins uses emotional appeal
- Examples where Hopkins uses storytelling
- Examples where Hopkins uses a specific kind of language or cultural references

Class Discussion: The instructor will present a list on the board of the information the students provide. She will help groups understand the differences in the kinds of appeal, and will help students solidify their understanding of Hopkins' use of language. She may ask students to provide additional examples, or if there are questions over a particular rhetorical strategy, the class may discuss the fact that these strategies sometimes overlap or rely upon one another for effectiveness. The instructor may want to relate these ideas to the Momaday discussion regarding language.

Homework: Students will go home, conduct a little more research about the history and life of Hopkins. Students will review class notes and will answer the following prompt questions to hand in the next class:

> What image of a speaker does Sarah Winnemucca Hopkins create for herself with her use of rhetorical appeal, or, who does she come across as to her listeners?

What do you think her audience may have felt about her before they heard her, and after they heard her message? Why do you think it may have changed, and can you make connections between these expectations and Hopkins' uses of language?

Why did Hopkins use her own personal story with the audience instead of using another person's story?

What do you think that the overall goal of her writing ultimately was?

Pair Work: Students will get into pairs and will share their homework responses with each other. Students will refine and add to their answers on their homework assignment.

After that, pairs will generate and record three rhetorical strategies for each statement regarding Hopkins' use of rhetorical appeal. These assertions should fill in the blanks of the following statements:

3 examples: "Hopkins' use of ___________ helps to establish her as _______ kind of speaker."

3 examples: "Hopkins' use of ___________ helps her audience to understand that _______."

An example can look like: Hopkins' use of personal narratives helps her audience understand that she is a hard-working, driven woman who cares about the survival of her family as much as the people in her audience.

When finished, pairs will record their each of their 6 assertions on the board.

Class Discussion and Writing Strategy: The instructor will ask students to talk about their statements, asking them and helping them to clarify and refine their assertions. The instructor will then show students that making statements like this helps writers to find the critical statements and information that are present in texts. She will remind students that when writers investigate *rhetoric* and *rhetorical appeal*, they search for the speaking and writing strategies that rhetors use to convey their messages or make their points. The instructor will remind students of the work they have done with audience, and ask them to think about ways in which rhetors like Momaday and Hopkins used their understanding of their audiences to create writing that directly responded to the audiences understanding and needs.

The instructor will help students understand that rhetoric strongly relies upon an understanding of WHO the audience is, WHAT they need, in order to determine HOW a rhetor is going to share a message with the audience (This information may be written on board.)

Homework: Students will read the Charles Eastman piece. Students will research the life of the writer, and be prepared to do an analysis similar to the one they just did with Hopkins. For homework they should determine who his audience was and what the rhetorical context of his writing was before they get to the next class.

Pair Work: Students will get into pairs and share the research that they found about Eastman and take notes from one another's work. They will then list out the following information:

- How does Eastman describe his identity?
- What are three difficult social or political issues that you think the author may have wanted to respond to, and why did Eastman want to respond to them at the time?
- Who were the people in Eastman's audience, or who do you think read or heard his messages?
- What are three themes Eastman covers in his writing?

Pairs will then be asked to present ONE of the bullet questions, and will engage the class in discussion about their answers. Pairs can ask students to provide their answers, and then ask them probing questions about their responses in a way that helps them work on finding rhetorical strategies in writing. Prompts for pairs' discussion may include: what is the evidence for your claim or definition? Where is this located in the text? How do others interpret this quote or information? Etc.

Reflective Writing: Students will then be asked to turn to their notebooks and refine, change, and add to the information that they had recorded in their notebooks about Eastman's work. Students will add to the notes from the discussion. At the end, students will then be asked to write a brief in-class response to the following prompt which can be placed on board or overhead (Students should be given the rest of the class period to write):

> After reading Hopkins and Eastman, we begin to see that American Indian people were strong writers and speakers one hundred years ago. The historical climate was difficult for them, however. What, in your opinion, is the reason that both these writers felt that they should write and speak back to the problems they witnessed in their times? What was particularly offensive or in need of change for both these authors, and what is your opinion of their work and why?

Homework: Students will create a critical thinking chart that demonstrates an understanding of both Eastman and Hopkins' excerpts by answering:

- three similarities in the messages of both authors
- three differences in the messages of both authors
- three kinds of rhetorical appeal for each author
- two statements that describe both authors' overall purpose

Week 3: Critical Writing and Thinking Work

Instructor-Led Writing Exercise: The instructor will show students that writers begin to work with texts and to respond to texts in many ways. Many writing strategies begin with gathering information like they did in the homework. To begin to critically think and write, writers begin a *dialogue* with the texts that they are presented with. Creating a dialogue occurs when writers find the assertions, the messages and the rhetorical appeal used by authors to compare and contrast, dissect and think about the statements that each text makes in order to come to a new understanding of the texts. Dialogues do not look only for the similarities, rather, they seek to find discussion that challenges and critiques ideas in order to further a wider and better understanding of them. The instructor will remind students that dialoguing texts is different that plot summary and book reporting-kinds of writing in which a student simply summarizes or reports the obvious information in the text. Dialoguing and considering the rhetorical strategies in texts helps writers make new critical connections among ideas and appeals in a number of texts.

The instructor will present the following tasks for critical thinking and dialoguing on the board, and walk students through them:

Part 1.) CRITICAL THINKING AND BRAINSTORMING – Perform the following tasks with each new piece of writing to reveal the context and the argument strategies in the piece (this has already been completed, but should be noted by the instructor):

1. Determine the rhetorical context of a work
2. Determine the different kinds of audience members
3. Pick out the rhetorical strategies used to appeal to the audiences
4. Consider the kinds of language and stories used in the writing

Part 2.) CRITICAL THINKING AND MAKING A DIALOGUE WITH DIFFERENT PIECES OF WRITING : Perform the following tasks after critical brainstorming the pieces you are considering. These tasks help you begin to make insightful statements that argue a point about the writing you are considering:

1. Where do the ideas seem similar?
2. Where do the authors take different positions on a similar idea?
3. What does the difference in rhetorical context have to do with each piece of writing? Or, how does it affect each piece to make them different?
4. How are their uses of language different?
5. How are each of the rhetorical strategies different and why are they different?

The instructor will tell class that they have already been working on the tasks in part one. In class now, they will work on part two's tasks, in order to start creating a dialogue between the Eastman and the Hopkins' texts.

Groups of Three: Students will get into groups and begin to answer the Tasks part 2 questions in relation to the Hopkins and the Eastman excerpts. Students will be given 15 or 20 minutes to work through the questions. Students are encouraged to use their notes and each other to gather information.

Individual Writing Response: Students will then be given the rest of the class period to create a writing response in the form of a brainstorming exercise. Students are asked to list at least two interesting points to them that seem to be emerging as dialogues in the work that they have done in the past week. Students will list out the ideas that seem to exist between the two texts, and talk about why these two ideas stick out to them as a dialogue (they don't have to be saying the same thing!!!). Students will talk about what this dialogue is helping to reveal about the writers or the material in the texts. Students may be encouraged to relate this to their understanding of the medicine wheel.

Homework: The instructor will hand out the unit essay assignment. Students will make a list of all the things that they are asked to do in the essay assignment, and pick a dialogue like the one performed in class that they wish to use to write the essay about.

Unit 3 Essay Assignment: **A Dialogue with Eastman and Hopkins Due Date**______________

This essay asks you to reveal a dialogue for the audience that you found to be significant as you critically analyzed the rhetorical strategies of two writers in this unit.

> In this essay, you are to reveal a dialogue that exists in the assertions and language used by the two authors. You are to introduce the dialogue, reveal the rhetorical context of both of the authors as well as the rhetorical context of the dialogue you choose. You are to discuss the importance of the writers' use of language and rhetorical strategies that help you to understand the dialogue you choose. You are to present the dialogue using a few examples from the texts that reinforce the argument you are making. You are to then tell your readers why this dialogue is important to discuss, and you will make some critical connections for the reader regarding new assertions you want to make about what you interpret from the dialogue.

The paper will be 4-6 pages long, double-spaced, and contain any other requirements desired by the teacher and the class.

Week 4: Writing Workshop

In-Class Writing Workshop: Students will get into groups of three and compare the lists they made for homework. Students will make sure that they have all aspects of the question understood, and they will ask questions about the assignment.

Instructor-Led Writing Exercise: The instructor will go through the essay assignment sheet with the class. She will ask students to help list out all aspects of the assignment that they are asked to perform. The instructor will ask students to work individually on the following brainstorming exercises, and then work with the group to refine these ideas after they are done writing:

- Describe the dialogue that you wish to use in this essay
- List out the places where this idea is supported in each text

Group Exercise: Groups will then go through each member's dialogue, one at a time. Members will read out the response they created in class and discuss the meaning to the group. Group members will then help the writer to determine the following questions about their dialogue:

1. What is important for us to learn about this dialogue?
2. Where is there evidence in both essays of a discussion of this idea?
3. How is each writer's position different on this idea?
4. Is there anything about this idea that does not work, or that is not really a dialogue? Remember to re-visit the class notes on what constitutes a dialogue. If so, please indicate some things that you may need help in reconsidering your dialogue.

This exercise will be done for each member, and the students will help one another generate writing ideas as they go along. If there is something that seems to not work, students will share it with the instructor as she walks around.

Group Discussion - The instructor will field questions from the class about the unit assignment. The instructor will then ask students to sign up for paper draft conferences and reinforce the paper due date.

Homework: Students will bring a draft of the paper and three questions that they have about the writing process or the essays for the instructor in their conference.

Student-Instructor Conferences: Papers will be due after conferences, and students will work on ideas covered in conferences. Conferences help the instructor gauge the progress and the needs of students. Students can be asked to bring certain things to conferences in order to help the instructor work more effectively with them such as a set of questions, a specific set of tasks or information to work on, etc. These usually take a few days to complete.

