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Twentieth-Anniversary Issue on the Flagstaff Conference on Native American Literatures

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Introduction: Twentieth-Anniversary Issue on the Flagstaff Conference on Native American Literatures

Kathleen Mullen Sands

Twenty years ago, in Flagstaff, Arizona, thirty-one teachers, scholars, writers, editors, and publishers of Native American literatures met for a twelve-day seminar entitled "Native American Literature: Criticism and Curriculum." They came from New Mexico, Texas, Ohio, Hawaii, California, Iowa, Wisconsin, Missouri, Colorado, North Dakota, Nebraska, Manitoba, Illinois, Utah, Washington, and New York to make modest effort toward gaining recognition for literatures they believed deserved serious attention in the academy. Among the group were a preponderance of literary scholars but also historians, editors and publishers of Native American literatures, and Native American writers, and all were, and many still are, active in teaching in the field of Native American studies.

The seminar, funded by the National Endowment for the Humanities, was sponsored by the Modern Language Association Commission on Minority Groups and the Study of Language and Literature. It was conducted by Terry Wilson, then Director of Native American Studies at the University of California at Berkeley; John Rouillard, then Director of American Indian Studies at San Diego State University; and Larry Evers, then assistant professor of English at the University of Arizona. Paula Gunn Allen was project director and editor of the book that came out of the seminar: *Studies in American Indian Literature* (MLA Publications, 1983). Dexter Fisher was Program Coordinator for MLA. These names, and many of those of the participants, are familiar to all of us who work in this field today. Many met for the first time at the Flagstaff conference and developed enduring professional and personal relationships that have fostered the study of Native American literatures over the last two

decades.

The seminar had three purposes: "To stimulate, increase, and refine understanding and mastery of traditional and contemporary Native American Literature. To create and improve course designs, pedagogical strategies, and critical approaches for presenting Native American Literature. To acquaint participants with the extent and accessibility of available resource materials—bibliographies, special library holdings, publications." The format of the conference was seminars, lectures, panel discussions, and workshops, and it also included several readings by Native writers. The result? An explosion of ideas, curriculum plans, scholarly topics, and perhaps most importantly, an affirmation that Native American literatures's time had come. We worked very hard during those twelve days, hard enough to produce a book and numerous course outlines. We played hard, too, hard enough—attending the Flagstaff Powwow, a Forty-Nine on the mountain side, dancing in a nearby bar—to make the Flagstaff conference, and some of its participants, legend.

A generation later, the impact of Native writers on the national scene and the incorporation of traditional and contemporary Native American literatures into major literary anthologies and the curricula of colleges and universities confirms the value of the 1977 Flagstaff seminar. Today, a new generation of Native writers and Native and non-Native scholars has swelled that initial group in Flagstaff to literally hundreds of contributors to the study and appreciation of Native American literatures.

A twenty-year anniversary seems a good moment to celebrate what's been accomplished in the field of Native American literatures, but also, and more importantly, an appropriate time to take stock of our discipline. Many other fields of study—anthropology and history most notably for our interests—have turned to the history of their disciplines and to good effect examined and worked through theoretical and applied issues affecting their fields. This special issue of *SAIL* offers what those of us who have worked on it hope might be the beginning of a similarly useful dialogue on the issues and problems confronting writers and scholars of Native American literatures.

When *SAIL* editor John Purdy asked A. LaVonne Brown Ruoff and me to serve as guest editors for this issue, the idea of a twenty-year anniversary issue brought me up short. If "the times they were a changing" in the 1970s, they haven't slowed down much. Since the Flagstaff conference, LaVonne has ended one aspect of her career, retiring from teaching at the University of Illinois at Chicago, and intensified her scholarly and editing work. John Purdy hadn't even begun his doctoral work in 1977; now he edits *SAIL* and is an influential scholar in the field. Delilah Orr, a participant at Flagstaff, is completing her doctorate at

Arizona State University. Dexter Fisher has gone on to become a respected expert on Native American art. Victor Masayesva has become an influential independent film-maker. Joy Harjo has taken up the saxophone,has recently co-edited a stunning collection of Native women's prose and poetry, and consistently writes some of the best poems in the country. Most of us continue to teach and write about Native American literatures. Some of us are gone, and this issue is dedicated to them: John Rouillard, James Bacus, Michael Taylor.

It's easy to wax nostalgic, not so easy to evaluate the past and make some predictions and suggestions about the future of the study of Native American literatures. But that's what LaVonne and I asked the participants to do when we invited them to submit essays for this issue. We requested that essays address any or all of the following: The personal impact of the conference on scholarly or creative work. The place of Native American literatures in the curriculum in 1977 and today. Changes in both creative and scholarly writing in the past two decades. The relationship between creative and critical work at the conference and how it has or has not endured. The relationship of scholarship in the field to contemporary critical practices. Under-represented areas of scholarship in the field. American Indian literatures and Native communities. What the future holds for the field.

Only a few of the Flagstaff participants responded to our request for essays, and we are regretful about that. A few have not stayed active in the field, but seventeen have. We hoped we'd hear from most of them and produce a fat collection of essays. But perhaps a small conversation is a good place to start. The essays included in this issue address, in one way or another and in various styles, all of the topics listed above. We hope they will stimulate the readers to respond in kind, with assessments of our field of study and ideas for improving both the quality and the impact of the work we produce.

The final essay in this volume is LaVonne Ruoff's. When we divided up the work for the issue, it seemed appropriate that she should have the last word. Before the Flagstaff conference and for the twenty years since, LaVonne has been at the center. For all of us who work in this field, she has been in some measure a mentor. She has nurtured, corrected, comforted, encouraged, and pushed most of us to do better than we knew we could. We have relied on her to retrieve early works by Native American writers; to oversee a prestigious Native American publication series; to generate bibliographies; to train many of the teachers in our field; to read drafts of our papers and give us direction; to write us letters of recommendation for grants, tenure, promotions; to facilitate our getting along with one another when issues got hot. Given her generosity to so

many of us and her impact on the discipline, she has the right to put words to the past twenty years, so it is her essay that closes the frame on this issue. We hope the dialogue will remain open, that this issue will generate essays from both creative writers and scholars and perhaps even inspire members of the second generation in this field to consider a second Flagstaff conference. The first one was an inspiration, and many of us have talked about a reunion, so please invite us to the next one. Have we got stories to tell.

"And Then, Twenty Years Later . . .": A Conversation with Paula Gunn Allen

John Purdy

The following conversation took place at Chateau de la Bretesche in Brittany on June 25, 1997, immediately following the completion a three-day symposium entitled "Theories of Representation in American Indian Literatures: European and North American Perspectives." The symposium brought together European and American scholars and Native writers to share research topics and approaches, and the discussions that ensued were enjoyably intense and wide-ranging. Since much of it brought historical contexts to bear on the discussion of Native texts, it seemed only appropriate to discuss the last twenty years with Paula, who was one of the participants in the 1977 Flagstaff conference that resulted in the formation of the Association for the Study of American Indian Literatures.

The following is an edited transcription of that conversation. The text is as close to the original substance as possible, with interruptions and repetitive exclamations—such as "Well, ah . . ." and the repeated laughter (unfortunately)—omitted. My appreciation to my editorial assistant, Aaron, for the initial transcription of the audio tape of this conversation.

John Purdy (JP): It's interesting, this morning, to be talking about the last twenty years, though, and that's one of the fun things about doing with this issue of *SAIL*. It's been twenty years since Flagstaff. And as you were saying this morning there's a lot that's happened in 20 years.

Paula Gunn Allen (PGA): Tremendous, so much . . .

JP: Yeah . . .

PGA: It's hard to know what the group . . . the first meetings were so funny. You'd go to M.L.A. [Modern Language Association's annual conference], and there'd be this nice group of English professors or American lit[erature] professors, whatever. The first one I went to was, it must have been '73, Michael Dorris and myself and one other person, I forget who it was, and the people in the audience were asking, no, making these comments like, "Well, I know an Indian and he told me that the Indian way is blahda blahda blahda blahda." And then, by the time I went to the last M.L.A. I went to, which was a couple of years ago in San Francisco, the level of the discussion is like the level here, at this symposium. It was, just, so far beyond what we could even dream of doing then. It's ah . . . I'm on the eve of retiring and I feel completely comfortable, in terms of my responsibility to the community, because my job has been to work in the literary field, and that's my contribution to our people, and I feel completely comfortable. It's not a problem. There's enough people out there doing enough variety of things, with really some solid approaches, that are useful to the Native people as well as to the literary community. So it's perfectly all right; I can quit and others can do it as well. *Oh good*!

I started doing criticism because nobody could read my work. Nobody could read Momaday's or anybody's, and so I started writing about it because there was no other way to get a readership. Quite selfishly for myself, although I never made any money from it. It was a bit disgusting that everybody else's [non-Native writers'] work was being studied . . . .

JP: Well, that's kind of interesting, because if one thinks of all the works people refer to most often, many of them are yours. Not just fiction or poetry, but the criticism. *The Sacred Hoop*, the early ones, *Studies in American Indian Literature*. Those are two prominent things that came perfectly spaced in this twenty years . . . .

