Welcome to Native American Philosophies, which links an on-campus course with a community lecture series. Every Wednesday evening during Spring Term 2007, a distinguished Native American writer-scholar will come to campus to speak to an audience that includes community members and students enrolled in the Native American Philosophies course. The series will provide a place where Native voices will be heard and carefully considered, and where many ways of knowing—poetry, music, story-telling, scholarship, lectures—will lead us to examine what we most deeply believe about who we are in the world and what sustains us, physically, emotionally, and spiritually. The purpose of the series is to help community members and students understand the ideas of some leading Native American thinkers and thus to think more deeply about their place on Earth, their relation to the natural world, their sources of strength and wisdom, the nature of time and place and spirit, right ways of acting in communities, both civic and biotic, and the place of beauty in a well-lived life.

We are grateful for the moral support and financial support of the Spring Creek Project for Ideas, Nature, and the Written word; the Native American Collaborative Institute; the USDA Forest Service; the Hundere Endowment for Religion and Culture; and the Departments of Philosophy and Ethnic Studies.
April 4. Leslie Marmon Silko (Laguna Pueblo)

Poet and novelist Leslie Marmon Silko grew up on the Laguna Pueblo Reservation, where members of her family had lived for generations, and where she learned traditional stories and legends from female relatives. Silko's first published book is a collection of poems, *Laguna Woman*, which draws richly upon her tribal ancestry. Silko has lived and taught in New Mexico and Alaska as well as in Arizona, where she currently resides in Tucson. Her much-acclaimed novel *Ceremony*, is, according to Sherman Alexie, "the best Native American novel ever written."

April 11. Kurt Peters (Blackfeet/Powhatan) and Bodie Shaw (Warm Springs) INVITED

Kurt M. Peters earned his doctorate at the University of California, Berkeley. His research focuses primarily on the twentieth century Native American experience and Native American wage labor. He is Associate Professor of Native American and Comparative Ethnic Studies in the Ethnic Studies Department at Oregon State University. His two most recent publications are: “The American Indian Urban Experience” and a chapter in “Indian Chicago,” both in 2001. He is the director of NACI and a member of the executive committee of the rural communities initiative.

Bodie Shaw is an Oregon State University graduate. As the technical and expert adviser for the Bureau of Indian Affairs on issues from fire management to the protection and development of natural resources on Indian reservations, Shaw (B.S. ’93, M.S. ’96) spends his days in Washington, D.C., working closely with legislators to shape high-level policies for tribal forests.

April 18. Ishmael Hope (Iñupiaq/Tlingit)

Playwright, actor, storyteller, Ishmael Hope is the son of the late Elizabeth Freda Hope from the Goodwin family in Kotzebue, and Andy Hope III from Sitka, a Tlingit of the Siknax.adí clan. His Inupiaq name is Analook and his Tlingit name is Kaa Kwaask. He is of the Kiks.adí clan, of the Point House in Sitka. He has experience as a storyteller all over Alaska. He has acted for Perseverance Theatre from the 2001 with *MOBY DICK* to the 2007 Tlingit performance of *Hamlet*. He started and directed the annual festival of Beyond Heritage, a celebration of contemporary and traditional Alaska Native culture, now heading into its sixth year. He took his play, *GUNAKADEIT*, to the Smithsonian Museum for the American Indian in November of 2006.
April 25. **Wilma Mankiller (Cherokee)**

As the powerful, visionary first woman Principal Chief of the Cherokee Nation, Wilma Mankiller was responsible for 139,000 people and a $69 million budget. Mankiller spent her formative years in San Francisco, where she learned about the women's movement and organizing. When she returned to native Oklahoma, Mankiller used her skills to help the Cherokee Nation, including improved health care, education, utilities management and tribal government. She says "We've had daunting problems in many critical areas, but I believe in the old Cherokee injunction to 'be of a good mind.'"

May 2. **Deanna Paniataaq Kingston (King Island Iñupiaq) and the Northwest Iñupiaq Dancers.**

Kingston is a descendent of the King island (Alaska) Iñupiaq Eskimo community. She is an associate professor of Anthropology at Oregon State University, where she has developed collaborative grants from the National Science Foundation to explore culture, biogeography, and traditional ecological knowledge on King island. Since 1991, Kingston has been a member of the Northwest Inupiaq Dancers, a group that performs Inupiaq Dances, led by her uncle, Alex Muktoyuk.

May 9. **Jeanette Armstrong (Okanagan) INVITED**

Jeannette Armstrong is an Okanagan Canadian author, educator, artist, and activist. She grew up on the Penticton Indian reserve in British Columbia’s Okanagan Valley. Armstrong’s 1985 work *Slash* is considered the first novel by a Native woman in Canada. Armstrong is the grand-niece of Mourning Dove (1888-1936), also known as Hum-Ishu-Ma and Christine Quintasket, who is regarded as one of the earliest Native American woman novelists for her 1927 work *Cogewe, the Half-Blood*. Armstrong is best known for her involvement with the En’ówkin Centre, writing, and perspectives on creativity, education, ecology, and Indigenous rights.