Unit 4: Tribal Community and Public Discourse – Response and Presentation Strategies

Unit Readings: Tribal Member Responsibility: (2 tribal chiefs' statements)

Wilma Mankiller, "Rebuilding the Cherokee Nation" (1993 Speech) http://www.snowwowl.com/nativeleaders/wilmaspeech.html,

LaDonna Harris, *A Comanche Life* (excerpt)

Fish and Wildlife Debate: http://www.fws.gov/endangered/tribal/index.html

Indian Gaming Issues: http://www.tribal-institute.org/LISTS/gaming.htm

Tribal Language Recovery: http://www.lewisandclark200.org/index_nf.php?cID=945

Unit Goals:

Students will draw upon the critical analysis and dialogue skills developed in the second and third units to investigate and present arguments being made in tribal communities. Students will have a research day in the library or computer lab. Students will present issues to the class and discuss the various sides of the debates in a professional manner.

Students investigate the different arguments made by tribes in regards to treaty rights, the status and protection of cultural practices, environmental debates, and any other themes of interest that reveal arguments made by tribal people. Students will provide informed responses to the issues covered in class.

Students will develop a critical awareness of these issues by researching the debates, learning the historical context of the issues, and investigating the various audiences involved in the arguments.

Unit Organization and Weekly Suggestions for Unit 1:

Week 1: Group Research and Discussion Modeling

Unit Issues Overview: The instructor will give students an overview that includes introducing them to the four issue ideas raised above. Students will be informed that they will need to put together a thoughtful group presentation that introduces their audience to issues and concerns that American Indian people have in the four areas: tribal responsibility, fish and wildlife, tribal gaming, and tribal language recovery. At the end of the unit, students will need to create an essay from the issues presented in class. The instructor will then tell students that she will model a presentation for the class in the manner that they will be expected to present the issues to the class. The teacher will remind students that all student group members will be expected to contribute to the research and presentation of the group projects.

Instructor-Modeled Presentation: The instructor will model the presentation of a tribal issue of interest for the students. Students will be told this model should be carefully because they will have to create presentations for the class on a similar theme that is dialogued in Indian Country. The instructor should provide a verbal discussion and a handout for students.

The instructor can pick an issue that is not included in the issues that the class will be presenting – for example, she will use the conversation regarding burial site jurisdiction or museum/tribal relationships. She will model for the class the following things that all class groups will be expected to do in their presentations (these will be listed on the board and provided in a handout for students to reference for themselves):

- Provide an informative handout with researched information and sites for further reference. (Professional presentation will be addressed later in the unit.)
- Provide the historical and rhetorical context of some of the debates that revolve around the issue
- Describe all the groups and individuals who are involved or affected by the debates
- Provide the different positions that people are taking on the issues
- Provide the "What is at stake" questions for all the positions. This includes what is lost and what is gained in taking the position that they are arguing.

The instructor will then divide the class into pairs or groups of three, and assign each an issue category from the list above. Students can choose or be assigned topics, based on class consensus. There should be 2 groups presenting on each theme, however, so that all themes are researched.

Group Brainstorm: Presentation groups will work together to being talking about what they already know about the issues. Groups will work to develop a strategy for what they need to research in their allotted research time. Students will remember to answer and address all aspects required in the checklist. The presentations will be due the following week, and the students should work on the issues out of class as soon as possible. All group members must carry an equal burden of the work for successful

completion of the assignment, and tasks should be divided up and reported to the instructor.

Homework: Students will begin researching and developing their handouts and presentations for the class. Students are strongly encouraged to research writers and activists who are responding to these issues in their own home and tribal communities.

Research Day and Professionalism Day: At the beginning of class, students will be asked to help the instructor determine professional presentation suggestions that will be recorded on the board. This should take 1/4 of the class time. The professional elements may include but are not limited to:

- Dress, voice, speaking tone, and body movements
- The purpose, quality, and nature of handouts or other presentation material
- The clarity and organization of materials and sources used
- The understanding of audience-dictated presentation dynamics (information they might need, appropriate language or procedure, ways to demonstrate respect or authority, etc.)

For the majority of the class period, students will research issues in the library or in an online environment. The suggested sites above are starting points for their research. Students should be given 3/4 of the class period to do this.

Homework: Presentations will occur on the next two days of class. It is assumed in this schedule that students will have at least one weekend to prepare their presentations after this class period.

Week 2: Presentations Week

Homework on Last Day of Presentations Week: Students will pick one issue that was most interesting to them from the presentations and begin to formulate a dialogue regarding the issue. The dialogue must address the following things: all the parties concerned and affected by the issue, a list of what things are at stake in the different positions of the issue, and a deep consideration of how this issue touches on the conversations we have had regarding the medicine wheel concept. Students will also consider additional research that they need to do to create an essay on the issue. Again, students are strongly encouraged to research writers and activists who are responding to these issues in their own home and tribal communities. These can be brought into the students' essays.

The unit assignment is below, and it can be handed out at the end of presentations week. Students are to choose a topic that they are interested in from class, and take notes over what they are asked to answer in the unit assignment prompt.

Unit 4 Essay and Personal Response Proposal   Due Date_______________

You are asked to create an essay that presents a dialogue on an important tribally-related issue from the issues presented in class. Your dialogue must present the rhetorical context of the issues, directly state the groups that involved in the debate and explain their positions. Your dialogue must make use of their various arguments and present an argument of your own on the issue. This position must be clearly stated apart from the positions of those that you discuss for your references, and must be explained fully.

You must finally propose a series of actions that you feel that the audiences should consider because of the particular reasons that you determine on your own. Your essay must present the "what is at stake" discussion that you feel that arises when answering and ignoring your recommendations. This essay may include a discussion and examples of how this issue affects your tribal community.

The essay will be 5-7 pages, with further instructions determined by the instructor.

Week 3: Individual Argument Work

Unit Assignment Hand-Out: The instructor will go over the unit essay assignment with the class.

Individual Response: Students will take out the homework for the class, and use it to respond the following questions for an in-class response to the issue they chose. The prompt will be placed on the board and students will be given 15 minutes or so to write responses.

> *Writing Prompt*: Why does my chosen issue deserve attention? What about this issue is relevant to you, and why did you choose this issue to research and talk about? And finally, what is that you want people to learn about your position on this issue?

Instructor-Led Class Discussion: The instructor will ask students to take out their homework and notes, and to walk with her/him through the process of creating a dialogue regarding their issues. Students will draw from writing prompt and will write thoughts in notebooks through the discussion as they are asked to think about their positions.

The instructor will remind students about dialogues – they are seeking connections and disconnections between and among ideas and statements made by others. Dialogues can be arguments when the writer seeks to persuade the audience that they should begin to think in the way that the writer does about a subject for a demonstrated reason. Therefore, students can be asked: how does your particular position draw from a number of voices? This should be recorded in their notebooks and talked about in class. Students should be given time to respond to discussion in notes.

The instructor will then ask students to share why their issues are relevant and important to them.

Group Exercise: The instructor will then ask students to think about audience: who are the people in the audience, and what different positions do they take on the issues? Students will respond to the prompt by recording notes in their notebooks.

The instructor will then ask students to think about the ways in which they want to create the idea of a dialogue in their essays – how they want to use the sources and the ideas together to form an argument for a series of things the writer wants the audience to do.

Homework: Students will conduct more research as needed and brainstorm all elements of the essay that they are asked to answer. Students will bring this brainstormed material to class to begin writing with it in the next class.

In-Class Writing: Students are given in-class time to work on papers. Students may be instructed to think about beginning writing in the same ways they have in units 2 and 3: using the lists from Tasks 1, 2 , and 3 from the class discussion in the last unit to be able to draw the rhetorical context and the information about the overall issue to a connection with the sources and other writers they find. This writing work should take the entire course period. Students at this time should again sign up for optional conferences with the instructor, if desired.

Homework: Students will finish essays and attend their conferences.

Final Week Instructions: The instructor will introduce students to the final reflection project below and tell them what her expectations are and what time the project is due. Students must create a creative piece as well as include a brief descriptive/explanatory essay. Students who choose to create a finally essay piece must discuss it with the instructor, and the length of the essay will be determined at that time. There is no additional descriptive piece needed if students compose a critical essay.

Unit 5: Course Reflection Project   Due Date________________

Students will revisit the writing and readings they encountered in the first units of class that asked them to think about themselves as strategic American Indian writers and scholars.

Students will be asked to put together a project piece of their choice that reflects what they have learned in class and what they believe it means to them to be critical thinkers and writers in the university. The piece has the following requirements:

- You must demonstrate in a brief essay (2 pages) the significance of the critical writing and thinking experience to you, and how your creation is reflective of this knowledge
- You must create a picture, a collage, a painting, any other piece of artwork or weaving, or even an essay or poem if you choose
- This piece must describe for your audience the things that you have learned about yourself, about writing, and about tribal writers we have covered in class.
- If you choose to do an essay, please contact the instructor to make sure you have all the requirements
- If you choose to create a piece of artwork or a poem, make sure it is approved by the instructor first, and make sure to include the descriptive short essay as well.

The instructor will determine how much this assignment is worth. It may be used as a final exam, or to help students boost a previous grade. This assignment should be given at least a week to prepare

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This is the end of the second-level composition course.

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Advanced Second-Level "American Indian Rhetoric and Composition" Curriculum

Unit 1: Indigenous Intellectualism and Warrior Scholarship

Unit Readings:

Taiaiake Alfred, "Warrior Scholarship: Seeing the University as a Ground of Contention."

Angela C. Wilson, "Reclaiming our Humanity: Decolonization and the Recovery of Indigenous Knowledge."

Vine Deloria Jr., "Marginal and Submarginal."