PGA: Actually they are the first ones out of my [creative] work, and the novel came between *Studies* and *The Sacred Hoop*. But, since I began as a poet and a novelist, and then I did these other things because they needed to be done—and I do enjoy it, I really enjoy it—I feel overshadowed, like I should have stayed with poetry, like Joy [Harjo] or Linda [Hogan], or Jim Welch or so many others, and stayed as a creative artist, but then I tend to have a discursive mind, as well as the other kind, so, when I stop to think about it I realize, yeah, I couldn't have done that.

JP: Well it's been an interesting time, a few decades of talking about the literature and then the different critical approaches that have come along, some of which have evolved(some of which haven't) over the past twenty

years, but also the books, the novels, the poetry, the drama itself. I mean, my god, it is truly phenomenal.

PGA: But there was nothing then, and now there's everything, like I said earlier. I can't even keep up with it all . . . .

JP: None of us can . . . .

PGA: For a while there I could do Native American Literature [a course]; it was so hurried to try to do it in one semester, particularly the contemporary literature, meaning from Apess forward, but it could be done. There just wasn't that much in print. By 1982, I was at U.C.L.A. on a grant, and my idea was to do a comprehensive anthology of Native American women's poetry. After I counted 200 American Indian women in print, I gave up. I thought: it just can't be done. By then you couldn't do American Indian poetry and do it justice, there were just too many poets, let alone American Indian women's poetry. But in '77 you could have done it, and you could have at least given a wide representation of much of the poetry that was in print. Can you imagine that?! Since then, it's very hard to deal with just one person's work. Isn't that wonderful? It's so exciting for me.

So then I went to fiction, the novel, and I specialized in that for quite a while, and finally short fiction started getting published. There was only a Richard Seaver's book [edited by Kenneth Rosen], *The Man to Send Rain Clouds*, until the late '80s. And after *Granddaughters* came out I was amazed, that was received so well. I couldn't believe it. I just didn't think people read short story collections, never mind Native American women's short story collections. And that was reviewed in the *New York Times* and in *The Chronicle*, it was a "Pick of the Month" and of the year, and one thing and another, and it was just delightful, because the works are so splendid. Oh, my, it was a delight to be asked to edit. So, now, there are so many fiction anthologies that I can't even deal with them all either.

JP: That's what's amazing about these last twenty years, too, is certain points in that history where something like *Spider Woman's Granddaughters* comes along and it's so successful that it opens some doors and then it's progressive because each work that's produced, just demonstrates again and again the power of the works that are being produced . . . .

PGA: Without Momaday and *House Made of Dawn* and the Pulitzer Prize none of us would be here, because it made people in publishing and the academy more willing to pay attention than they had ever been. Our big problem now is to get ourselves out of that minority literature "The Oppressed People Garden," which I find entirely irrelevant. It's not multicultural literature. I've taught Asian American literature, meaning Korean

American, Chinese American, Japanese American, Vietnamese American, and I've taught Chicana American, Hispanic, Latina, and I've taught Black American, Caribbean, et cetera. Our situation, the Native people's situation, is *quite* different. We don't belong in Ethnic Studies, anymore than English does, and English is, from my point of view as an American-ist, an ethnicity. And English literature should be studied in Comparative Literature. And American literature should be a discipline, certainly growing from England and France, Germany, Spain, Denmark, and the Native traditions, particularly because those helped form the American canon. Those are our backgrounds. And then we'd be doing it the way it ought to be done. And someday I hope that it will be.

But certainly we [Native writers] make no more sense [being studied] with African American literature than we make with "New World" American literatures. It's not sensible to put us into that category. Are we oppressed? Well, yes,we are, but no we're not, because we still live on our own land, and we still live with our own gods, and we still live with our own ceremonies, and so people have moved, or were forcibly moved, but they took themselves with themselves. That was actually common, like with the Sioux, who eventually emerged out on the plains as the Lakota. But they took themselves with themselves on that entire, long, that centuries-long journey. So it's not that they've lost that Native tradition; they just moved. And they have re-moved. I mean if you look at the oral traditions, which is what we must look to if we are going to do accurate and responsible criticism, we can see that these things actually happened. We see that abduction narratives were a very important part of Native American traditions, if it was the Shoshonis, or Laguna or whatever, we find these abduction narratives. And contemporary Native cultures don't have any slave narratives. What they did was they took the abduction narrative and shifted it to contemporary situations, so that all that happens is that the oral tradition gets reframed, but it's the same story. It's just got a different setting. Different costumes, same story.

JP: That's interesting. One of the things people have been discussing in academics for at least 20 years if not longer, is, well, we get into the binaries again, don't we? Should there be a Native American literatures course, or should it be studied in the "American canon"? So that has always been a debate, but to take a topical approach like "what we have carried with us" or abduction stories, and then we could look at various cultures . . . .

PGA: And then you could do it without creating the dimensional problems we've been having, because it's not binary, it's not either/or, and the thing is I would like to call the university a multiversity. The university means there's only one god, there's only one way to do things,

and to me that is directly counter to the American experience. That's fine for the English or the French, or whoever, and in discussion they say they don't like that [to be grouped together] but then why do they do it to us? Why can't we have many literatures, all of which are American? African American literature is not African. It really isn't. It's American literature informed by the experiences here and African oral traditions, which were brought over from various African nations.

JP: Well, that makes a lot of sense. If we're ever going to be able to have a true discourse we have to get rid of those simplistic determinations; the thing is, and it's always been kind of fascinating to me, that the geographical space we call the U.S.A. has always been multi-cultured. What has happened is there has been a construction and perpetuation of a myth of a uni-cultural experience.

PGA: Well, you know, I think it's Christian. You can only have one God, one holy and apostolic church. Okay, so imbedded in Western thought for two thousand years, or fifteen hundred years at least, is the idea of one king, one emperor, one people. But that's not true. And even the motto *e pluribus unum*, out of many one, but really what we have is out of many, many. And it's wonderful, cause that's the reality. Have you ever heard of one anything? You can't just have one leaf, you've got to have the whole tree.

JP: If you have only one thing, it dies off.

PGA: Gone. That's right. Everything has to be community, and it has to be multiple-community literature. That's what it has to be. There's no reason why we can't develop a contemporary Native American stance that enables us to generate political strategies that will apply. Not the same ones for everyone, but the appropriate ones for the case that you're examining. I don't see why, especially with computers and all. I think the issue is about status.

JP: Right back to what we were talking about earlier.

PGA: You have got to have "the right one," because once you have mastered "the right one" you can become the elite, and what worries them is they won't be the elite anymore and then what would they do for meaning? Well, they might have to get a life, and we can't have that.

But just in terms of, well from Flagstaff to now,—that I can say these things, that I can even think these things—is such an enormous leap. There're so many approaches, there're so many writers, there're so many critical studies, which I find all delightful.

JP: It is exciting, the way it should be.

PGA: Even when they're wrong, they dream up excellent ways of saying

why, and in what ways they succeed and in what ways they fail, which we couldn't do then. All we could do was stand there and say "No, no, no" because we didn't know that kind of [critical] language and those kinds of critical strategies, to work from.

We've come all this way, to a point where Mary Churchill can develop a *Cherokee* critical approach. It's just staggering. Like Henry Louis Gates did with *The Signifying Monkey*, and certainly for me that was a model of thinking, thinking, "Look. He did it." He's got an Africanist model, that is mediated by what they call "New World" experience.

So, by the time you get to popular thought, yes, you have Esu-Elegbara, but you have something very unique, very American and that is peculiar to African experience in the United States, as opposed to the Caribbean, as opposed to Brazil I suppose, or wherever. But it's distinctly not just African. And you could take the critic as the man at the cross-roads, the one who interprets, what the gods said to the speaker, the writer, the poet, duh dah duh da duh da (the expression). You have the code– I can't remember their name for the code—but there's an actual code, and the critic is the one who knows the code, and she decodes it. Just as the case in the Esu-Elegbara figure decodes what's coming through the channel, the trans-medium. So, you begin to see that the critic fits into a tradition that's entirely whole. It's not about appropriating, it's about interpreting.

JP: As long as the critic doesn't keep the code [secret].

PGA: Well, that's the thing. You have to know the code well, and then you can share it. Instead, if you don't know it well, of course you hide it because you don't want anyone to know how ignorant you are.

JP: Good point.

PGA: No, I agree the code has to be there for all.

JP: Along those lines, then, since we began this by talking about the last twenty years, what do you see happening next?

PGA: I don't know.

JP: Part of the fun of it, huh?

PGA: Yeah, because I truly do believe that when white buffalo calf was born, that when the blue star kachina returned, that's what they called the Hale-Bopp comet, that's Quetzalcoatl, it's actually a whole new game.

But if things stay going in the many directions in which they are going, certainly in publication, our voice will be heard more and more strongly, because readers love it. Far more than publishers, and far more than the academy, just readers, out there, really relate to it. Because I think that Native stories, and novels and poetry, speak to something that's

peculiarly with America. It catches American readers, because we're all trying to figure who we are and what we're doing here. Canadian Native writers don't write that way. There's very different stuff going on up there, and south of the United States, they're writing about other kinds of things, but all-American, U.S. folks are sitting around going "Who the hell are we? Where do we come from? And isn't this difficult?" We're trying to negotiate too many traditions, too many ways of understanding. And that's what Native writers are dealing with.