May 16. **J. Carlos Peinad (Mandan/Hidatsa)**

J. Carlos Peinado is the director of *Waterbuster*, a personal history and documentary examination of the displacement of seven communities of the Mandan-Hidatsa-Arikara Nation as a result of the Garrison Dam Project. *Waterbuster*, Peinado’s first feature-length documentary, premiered at the 2006 Tribeca Film Festival, co-presented by NMAI *At the Movies*. In 2004, Peinado was selected for Tribeca All Access Connects, a professional development program for emerging filmmakers. Peinado has worked as the creative director of *Native People’s Magazine* and as the public relations coordinator of the American Indian Community House in New York City. He has also acted in the TNT television movies *Broken Chain* and *Crazy Horse*. Peinado attended Phillips Exeter Academy. He received a BA in filmmaking and cultural anthropology from Dartmouth College, and produced a thesis documentary *Harry’s House* about the Hopi-Navajo land
dispute. He was raised in Phoenix, Arizona and on the Fort Berthold Reservation in North Dakota. Peinado lives in Quechee, Vermont.

May 23. Linda Hogan (Chickasaw)

Linda Hogan has played a prominent role in the development of contemporary Native American poetry, particularly in its relationship to environmental and anti-nuclear issues. She often incorporates a feminist perspective in her verse through description of women’s lives and feelings. She is a poet, short story writer, novelist, playwright, and essayist, who teaches at the University of Colorado in Boulder. A Guggenheim Award winner, Hogan is the author of award-winning books such as *Dwellings: A Spiritual History of the Living World*, the novels *Mean Spirit* and *Power*, and many others.

May 30. Allison Davis-White Eyes (Kiowa/Cheyene/Muskoegee Creek), Michael Wilkinson (Osage)

Allison Davis-White Eyes is the current Coordinator of the Indian Education Office at Oregon State University. A poet who writes as she travels throughout Indian country, Allison is a graduate of University of California, Los Angeles with an MA in American Indian Studies.

Mitchel Wilkinson is an ecologist and storyteller.

June 6. Jan Michael Looking Wolf Reibach (Kalapuya)

Jan Michael Looking Wolf Reibach is a Kalapuya Native from the Grand Ronde Tribes in Oregon. He lives near the reservation and plays the Native flute both in recording and ceremony, but believes it is always to be treated in a sacred way: a gift from the Creator. He shares this powerful message of hope, healing, and unity through the Native flute. Every note is played from the heart, every breath a celebration of the gift of life. Looking Wolf created and instructs “Introduction and History of the Native Flute,” a class offered at several locations throughout NW Oregon, including OSU. He has performed at over 200 events, including: headliner for the 2005 World Beat Festival, events with Grammy Winner Mary Youngblood and Carlos R. Nakai, for the Oregon Governor, the EPA, Bureau of Indian Affairs, Federal Government Agencies, Tribal Leaders at the Oregon Tribal Summit, ONABEN, and to an audience of 7,000 at an environmental conference in Portland, Oregon.

Reading Assignments

All readings can be found in *HOW IT IS: The Native American Philosophy of V.F. Cordova*, ed. Kathleen Dean Moore, Kurt Peters, Ted Jojola, and Amber Lacy (University of Arizona Press, 2007) and a selection of written work by visiting lecturers. Both are available in the textbook section of the OSU Bookstore. In addition, the Bookstore will set up a special
display table of outstanding books by Native Americans writing about the worldviews that guide their lives.

Course Requirements

This course provides an exceptional opportunity to learn directly from people whose ideas are helping to shape a way of thinking, being, living that is deeply rooted in traditional wisdom and critically important for the future. We hope that the course is an eye-opening, door-opening, world-expanding, life-changing experience. With that goal in mind, we have given careful thought to structuring the course requirements in a way that will honor the speakers and provide a strong, predictable platform for truly engaged learning—learning in which each student is fully present, fully prepared, fully thoughtful. Thus, the assignments themselves are open-ended, making room for students to be thoughtful and creative, inviting them to make the connection between the ideas and their own lives. At the same time, we expect each student to understand the course requirements and to honor them to the letter. All work is due in the time and manner specified; exceptions will not be made and you will not get credit for late work. If you have questions about your assignments or deadlines, please ask them well in advance of the due date.

1. **Presence.** Students should plan to be present for each class session, from beginning to end—physically present, of course, but also intellectually present, which is to say, open to the ideas, actively listening, wondering, respectfully questioning, applying ideas to their lived lives.