Unit Goals:

In the first unit, students are introduced to the course, they are given a discussion of the nature of the composition course, and are introduced to the instructor's teaching philosophy. Students are introduced to the notions of indigenous intellectualism and warrior scholarship described in the Alfred essay. Students are exposed to Alfred and Wilson's descriptions of what it means to be committed to American Indian educational success and development. Students are encouraged to discuss and respond to the texts from their own experiences in education. In the Wilson essay, students are introduced to the work that is being done in the recovery of indigenous knowledges. Students are encouraged to research and respond to the work that is being done in their tribes to support these efforts. Students are finally introduced to the "stakes" of American Indian people's experience in higher education outlined in the Deloria essay. Students are introduced to the notion of university power dynamics and the production of knowledge in university classrooms, and are prompted to respond to these issues in light of the essays in this unit.

Unit Organization and Weekly Suggestions for Unit 1:

Week 1: American Indian Student Roles and Goals

Instructor Lecture/Discussion: The instructor will introduce the goals and describe the orientation of the "American Indian Rhetoric and Composition" class. This information is located in the curriculum philosophy as well as the unit goals for each section of the course. The instructor will provide an overview of the goals of general college composition, highlighting some of the pedagogical trends in the past 50 years of composition in order that students understand where their educational experiences are

located in the pedagogical trajectory of composition (Discussion should be brief, and may include brief explanations of the goals of expressivist, cognitive psychological, current-traditional, multicultural, critical, and other rhetorical/philosophical classroom orientations). The instructor will introduce her own classroom philosophy, goals, and her personal commitment to the class. The instructor will inform students of the ways they will be expected to participate in the class – in group discussion, class discussion, and in and out of class writing. The instructor will also hand out first syllabus and discuss it with the class.

Introductory Class Exercise: The instructor will encourage students to get to know one another through a "groundbreaking" exercise. Helpful exercises ask students to share knowledge with one another in small groups, and then relay, teach, or use the knowledge with the rest of the class, thereby affirming students' voices, their participation in knowledge-making, and encouraging a group-oriented classroom ethos. Students should be encouraged to begin using names with each other, and should be asked to name one another in the exercise to encourage classroom familiarity.

Introductory exercises can be personal in nature (asking students to talk about themselves, their expectations, their tribal affiliations, or talk about why they chose the class), or they can direct students to begin talking about the course subject matter (asking students to talk about past English courses, or encouraging them to talk about different writing classroom dynamics that have been successful for them, effective teaching strategies, or writing projects completed in the past). The exercises can also ask students to teach one another a skill or information that is later shared with the class as a whole. The instructors should note that the in-class writings for the semester ask students to talk about their experiences, both positive and negative, with writing classes in the past. Before this time, the instructor must determine the nature of classroom interaction that they want to encourage, and the degree of personal expression that the instructor and students desire in their classroom experience.

Individual Writing Response and Class Discussion: The instructor will ask students to write about past experiences and knowledge gained in English courses. The instructor will ask students to share their responses in groups or in a class discussion, and collect writing samples at the end of class.

The instructor may consider the following questions for the writing prompt:

- What were the main goals of your last writing class?
- What kinds of teacher and class interaction occurred in the class?
- How did the instructor affirm the experiences and knowledge(s) of the students in the class?
- Were there any pedagogical strategies that you did not think were effective in helping you learn to read and write?

- What improvements could your instructor have made to help classroom communication, student comfort in expressing ideas, the usefulness of group work, or other areas?

Brief Instructor Discussion: The instructor will introduce Taiaiake Alfred (the first author in the course reading) in a brief biographical sketch to class, and introduce his work's themes that include indigenous education, warrior scholarship, and tribally-centered knowledge.

- The instructor will discuss how some of these themes challenge past or more traditional goals and roles of composition classrooms. The instructor will indicate that in the future, the class will investigate the work done in composition by American Indian scholars in the past 10 years, looking at what they have contributed to the field and the classroom - including student-oriented knowledge affirmation and production, tribal classroom visions and support, and different interpretations of rhetorical sovereignty. The instructor will indicate that these themes will be investigated and continued throughout the progress of the class.

Homework: Students will read the Alfred essay, take notes, and respond to the writing prompts that consider the Alfred quote below:

> "What is 'Indigenizing the academy?' To me, it means that are working to change universities so that they become places where the values, principles, and modes of organization and behavior of our people are respected in, and hopefully even integrated into, the larger system of structures and processes that make up the university itself" (88).

Students will respond to the quote's articulation of an *indigenized academy*. Prompt questions for homework assignment can resemble one or a few of the following questions:

- What was the exigence of this essay for the author?
- Why does Alfred argue that there need to be specific educational goals for American Indian students in universities, in particular?
- What is "warrior scholarship," and how does this idea resonate with your educational goals?
- Do you agree or disagree with Alfred's "warrior" position and claims, and why or why not?

In-Class Discussion: Students will be encouraged to offer their responses to the essay questions for class discussion. The instructor will write prompt questions on the board, and point students back to text for references, encouragement, etc. The instructor will raise the notion of Alfred's "*indigenous intellectualism*," and ask the class for their own definitions and feedback on the concept. The instructor may ask the class the following questions and record them on the board:

- What does it mean to be committed to indigenous intellectualism, and who is included in this concept?
- What groups in academe are excluded from this concept?
- How does indigenous intellectualism support communities and traditions? Examples?
- How can it be supported in universities and university courses?
- Why can work toward indigenous intellectualism be seen as difficult or problematic in universities?

The instructor will then ask students about the reading more generally, asking them logistical questions related to critical reading and response:

- How did you respond to Alfred's ideas, and were there any difficulties you had with the reading, the terminology, or Alfred's contentions?
- What information do you feel you need to know in order to understand the full range of writing that Alfred engages?

When discussion is complete, the instructor will introduce Angela C. Wilson to the class in a brief biography.

Instructor Discussion Note: If desired, the instructor can encourage students to respond to homework essays also in class by reading parts of their answers aloud, or by asking them to discuss the questions in pairs or groups. Students can discuss areas of resonant and conflicting responses in order to generate knowledge about the differences in people's educational goals and experiences. The instructor may also engage reflective practice by asking students to create personal responses to their current higher educational goals, or respond to any questions, issues, or concerns that arise in class discussion.

Homework: Students will read the Wilson essay and take notes. Students will also develop their own definitions of the following terms from the essay: indigenous knowledge(s), indigenous communities, knowledge recovery, dominant and subordinate languages, and academic standards.

Week 2: Critical Reading and Writing, American Indian Languages and University Standards

Group Analysis and Discussion: Students will get into groups of three and share responses to the Alfred homework notes, the Wilson notes, and the definitions from the homework. Students should be encouraged to analyze both writers' argument strategies for the following textual elements, as a means of encouraging *critical reading and analysis.* The instructor will state this goal for students, answering any questions about critical reading and thinking.

Board questions for groups may resemble:

- What are the central theses of each essay?
- What are the authors' tones?
- What are the claims that each makes, and how are they grounded or supported by evidence?
- What is the exigence of each essay? Who are the intended audiences of the essays?
- What kind of language (formal/informal, scholarly/creative/other, English/Non-English) do the authors use, and what effect does it or could it have on the audience(s)?

Students will then be encouraged to share findings with class. This information should be recorded by the instructor on the board, in a graph-like format in order to facilitate student understanding of each essay and of the connections and divergences between the essays. On the heading of the graph the instructor may place the author names, and on the side of the graph the instructor may place the suggested textual elements (thesis, tone, claims, context and exigence, audiences, and language) that the class discussion provides. Class will discuss findings in essays.

Instructor-Led Discussion on Critical Response: The instructor will tell students that they now have the material needed to create critical responses to the essays and may do so by asking themselves the following questions (these should also be placed in the board):

- why did each author create the argument he or she made?
- were their arguments were successful, and what are the criteria do you feel are necessary for a successful argument?
- what, if any, were missing aspects (points, information, arguments) of the arguments?

The instructor will ask students for feedback as a whole, and record criteria on the board.

Group Definitions: The instructor will then ask students in groups of three or five to agree upon to the definitions they developed in the week's homework (indigenous knowledge(s), indigenous communities, knowledge recovery, dominant and subordinate languages, and academic standards. Academic standards, the last term, will be addressed in more detail momentarily.), recording a version of them on the board that the group can agree upon generally.

After they are recorded, the instructor will move the class through the definitions, asking students to refine the definitions. The instructor will then ask students to make connections between these terms and the positions taken by both authors.

– How do Wilson and Alfred each respond to these terms and ideas? Do they support them, would they find any problems with any of the terms and why?

– What are the obligations of American Indian people in colleges and universities to these terms/ideas?
– Are there any terms or claims that are problematic for specific reasons in the essay?

> The instructor will strongly emphasize that these questions are the means by which readers critically evaluate and analyze writers' arguments.

The instructor will then move students to a discussion of the final term, *academic standards*, and ask students to articulate what they feel the university's academic standards are. The instructor will facilitate the discussion by referring to the information on the board and asking students what they feel the expectations are of academic standards in writing, what academic discourse is, and the ways they have responded to or used academic discourse in the past.

Finally, the instructor will ask students to articulate what they feel the authors' sentiments are regarding the rules and dictates of standard academic discourse, and how the authors agree to the rules of the discourse or challenge it in their writing styles.

In-Class Writing: Students should respond to the following 2-pronged prompt (this can be placed on an overhead, in PowerPoint, or on a handout):

> Please choose two claims made by our authors, and create a critical dialogue with them like we did in class discussion – asking questions and probing the context of the meaning of statements, evidence, and positions taken by each author. Consider what you agree and disagree with, making sure to explain why. Use the claim categories and information recorded on the board this week for reference.
>
> What in your experience (school, family/clan, tribe, mentors, friends) leads you to feel the way you do about your educational goals and aspirations, and what skills and qualities would you like to develop in order to reach those goals?

Students will hand in responses at the end of class.

Homework: Students will read the Deloria essay and take notes. Students will research online and in the library the biographies of Vine Deloria and Vine Deloria Jr. Students will also research the following information and take notes: dates of the Civil rights Act and its relevance to American Indian people; Red Power movement's history and important figures.

