FLORIDA ATLANTIC UNIVERSITY

COURSE CHANGE REQUEST
Undergraduate Programs

Department English

College Arts & Letters

UUPC Approval 3-30-26
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

***Current* Course Prefix and Number**	AML 4640	***Current* Course Title**	American Indian Literature

*Syllabus must be attached for **ANY** changes to current course details. See Template. Please consult and list departments that may be affected by the changes; attach documentation.*

Change title to:
Native American Literature

Change prefix

From: **To:**

Change course number

From: **To:**

Change credits*

From: **To:**

Change grading

From: **To:**

Change WAC/Gordon Rule status**

Add ☐ **Remove** ☐

Change General Education Requirements***

Add ☐ **Remove** ☐

*See Definition of a Credit Hour.

**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.

***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.

Change description to:

Change prerequisites/minimum grades to:

Change corequisites to:

Change registration controls to:

Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).

Effective Term/Year for Changes:	Fall 2026	**Terminate course? Effective Term/Year for Termination:**	

Faculty Contact/Email/Phone David Medina, Ph.D. MedinaD@Fau.edu (915)526-7928

Approved by		***Date***
Department Chair	Oliver Buckton	2/3/26
College Curriculum Chair	Robin Larson	03/16/2026
College Dean		03/16/2026
UUPC Chair	Korey Sorge	3-30-26
Undergraduate Studies Dean	Dan Mosroff	3-30-26
UFS President		
Provost		

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

FLORIDA ATLANTIC UNIVERSITY

Course: AML 4640:
Native American Literature

Time/Days: X – **Z**

Place: FAU Boca Campus
Building #

Instructor: Dr. David Medina

E-mail: Medinad@fau.edu

Office Location: Culture & Society Building #328

Office Hours: M, T, W, R, F

Course Description

This course explores Native American prose, poetry, and oratory in tribal, regional, and national contexts. Closely examines how ceremony, cosmology, and community shape Native American literature, storytelling, and culture. Students will explore the works and words of authors and orators that include but are not limited to: William Apess (Pequot), Black Hawk (Sauk), Louise Erdrich (Chippewa), Leslie Marmon Silko (Laguna), N. Scott Momaday (Kiowa), Layli Long Soldier (Lakota), Joy Harjo (Mvskoke), Tommy Orange (Cheyenne/Arapaho), and Natalie Diaz (Mojave).

Course Objectives & Outcomes

- Discern significant literary, social, historical, and cultural issues in the development of Native American literature, film, and culture.
- Analyze stories, novels, orature, film, and other visual media to differentiate between major tribal practices and traditions.
- Apply basic literary terminologies, critical theories, intellectual categories, and genres appropriate to college-level discussions of Native American literature and film.
- Demonstrate an understanding concerning the diversity and vitality of Native American experiences and expressions.
- Explain the importance of Native American literature, film, and culture within the canon of non-Western world literature, film, and culture.
- Identify the influence of Native American tropes and archetypes in contemporary stories and characters.

Required & Recommended Texts:

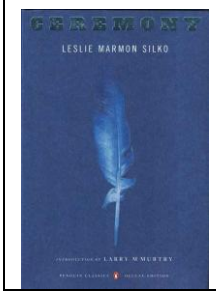
Ceremony - by Leslie Marmon Silko (Laguna Pueblo)
ISBN: 978-0143104919

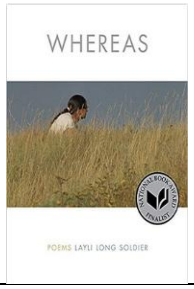
Whereas – by Layli Long Soldier (Lakota)
ISBN: 978-1555977672

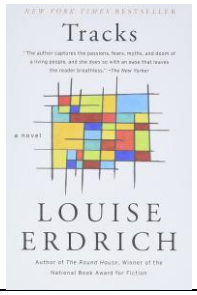
Tracks – by Louise Erdrich (Ojibwe)
ISBN: 978-0060972455

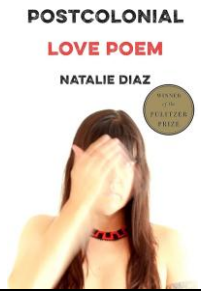
Postcolonial Love Poem – by Natalie Diaz (Mojave)
ISBN: 978-1644450147

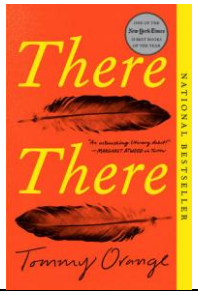
There There - by Tommy Orange (Cheyanne/Arapahoe)
ISBN: 978-0525436140











Assignments & Grade Breakdown

Presentations (100 points)
Deliver two brief and informal presentations on a text/topic of your choosing.