Among all the writers, that is why we've got to get out of ethnic literature because the strategies for understanding it don't work, for understanding Native literatures. Very little of our literature is the literature of protest, of oppression. Very little of it. Most of it is the literature of the spirit or the literature of ritual. Almost all of it is, call it political voice and drama, is always informed by the presence of this knowledge that there is always this other world, with which we are always engaged. It isn't over "there" somewhere; it's in our presence and our midst and we are in its presence and its midst. You can't get a text if you don't get that, as a principle. You can't do that with African American literature or Chinese American literature or so on. Though I do . . . and I find all kind of things in their works that their own critics aren't finding, because they all have a tendency to stay connected to the spirit world. Women's literature often does, too, unless its pretending that it isn't x or y. In which case it turns out to be something else entirely.

JP: Are you back to the genetic model [which we discussed during our final symposium meeting]?

PGA: I'm back to the genetic model of X and Y. Well, what's interesting about that is all zygotes are X, and for some reason, and nobody has talked about why (but maybe it's a mutation), one leg of the X gets dropped as the zygote becomes an [female] embryo. Okay, so then, what gets lost is that socialization capacity.

For a long time feminists talked about women networking but I know an awful lot of women who do no such thing. And so I couldn't understand. I knew there was something to it. It doesn't matter where I go. I sit down and we start talking about babies and shopping and hairdos and we're fine. All the woman needs are the culture she comes from and to share all this. And then there's the boy culture, the football and the sports, etc. Men tend not to communicate. All the studies show it, and they just don't and that's their way. And then women are at them all the time, "But you don't talk, but you won't share." But then this study came out, and it was published in *Nature* magazine June 1997, . . . it explained to me the difference between the male and the female and I think it's significant.

Certainly in a Native world you have strongly gendered traditions and

you can't really say "Kiowa is," you have to say Kiowa male, or Kiowa female, because they really are different, and that's very important in oral traditions, and it continues to inform the literature. Look at the treatment of women in Welch and Momaday and so on, compared to the treatment of women in Allen or Hogan or what have you. It's not that we sit around and think "Well, let's see, the woman's tradition is. . ."; you just grow up being informed of these things, and nobody says that's "the Indian way." It's just part of what you learn from your folks. They seldom identify it in any way, so you just think that's how reality is–at least that is how your reality is. It's going back to this genetic code, for how we understand reality. There's a male code and there's a female code. Neither one is better or more important, obviously, or they wouldn't both be here would they? And the truth is probably more complex than that. There's probably like nine genders. I was just reading about the Eskimos—they didn't say Inuit—a very contemporary documentary on the number of genders that these people experience within their communities. And if you look at the genders we recognize: there's male, female, homosexual male, bisexual male, lesbians who go both ways, estrogen conscious, but also in another valence, then there's the true hermaphrodite, and there's probably variations within there, like there's people with fundamental heterosexual feelings who have strong homosexual pulls, and that's probably pretty common. In each case there's the male partner and the female partner. There's people with XXY chromosomes and XYY chromosomes and all of this is going to have an effect, not just on gender but on consciousness. But the tribal people pay attention to this, and the modern people try to eradicate these differences.

JP: Uni-

PGA: Exactly, there's only one way. Instead of saying there are many ways and we need them all, unless this were true, we wouldn't all be here. It seems to me fairly straightforward.

And that goes for criticism too. Back to your question: what will happen, if we're lucky, is that American scholars will continue to work the way most of us are working, which is to open it up. Open it up. As chaos theory . . . and there's some new stuff, that I can't remember the name of, Change Theory or something like that, and I haven't had time to research it, but something called the principle of mediocrity, which is the idea of the golden mean, or the median: anything that is, will tend toward balance, will tend toward the median, which opens up everything. You don't have to find the extremes, because what will happen is that the patterns will keep reiterating but that also means varying. So we will always come back to what it was, but it will always go away from what it was.

JP: Well, that kind of fits in with what you were talking about this morning, especially with the image of the swirling water. It's [the world views of Natives and non-Natives] fundamentally a very minor shift in one's point of view, but it's a world apart.

PGA: You're right. It turns out to be major, and all you have to do is shift your eyes a little bit and suddenly you realize that wider pattern: it's the tree pattern, it's the hill pattern, it's the grass pattern, it's the literature discussion pattern, it's the . . . it's the . . . it's the . . . and they are all singing to each other, you know, which is of course what we say. It was a dance sweetheart. There's Joy Harjo. And that's exactly why it works. "Something sacred is going on in the universe" Momaday says. Or grandson, this earth is fragile. And we're all saying the same thing. I'm saying chaos, Mandelbrot set, Julia set, pay attention here, look at fractals. Because in this way we can explain not only our literature, but now everybody, once we develop these process appropriately, we'll be able to give a fair shake to anybody's book, to take the book itself on its merits, where it comes from, rather than trying to make it an issue like the canonical blah blah blah. Well who cares? What is it? Not, what is it like?

JP: Yeah, that's a good point. It has to go that way doesn't it? If it doesn't we're in deep trouble.

PGA: It just terrifies me.

JP: It's going to be just that much more fragmentary and divisive.

PGA: Balkanized, as they like to say in the States. Fragmented. Bricolage! [Earlier in the day there was a long discussion about the implications of this French term.]

JP: Bricolage! Let's talk about your bricolage.

PGA: I'll tell you about my bricolage; I huffed and I puffed and I couldn't blow it down.

JP: Wonderful . . . wonderful. So what's on for you next? What about writing?

PGA: I've been working on a book called *The Seven Generations*. It's supposed to be a book about Native spiritual systems. A sort of "how to be an Indian without even really trying." Everything you ever wanted to know about being an Indian but were afraid to ask. But I really mean that in the sense of what I mentioned in the talk today. There's this mythic sense and there is this way of perceiving, and that the dances are somehow connected to that, so you can't just get a drum and sit around and chant and feel good, and call yourself enlightened. That's not how it is. The

idea is to work out a text, that will help people who are searching. This is not a literary text; it's not meant for literature people. In fact, I see this conference as my last literary thing that I'm doing in Native literature, perhaps in any literature because I want to move away from it. My own calling has always been of the spirit and I just want to do that before I get too old and can't. So that's happening. I've got a book of essays that Beacon has picked up and will be coming out within a year. All my essays until now.

JP: A collection of your essays.

PGA: Everything. Stuff that was not in *The Sacred Hoop* but that predates it, and a number of things that I've written since. I don't know the title yet. I think I'm going to argue for *Pocahontas Perplexed: An Indian Woman's View of Life, Literature and Philosophy*. The publishers want it to be *A Native American's View of* . . . and I don't like that. I want, you know, just one person. It's just me, what I think. I'm saying these things. I know what I think; that's my responsibility. I'm not supposed to know what other people think.

I just had a book of poetry published called *Life is a Fatal Disease*. West End Press brought it out. Nice book, Albuquerque. And I did a book called *As Long as the Rivers Shall Flow*, with Pat Smith. It's nine biographies, for young people. Scholastic picked it up.

JP: Scholastic just did something by Tiffany Midge, too, and some other people are under contract. Looks like this going in the direction it needs to go in, that audience.

PGA: Absolutely, to get over these stupid images [of Native people] like the ones we were talking about yesterday.

Let's see, what else? Oh, *Song of the Turtle* came out, so that collection is complete. But I would like to write several more volumes: *Son of Turtle*, *Turtle Island*, and *Turtle Soup*. And *The Revenge of Turtle* . . .

JP: And *Turtle XIII*.

PGA: And *Turtle XIII*, yes. In some other life, perhaps.

JP: About that anthology, when you talked about that anthology this morning, you said you conceived of it not as most editors, or publishers, do—as a collection of distinct and discrete units—but as a novel. That was wonderful!

PGA: It goes back to the Flagstaff conference when [John] Rouillard said, "Yes, but is it Indian to write novels?" And I spent years thinking about that, and I thought, yes, actually, it is. We have something that would fit what folklorists call cycles; so there's the old woman cycle, the

trickster cycle, or the warrior cycle, on and on, the deer dance cycle. Well, those are long involved narratives, that go quite a long time. Well a novel is a long involved narrative that goes on a long time. But in truth you can see that certain thematic concerns, preoccupations, will arise and then get reiterated and explored and deepened and then they'll get dropped and later they will be picked back up. So, in essence, our cycles are doing the same thing. Probably, novels developed out of the same kind of thing.

JP: Yes, like you said, very event structured, but they are strung together by certain concerns . . . .

PGA: Yeah, there's a narrative coherence, or thematic units . . . .

So, then, given that, if you take a whole bunch of stories that are about Native female supernaturals, like my *Grandmothers of the Light*, why . . . what happened—and I didn't know this would happen—was all these different Native nations were telling the same story.

[Here, the tape ended. Once it was replaced and the recorder ready, we moved back into a discussion of criticism.]

JP: You were saying that, that's what Aristotle did, he looked at the text, rather than trying to impose something on it.

PGA: That's what I was taught in criticism class.

JP: Well, so was I. People look down on the New Critical approach and brand it as something outdated and insignificant, but actually it's all in how you use it. Isn't it?

PGA: I'm a firm defender of the New Critical approach. I just don't think there's anything else you can do. All the rest is extra. If you can't do that one, then you can't do the others.

JP: It goes back to that coding we were talking about, too. All of a sudden you have a language there that you don't want to share or open up for other people. I've always considered some of the things happening today, especially in Native literary criticism, as a post-facto prophecy. In other words, this is what it's going to be, and if it doesn't fit this pattern or this mold, then it is something else. Very prescriptive.