Week 3: American Indian Students and Writers – Past and Present

Group Discussion: Students will respond to the following critical analysis prompts for discussion as a group, recording information in their notebooks and presenting it for class discussion afterward. Prompts should be placed on board:

> What does Deloria Jr. perceive to be the differences between the college experiences of American Indian people in the 1960s, and the experiences and demands upon college students today? Was anyone in your family in college in the 1960s or 1970s, and did they say anything that you would like to share about that time? If no one was in college at the time, do you know why?
>
> What can you determine are significant things that the Civil Rights Act has afforded American Indian people and other marginalized groups in academe today? Are there still problems that you see or hear about that American Indian or other marginalized people experience still in academe?

The instructor will ask students to share responses with class.

Instructor-Led Class Discussion: The instructor will write critical analysis questions on the board for the groups to answer when they are done with the class discussion. Students will write brief responses to the questions in notebooks:

- What is Deloria Jr.'s reason for writing the essay, and why does he indicate there are marginalized groups in academe?
- Do these groups use the same kinds of language or discourse that mainstream writers use, and why or why not – or a different question could be, what are the benefits and drawbacks to uses of different discourses?

After students have been given time to respond individually the two questions, the instructor will then lead class to develop definitions of Deloria's terms: marginal and sub-marginal. The instructor may ask students what these terms indicate about power structures and relationships among dominant and subordinate groups (and what these groups look like) in academe, and ask students if they perceive a difference between Deloria's perception of the dynamics of Civil Rights Era classes and classes today, describing what those differences are.

Pairs Exercise: In pairs, students will look over the notes they have for the three class essays. Pairs are asked to create 3 critical discussion questions for the class, based upon the positions taken in each essay. The questions should ask students to use various concepts or statements and make critical judgments and knowledge using the provided information. Students should be informed that they are NOT asking definition or summary questions. Pairs can be directed to focus critical questions on:

- Connections among the essays that emerge from claims, from the use of sources, or the time period addressed by authors

- The kinds of writing performed in each essay
- Essay terms or definitions
- The roles of American Indian students in academe, as indicated by 3 authors, and the skills that are needed to accomplish this work or assume these roles

At the end of the exercise, pairs will write questions on the board, stand up when it is their turn, and present the questions to the class as if they were the instructor, helping to guide class through critical reflection. Students may encourage class to think about the questions in the way that they came about creating the questions in the first place, or ask leading questions to help students come to an analysis that the instructor and pair feels is appropriate. The instructor will help encourage pairs, and ask pairs if they need any help leading the students to discussion.

Brief In-Class Response: The instructor will inform students that these essays speak to each one of us in specific ways – we can accept and reject aspects of author's arguments, using their material for our own knowledge and intellectual gain when we find them appropriate. The instructor will ask students to think about what these authors' positions mean to them personally. The instructor will inform students that in engaging academic essays, students will find points of agreement and points of contention in almost all writing, and this is both productive and important for analysis as well as helping students develop knowledge and opinions about writers' material.

Each student will then create a brief statement that indicates her personal educational goals in the university, and list a few skills, languages, or kinds of knowledge needed to fulfill these goals, inspired by the information presented in the unit's authorship. Students should be encouraged to use the essays for reference in creating their responses.

The instructor will collect in-class writing, and hand out the **Take-Home Essay Assignment #1** below. The instructor will decide if students will have a weekend or a week to complete the assignment, based upon the class progress.

Take-Home Essay Assignment #1

Due Date:

Students are asked to respond in essay format to three general prompts. Students will type out answers, and provide a heading that includes student name, instructor name, course number, and date due.

1. *Unit Essay Claims*: (*Students are to critique the authors' claims by choosing two that are most important to them.)* What are two significant claims to you that are made by two of our essayists (one claim from each author)? Please name and describe the two claims, and explain their relevance to your educational experience and personal interpretation of the essays. Have there been occasions in your educational experience that reflect any ideas raised in the essays, and please relate them to the author's claims.

2. *American Indian Student Roles*: From your at-home and in-class responses to the readings, what does it mean to be committed to indigenous intellectualism, and what do you feel is the connection to "warrior scholarship?" What are your thoughts about this notion of a writer's responsibility? How can it be accomplished? Please use in-class discussion and class notes in your answers.

3. *Language in the University*: In your interpretation of the Deloria Jr. essay, what does it mean to be a speaker of a dominant language in the university and a speaker of a subordinate language in the university? What do you feel is the language privileged by the university, and have you seen places in which other languages are affirmed and used in the university or other educational institutions? What is the state or condition of your family's language uses, and do you all or have you all ever used more than one language publicly? And finally, what would Angela Wilson say about the recovery and use of other languages in academic settings, and do you agree in the context of what we have been talking about in class?

Unit 2: Academic Discourses: American Indian Discourses and the American Academic Standard

Readings: Richard Fulkerson, "Composition at the Turn of the 20th Century."

S. Hegelund and C.Kock, "Macro-Toulmin: the Argument Model as Structural Guideline in Academic Writing."

H Douglas Brown, "Some Practical Thoughts about Student-Sensitive Critical Pedagogy." <http://langue.hyper.chubu.ac.jp/jalt/pub/tlt/99/jun/brown.html>

Daniel H. Justice, "Seeing (and Reading) Red: Indian Outlaws in the Ivory Tower."

Malea Powell, "Blood and Scholarship: One Mixed-blood's Story."

Unit Goals

This unit introduces students to the patterns, expectations, and ideologies of standard academic discourse. In reading and responding to the discourse, students are afforded the opportunity to create an evaluation of the discourse and its expectations. Students will begin to consider more deeply the role of the audience in rhetorical appeal, and will begin to map out critical reading and writing strategies that will help them create successful arguments. Students will be introduced to American Indian writers' arguments regarding academic discourse, and be encouraged to examine the arguments for their rhetorical strategies. Students will be introduced briefly to the Toulmin Strategy of argumentation and Aristotelian considerations of argument. Students will then be given the opportunity to read the discourses used by scholars from the students' own home communities (if available, or a related community that they choose), and to read into the authors' rhetorical strategies. Students will finally be given the opportunity to experiment with different discourse strategies, in order to begin to develop a tone, a use of language, and an appeal that they desire. The class will review each others' works, and evaluate the success of their appeals from a list of evaluative criteria for "successful academic discourse" determined by the class as a whole.

Unit Organization and Weekly Suggestions:

Week 1: Toulmin Argument Structure and an American Indian Writer's Contention

Homework: Students will read and take notes on two essays for this week. Students will do a little online historical research at the end of the week for week 2.

Students will also read the Hegelund and Kock "Macro-Toulmin" argument strategy essay and answer the following questions about the essay to hand in:

1. Please indicate your understanding of what the Toulmin Model seeks to help arguers do or perform.

2. What is the "genre of academic discourse" that the essay suggest students struggle with, and what are some reasons that students struggle with this genre of writing?

3. Why does the Toulmin scheme seek to define aspects or parts of argument, and what does that have to do with critiquing academic discourse in general?

4. Please provide a description of the following basic aspects of Toulmin's argument scheme: rhetorical context, claims, backing, rebuttal, and data.

From Malea Powell's "Blood and Scholarship" essay, students will respond in notebooks to the following questions for the second day of the week:

1. What does Powell mean when she writes on page 3 that the rules of scholarly discourse require American Indians to "write ourselves into this frontier story"?
2. How is standard academic discourse a frontier story?
3. What is the homestead metaphor, what does it suggest to you about the academic community in general, and why she suggest that it comes at a price? What is that price to you?
4. How does Powell write, what is her writing style, what kinds of knowledge and information sources does she use in her essay?

Instructor-Led Discussion: The instructor will go through the Hegelund and Kock homework questions with the class, recording the answers on the board. The instructor will define aspects of *standard academic discourse* for students, describing it as a specific discourse or language strategy used by scholars and writers in academe. The instructor will indicate that there are highly determined rules and conventions of the discourse, and a writer's command of the discourse is often read as an indication of her understanding of the terms and demands, as well as the expectations of the discourse and its audiences. The rules and conventions of the discourse have, for the most part,

been upheld in the university over time, and are difficult to change or challenge. Students may be encouraged to speculate as to why this is the case.

The instructor will ask students about their experiences with the discourse, and if desired, reference composition scholar Mike Rose's contention that the discourse's expectations can be understood as students' ability to remediate the conventions and expectations of the discourse – Rose contends that students try to distill the meaning and intent of the messages latent in academic discourse, and often struggle (and fail in the eyes of teachers) because they do not know how to read the discourse, how to decode the terms and intent of the discourse, and do not know the "rules" of the discourse.

Group Exercise: In groups, students will determine as many of the conventions or rules of academic discourse that they can, and record them on the board. The instructor may encourage students to consider writing that is used in university classes for inspiration.

Class Discussion/Group Exercise: The instructor will review responses with the class, making changes and refining information students share on the board. The instructor will measure these characteristics up against the position of the Macro-Toulmin essay, asking students about the need for claims, backing, rebuttals, and data. The instructor will ask how the Toulmin elements of argument discourse factor into what the authors are is successful academic discourse. (The instructor will use this material momentarily to segue into the discussion of Powell's essay.)

Group Exercise/Class Discussion: In the same groups but in the next class period, students will review the genre expectations of standard academic discourse. Students will then be encouraged to share their four homework reading responses to the Powell essay either as a class or in groups to get group discussion going. Students will then engage the Powell essay in their groups, by creating a written group response to each of the four questions asked in the reading homework. If there are disagreements on the answers, students can articulate why on the sheet. Groups will then share answers with the class and hand in answers at the end of class.

Groups will then be asked to look for points of consistency in Powell's writing with the conventions of standard academic discourse, as well as for places where students feel that the author diverges from the conventions of the discourse. The instructor may encourage students to consider some or all of the following, listing them on the board:

- aspects of Toulmin covered in the homework (claims, backing, rebuttal, data) that are found in Powell's essay
- Powell's writing tone and use of language(s)

- the rhetorical context of the production of her essay
- the kinds of sources she uses and the comments Powell makes about the texts and audiences she is critiquing - considering each as possible locations of concurrence or divergence from standard academic discourse.