Critical Analysis Essay #1 – (100 points)
Draft a short critical essay that employs literary analysis to support an interpretative argument

Critical Analysis Essay #2 – (100 Points)
Draft a short critical essay that employs literary analysis to support an interpretative argument.

Final Exam - Critical Analysis Essay #3 or Un-Essay – (100 Points)
Deliver a term paper on a topic that bears relevance to the course; alternatively, deliver an un-essay.

Weekly Reading Journals – (10 x 20pts each)
A series of short critical analyses on Native American literatures. Due weekly.

Attendance, Engaged Participation, & Reading Quizzes – (400 points)

Grade Distribution – Based on a 1,000-point scale:

1000 - 940 = A	939-900 = A-	899 -870 = B+	869- 840 = B	839 –800 = B-
799 - 770 = C+	769-740 = C	739-700 = C-	699-650 = D	649 or below = F

Rubric for Weekly Reading Journals and Close Reading Activities:

Criteria:	Proficient (Full Credit)	Developing (Half Credit)	F (No Credit)
Focus & Close Reading	A clear and convincing interpretation is presented and defended throughout the response. Author is clearly analyzing the literature and performing a close reading. Author clearly moves beyond simply summarizing.	Interpretation or analysis is mostly clear and coherent. Author may summarize more than they analyze. Author could have done a stronger job of analyzing literature or demonstrating the validity of their interpretation.	Purely summarizes. Performs no analysis. This includes journals that simply translate what the editors of the anthology write and/or journals that solely present historical context with little attention to the text itself.
Supporting Details and Evidence	Evidence consists of specific, developed details that clearly support claim(s). Author aptly incorporates literary evidence by both introducing and contextualizing the evidence in their own words. Quotes and textual evidence are thoughtfully presented in the author's own words.	Supporting details consist of general and/or undeveloped details, which may not be relevant to the claim or argument. Evidence might be "dropped" with no introduction, analysis, or context.	Lacks supporting details entirely. Post might hint at the fact that the author did not read the text or is relying on a summarized version of the source material.
Writing Fluency, MLA formatting	Demonstrates skillful writing fluency, exhibits few grammatical mistakes or syntax errors. Writing is clear and concise. MLA formatting conventions are employed with high degree of accuracy.	Demonstrates adequate writing fluency; exhibits a fair number of major grammar and/or format errors. Tense is somewhat consistent. MLA formatting features are consistently incorrect or poorly done.	Writing is difficult to understand, incohesive, or generally unclear. Errors are abundant. No MLA formatting found. Minimum word count not met.

Project Submission Policy

Formal essays should either be printed and stapled or submitted directly to Canvas. Essays and assignments should include 12 pt. font, one-inch margins, double-spacing, and MLA formatting. Close Reading Essays should include the student's full name, course title, date, and assignment name and/or title at the top of the document. Please do not send or share links to cloud-based services such as OneDrive or Google Docs.

Course Policies

Email Policy: Emails must be sent from your FAU email account. Emails should include a subject line, a salutation, and a formal closing. I generally respond to emails within 24 hours during workday hours (9am-5pm); this means I may not respond to an email sent on Friday night until Monday morning.

Attendance Policy: You may miss up to 3 meetings throughout the semester without penalty. Subsequent missed meetings will reduce your total grade by 25 points. If you are missing class because of an emergency, please let me know as soon as possible. Absences for religious and personal holidays and athletic events will be excused, but please be sure to email me to let me know when and why you will miss class. Keep in mind that this class is discussion and workshop based, so missing meetings for any reason will negatively impact your grade.

Technology: This course makes heavy use of current workplace technology and academic learning management software. It is strongly recommended that students have access to the Internet from home and are comfortable using Canvas and Outlook. Much of the coursework will be done online, so not having access to a computer for a day will not be an excuse for incomplete or late assignments. Technology problems are also not an excuse for work that is late or missing. Tech problems will happen; it is a matter of when and not if. Please complete assignments for this course well before the due date to allow time for those unexpected tech problems. Have a plan for networks going down, computers crashing, and any other technological emergencies. Try to save your work in multiple places. If you are prepared ahead of time you can account for all delays.