PGA: Even the scientists do that and they're not supposed to. I read Francis Bacon and I know what they're supposed to do as scientists. But they have this wonderful thing called the null set. What you do, basically, is erect an hypothesis based upon what your important, high-status predecessors have done, and then compel the data to conform to it. If it doesn't, then you throw it into the null set. Isn't that cute?

JP: Right. We need more null sets.

PGA: Yeah. I don't like that kid. Let's throw it in the trash.

Instead of saying that's going on for a reason, I wonder why? Maybe it's my approach, my methodology, a variety of things, but there it is, let's examine it. But if I understand Bacon, he said we are to look at what is there, examine it, and then, perhaps, come up with some comments which will lead us to the next plane of exploration. Something was said today, something about answers. And I wanted to say, no, no, no. That's not the point. It's not about answers; it's about good questions.

JP: Good questions, yes.

PGA: One exploration leads to another, that's fractal.

JP: Right. Answers are conclusive, questions open up possibilities.

PGA: Answers stop discussion, close out possibilities. Questions open them and encourage conversation.

JP: Of course lots of people just want the answers.

PGA: My students, for instance. "Just give me the answers so I can get an A."

JP: I was talking about *Green Grass, Running Water* yesterday, and in the beginning King has the classroom with Mary Rowlandson and anthropologists in it, asking "Is this going to be on the test? Do we have to remember this?"

PGA: It's like the doctor who says I could really practice medicine here, if it weren't for the patients.

JP: But that's what it's all about, isn't it? The students. That's what keeps us going.

PGA: Yeah. So often, I have good students. I'm lucky that way. They're always teaching me things I would have never thought. That's my idea of how to teach.

JP: It blows them away when you say that, though. It's funny, you take 25 undergraduates and drop a text on them you've used before, and they'll see things you've never seen, even after reading it a dozen times.

PGA: And they'll see stuff, and they're always taken aback, because they are so used to professors who already know everything—or, who don't, but won't ever admit it. Not to undergraduates at least.

JP: And the joy continues.

PGA: The story goes on.

A Retro-Prospective on Audience, Oral Literatures, and Ignorance

Kenneth M. Roemer

I'll begin with archaeology and psychoanalysis. The week before I left for Flagstaff in 1977, I could dig through horizontal (on my desk) and vertical (on my bookshelves) layers of American Indian literary artifacts. Of course there were books by Momaday, Welch, Ortiz, and a brand new novel by Silko; there were general anthologies—the thickest being Thomas E. Sanders and Walter W. Peek's *Literature of the American Indian* (1973) and Frederick W. Turner's *Portable North American Indian Reader* (1973, 1974)—and specialized anthologies that already proclaimed Native texts as "masterworks" (John Bierhorst's *Four Masterworks of American Indian Literature*, 1974) and already celebrated contemporary fiction and poetry (Ken Rosen's *The Man to Send Rain Clouds*, 1974, and *Voices of the Rainbow*, 1975). Jack Marken's bibliography *The American Indian* (1978) was not available yet, but we did have Anna Stensland's list for secondary schools, *Literature by and about the American Indian* (1973), and journals —*American Indian Quarterly* was into its third volume and *SAIL* was in its early stencil incarnation. And then there were stacks and stacks of ditto copies—the magic blue ink pages that allowed me to transfer poems and other short writings and translations from publications like the *South Dakota Review*, *Blue Cloud Quarterly*, *Greenfield Review*, *Quetzal*, and Bulletin of American Ethnology bulletins into my students' hands. As for my psyche —I certainly didn't feel totally isolated. In 1972 I was part of a small group (Randall Ackly, Larry Evers, Wayne Franklin, Per Seyersted, and Leslie Marmon Silko) at the MLA that started ASAIL. But MLA was just a few days a year. Back home in Texas, Native American Literature wasn't exactly considered mainstream. One of my colleagues wittily

announced that Indian literature was an oxymoron; another routinely called it "shit lit"; another enjoyed giving me playful Hollywood war whoops as I entered the elevator; a fourth proclaimed, in a department newsletter, that I must have graduated from "Bentnose U." Fortunately my chair was quarter Cherokee, and most of my colleagues were (bemusedly) supportive. Still, as I prepared to go to Flagstaff, I desperately longed to meet people who, like me, sensed the arrival of a truly remarkable literary revolution.

I found what I was looking for—a lively group, a mix of scholars and creative writers, Native and non-Native American, men and women from various parts of the country who were all excited about American Indian texts as *literature*. In *The Sacred Hoop* (1986) Paula Gunn Allen, one of the seminar staff members,argues that one of the most important functions of myth is to convince people that they are not isolated, that their concerns and joys are shared by others. By that standard the Flagstaff seminar was (if not a mythic experience) at least part of a very special story.

And a productive tale indeed. Twenty years later my archaeological desk and bookcase dig turns up numerous books and articles produced by the staff and the scholars attending. Of course there is the collection of essays we wrote (in very rough form) during the seminar,which eventually appeared as Paula's *Studies in American Indian Literature* (1983). There are Paula's other books, copies of Elizabeth Cook-Lynn's journal *Wicazo Sa*, Larry Evers' classic study of Yaqui deer songs, Dexter Fisher Cirilo's edition of *Cogewea* (1981), Andy Wiget's Twayne introduction, essay collection, and *Dictionary* (1984), now reborn as the *Handbook of Native American Literature* (1996), Gretchen Bataille's study of Indians in film and reference work on Native women, Gretchen Bataille and Kay Sands' critical study of women's autobiography, Michael Castro's book on poetic images of Indians, Jim Ruppert's recent study of mediation in fiction, Elaine Jahner's edition of Walker's *Lakota Myth* (1983), my own collection on Momaday and my just published *Dictionary of Literary Biography* volume on Native American writers, and, of course the "bible" of our field, A. LaVonne Brown Ruoff's *American Indian Literatures* (1990). (At the 1978 MLA Convention, LaVonne was carrying around a copy of Marken's bibliography calling it her scholarly "bible." Little did I know I was speaking to an incipient bible supplanter.) If we add to these works the many articles and books by other participants and staff, the books by the seminar's guest lecturers (for example, Ken Lincoln) and all the essays, poems, short stories, films, and novels by the creative writers (including Barney Bush, Joy Harjo, Harold Littlebird, Victor Masayesva, and Silko), then the tremendous impact of those associated with the seminar becomes abundantly clear.

Fortunately, this abundance has also decreased the dominance of the

"Flagstaff Mafia," the term LaVonne Ruoff gave the group. By helping to establish the field, we made it easier for others to convince their colleagues that they were not indulging in a fad or professing "shit lit." Now there are so many fine young and not-so-young scholars in the field that I certainly have lost my sense of isolation. Indeed, I'm sometimes overwhelmed by the numbers of newcomers. I used to be able to walk into an MLA American Indian Literature session and immediately recognize 90% of listeners and 100% of the panelists. Now I'm lucky if I can identify 30% of the listeners, and I have had the disconcerting experience of not knowing anybody on a panel—and the even more frustrating experience of having a graduate or even undergraduate student ask me questions about a new novel by Louis Owens, which of course I haven't read. But these frustrations are more than compensated for by the realization that there are so many fine Native American writers today and so many important rediscoveries of written and oral texts and so many students and faculty discovering the field. Probably only LaVonne can keep up with "all these goings on."

Despite all the progress since 1977, three of the most important "lessons" that I learned at Flagstaff still need to be emphasized: the importance of audience, the value of studying oral literatures, and an awareness of the vastness of ignorance about Indians and Indian literatures. Leslie Silko taught me the first lesson. To say the least, I was excited about talking to her after her poetry reading. I had read her fiction, written about her poetry, even dreamed about her (that will remain part of the unwritten [adolescent fantasy] history of the seminar), and then during her reading, she mentioned that an article I had written contained a "wonderful" suggestion that convinced her to change a line in "In Cold Storm Light." (The change was no big deal: I argued for "then" over "THEN." But her compliment made me feel as if I had made a HUGE contribution to the progress of humankind.) I was ready to believe practically anything she might say about anything. What she did say was something very good about audience. We talked about *Ceremony* (1977), particularly its reception by Northeastern reviewers. This topic led to a more general discussion of audience. She said that if she thought that she had been writing primarily for people she knew at Laguna, *Ceremony* would have been about thirty pages long. All she would have to do would be to mention certain individual, family, and mythological names, certain places (natural, e.g., Mt. Taylor; and unnatural, e.g., the Dixie Bar), certain time periods and situations, and the readers would fill in the gaps with all the stories they had heard since childhood. On the other hand, if she imagined a reader who knew little or nothing about the Southwest and American Indians, then almost every name, place, time, and situation would call for long explanations building to a thousand-page book. To

avoid either extreme, she tried to imagine someone knowledgeable and sympathetic enough to identify with the human situations presented and to tolerate the withholding of some information.