Groups will report answers to the class, and discuss findings as a whole either on the board or as a class discussion.

Instructor-Led Discussion: The instructor will then direct students to the ways in which Powell uses the 1st person narration, storytelling, life histories, and a critique of academe to establish her writing. The instructor will ask students to consider these elements or strategies of discourse, in reflection of the Macro-Toulmin essay's contention that successful arguments retain specific rhetorical elements that render the speaker an effective communicator. The instructor will then ask students what they believe Powell's writing purpose is and who her intended audiences are.

In-Class Writing: The instructor will encourage students individually to make a list of overall academic writing strategies that writers (they may be encouraged to use all of the essays so far in the course for reference, if desired) use that are 1.) different from standard academic discourse, and 2.) are attractive and interesting to them, and 3.) strategies that students feel that they need or would like help in developing.

The instructor will collect writing and group work at the end of class to determine students' grasp of the material. The instructor will provide a brief note about Richard Fulkerson to the class, indicating that his work was popular in composition and rhetoric in the 1990s. Fulkerson brought a lot of attention to the Toulmin Scheme to composition as a way for students to use classical rhetoric to read texts. The instructor will note that Fulkerson resisted multicultural and critical pedagogies, arguing that the context of the production of texts was not as important as knowing the strategy by which authors compose texts. An advocate of "current traditional pedagogy," Fulkerson advocated a teacher-centered knowledge base in the class.

Homework: Students will read Fulkerson and Brown's essays and take notes, particularly looking at what they perceive is the general purpose of the writing classroom, the role of the teacher, and the kinds of materials and texts that should be used to support their teaching purpose. Students will then go online and research (for the second day) and take notes on Paulo Freire's personae and work in general. Students will look up the term CRITICAL PEDAGOGY and check out related essays or other work that discusses the pedagogy. Students can look at Freire's *Pedagogy of the Oppressed*, or Shor and Pari's work *Critical Literacy in Action* as starting points.

Week 2: Writing Classroom Goals – 2 Scenarios

Take a Position 4-Group Debate: Students will be divided into 4 groups. 2 groups will take Fulkerson's current-traditional position on the "current" state of Composition, and 2 groups will take the position of scholars like Brown who are attracted to the work of critical pedagogues in the classroom. Each group must determine a thesis or position statement that indicates what they believe the overall purpose of a writing classroom is. All groups will establish 6 claims based upon the following topics or ideas, and provide reasons that back their claims:

1. The role of the writing teacher
2. The role of the writing student
3. The identity or personal positions of students
4. The goal of writing classes
5. The relationship between the writing teacher and the larger university institution
6. The subsequent teaching philosophy furthered by this author

Groups will be given ½ the class period to develop their positions on these ideas. At the ½ time marker, the groups will literally face one another – one of each position will turn their desks to face the other group (Therefore, there will be two simultaneous debates occurring in the class. This is done in order that more students have an opportunity to speak). Groups will be encouraged to start the debates by stating their positions as the TEACHING PHILOSOPHY they are defending, and then debate one another's 6 claims based upon the material and positions used in the essays they have been asked to assume. Each group will defend the teaching philosophy for the qualities it suggests are important for a successful composition classroom. (*These instructions should be recorded on the board.*)

The instructor will take notes and observe the 2 debates for questions, problems, and clarifications needed to start the discussion for next class.

Reflective In-Class Discussion: The instructor will lead class in a discussion regarding the issues that arose in the last class' debates. Students will consider what kinds of information they needed to make claims, as well as the kinds of positions that the claims seemed to uphold. Students can consider the different teacher and student positions furthered by both the authors, and provide a description of the kinds of classes, materials, and exercises that each author would provide writing students. Students will evaluate each "kind" of class, weighing the benefits and detriments to writing, personal

expression, discourse, identity, etc., in both of the class types. This generated information may be recorded on the board to facilitate discussion.

The instructor will then ask students to think back over the semester's class essays, and consider the kinds of writing and teaching strategies that the authors would uphold. Some of the authors would most likely support teaching strategies that are neither Fulkerson's current-traditional approach, nor Brown and Freire's critical pedagogy. The instructor may ask what some of the differences are that could emerge in another form of pedagogy that may be suggested in earlier authors. If the instructor desires, students may be introduced to the teaching philosophy Red Pedagogy in the work of Sandy Grande, for example, or alternative pedagogies esteemed by scholars such as Henry Giroux and Peter Mc Laren, Min Zhan Lu and Joseph Harris.

In-Class Writing: Students will respond to Fulkerson and Brown's essays, and may use notes. Students will answer the following questions, written on the board:

- Why do these two teaching philosophies (pedagogies) differ so greatly, and what KIND OF STUDENT does each approach seek to develop or produce? What information leads you to this conclusion?
- What is your response to each philosophy, and what do you think the benefits and setbacks of both are to the composition classroom?

The instructor may ask students to share responses, and will collect writing at the end of class, and provide a brief biographical sketch of Daniel Heath Justice.

Homework: Students will read the Justice essay. Students will respond to the following questions in notebooks:

1. What does Justice believe are his responsibilities as an academic?
2. Please describe his concept of "Activism of Imagination"
3. When Justice talks about community and memory on 117, what community is he referring to, and what do community and memory have to do with one another?

Week 3: Writing Needs and Academic Responsibility

Instructor-Led Discussion: The instructor will ask students to turn to the Justice essay, pages 103-104. Class will examine the 4 points that Justice articulates are integral in the work of American Indian people in academe, and the instructor will list them out on the board. Class will go through each point, discussing the possibilities and the setbacks (for

students and the instructor) that could occur in the implementation of these goals in a writing classroom.

Group Exercise: Groups will be given the task of determining what they think are the writing needs of students in composition classrooms, considering the following information and demographics:

- the kinds of students that enter the university, and what kinds of reading, writing, and language skills students need for particular educational goals
- evaluate the approaches addressed in the different pedagogies and discourses they have studied in class: current-traditional, critical pedagogy, and other pedagogies introduced to the class
- Finally, students are asked to consider what the American Indian authors used in class say about the writing community, and to develop some ideas or points for composition classrooms to consider in light of a community-oriented class

Class Discussion: Groups will present ideas to the class, and leave time for discussion and debate. The instructor will monitor and encourage class discussion on the generated ideas/needs. This discussion should take up the majority of the class period. The instructor should encourage students to talk and think through the group questions, and if possible, encourage students to share personal definitions and understandings of community-oriented ethos and what kinds of education they have experienced in the past that affirms this idea.

Homework: Students will develop a research question worksheet of at least 6 questions that will be used to talk to family and/or friends about their educational expectations for a college writing curriculum. These questions should help students begin to refine their own opinions about the purpose of writing in general and writing in a university setting. Students will focus their questions on the following categories for their worksheet:

- the skills needed and skills desired to communicate in classrooms and wider society

- the kinds of materials used in classes, kinds of writing and communication used in classes

- the degree of course attention to students' cultural community and tribal needs/concerns

- personal expectations of the kinds of experiences gained through participation in academe and academic discourses

- any other categories or questions that generate questions that are relevant to writing and communication that students want to pursue.

The research question worksheet (not the actual research interviews) needs to be typed and brought into the next class to share with peers. Worksheet should contain at least 6 questions. Students are required to conduct at least three interviews with the sheet by the end of the unit, and hand in the interview sheets with this unit's final essay assignment.

Pair Work: Pairs will exchange research question worksheets and discuss each question for the strengths and weaknesses in the kinds of information the questions will generate. Pairs will indicate any struggles they might have encountered in developing the questions, and bring them up in class discussion for revision. Pairs may help one another develop new or more refined questions.

Instructor-Led Class Help: The instructor will work with students and their interview sheets, providing any clarification questions or helping them develop questions. The instructor will encourage class to think about the kinds of information they want to receive from their interviews. The instructor will inform students that they will be using these interviews in order to create an essay that discusses the responses within a conversation about standard academic discourse, how people understand argument structure, and the differences and similarities between personal and community writing needs.

The class conversation may venture back into discussions of academic discourse, audience expectations, and points raised by the authors used in the unit. Students can be encouraged to think about their questions in light of the arguments made in the essays, as well as knowledge made and developed in the classroom.

The instructor will pass out the essay assignment at the end of the 4th week. Students will be given the opportunity to ask questions about the assignment.

Instructor Note: Students will be instructed to bring, typed for next class: a thesis statement and a rough outline of their claims, their chosen essays typed out, and a rough indication of their opinions of what constitutes a "successful writing curriculum." The next week is reserved for in-class work on the essay. The instructor will tell students when the essay is due. The assignment sheet below will be handed out.

Assignment Sheet for Take Home Essay #2

Paper Due Date:

This essay asks you to combine the research and ideas collected from your interview worksheets with the readings we have done in class. In this assignment, you are asked to create an argument for the meaning and purpose of writing and the teaching of discourse in the university.

This essay will address the following 2 areas, but does not have to be divided into these areas, as the only means of organizing the essay. It is up to you to decide how you would like to organize your material:

Curriculum

- Your perception of the purpose of a writing curriculum in universities in general, based upon references to the course essays in units 1 and 2, and comments made by your interviewees
- The purpose of writing curricula for you as a student
- The kinds of skills, language(s), and other information the curriculum should engage (Toulmin? Kinds of language?)
- A discussion of the qualities or elements of scholarly discourse and argument that you feel are important to successful scholarly discourse in universities – you are encouraged to look at American Indian and non-American Indian authors for this determination - and include any new or different aspects or skills that make writing “scholarly” for you

Responsibility

- The responsibility the writing classroom has to the beliefs, values, and practices of its students
- The responsibility the writing classroom to provide the means to accomplish the purposes you indicate are needed in writing class curricula
- The use of your interviewee’s voices in your discussion of writing classroom responsibilities to back up your essay’s assertions

The essay should be 5-7 pages in length, use MLA citation, use 12 point font, include page numbers and a Works Cited page for the essays and interviews used in the argument.