Late Work Policy:

- Late close reading journals will receive half credit. Journals can be submitted up to one week late, afterwards, they will no longer be accepted.
- Essays have a recommended due date. The submission window closes seven days after the recommended due date; afterwards, essays will no longer be accepted.
- If you have no choice but to turn in an assignment late due to circumstances beyond your control, please contact me before the seven-day grace period ends.

Learning Acknowledgement and University Policies

Please try to provide yourself with the best learning environment that you can under the circumstances. If there are any challenges or barriers to your success due to this class's format or your personal situation, please let me know.

Academic Integrity: FAU prides itself on its standards of academic excellence. In all matters of intellectual pursuit, FAU faculty and students must strive to achieve excellence based on the quality of work produced by the individual. In the classroom and in all other academic activities, students are expected to uphold the highest standards of academic integrity. Any form of academic dishonesty (which includes the use of ghostwriting services or AI-generated content) is an affront to the mission of the university and jeopardizes the quality of the degree awarded to all graduates of FAU. Any student who commits an act of academic dishonesty is subject to discipline. Academic dishonesty is defined as any act of cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, claiming the work of another person as your own, any act designed to give unfair advantage to a student, and any attempt to commit. Proven violations of the above policy may result in sanctions ranging from disciplinary probation, a failing grade on the work in question, a failing grade for the course, or suspension.

A.I. Assistance Policy:

The use of all artificially intelligent writing assistants and content generators is strictly prohibited in the completion of any coursework, assignments, exams, or other academic activities in this course. This includes, but is not limited to:

- Generating or drafting essays, reports, or written assignments.
- Assisting in close reading journal content generation
- A.I. produced summaries or analyses of readings or materials.

Violations of this policy will be considered academic dishonesty and will result in disciplinary actions as outlined in the academic integrity section of the syllabus. This may include, but is not limited to, receiving a zero on the assignment, failing the course, and/or being reported to the academic integrity office for further action.

If you have any questions about whether a particular tool or technology is permitted, please consult with me before using it.

Copyright and Fair Use: FAU requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under university policies.

Group Assignments: Group work is a common practice with academic and workplace projects. Group assignments are valuable because they help students work together for a common goal. Students who are not doing their group work can be voted out of their groups and will have to complete a given project on their own.

Student Support: If you require personal accommodations, please let me know immediately so that we can work together to appropriately meet your learning needs.

University Reading and Writing Center: The University Center for Excellence in Writing is an excellent resource to utilize. For more information on services offered, visit https://www.fau.edu/UCEW/

ADA: In accordance with the Americans with Disabilities Act, FAU seeks to provide equal access to its programs, services, and activities. If you will need official accommodations to succeed in this class, please contact Student Accessibility Services at your earliest convenience to ensure arrangements are made.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

AML 4640 Calendar

Week 1

Readings**:**

- Course Syllabus and Calendar

Native American Orature (Canvas)

- *Iroquois Creation Story* (Haudenosaunee)
- *Navajo Creation Story* (Diné)
- *Popul Vuh* (Maya)
- "Native American Literary Outreach and the Non-Native Reader" by J. Coulombe

Week 2

Native American Negotiation, Resistance, and Removal

Readings:

Native American Oratory (Canvas Reading Packet 1)

- Canassatego (Onondaga): "Speech at Lancaster"
- Pontiac (Ottawa): "Speech at Detroit"
- Logan (Iroquois): "Chief Logan's Speech"
- Cherokee Women: "Message To Governor Ben Franklin"
- Tecumseh (Shawnee) – "Speech to the Osage"
- Saguyawatha, (Seneca) "Speech to the U.S. Senate"

Native American Removal and Resistance (Canvas Reading Packet 2)

- Petalesharo (Pawnee) "Speech of the Pawnee Chief"
- Elias Boudinot (Cherokee) - The Cherokee Phoenix Newspaper - "To the Public"
- Ralph Waldo Emerson: Letter to President Van Buren

Week 3

Native and Indigenous Space and Place

Readings:

- "A Son of the Forest" and "Eulogy on King Phillip" by William Apess (Pequot)
- "Envisioning New England as Native Space" by Lisa Brooks (Abenaki)