The questions raised by this conversation and by Larry Evers' discussions about the importance of audience response in oral literatures inspired me to put together an MLA session on audience in 1981 featuring two Flagstaff alumni/nae (Larry Evers and Kay Sands) and two people we had discussed at the seminar (Dennis Tedlock and Momaday). We realized that the question of audience pointed us toward some of the most fundamental issues in the study of American Indian literatures. Certainly there is the issue of mediation—literary, cultural, ideological. I'm pleased to see that issue emphasized in books such as Arnold Krupat's *The Voice in the Margin* (1989), David Murray's *Forked Tongues* (1991), Louis Owens's *Other Destinies* (1992), Gerald Vizenor's *Manifest Manners* (1994), and Jim Ruppert's *Mediation in Contemporary Native American Fiction* (1995), as well as in the numerous studies of as-told-to autobiography, including Bataille and Sands' *American Indian Women: Telling Their Lives* (1984). As Cook-Lynn and Jack Forbes have pointed out in provocative/controversial articles in *Wicazo Sa* (e.g., see especially the Fall 1987, Fall 1993, and Spring 1995 issues), discussions of mediation and audience raise basic questions about the role of American Indian authors and the functions of their literature. At one extreme is the notion that the "real" Indian author is an advocate of Indian causes who writes primarily for Indian readers and uses forms, such as newsletters and newspapers, frequently read in Indian Country. The other extreme defines the most important Native American authors as sophisticated polyvocalists who create powerful "contact zones," to borrow Mary Louise Pratt's term, that demonstrate a mastery of cosmopolitan Euro-American forms brilliantly appropriated as means of communicating traditional and local aesthetics and world views to large "general" audiences. Probably no two writers or scholars will (or should) ever fully agree on the degree to which the former concept should be labeled an overly restricted conflict zone and the latter as an overly generalized comfort zone. The important point is that the continuing dialogue about audience will help us to understand some of the most frustrating and most wonderful things about Native American literatures.

Discussion of audience also highlights one of the most troubling developments in Native American literary studies and pedagogy since the Flagstaff seminar: the tendency to focus (sometimes almost exclusively) on contemporary poetry and fiction written in English. An important qualification with a long introductory adverbial clause: because of the efforts of scholars studying nineteenth-century autobiography and because of the efforts of many scholars and anthology editors, notably LaVonne

Ruoff, Daniel Littlefield, Jim Parins, David Murray, Helen Jaskoski, Bernd Peyer, and Paula Gunn Allen, and many scholars working at the intersections of Native and Women's studies—there has been great progress in the rediscovery of eighteenth- , nineteenth- and early twentieth-century works written in English. Another qualification: many general anthologies of American literature, notably the newest editions of the Norton and Heath, include translations of oral narratives and ceremonial literature. Still, if you've ever served on an editorial board (I've boarded on *SAIL* and *American Literature*), it doesn't take long to discover that for every article submitted on the Iroquois Rite of Condolence, or an Omaha naming tradition, or a Navajo creation narrative, there will be twenty or thirty on Erdrich, Silko, Momaday, Harjo, Ortiz, or the latest novel in the Oklahoma University Press fiction series.

The preference for contemporary fiction and poetry is certainly understandable. English professors are a conservative lot; they tend to teach what they've been taught. They are accustomed to teaching fiction and poetry, not ceremonial liturgies translated from languages that have more than 350,000 forms of the verb *to go* (as Navajo has). Besides, there is much excellent contemporary poetry and fiction that is quite accessible to and in demand by students. (My contemporary fiction course is supposedly limited to thirty. I could easily enroll twice that number and routinely raise the limit to the mid-forties.) Furthermore, the aesthetic and ethical challenges posed by teaching about oral literatures are truly formidable. One of the side comments that I remember most vividly from the Flagstaff seminar was spoken by Delilah Orr after Larry Evers' excellent presentation on Matthews' translation of the Navajo Nightway. She said that as a Navajo, she would have great difficulty teaching about such a powerful ceremony in a literature class. Of course, a conscientious teacher doesn't have to be Navajo to realize the many opportunities for mis-representation and even blasphemy when presenting texts that for many centuries have been sacred to a people.

Nonetheless, the avoidance of oral literatures is also *not* understandable on both intellectual and ethical grounds. Even if one's primary interest is contemporary writing, in order to understand more fully the presence of story and ceremonial traditions in the characters and personae created by Silko, Vizenor, Momaday, Erdrich, Walters, Ortiz, Endrezze and many others and the pain of the absence of those traditions in the creations of Welch, Dorris, Rose, Sarris, Owens, Hogan, Bell, and many others, it is important to know about relevant tribal and inter-tribal stories and ceremonies. But oral literatures deserve to be taught as much more than "influences" or "background," or even as authoritative sources of aesthetic and ethical paradigms that can be used as sophisticated models for interpreting contemporary texts. (In the 1995 issue of *The Journal of*

Contemporary Thought, I've advanced the latter argument in relation to episodes involving women and violence.) Whether they are presented in live performances by storytellers and singers, in filmed performances, or in bi- or monolingual written texts, oral literatures pose the most complex and stimulating form of fundamental issues and questions about Native American literatures. It is obvious, for example, that the "collecting," translating, physical presentation, publishing agency, distribution and marketing approaches, and scholarly and general responses to texts as grand as the Navajo Nightway highlight in multitudes of ways the issues of mediation and audience. (See James Faris's *The Nightway* [1990] and the recent paperback reprint of Washington Matthews' *The Night Chant* [1995] published by the University of Utah Press.)

But even a "simple" episode from a Keresan Pueblo and Hopi Arrowboy story can speak profoundly about mediation and audience, especially when a century of published and filmed English versions are compared. In 1894 Charles F. Lummis used a commercial publisher (Century); book and story titles (*The Man Who Married the Moon*; "The Sobbing Pine"); categorical terminology on the dedication page ("Fairy Tale"); illustrations (often featuring children); and an introductory frame and a concluding explanation/moral to transform the narrative of Arrowboy and his witch wife into a family reading experience that could be performed by middle-class non-Indian parents for their children. In 1917 John Gunn became author, translator, and publisher of a fascinatingly ambivalent version of the Arrowboy episode. The physical appearance and titles of the book spoke—"Authentic Document." Instead of a line drawing featuring a generic Indian child, the frontispiece was a black-and-white photograph of Laguna Pueblo. Instead of moon marriages and sobbing pines for book and story titles, we have phonetic renditions of Keresan words (*Schat-chen*; "Yo-a-chi-moot and the Kun-nite-ya"). And yet, Gunn felt compelled to distance himself (and simultaneously establish contact with his non-Indian readers) from the Arrowboy episode with an interpretive frame that labels the story as "superstition," "fanciful," "fantastical," and "purely imaginary." Erasing distance was one of the primary goals of Franz Boas's 1928 *Keresan Texts*. The publisher (The American Ethnographical Society), the dedication (to Elsie Clews Parsons), the careful indication of the year of collection and the storyteller, the literalness of the translation (which preserved opening and closing formulas, syntax, repetitions, and detailed directional information), and physical appearance of the pages (with vertical slashes indicating phrase groupings and the parenthetical line numbers) all spoke of pristine (or raw) data "objectively" presented and ready for comparative studies by social scientists. In stark contrast are four versions by two Native Americans. In *The Hopi Way* (1986) Mario Sevillano, the editor, includes

an English translation of "Poowak Wuhti" (Witch Lady). The version was originally recorded in Hopi as told by a storyteller who wished to remain anonymous, and then translated orally, recorded, and transcribed into English. "Poowak Wuhti" has a strong conversational tone, as if the storyteller were addressing family and friends, which was the case in the original performance. The tiny excerpt from the Arrowboy story in Silko's *Ceremony* (247) functions as a mythological and interpretive preface to Tayo's impending moment of decision near the uranium mine as he watches his "friends" arrive in their pickup. Her narrative poem presentation of the entire episode in *Storyteller* (1981, 140-54) recreates the story in a familiar genre for modern readers while still preserving the oral origins of performance. By the time we read the poem, we have been introduced to Aunt Susie, Grandma A'mooh, and other relatives who told Silko many stories. These introductions and the conversational tone of the story are invitations for readers to imagine this "poem" as a family performance. Finally, Silko's unfinished film *Arrowboy and the Witches* (from her unfinished *Stolen Rain* series) dramatizes right before our eyes and ears a 1950s acting out of an immemorial story told by a grandmother surrounded by her family during the 1980s. Arrowboy's tale becomes a statement of adaptation and continuity of the whole storytelling tradition. Teachers who want to use Arrowboy to discuss basic issues of mediation and audience will have to resort to some photocopying (we'll never totally escape the need for updated technological manifestations of the ditto machine). But they can find plenty of interpretive advice from T. C. S. Langen's discussion of several versions of the story in the Summer 1989 issue of *SAIL* and Helen Jaskoski's detailed discussion of the Sevillano version in the 1990-1991 (no.2-3) issue of *Native American Literatures: Forum*.

The most important reason for studying, writing, and teaching about oral literatures goes beyond aesthetic and intellectual matters of mediation, audience, or other specific issues relating to the creation, functions, and reception of written and oral literatures. Oral literatures teach humility. (This message was modeled by the Flagstaff staff members, especially Larry Evers.) Non-Navajos may be able to appreciate the beauties of the translated images and cadences of Navajo chantways; acknowledge the generative power of words that can cure; marvel at the survival of ceremonies over the centuries. I doubt that many (any?) of them can honestly say that they "understand" them the way a traditional Navaho could. This observation might seem to be a banal truism, unless we consider that avoidance of complex oral literatures in favor of a concentration on well-known contemporary novels can lull some readers into a false comfort zone. As much as I admire books like *The Way to Rainy Mountain* and *Ceremony*, reading them could convince some readers that

they fully understand, not only these books, but also what it means to be Kiowa or Laguna. I doubt that would happen to non-Indian readers of translations of Sayatasha's Night Chant of the Zuni or the Nightway of the Navajo. Simultaneously they can feel beauty and power, as well as humility and marginalization. That might not be a bad mix of interpretive reactions to learn in the light of all great works of literature.