Week 4: Essay Workshop Week

Pair Exercise: (The instructor will briefly check the students' assignments before the start of the exercise or walk around as students are working to make sure they brought assignments.) The instructor will write directions on the board. Students will get into pairs and exchange homework essay outline sheets. When each partner receives the new outline and becomes familiar with it, the reader will try to answer the following questions aloud (based upon document findings), working with the author of the document for clarification. These statements should be written on the board. In this exercise, asking the reader to speak about the essay aloud helps the writer to hear how others perceive her argument:

1. The central claim(s) made by this essay will be:_______________
2. The essays used in the curriculum and responsibility sections of the paper
   Will be:_________________
3. The purpose of a writing classroom curriculum, according to this author, is:________________

Pairs will work with one another, writing down revisions, comments, and points to remember on the typed outlines brought to class. If there were any questions that were difficult to determine, pairs will work together to refine material and claims, and then ask the instructor for help.

Instructor-Led Discussion: The instructor will direct students to the 3 items on the board that they used to read the outlines. The instructor will begin the discussion by telling students that these 3 statements help writers begin to think about the needs they need to address in their essays. The instructor will convey the following points:

- The *thesis or central claim* generally frames the argument, and needs to clearly present the position of the paper to the reader. The thesis is consistently reinforced throughout the entirety of the essay, but this may occur in a variety of ways.(The instructor will ask students to provide ways that this can occur)

- The *purpose* of the curriculum has to be clearly stated and then supported with examples to back the kind of curriculum is articulated (The instructor may use a student example or provide a hypothetical one of her own).

- Students should be encouraged to <u>use *sources* in a number of ways that they feel help to support or challenge their claims and are relevant and important to the arguments in their essays.</u> Some options may include: essay positions that echo the paper's claims, a position that directly challenges the paper's claim, a position that increases the complexity of something claimed in paper argument, an author's claim that is problematic and needs to be clarified, an author's writing approach or style that is an example of something discussed in the paper, an author's particular use of language, etc.

The instructor will indicate that students need to be finishing their interviews, and will introduce the homework for next class.

Homework: Students will refine their outlines, and more deeply consider their essays' organization. Students will produce a few pages of the argument that indicate the organization of the arguments in the paper, and the essays to be used in the argument. Students should also bring in the interviews they have conducted so far, or at least their revised question sheets from class discussion. Students should bring <u>2 copies of the essay assignment</u> for workshop next class. At this point, students can be encouraged to consider the following 3 questions to help with completing this assignment:

- How am I going to address all the criteria that are required in the essay? What is an organization that makes sense to me, and how can I explain this to my readers?
- How can I present an outline that conveys how I am going to organize my information, as well as indicates the position that I am taking?
- Where am I thinking about including the interview material, and are there any interesting or different ways I can incorporate my interviews into my essay?

In Class Group Exercise: The instructor will tell students that in class today they will be "workshopping" papers with one another in groups of three. The instructor will put the 3 homework questions on the board. The instructor will tell the groups that their role today is to help the writer be able to effectively and interestingly organize her essay. Each group will take turns considering one writer's paper. Each writer will distribute her paper to the two other group members, and give them ten minutes to look over the paper. Groups will then use the three homework questions to ask the author her response to the questions, in light of their work. All three group members will be assisted by each of the members of the group.

Class Discussion: Led by the instructor, the class will begin to develop a list of criteria or strategies that the groups feel are important to organizing their essay material. Students may provide specific examples from their papers, or be more general. In either case, the professor will record ideas on the board, and guide students to think about as many aspects of organization as possible. These may include but are not limited to: the use of texts to back claims, the use of thesis statements in papers, the way that paragraphs can be organized, the kinds of examples that need to be presented to readers, the kind of considerations the readers can think about in relation to the needs of the readers/audience, the kinds of examples and information the author wants to privilege. The instructor will help students clarify ideas and strategies as they continue to work on the assignment.

Instructor Note: In this case, the role of the instructor becomes both the recorder as well as the instigator of discussion about the various approaches and ideas students have about writing. If unconventional or non-traditional approaches arise or are shared, the instructor's job is to ask the student how she or her will use the strategy and for what reasons. The instructor will encourage students to think of ways to think "outside the box" of the rules of standard academic discourse, to develop ways of writing that make sense to students as well as affirm them personally. The instructor may point students back to other students' writing, Justice, Powell, and Alfred as examples.

The instructor will remind students when the paper is due, and will remind them that they have to have their interview sheets signed and turned in along with their papers.

Homework: Students will read the Washburn essay and take notes. Students will answer the following questions in notebooks for discussion in next class:

- Why are American Indian students reputedly not interested in literature?
- Are there stories in your experience that you or your family has carried with them over time that are of significance to your family?
- What does Washburn mean when she says that Indian people have to tell their own stories?

Unit 3: Storytelling and Oral Traditions as Writing Strategies – 4 Week Unit

Readings: Frances Washburn, "Storytelling: The Heart of American Indian Scholarship" Essay

N. Scott Momaday, "Man Made of Words" Essay

Paula Gunn Allen, "Problems in Teaching Leslie Marmon Silko's *Ceremony*" Essay

Optional Readings: Devon Mihesuah, *So You Want to Write About American Indians?* U. Nebraska Press, 2005.

Michael Thompson, "Honoring the Word: Cultural, Historical and Linguistic Preservation" (online essay)

http://www.nwp.org/cs/public/download/nwp_file/10576/MThompson_HonoringTheWord.pdf?x-r=pcfile_d

Unit Goals:

This unit encourages students to investigate and reflect upon oral traditions, storytelling, and other outlets of creative self-expression that are used in academic and wider settings to express ideas that are important to speakers. Students will read essays that explore different aspects of American Indian oral traditions and storytelling that have been used in classrooms. Students will be encouraged to research and share stories and storytelling strategies that they use at home or that they have researched that they feel reflects their interests, beliefs, or desires. Students are then encouraged to recreate the chosen story in a ways that is agreed upon by both the student and the instructor: through sand painting, an oral tradition, a public service announcement, a video, a song, or other outlets that the students may be interested in. The students will present their communicative act to the class in a manner that introduces the story to the audience, teaches the audience an idea, a concept, or an argument/explanation that the speaker deems significant. The presentation will reflect the speaker's understanding and control of the presented material. The presentation will include a spoken explanatory piece that will be shared with the class at the time they present their communicative act. The instructor will remain cautious and deferent to the sacred aspects of the oral tradition and the personal nature of creative modes of expression. The instructor will not ask students to present any materials or information that is sacred to their culture, violates their privacy, or that could compromise the integrity and audience of the student's traditions in any way.

Unit Organization and Weekly Suggestions:

Week 1: Stories and Classrooms

In-Class Discussion: Students will get into groups of three and discuss their answers to the Washburn homework questions. The instructor will then ask groups to talk as a class about the questions they responded to, noting points of interest and helping clarify any questions or ideas about Washburn's text that are raised in the homework questions.

The instructor will then ask students to define <u>STORY</u>, and record the descriptions on the board. The instructor will help students generate discussion about what stories are, what purposes they have, etc., and the instructor will record the information on the board to help students transition to the upcoming brainstorming activity.

The instructor may then lead the class to an understanding of the importance of stories in academic work by asking the following questions for discussion:

- Who are storytellers, and what is their purpose in groups?
- Writing and argument, many argue, are forms of storytelling. How can this be explained?
- Why do people like to use stories in writing?
- Academics like to ask the question: "What is at stake" in using a text or arguing something. What is at stake in writing for American Indian people in universities (as discussed in earlier units), and what could the use of stories help Indian students do or affect?

Individual/Group Exercise: The instructor will then ask students, in their groups, to create a chart with the following categories along one side of the page: STORY, CHARACTERS, IMAGES, CONTEXT, CHANGES to /ADAPTATION of stories, MEANING or SIGNIFICANCE, and AUDIENCE. Students will then begin to talk about how they understand the act of telling a story and the elements that contribute to it (This sheet may be prepared in advance for students). Under each category, each individual student will create a definition or an explanation of what the significance is of each element is to their own understanding of stories and storytelling, determined with the help of the group discussion. (So, for example, for one student the concept of *audience* might be that a story is intended for a very select audience of people that is supposed to benefit from the story in some way. This audience is selected by the speaker, and is in attendance for a very specific reason. The audience is then expected to continue telling the story to those who it feels would benefit from the story.)

Students will brainstorm with groups, but will record individual understandings of stories on their own sheets of paper as they come to an explanation of the terms that they feel is appropriate. Students should be encouraged in the knowledge that there are no correct answers, and that answers will vary from one person to another.

The instructor will provide students with a brief bibliography of N. Scott Momaday.

Homework: Students will complete the definitions worksheet. Students will read the Momaday essay and consider the ways in which the author conceives of the character of the storyteller. Students will bring to class online research that describes what literary critics believe Momaday means to convey through or by his character Tsoai-lee.

Week 2: Storytelling Continued

Instructor-Led Class Discussion: The instructor will ask students to offer up completed definitions to the class, and class will discuss the differences and similarities among the students' responses. The instructor will emphasize that stories are different for all individuals and groups, and that they serve many purposes from teaching small lessons, conveying cultural information, teaching a skill or a way of thinking, or encouraging the listener to come to her own understanding of the story. The instructor may refer to the Washburn essay or other significant texts in the class for emphasis and reference.

The instructor will then ask students about their understanding of *oral traditions*. The instructor will record responses on the board. Oral traditions can be understood as culturally-specific, highly significant stories passed from person to person in meaningful ways. Oral traditions convey integral historical, social, political, spiritual, and ceremonial information. Many cultures have oral traditions, and to many Indian tribes, oral traditions are some of the most sacred and guarded elements of tribal life and culture. At this time, the instructor may ask students if they would like to talk about the ways in which their understanding of the medicine wheel relates to this discussion of the importance of stories.