Week 4

Black Hawk's Dictation

Readings**:**

- *Life of Ma-Ka-Tai-Me-She-Kia-Kiak* by Black Hawk (Sauk)
- (Secondary) "Peace, Friendship, and Financial Panic: Reading the Mark of Black Hawk in Life of Ma-Ka-Tai-Me-She-Kia-Kiak" by Kendall Johnson

Week 5

The Native American Literary Renaissance

Readings**:**

- *Ceremony* by Leslie Marmon Silko (Laguna) (1-92 T; 93-164 R)
- "The Emergence and Development of Native American Literature" by Rebecca Tillett (2007)
- "So that the nations may become genuine Indian": Nativism and Leslie Marmon Silko's Ceremony" by Dennis Cutchins

Week 6

United States as Foreign Country

Readings:

- *Ceremony* by Leslie Marmon Silko
- (Secondary) "His Sickness Was Only Part of Something Larger": Slow Trauma and Climate Change in Leslie Marmon Silko's Ceremony by Martin Premoli
- (Secondary) Rebecca Tillett "On the Cutting Edge" from *The Native American Renaissance* (2013)

Film:

- In-class Film: Smoke Signals (1999) Directed by Chris Eyre (Cheyenne/Arapaho)

Week 7

Native American Poetry

Readings:

- *WHEREAS* by Layli Long Solider (Lakota)
- "Oh, Give me Back my Bended Bow" and "The Wyandot's Farewell" by William Walker Jr. (Wyandot)
- "Lo! The Poor Indian's Hope" by Israel Folsom (Choctaw)
- "Exile of Memory," "For Those Who Would Govern," "Let There be no Regrets," & "Advice for Countries, Advanced, Developing and Falling" by Joy Harjo (Muscogee Creek)

Week 8

Short Fiction by Native Authors

Readings:

- "Totem" and "Borders" by Thomas King (First Nation/Cherokee)
- "The Red Convertible" by Louise Erdrich (Ojibwe)
- "The End of Old Horse" by Simon J. Ortiz (Acoma Pueblo)
- "Deer Woman" by Paula Gunn Allen (Laguna Pueblo)
- "War Dances" by Sherman Alexie (Spokane)

Native Non-fiction

- "A Way to Sit at the Same Table": Indigenizing Popular Culture" by Joanne Hearne

Week 9

Native Land - Past and Present

Readings**:**

- Begin Reading: *Tracks* by Louise Erdrich (Ojibwe)

Film & Film Discussion:

- *Drunktown's Finest* (2014) directed by Sydney Freeland (Navajo/Diné)

Week 10

Readings:

- *Tracks* by Louise Erdrich (Ojibwe)

Week 11

Native American Literary Theory

Readings:

- "Toward a National Indian Literature" by Simon Ortiz (Acoma Pueblo)
- Introduction to "The People and the Word" by Robert Allen Warrior (Osage)
- "Learning the Grammar of Animacy" from *Braiding Sweetgrass* by Robin Wall Kimmerer (Potawatomi)
- "Native American Literatures and Communitism" from *That People Might Live* by Jace Weaver
- "Go Away Water": Kinship Criticism and the Decolonization Imperative" by Daniel Heath Justice (Cherokee) from *Reasoning Together*
- Introduction to *Red on Red* by Craig Womack (Creek-Cherokee)

Week 12

- *Split Tooth* by Tanya Tagaq (Inuk)

Assignments:
- Essay #2 Due

Week 13

Inuk Art & Experience

Readings:
- *There There* by Tommy Orange (Cheyenne/Arapaho)

Assignments:
- Close Reading Journal #11 Due

Week 14

Urban NDNs

Readings:
- *There There* by Tommy Orange (Cheyenne/Arapaho)
  Tuesday: Part I – Remain

Assignments:
- Reading Journal #12 Due

Week 15

Readings:
- *There There* – Tommy Orange (Cheyenne/Arapaho)
- Part II – Reclaim
- Part III – Return
- Part IV – Powwow
- (Optional) *Resisting Violence Through Writing, A Conversation with Tommy Orange*
- *(Secondary)* Native American Urban Narratives: Theodore Van Alst's Sacred Smokes and Tommy Orange's There There" by Marija Krivokapić
- (Secondary) "No There There: Social Movements and Urban Political Community" by Chris Rhomberg