I've discussed the importance of audience and the necessity of studying oral literatures. Mention of the third major lesson that I took away from Flagstaff serves as my pessimistic-optimistic conclusion. Even though they knew we knew, all the staff members warned us to be prepared for vast ignorance about Indians and their literatures. (The two anecdotes I shared with several Flagstaff participants were my mother's experience at an Indian fund raiser in New York City—after her half-hour talk about her experience with Crow Creek and Lower Brule Sioux, a stylishly dressed woman asked, "And which part of India were you visiting?"—and a response to an MLA session paper on Momaday—"Why are you talking about Momaday as an Indian? Doesn't he have a Ph.D.?") Despite all the post-Flagstaff awards that Native American authors have won, despite all the anthologies featuring Indian selections, despite all the courses and emphasis on multiculturalism, despite the grand elevation of our field to Division status in the MLA, the ignorance is still pervasive, evident even in supposedly enlightened venues. As recently as 1995 a Films for the Humanities & Sciences catalogue began its description of a new film on Momaday by identifying him as "[b]est known, of course, for *Bury My Heart at Wounded Knee*." A July 1994 survey of "The Soaring Market for Native American Books" in *World & I* identified only two authors of fiction—Frank Waters and Tony Hillerman. Maybe the seminar staff's emphasis on our crusade against ignorance explains why so many of the Flagstaff missionaries have devoted much of their scholarly efforts to basic introductions, bibliographies, and reference books. Why many have used NEH seminars and state funded projects to reach high school and college teachers. We know that for every devoted reader of *SAIL* and Wordcraft Circle's *Moccasin Telegraph*, there are 100,000 Americans whose closest contact to a Native American text is *Dances with Wolves*. I'm dismayed by the continuing ignorance, and delighted that the Flagstaff experience instilled in many of us the missionary commitment that impels us to keep after those 100,000s.

Retrospective and Prospective

Gretchen M. Bataille

When Kay Sands and LaVonne Ruoff asked that I contribute to this issue, I went to my files to retrieve my notes from the 1977 MLA/NEH Seminar. The first item in the file was a schedule of the two weeks with a note that said, "swimming pool-women's gym, 6-9 PM." I never made it to that swimming pool! From beginning to end, we worked, we talked, we read, we listened, and we wrote. When I look back at that schedule that included listening to Leslie Marmon Silko tell stories over dinner and Paula Gunn Allen, Barney Bush, Joy Harjo, and Harold Littlebird reading poetry, I realize what an extraordinary moment in literary history and curriculum development that two weeks represents. Dexter Fisher invited us to "maximize the possibilities for a mutual sharing of experiences" when she invited us to participate, and that is exactly what we did.

In 1977 I was still analyzing my own attraction to this literature. Then, and now, I am frequently asked why I am interested in Native American literatures, and I am tempted to dredge up memories of my past. Whether it was collecting "Indian beads" from the Michigan shores of Clear Lake where I spent the summers of my childhood or the Indian history of my Indiana hometown which had through the years transmogrified into "Princess Mishawaka" contests and Potawatomi Park Zoo, I had always been aware of the Native presence in America. It was much later, however, when these early influences led me to explore such books as *Black Elk Speaks* and *Ramona*, among the first "Indian" books that had received any recognition. In those early years, there were few books by Native Americans available and some writers who had published from the 1930s to mid-century chose not to reveal their Indian identity. By 1977, however, I was teaching courses using *House Made of Dawn* and *Custer*

Died for Your Sins. As I look back, I realize my own naiveté and limited understanding of this literature, and through the years I changed my approach to the literature and began asking more sophisticated questions. The subject has become far more complicated and demanding as interest has grown, the number of publications has expanded, and both readers and writers have become more analytical and complex.

Twenty years is a generation, and, indeed, today there is a new generation of Native American writers and scholars. When MLA and NEH sponsored the seminar on Native American literature in 1977, the field was in its infancy. N. Scott Momaday had received the Pulitzer Prize for literature less than ten years earlier, and for the first time scholars and national associations were taking Native American writers seriously. We were all "full of ourselves" in that we believed we were the vanguard of a new wave of scholars who would bring recognition to the works of such "new" writers as Leslie Marmon Silko, Joy Harjo, and James Welch. We chastised the editors and publishers of anthologies of American literature who still failed to include Native writers while at the same time recognizing African American writers. We were smug about the new literatures we believed we were "discovering." We believed we were the first to explore and recognize a body of literature that now would be taught in American colleges and universities.

We were right, of course, about many things. But we were wrong about some as well. We weren't the first to recognize this body of literature: research demonstrated that there had been earlier scholars, frequently anthropologists and historians, who had acknowledged Native writers and Native literatures. But we were right in that the two weeks we spent together solidified for us and for others that there was a need to codify the study of these literatures and to ensure that the works and the writers were taken seriously. Paula Gunn Allen's task of editing *Studies in American Indian Literature: Critical Essays and Course Designs* (MLA, 1983) was a heroic one, for she brought together the critical apparatus that would set the stage for future studies. Looking back, we can see that at times we were naive and at times we were prescient; in the end, we set a foundation for the next generation of scholars who have now taken their place in the academy.

Kay, LaVonne, and John Purdy have asked that we look back as well as forward. When I look back to the teaching I was doing in 1977, I recognize that courses were limited by what was available to teach. In the past twenty years, there have been many new voices in the metaphoric "rainbow" that Kenneth Rosen used to describe the "new" writers when he produced his poetry anthology *Voices of the Rainbow* in 1975. In the poetry collection and earlier in his collection of short stories, *The Man to*

Send Rain Clouds (Viking, 1974), Rosen was prophetic and gave voice to writers whose names are now familiar to scholars in the field.

The problems we faced in our teaching and research of Native American literatures in 1977 continue to exist today. In the seminar and in the volume resulting from it, both Paula Gunn Allen and Larry Evers defined those issues as related to four areas: scope, context, translation, and continuity. In a single course on Native American literature, how do we represent the breadth, forms, and themes of Native literatures? Early courses attempted to do everything, to cover all genres and all the current writers. Now there are many more writers and the scope is too broad to attempt such coverage. Faculty are more inclined now to offer specialized courses, whether on particular writers or types of literature. Courses are more intensive and less extensive.

The context of the literature continues to be important, particularly in terms of the cultures from which the literatures evolve. Knowledge of Native languages helps in the understanding of the patterns of Native writing, and the literary patterns of stories, chants, and songs frequently explain contemporary literary styles. Knowledge of geography, culture, lifeways, kinship relationships, and ceremonies inform the literature of contemporary writers, and the performance aspect of traditional literatures frequently dictates the patterns of stories and novels.

The influence of the oral tradition on contemporary writers and their creations mandates that students have some concept of the nature of translation. Although the literature being taught today is written primarily in English, students should have some exposure to Native languages and translations, recognizing that translations are always an approximation of the original text. Using such works as Helen Sekaquaptewa's video in which she recounts the story of the trickster Iisaw in Hopi with English subtitles introduces students to storytelling in a way that a written translation cannot approximate. Reading aloud the lines of "Hills Brothers Coffee," readers can better understand the rhythm of the Navajo language in the writings of Luci Tapahonso. Analyzing a line like "the store is where I'm going to" offers opportunity to examine the relationship of Navajo and English expressions.

Evers spoke of continuity, but clearly the central characteristics of Indian literatures are twofold: continuity *and* change. As the creators of the literature change and mature, there are elements that remain constant. The literatures have revitalized Native communities as more writers relate to their roots in those communities. Oral traditions remain alive and strong and continue in the works of contemporary writers even as they are influenced by other writers, Western history and literatures, and new critical theories.

Where will the field go from here? If we were meeting this year, we would expand our study to include the influences of new critical theories on the teaching and explication of these literatures. Clearly, there are new critical theories being applied to the study of Native American literatures, and new scholars who are exploring comparative ethnic views, feminist approaches, post-colonialism, and new historicism among other approaches. Issues of identity have expanded to include gender and sexual orientation. Much of this expansion in approach is positive, but to ignore the issues which Larry Evers urged us to consider, in favor of applying new theoretical constructs, results in only partial understanding. Although *Ceremony* can be taught without knowing the Laguna stories of Yellow Woman or having knowledge of Laguna Pueblo and its relationship to the nearby river, such basic information enhances the reader's understanding of the character of Tayo and the encounter with Ts'eh. I have had students in Indian literatures courses who already had studied *Ceremony* or other novels in American literature classes, and they always comment there is so much more in the novels than they had learned by approaching the work simply as American literature or women's literature or as marginalized literature. Perhaps this has something to do with Paula Gunn Allen's dictum that Indian literatures are regenerative while Western literature is communicative, a difference which requires different approaches to the teaching of the same works in different contexts. The regenerative nature of NativeAmerican literatures is also linked to environmental issues which are repeatedly thematic interests of the writers. Perhaps most visible in this regard is Leslie Marmon Silko's *Almanac of the Dead*, a novel that catalogs the racism, environmental pollution, and political corruption of the contemporary world.