In-Class Discussion: The instructor will then direct students to discuss about the Momaday essay. The instructor will ask students to talk about the significance of the story and characters, by asking the following questions, recording the information on the board. The instructor will remind students that these questions help us to decode the significance and context of stories in order that we can critically engage them: (record on board)

- What was the purpose of the story?
- How does the author understand the nature, the role, and the power of the oral tradition?
- What information, ideas, or concepts was the author trying to share with the audience?
- Who do you think was the intended audience in this work?
- How can this story be read as an argument, and what do you think may be the argument that the author is trying to convey? Are all stories arguments?
- How is this story reflective of the author's tribal culture, and what information leads you to this deduction?

- How does this information resonate or conflict with the in-class definitions of storytelling we created, and the authors we have read this semester? (The instructor may offer points of conflict in definitions and materials from class to assist in the discussion.)

The instructor will then inform the class that there are many commonalities between *oral traditions and storytelling*, and that there are certain audiences and times that they are appropriate for particular audiences. Storytelling can be considered a more generalized activity that may have different "rules" than oral traditions. The instructor will tell students that it is up to the listener or researcher to determine the nature and significance of stories and the appropriate times and places in which they share them.

The instructor will then hand out the unit's assignment sheet, and go over it with the class. The instructor will indicate that the students will work both in class and out of class to brainstorm, refine, and complete the assignment.

Class Brainstorm: The instructor will encourage students, as a class to brainstorm kinds of stories that they use, their families use, or other people they have heard about use to convey important information. The instructor will record the ideas on the board and encourage the students to start thinking about ideas they feel comfortable working with in class.

The instructor will then ask students the following questions:

- What is the difference between stories that have significance and stories that are mere anecdotes?
- What are ways that you have experienced that stories of significance have been shared?
- How is significance conveyed to the listener(s), and how are people supposed to listen to and interpret stories? A similar question might be, what is the role of the storyteller and the audience in a storytelling event?

Homework: Students will brainstorm stories and ideas that they would like to use in this unit's presentation, and record them on the homework assignment that follows. Students will also read the Allen article, and answer the following questions to be turned into the instructor in the next class: What are the problems the author indicates in using Leslie Silko's text in class? Why does Allen have these concerns? Are her concerns valid, and please indicate why or why not? Are there any concerns you might have personally about the nature of the unit's assignment, and please indicate whether these concerns can be raised by the instructor in class discussion or if you would rather speak privately about them.

The unit assignment sheet is below.

Assignment Sheet for Storytelling Unit Presentation: Communication with Stories

Due Date______________

In this assignment, you are asked to complete three steps.

Students are first asked to find a story that they have either heard in the past or found in research about a community or individual that has similar beliefs and values as them. Students are asked to choose a story, short or long, that is significant to the storyteller in a demonstrated way – the story must make a point, convey important information, or make an argument for or against something. This story may be one used by a family or tribe, used by other people that they know, or used by people that they do not know but have researched.

The caution to be heeded, however, is that the chosen story does not compromise the sacred nature of a people's traditions, their texts, or their cultures. If sacred or private stories are used, students must gain the permission of the tribe, group, or significant individual to use the stories. Students are encouraged, then, to use stories that are important, but that are more widely shared in a group or community, if desired. In so doing, we protect the sacredness of the oral tradition and spiritual significance of stories.

Second, students are to convey the story to the class in the form of an oral presentation. Students may use any of the following presentation ideas, or another idea first approved by the instructor: students can perform an oral telling of the story, students may write a story that includes the story and read it to the class, students may construct and perform a song that tells the story, students may create a video piece that tells the story, and students may create a piece of artwork that tells the story.

Third, with whatever communicative act is chosen, the student must create a written informative argument that is at least two pages long that describes the significance of the story to the storyteller and the audience or listener. The description should include the rhetorical context of the storytelling event (a historical perspective), the significance of the argument, the audience for which the original story is told, and the significance the story has in the history of the people the story was originally (or continues to be) intended for.

The story and the written piece will be presented to the class at the end of the unit.

Here are some helpful online resources for inspiration:

If want to make a video, look at NCTE's movie workshop materials:

http://www.readwritethink.org/lessons/lesson_view.asp?id=1069

If want to create a painting or drawing, etc, here is an individual who teaches the significance of sand painting to classes:

http://www.americansc.org.uk/online/dancing.htm

If you want to create a piece of poetry, here are some students doing it in New Mexico:

http://www.nytimes.com/2008/06/17/us/17slam.html

Week 3: Significance and Presentation Work

Instructor-Led Discussion: The instructor will ask students to provide the answers to the Allen questions from the homework. The instructor will write the questions on the board and record students' answers to facilitate discussion about the notion of personal and public themes and practices in writing:

What are the problems Allen indicates occur in using L. Silko's text in class?

Why does Allen have these concerns?

Are her concerns valid, and please indicate why or why not?

The instructor will then ask the class a series of questions that asks them to think about the relationship between personal voice and public arguments in academe:

- Often students are asked to talk about issues in college that are important to them. Are there ways that instructors can ask students to share personal information that does not compromise the privacy of students?
- If students, as in this class, are asked to share personal stories or examples in writing, how can instructors make sure to respect the privacy of stories?
- What, then, is the responsibility of students in conveying stories in college? What is at stake for students in sharing home and personal stories?
- We determined earlier in the year that stories help people get interested and relate to issues. Are there times when stories, to you, are inappropriate or compromised when they are shared with others, and how does one determine when stories should be shared with an audience that is ignorant of the significance of stories?

Questions and Answers: Students may ask questions about the assignment and raise questions that they noted in their homework about the nature of the assignment. Students and the instructor will come to an agreement about the nature of the assignment, and any changes may be made to the assignment at this time. The instructor will let students know that their assignment comments will be read and responded to.

Pair Work: Students will get into pairs and discuss the ideas they generated, helping each other to develop their stories as well as the presentation that they will give. Students will be directed to figure out an organizational timeline to get the assignment completed on time. Students can be directed to think about the following points as they work together:

- What is the story I will use?
- What is the Who, What, Where, When and How of the story (the context of telling it, who uses it, why, what is the larger message, etc)?

- How am I going to present the story?
- What are the steps that I need to take to complete this assignment? (Develop story, create artwork, write 2 page explanation for presentation)

Homework: Students will work to complete the assignment for final week of the unit's presentation. Students will read the online story "Honoring the Word" by Michael Thompson:

http://www.nwp.org/cs/public/download/nwp_file/10576/MThompson_HonoringTheWord.pdf?x-r=pcfile_

In-Class Workshop Day: Students will be given a day in class to work on writing their presentations and getting help from peers and the instructor.

Students will present their material in the next class.

Week 4: Student Presentations

The instructor will choose order in which students will present stories and communicative acts to class and will collect materials at the end of the student presentations.

Homework – Over the week, students will research the literature and persona of Simon Ortiz, and create a list of information to share about his life, his work, the Acoma Pueblo and its traditions, and supply a list of other authors (and their themes/scholarship) who have written and worked with Ortiz. Students will also finally research very generally what literature or literary genre movements are in general. This information will be presented in class in groups. Students will read the Ortiz essay and answer the following questions: What does Ortiz mean by a national Indian literature? Who does this include and exclude?Why does the author perceive a need for a national Indian literature.

When Ortiz claims that Catholic traditions and feast days are in fact Indian days, what is he claiming in this assertion, or what is he saying about Indian traditions and languages?

Name three elements that Ortiz suggests are integral to a national American Indian body of literature

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Unit 4: The Rhetoric of Sovereignty Unit

Readings: Simon Ortiz, "Towards a National Indian Literature:

Craig Womack, Introduction Excerpt. *Reasoning Together: The Native Critics Collective*. University of OK Press, 2008.

Scott R. Lyons, "Rhetorical Sovereignty: What American Indians Want From Writing."

Optional Readings: White House Executive Order – "Indian Nations at Risk Task Force: The Status of American Indian Education."

The Dawes Allotment Act

The OU Online Western History Collection

Barry Leventhal, "Indian Tribal Sovereignty: It's Alive." http://www.airpi.org/pubs/leventhl.html

Unit Goals:

In this unit, students will be introduced to the terms sovereignty, rhetorical sovereignty, and American Indian literary nationalism. Students will research and explore how authors in literary criticism, composition and rhetoric studies, and education programs, and political arenas define and discuss tribal sovereignty, and what are some of the problems that arise in sovereignty discourse. Students will explore Lyons' articulation of what American Indians want from writing in universities, and begin to develop and articulate their own particular understanding of rhetorical and tribal sovereignty. Students will be encouraged to research and develop arguments that enter the dialogue created by authors such as Ortiz and Lyons, exploring the relationships between Indian languages and traditions and literature. Students will create an essay that explores the creative, political, and cultural tensions in creating Indian-centered discourse and writing in the university. Finally, students will be encouraged to create dialogues about what sovereignty means or does not mean to Indian people in home communities, and what the discourse can do for home communities.

Unit Organization and Weekly Suggestions:

Week 1: Ortiz and Literary Nationalism

Group-Led Discussion: Students will get into groups of three and compile their Ortiz research for class presentation. The instructor will assign groups one of the following categories to present to the class:

- Ortiz' life history
- The significance of his written material to Indian literature and Indian communities
- Acoma Pueblo traditions, location, information on Acoma feast days
- Authors that work with Ortiz and the nature of their work/arguments (this can be divided among a few groups)

Groups will present information to class, and ask class to add any information relevant to the discussion. Students are encouraged to take notes, adding to their material.