2. **Preparation.** Students should be well prepared for each class session, carefully reading the texts assigned for that day and preparing questions in advance.

   Each week, as you enter the classroom before class starts, turn in a 3X5 card on which you have written three questions that came to mind as you read the assigned material in preparation for class. The questions should be honest questions and should demonstrate that you have read the material and considered it thoughtfully. Be sure your name is on your card. One of your professors will be at the door to collect the questions; only the author of the questions may hand them in, only questions handed in before class will be accepted. These will be graded and returned.

3. **Portfolio.** Students will write a paper in response to each class session. The response will bring together the ideas presented by the speaker in class, the ideas raised during the discussion period, the ideas in the readings assigned for that class, and your ideas. We invite you to think creatively about the best way to frame each response, which might take any one of several forms—argument summary, poetry, personal essay, assertion essay, affirmation essay, refutation, case study, dialogue, short research paper. (Please see the attached descriptions of possible genres [kinds of writing]). **You should use at least four different forms of writing during the term.**
Thus, by the end of the term, you will have created a portfolio of ten pieces of writing that reflect in varied creative, informed, and thoughtful ways, on the central ideas of Native American philosophies presented in the course.

The paper responding to each class is due at the beginning of the following class. One of your professors will be at the door well before class starts to receive your paper as you enter. Once class begins, the papers are late, and thus will not earn credit. The papers will be graded and returned to you the following week.

4. **Learning communities.** Students will divide themselves into discussion groups of ten students each. These groups will meet during the last half hour of class, from 9 to 9:30 each Wednesday evening, with the leadership of a graduate student. This will be a time to think collaboratively about questions raised by the lecture and the reading, to share experiences and ideas in a small group setting, and to sort out ideas in preparation for writing the response essay. There may be in-class writing assigned during this time.

Each group will focus particularly on one speaker, getting to know the speaker and the speaker’s ideas. It works like this: Each group will **read an additional piece of writing recommended by the guest and discuss it with the speaker.** In addition, the group will serve as hosts for that guest, dividing up responsibility for introducing the guest to the class, facilitating transportation, taking the guest to dinner before class, walking the guests to appearances. This is both a wonderful opportunity for students to come to know a distinguished and inspiring person, and a chance to make sure the guest is treated hospitably, and with respect.

**Grades** will be assigned this way: 100 - 90 % A; 89 -80 % B; 79 -70 % C; 69 -60 % D

**Requirement for all students**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Total possible points</th>
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<tbody>
<tr>
<td>Question sets (1 question set for each of 10 classes, 1 point each)</td>
<td>10</td>
</tr>
<tr>
<td>Discussion group activities (10 discussion sessions, 2 points each)</td>
<td>20</td>
</tr>
<tr>
<td>Portfolio of response papers (10 papers, 7 points each)</td>
<td>70</td>
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</tbody>
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**Additional Requirements for Graduate Credit.** In order to give graduate credit for the course, we are asking graduate students to serve as teaching assistants for the discussion groups. The graduate students and faculty will meet together during the first week to work out details. In general, serving as a TA will entail convening the group, tracking attendance and participation, facilitating useful discussion and/or in-class writing, helping the group choose their additional reading, managing the host responsibilities of the group, and as effectively as possible enhancing the learning experience of the students and the teaching experience of the guest lecturers. Grading will be by conference with the professors (10 possible points).

**For help.** All professors are eager to help you get the most from this class. We are available to you by email, phone, in scheduled office hours, and by appointment. Do take
advantage especially of office hours—time your professors set aside particularly to meet with students. Stop by to talk about the class ideas, to mull over forms your response paper might take, to review an advance draft of a response paper, to raise questions or follow up on interesting ideas. But stop by also to talk about any difficulties that are interfering with your ability to learn. **It is very important to talk to one of your professors at the first sign that you may have difficulty meeting the deadlines or requirements of the course. Email us or call. With advance notice, we can help you. Do not wait to ask for help until after you have missed a class or a deadline; by then it is too late.**

Kurt Peters, Ph.D  
Dept of Ethnic Studies  
230 StAg  
kpeters@orst.edu  
737-5668  
Office hours: W 1-3

Kathleen Dean Moore, Ph.D.  
Department of Philosophy  
200A Hovland  
kmoore@orst.edu  
737-5652  
Office hours: M, W 2-3

**Americans with Disabilities Act.** If you are registered with the University as a disabled student, please contact one of your professors during the first week of classes, so the class can be adapted as necessary.

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**Response Papers**

The purpose of the response paper is to bring together and reflect on the ideas presented by the speaker in class, the ideas raised during the discussion period, the ideas in the readings assigned for that class, and your ideas.