An issue which is receiving increasing attention is that of Indian identity. In the early years Indian literature was defined as that written by Indians, and there were few questions about the identity of the writers. New Age preoccupation with sweat lodges, visions, and mystical spiritualism have increased interest in Native American religions and ceremonies, but the wisdom to understand such mysteries has not necessarily accompanied the interest. With the exposure of Jamake Highwater, Little Tree, and others, and a series of articles in the *Lakota Times* about who the "real" Indians are, students frequently demand "proof" of Indianness. This concern with identity has been codified and given legal status in the production of Native arts, and the influence has extended to the writers and the writing. Identity politics and affirmative action have become entangled and the issues of definition are both personal and political.

Of increasing importance is the attention being paid to Native

American literatures throughout the world. Although Germany has had a long love affair with Indians, primarily through the writings of Karl May, it is no longer unusual to find translations of Indian novels into Italian or French and being taught in European universities. The internet has brought indigenous peoples together to compare political views as well as literary works of Australian Aborigines, Maoris of New Zealand, and other South Pacific groups with those of Native people of North and South America. Comparative literary studies of indigenous peoples are of increasing interest to scholars, and interdisciplinary approaches frequently cross both disciplinary and geographical boundaries.

A serious concern many of the "old" scholars in the field have expressed has to do with the eagerness of "young" scholars to embrace indigenous literatures without the broad-based background of language, anthropology, geography, and history that many of us believe is necessary as a foundation. The study of Native American literatures is interdisciplinary and requires that scholars know the significance of the 1890 massacre at Wounded Knee, the history of removals, differences in tribal housing patterns, and the role of gender in storytelling and ceremony. The importance of "place" cannot be overemphasized, nor can the significance of such images as the circle, the four directions, and the religious base for tribal life and traditions. Without much of this background, it is too easy to miss the connections between traditional literatures and contemporary evocations of similar themes and characters.

Of major interest is the expansion of the sheer numbers of writers to be studied. The gathering called Returning the Gift in 1992 brought together more than 200 Native writers, and the WordCraft Circle and subsequent publications have introduced scholars and students to a multitude of new writers. Of particular interest is the expansion of the number of playwrights, Native writers who are bringing the literature full circle in the dramatic evocation of stories parallel to the traditional performance of stories in ceremony.

The most amazing aspect of the 1977 experience is how the paths of those who participated continue to cross. When Hanay Geigomah brought the Native American Dance Theater to Arizona State University, I found my seat and there was Victor Masayesva sitting next to me. When I saw Victor in Bern, Switzerland, and later in Santa Barbara, California, I believed Simon Ortiz's line, "Indians are everywhere." For many years I saw seminar colleagues at MLA and MELUS conferences and occasionally at the National Association for Ethnic Studies conferences. Delilah Orr came to Arizona State University to study for her Ph.D., and A. LaVonne Brown Ruoff lectured at UCSB this past year. I met Kay Sands in Flagstaff and we went on to publish two books together and to become

colleagues at Arizona State University and life-long friends. LaVonne, Kay, and I participated in a conference in Porto, Portugal, sharing stories in a country with distant ties to the colonizing of the land and the literatures of the Native people who inhabited it at the time of first contact. I have never seen some of the participants again, and I regret that the reunion we promised ourselves has never come. This volume is our reunion, however, and it reminds us that something special happened in Flagstaff during the summer of 1977, and we and the field are better for it.

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Toward a New Flagstaff

James Ruppert

At the time of the seminar, I was ABD and thrilled go be included in an NEH seminar with real professors. I was about to go off to my first-full time job as an instructor at Navajo Community College so I felt that I needed some support, some preparation for what was sure to be an eye-opening experience. While I had lived in New Mexico for a few years and had visited many reservations, I had never lived on one. The first thing the Flagstaff seminar did for me was to provide a chance to talk to other people in American Indian studies about their experiences teaching, especially about the methods, goals, and ethics of teaching Native American material. Talking with Elizabeth Cook-Lynn, Paula Allen, John Rouillard, Leslie Silko, and others gave me a grounding and an orientation I never forgot. They gave me advice that I have always held close to me. Their openness and sensitivity made me cherish the experience.

I think everyone there got some similar grounding and it helped create a tight focus for the first ten years of our work after Flagstaff. The seminar brought together scholars and writers, publishers and performers. There were historians, musicians, museum people, and literary scholars. The focus of the group was on the necessity of merging disciplines in order to see literature function in culture. While many of the people there came with strong skills in textual and historical research, there was a strong emphasis led by Paula Allen on cultural experience or what we might now call cultural studies. By this I don't mean exactly an anthropological approach, but rather a belief in the living literature, in the continuation of peoples and in the possibilities of displaying the vital links between literatures and life. I was impressed with what was for me a new approach. It certainly was not one I was learning in my graduate courses

at the University of New Mexico. Yet there was an eclectic amorphous element in that approach. I have sometimes thought of those years after Flagstaff as a period of impressionistic criticism, but perhaps more precisely it was a period ruled by the belief in this bond between lived experience and criticism that underlies much of our work from 1977 to now. Yet there was also a rejection of anything that seemed to present a totalizing theoretical approach. Perhaps a dedication to that experiential bond still underlies much of the field's work as well.

This orientation was also expressed in our feelings of accord with Native writers. In Flagstaff our time was enriched with visits from Leslie Silko and Harold Littlebird. Joy Harjo, Paula Allen, and Barney Bush gave us much to think about as they all emphasized their own merging of personal and cultural experience. All of us felt the animate force of Native American literatures. We could not see literature as specimen text, dry artistic artifacts; rather, we addressed Native literary production as voices having power that defined life and death, damnation and redemption, and survival in a way few literatures have. These emphases on cultural experience and living literatures are apparent in the book of course outlines, *Studies in American Indian Literature*, that we produced there.

It is interesting to note that many people who attended that seminar are not very active in the field. A number moved on to other research interests. Yet a surprising number are still engaged. The members of the Flagstaff conference did not exactly dominate the field; many others contributed to its growth. Rather, the group composed a core, a network for mutual support, to answer questions, to test ideas, to share the work. I think of this group as a starting point for a much larger effort made by many people over many years.

The timing of the seminar was important for American literature in general. Dexter Fisher's work with MLA and NEH had produced several seminars on other ethnic literatures. There was a critical mass of scholars interested in Native American literatures and the seminar brought some of them together. Though we jokingly refer to ourselves as the Flagstaff mafia, we never felt that we were the only people working in the field. We knew we were, in some way, merely representatives, and for the last twenty years we have consciously attempted to encourage other people to enter the field of study.

You might call encouraging our colleagues an important item in an agenda. It is part of a larger agenda. It has been our stated goal to grow the field of study and to introduce Native American literatures into the American literature curriculum. We advocated courses in Native American literature and the inclusion of Native American materials in survey courses and anthologies. We wanted to develop a body of

scholarship, so we encouraged graduate students to include Native works in their dissertations. We ran NEH seminars and edited magazines. One focus for many years was to establish the Association for the Study of American Indian Literatures on solid ground and to attain division status at MLA. Perhaps this agenda accounts for the tone and approach of much of the criticism from 1977-1990. We were trying to show the quality and the importance of the literature. We were trying to sell it to English Departments and MLA. Much we wrote was explanatory, practical, laudable. Very little negative criticism appeared throughout those years, as Arnold Krupat has pointed out. In this climate, we could only be shocked at his gadfly critical approach. At Flagstaff we were all in awe of Silko's new novel *Ceremony*. When we left we had our wedge into English Department courses. We championed the novel and wrote detailed critical commentary. We had a special MLA session and a special journal issue dedicated to it. It has continued to be one of the most frequently taught novels of the last quarter of this century. In short, we were successful, or maybe we were part of some larger success that brought Native materials into the classroom. Our efforts at MLA have created the national focus we only dreamed of in 1977.

So what now? I agree with those who think the field is ready for some new orientations, some new agendas, and new critical approaches. I have wished aloud for a few years that we could have a lively debate in a venue like *SAIL*. Wouldn't it be exciting to have some give and take, to take our colleagues' work and respond to it, point out what we like and don't?

We have to continue the job of educating teachers of Native American materials. We have to be a support network for those who teach the survey courses and the anthologies we opened up. They may not have as much experience as we have, but they are the ones who will touch the lives of thousands of students.

Further, I envision a wide number of future research projects. Too little theoretical work has come out on Native American poetry. Mostly what we see is studies of individual poets, but little that tries to think about the field as a whole. Certainly book-length studies of major writers are needed such as Kim Blaeser's fine book on Gerald Vizenor, but as we do this I hope to see that bond between experience and literature more fully appreciated.

As for my corner of the world, one of the projects that has meant much to me in the last few years is a statewide oral narrative project that seeks to aid local tribal groups in recording oral narratives that define the natures of their communities. Working with the local people, humanities scholars help them use personal, historical, and traditional narratives to create printed and media materials needed by the individual communities.

In a state like Alaska, where many elders live in remote regions, we need large-scale efforts to involve villages and school districts in recording and using the rich oral tradition in engaging new ways. Villagers and educators frequently tell me that we can't continue ignoring the loss of traditions. They complain that too much is being lost. I think scholars and humanists can assist many communities with their needs.