In-Class Group Exercise: Students in the same groups will determine movements and genres in literature or other intellectual developments over time. Each group can present one or two movements or literary genres to the class on a very basic level. Students will determine the movement/genre by what people and literature was included, they will determine the nature of the work that came out of the movement/genre, as well as the audiences – both resistant and resonant – of the movement/genre and speculate reasons for these opinions. Students can consider Hispanic, Feminist, Chicano, Maori, Asian and Asian-American writing, as well as socio-politically-oriented movements such as Marxist, Modernism, Postmodernism, Poststructuralism, Magical Realism, etc. that presented identifiable literature and ideas to academic communities.

The instructor will ask groups to help him/her as a class make a list of <u>the reasons movements in literature occur, and what the historical, social, political, etc. factors influence the production of texts in these developments.</u> These reasons will be recorded on the board, and emphasis will be placed on the historical/political climate that gave rise to these developments and patterns in literature, and the relevance to the perception of individuals, the nature of text and textual production, etc. This will help students begin to make the connection to the reasons for the emergence of Ortiz' literary nationalism, discussed throughout the rest of this unit.

Instructor-Led Discussion: The instructor will then lead students to make <u>connections between the life and historical context of Ortiz' writing, to determine the text's significance.</u> Students can be encouraged to make connections to the histories and lives

of other authors covered previously in class, and draw from the group activity, discussions, personal knowledge and homework for discussion.

The instructor can then ask contextual questions to help students begin to read into the connections that exist in the works of the Indian authors covered so far in class. Students will start to develop questions and statements that help to define the body of American Indian Literature, as well as the different strands of argument and thought within it. Questions may look like:

- How does the work of Ortiz intersect and diverge from what we have seen in Scott Momaday's work?
- How does Ortiz' storytelling reflect the issues that arose in our oral tradition work last unit? What does he say about the oral tradition?
- How does Ortiz frame his own use of English, and how does he explain that it is an Indian language?
- How does the Pueblo's traditions factor into Ortiz' work, what does he include in the essay that reflects Acoma's traditions, and is there anything in his work that Paula Gunn Allen would be concerned about and why?
- What are the important strands raised by other writers who work with Ortiz, and what do these strands indicate about the work that Indian academics are doing and the significance of American Indian literary nationalism?

Homework: Students will continue to answer these class questions, providing textual examples to defend their explanations.

Pair Work: Student pairs will generate a list of characteristics of American Indian Literature in general from the class discussion, and be asked to offer the characteristics to the class.

Individual Writing Prompt: Students will respond individually to the following prompt:

> Why do you think that American Indian writers are trying to define a literary movement for themselves, and why could this be important to literature and writing communities? Why do you think that American Indian literature is different from mainstream American literature – what issues or ideas separate the two?

Class Discussion: Class will discuss these responses aloud and the prompts will be handed in at the end of class.

Homework: Students will read a portion of Craig Womack's "Introduction" from the *Native Critics Collective*, and create a list of definitions of what they understand tribal sovereignty means to tribal people. Students will provide at least five references to Womack's descriptions of sovereignty, and create their own definitions of what they feel sovereignty entails for discussion in the next class. Students are encouraged to go online and research their own tribes' definitions of the term, as well as the federal government or other groups' definitions of sovereignty.

Week 2: American Indian Literature and Sovereignty

Instructor-Led Discussion of Unit Authors from Class Readings: The instructor will place the following quote on an overhead for the class to discuss. The instructor will indicate that this is a statement from an elder of the Micmac Nation, located geographically in Canada. This is his articulation of sovereignty:

> **"**For thousands and thousands of years, we, the Aboriginal people, were here. Before the French or the English came, we were here. Before Canada was a Nation, were we here. We had our own beliefs and political systems and land ownership. We had all the prerogatives of nationhood. We respect our distinctive languages. We practiced our own religion beliefs and customs. We developed our own set of cultural habits and practices according to our particular circumstances. Our existence in this land predates the coming of European explorers and Immigrant settlers. Our Indian people prayed only one God, the Great Spirit of which there was no other."
>
> Noel Knockwood, B.A. (Elder)
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The instructor will ask students to determine what Knockwood understands are the elements of tribal sovereignty, and record them on the board. These elements can be recorded in list or outline form, as information will be added to the list in the subsequent discussion. (List may include the assertion of indigenous nationhood, assertion of status separate from national government, pre-existing indigenous nation identity, indivisibility of spiritual and cultural beliefs from nations, self-determined behaviors and communicative abilities, distinct languages and belief structures)

The instructor will then ask students to share the definitions and explanations of sovereignty they created for homework, recording the various definitions on the board. The instructor will help students see the connections between Womack's literary

articulation of sovereignty and the description provided by the elder Knockwood. If new categories or elements are added, students can be encouraged to talk about the different perceptions of sovereignty, and speculate on the places in which the definitions provided by both authors converge and diverge. (List may include U.S. federally recognized tribal sovereignty, existing body of separate Indian literature, long and diverse history of Indian literature, use of literary theory for tribes' sake, nation-oriented scholarship and education, poetry, literature and art traditions that support and affirm distinct nations)

Group and Class Work: The instructor will direct students to get into groups of three, to think about and generate notes about the following prompts. These may be placed on the board or on a handout:

- The ways in which Indian people in academe and other places of writing are talking about their roles and responsibilities regarding sovereignty issues.
- How can we develop a more informed understanding of Ortiz' assertions by re-defining American Indian Literary Nationalism for class discussion?
- Consider the reasons why an author would assert or declare that there needs to be a tradition in writing for Indian people specifically, in reference to the sovereignty discussion.

The instructor will then ask students to share their responses. She/he can encourage students to discuss the ways in which Ortiz includes Indian traditions in his writing, and ask students to present and reveal specific moments in which the author includes aspects of Acoma traditions in writing, whether to explain a point, to tell a story, to teach an idea, etc, as a method by which the writer is defending this literature and language movement.

The instructor will tell class that this is an author's *rhetorical strategy*: a writing strategy in which the author uses specific kinds of language, specific stories or examples in order to express a message to the audience.

Students will then search through the essay for other elements of Ortiz' rhetorical strategy they feel are significant or important to his scholarly and tribal ethos. Each of the strategies should be recorded on the board, and The instructor will note that they are used by many authors for specific rhetorical ends.

The instructor will then lead students to share the answers they were asked to develop in their homework from the reading. All relevant answers and information will be written on the board.

Homework: Students will read the Lyons essay for class. Students will take notes on the essay, considering it in light of the Ortiz discussion of the needs that arose that caused him to assert an American Indian Literary Nationalism. Students will also be handed the unit assignment. The unit assignment is below.

Unit Four: American Indian Writing Essay Due Date__________________

In this essay, you are asked to use the term *sovereignty* and any other two terms of your choice from the chart created in class. Using these three terms, you are to create an argument that asserts your position on Indian writing: what you feel it helps accomplish, and what purpose and agendas Indian writing supports. You are to use at least two of the essays from the chart to complete your argument.

The essay should be 5-7 pages in length, MLA format, 12 point font, and any other constraints the instructor requires.

Week 3: Rhetorical Sovereignty and Writing Imperatives

Individual Writing Prompt: Students will respond to the following prompt**:**

> What does Lyons think that American Indian writers want from writing in academe or in universities? Why do you think this, and please cite textual examples that support your understanding.

Class Discussion: Students will offer responses to the prompt, leading the class to look to the places in Lyons' text that support their claims. The instructor will record information on board.

The instructor will ask students to them help generate a list of key essay terms to record on the board. Terms should include rhetoric, rhetorical sovereignty, writing, tribal language vs. the English language, what it means to be "re-named," etc.

Group Brainstorm: Students in groups will then get out their notes from the unit essays covered so far in class. Students are asked to complete a chart that asks them to make connections between the ideas presented in the unit essays. The following chart can be a handout that they fill in or presented on an overhead that they reconstruct in their notes.

The chart will have across the top of the page the following ideas:

STORIES PERSONAL EXPERIENCE TRIBE NEEDS PERSONAL OBLIGATIONS SOVEREIGNTY

Down the side of the page(s), the following 4 essays should be listed: Lyons' "Rhetorical Sovereignty," Ortiz's "Towards a National Indian Literature," Momaday's "Man Made of Words," and Womack's "Introduction."

Students are directed to complete the chart with each essay, looking for evidence that provides a response to what each author feels is the purpose of each idea to Indian literary work. Students can think about how each of the ideas is important to the work that Indian people create.

Homework: Students will finish completing the chart and bring in to the next class.

Class Discussion: Students will offer up responses to the chart for class discussion. The instructor will re-create the chart on the board and begin to fill in the information, asking students for clarification and information to further ideas covered in class.

The instructor will take as much time and discussion as is needed to help students feel that they understand the answers provided in the chart.

The instructor will point students to the essay assignment sheet and review it for the class. The instructor will ask students to tell her/him what is required of them, and begin to write out a list of the elements of the question that the students have to include.

Homework: Students will bring in a completed outline that addresses all the elements that were covered at the end of class with the instructor. They will have their chosen terms defined and their essays delineated for use in their essay.

In-Class Writing Workshop: Students will get into pairs and share their outlines with the partner. The prompt should be placed on the board. Each partner will then ask one another the following questions:

> How are you defining each of your three terms?
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> What is Indian literature to you, and how do you perceive its purpose to writing communities and to tribal people?
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> What are the essays you are choosing, and how are you going to use them to defend the things you are asked in the essay prompt?

Individual Response: Students will then respond to the following prompt individually:

> How do I understand the concept of political sovereignty and literary or writing sovereignty? How will this be incorporated into my argument?

Students will hand in writing, and complete a rough draft for next class.

Final Class, Week 4: In-Class Rough Draft Mini-Conferences

In-Class writing: Students will be asked to bring all writing materials and sources to the final class to work in class on their essays for the class period. Students will begin putting their arguments together.

Mini-Conferences: As students are working, individual students will be called to the front of the class one at a time to ask the instructor questions about their writing. Instructor may ask students how the process is going, and if they are struggling with any aspects of writing the essay.

Homework: Essays will be due at the end of the week or the next week.

This is the end of the advanced second-level composition course.