- Use at least four different forms of writing during the course of the term (see explanations below).
- If you have a different idea for the form a response might take, please discuss it with your professor first.
- The response to each speaker is due at the **beginning** of the following class.
- Although length will vary depending on the form of writing you choose, a good standard for length is two full double-spaced pages.
- Clearly label each essay by genre (e.g., “dialogue,” “personal essay”) so that it can be corrected assessed.
- **No matter what its form, the writing should demonstrate your thoughtful understanding of the ideas in the assigned reading and the lecture and discussion in the preceding class.**

Each response paper can take anyone of several forms—argument summary, poetry, personal essay, assertion essay, affirmation essay, refutation, case study, dialogue, or short research paper. *Writing Philosophy Papers: A Student Guide*; written and published by the faculty of the OSU Philosophy Department, is a complete and extraordinarily useful
resource for understanding these forms. For each type of writing, the Student Guide provides a general explanation, a statement of the purpose of the type of writing, criteria of evaluation, and an example. The examples, many written by students, are particularly useful. The Student Guide is for sale in the OSU Bookstore; you can also find the complete text on the Philosophy Department’s website: http://oregonstate.edu/cla/philosophy/students/WRITING_GUIDE.pdf

An argument summary. An argument summary is a concise statement of the main points in an argumentative passage or speech. It leaves out all the extraneous material that does not advance the argument, organizes the information for clarity, and paraphrases the language used by the author. The argument summary reports—without criticism—the claims advanced and the reasons given. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.

Poetry or song. A poem, as you know, is an arrangement of words in verse, a composition expressing facts, ideas, or emotions in a style more concentrated, imaginative, and powerful than that of ordinary speech; some poems are in meter, some in free verse. More, a poem can be thought of as a composition, whether in verse or prose, having beauty of thought or language. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture. Turn in what we might call a “portfolio toward a poem,” 2 pages of ‘struggle,’ including the finished poem, a paragraph of reflection on what makes the poem strong, and successive draft revisions.

Personal essay. In a personal essay, the writer’s voice and the writer’s experiences are at the center of the narrative. Ideas unfold from details, often the details of personal experience. They are written in the first person. The purpose of a personal essay is to explore the meaning of experience, to connect ideas to one’s personal life and to connect one’s personal life to ideas. Finally, the purpose of a personal essay is to write a piece that is a pleasure to read. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.

Assertion essay. An assertion essay is a way to convey some of your beliefs to other people. Of course, it is possible to simply state your beliefs and leave it at that. But this leaves out the deepest (and most interesting) aspects of your thought. In an assertion essay, you express your beliefs and show how they belong to you as a unique individual, thus the reasons that led you to those beliefs, and the consequences of your beliefs in your lived life. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.

Affirmation essay. The purpose of an affirmation essay is for you to work with a speaker’s point or idea that you have some agreement with, explain that idea, explain the author’s reasoning, provide your reasons for agreement, and describe the significance of this point to your life and thought. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.
**Refutation essay.** The purpose of a refutation essay is for you to work with a speaker’s point or idea that you have some disagreement with, explain that idea, explain the author’s reasoning, provide your reasons for disagreement, and describe the significance of this point to your life and thought. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.

**Case study.** Case studies are a common method of philosophical analysis. The "case" presents a compressed version of a scenario, hypothetical or actual, that exemplifies certain issues, decision procedures, or value conflicts. A case study analysis presents a case in sufficient detail, then analyzes it by developing the issues or conflicts at greater length, typically by inviting readers to decide what they would do if they were decision makers in the case. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.

**Dialogue.** A dialogue is usually a conversation between two or more persons holding different philosophical views. Sometimes, it is a conversation between a person of wisdom and someone seeking understanding. A dialogue allows a dramatic representation of the issues and intricacies of their views. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.

**Short research paper.** A research paper is a chance to delve more deeply into a topic that interests you. It typically requires that you locate and examine information from several sources, almost always involving library research, and at times the use of the world wide web or conversations with reliable authorities. Be sure to document your research in an appropriate way, giving full credit for ideas and sentences taken from others. And as in every response paper, be sure that the paper demonstrates your understanding of the ideas in the assigned reading and the lecture.

In all cases, be sure to give careful credit to the author when you use his or her ideas or words. Say something like, "As V.F. Cordova wrote in How It Is, 'Scholars also have invented . . . '' or "In How It Is, V.F. Cordova suggests that when scholars are uncertain, they . . .". Then, give a full citation to the work at the end of your essay. In this way, you can demonstrate both your erudition and your honesty, and show respect to the thinker. If you have any questions about how and when to cite sources, please ask your professors or consult the on-line Student Guide: Writing Philosophy Papers, which has a complete guide to citations, including internet citations. In case you are uncertain about the standards that regulate the correct citation of sources, please read the OSU Academic Regulations concerning academic honesty.