As for me, my experiences living and working on the reservations have been invaluable. I think much of my understanding of that vital connection between cultures and literatures comes from just participating in Native American experience, observing and being open. I know that teaching literature and writing to Native students has helped me see how critical theory might fit or not fit into a useful discussion of the work of Native writers. My years of work setting up readings and appearances have provided a chance to talk with Native writers as friends and complex people as opposed to one-dimensional representatives of cultural positions (though indeed they may voice these). Even my efforts to set up dance events like the Festival of Native Arts give me invaluable experience. To the young scholar in the field, I can only suggest that to really understand Native American literature you must have some lived experience to draw from. Find a way to do something useful. If there is a school system, literacy program, or Native community near you, volunteer to d osome work *they* need done. Don't push your agenda. Wisdom and understanding come slowly. Let me pass on what John Rouillard told me before I went to teach at Navajo Community College: "Always remember who you are working for, Jim, and you'll be okay out there." Literature comes from and flows to a variety of communities. You must be there as well as behind the desk.

As scholars in the field explore the current trends in cultural studies and literary theory, we may move away from the orientation of the last twenty years. We may not have as clear a focus as we have had, since we have achieved most of our 1977 agenda. Still I hope we will not lose the conviction that the stories are the life of people and not just artifacts in a neo-colonial struggle or propositions in a textual ideology. If we become more theoretical, I hope we will also retain our connections to Native communities. If we become more critical toward each others' work, I hope we remain civil. I am convinced that we need to start holding more conferences on Native American Literatures rather than rely on the madness that is the annual MLA conference. Perhaps we need a new Flagstaff conference.

Native American Literatures Were Going There

A. LaVonne Brown Ruoff

As I bounced up and down on my Coca-Cola stained seat in the Trailways bus traveling from Phoenix to Flagstaff in 1977, I had no idea that a two-week MLA-NEH Seminar on Contemporary Native American Literature would change my life. Twenty years later, I still treasure the friends and the knowledge I gained. The seminar was our first opportunity to have intense, lengthy discussions of this literature with a group of Native and non-Native people committed to Native American studies. Although most of the seminar members in literature were Americanists, I was an English Romanticist. Like most of the participants, however, I had had experience working with American Indians. As the former wife of a Menominee and the adoptive mother of an Ojibwe daughter and Scotch-Irish and German-American son, I had long been concerned about the fact that my children learned nothing in school about American Indians. Consequently, when the University of Illinois at Chicago established a Native American Support Program, I became a member of its Advisory Board in 1972 and developed our Native American Studies Program in the late seventies. In the special freshman composition classes for Native American students I taught, many read works by Native authors for the first time. Because few works by these authors were in print, most of us teaching Native American literatures then relied on xeroxed selections.

During the two-week seminar, we crammed in as much discussion as we could. As a non-Indian I especially appreciated being able to discuss With the Indian members the oral and ethnohistorical contexts of assigned texts. Long conversations with Delilah Orr, my roommate, taught me about Navajo traditions.

We were all awed by our discussions with Leslie Silko, whose

Ceremony had just been published. Talks with her and the readings by Paula Gunn Allen, Barney Bush, Joy Harjo, Michael Kabotie, and Harold Littlebird made the literatures come alive for us. Our contacts with the writers and our discussions of the works by Allen, N. Scott Momaday, Simon Ortiz, Silko, James Welch, and Gerald Vizenor made us feel that we were witnessing the opening of a whole new chapter in American literature. We struggled to define what made Native American literature unique. We concluded that one aspect of its uniqueness was the way that Native authors combined tribal oral and ethnohistorical traditions with the literary conventions derived from American and Western European literatures.

Some of my most vivid memories occurred outside the regular sessions. Especially memorable was talking with Silko about where she got her information about World War II veterans—a topic that particularly interested me as one who grew up during that period and as the ex-wife of an Indian World War II veteran. Other memories—Harold Littlebird's reading, which ended with a pottery sale; Joy Harjo's vibrant and graceful dance solos as she whirled and dipped at a local disco; singing 49 songs while drumming on the hood of a car until the Northern Arizona University police made us stop; Larry Evers's vain efforts to teach me to play pool, so I would not continue mortifying my teenagers; and the pride and dignity of the Navajo Code Talkers from World War II, marching in the parade for the Flagstaff ceremonial. A special multicultural experience was a Sunday drive, when several of us stopped at a tent revival meeting outside Flagstaff, conducted by a Cherokee evangelist for Navajos, resplendent in traditional dress.

More important than our experiences during the seminar was its influence on our work after it ended. One legacy was the sense of mission and commitment we had to American Indian literatures. We left the seminar as dedicated missionaries, determined to bring the "new light" of Native literatures into college classrooms and the MLA. We nurtured each other with frequent telephone conversations, which helped to relieve the sense of isolation we felt in our home institutions. Desperate to talk to those who shared our interest in Native literatures, we consulted each other about course development and approaches to teaching or writing about the field. Instituting courses was no easy task at that time. While I was on a fellowship to Dartmouth in 1979, 1 discussed the field with the head of the English Department, who dismissed the validity of Indian oral literatures with the comment, "How do we know it is true when we don't even know who created it?" Instituting curricula in Native American studies has always been hard. Colleges and universities inevitably argue that because they have few or no Indians on campus, such courses in

Native studies are not needed.

Another achievement of the seminar was that it was a catalyst for establishing the Discussion Group in American Indian Literature within MLA and reorganizing the Association for Study of American Indian Literatures. Many of us attended the 1977 MLA convention in Chicago, where at an ASAIL session, new officers were elected, Karl Kroeber volunteered to edit *SAIL*, and I agreed to petition MLA to grant Discussion Group status for American Indian literatures (approved in 1977). Interest in the field has grown to such an extent that overflow crowds now attend Indian literatures sessions at MLA. Because of the Discussion Groups achievements, the Modern Language Association granted it division status in 1993. Particularly during the late seventies and eighties, several Flagstaff alumni served as officers for SAIL and/or the Discussion Group: Paula Gunn Allen, Gretchen Bataille, Larry Evers, Elaine Jahner, Kenneth Roemer, James Ruppert, Kathleen Sands, Andrew Wiget, Terry Wilson, and me. That so many other dedicated scholars joined in the effort to develop these organizations over the years is a source of pride for us all.

An important legacy is the scholarship that seminar members contributed to the development to the scholarship in the field. *Studies in American Indian Literature*, edited by Paula Gunn Allen (1983), was our group effort which reflects our discussions and course designs created during the seminar. Seminar members can also be proud of the many books and articles they have published, which Kenneth Roemer has listed.

Other contributions are the NEH summer seminars offered by Flagstaff alumni. Larry Evers and I offered them for college teachers while Kenneth Roemer directed two for high school teachers. These, and the seminars offered for high school and community college teachers by Jarold Ramsey and John Purdy, provided essential training to teachers who had had little or no background in Native literature. Larry and I are especially proud that members of our seminars became active members of SAIL and the Discussion Group/Division. Two Flagstaff alumni, Kay Sands and Jim Ruppert, have been Fulbright lecturers, teaching Native American literature abroad.

Anxious to educate teachers about the field, the Flagstaff alumni Sponsored MLA sessions; edited special journal issues and works by individual authors; prepared literary dictionaries, bibliographies, course designs, and guides to teaching; and wrote literary criticism. Some outside the field felt that Native American literature scholars moved too quickly to "canonize" books like Silko's Ceremony and Welch's *Winter in the Blood* by devoting special sessions and issues to these books so soon after they were published. These books have, however, become widely taught Classics in the field.

Literary criticism in the field has changed dramatically. Ruppert correctly describes the early criticism as "explanatory, practical, laudable"—terms that also characterize much of the early criticism in other ethnic literatures as well. Ruppert is also accurate in commenting that we did not publish negative criticism. The tough-but-fair readings that Flagstaff alumni and other scholars gave to scholarship submitted to journals and presses, however, provided valuable guidance to our colleagues.

Perhaps the most satisfying development in the past twenty years is the rapidly increasing numbers of Native writers whose works are now being published. This is especially evident in *Reinventing the Enemy's Language* (Norton, 1997), edited by Joy Harjo and Gloria Bird, which exemplifies the power and presence of Native women' s voices. Also significant is the evolution of the Wordcraft Circle of Native writers, which grew out of the Returning the Gift conference in 1992. More than five hundred and fifty Indian writers now participate in this program, which holds national and regional conferences for authors, publicizes their work, and issues a directory. Lee Francis, director, and Wordcraft board members deserve our congratulations for achieving so much success in so short a time.

Native American literatures as a field faces many challenges. Like Ken Roemer, I feel that scholars and teachers need to focus more attention on oral literatures and on works written before the late sixties. Oral literatures are an essential part of Native American literatures, yet often they are taught only in brief excerpts from texts of questionable accuracy. We need more bilingual texts with authoritative translations and notes that provide teachers with information about the literatures cultural contexts. *Yaqui Deer Songs/Maso Bwikam: A Native American Poetry* by Larry Evers and Felipe S. Molina (U of Arizona P, 1987) and *Life Lived Like a Story* by Julie Cruikshank, Angela Sidney, Kitty Smith, and Annie Ned (U of Nebraska P, 1991) set standards for modern editions of oral texts that hopefully will be followed by others. We also need more essays on how to teach various aspects of oral literatures in order to encourage instructors to incorporate these works into their courses. At the same time, as Ken Roemer reminds us, we need to be sensitive to Native American taboos about teaching sacred material.

Further, we badly need scholarly, critical and teaching editions of works by Native American writers, with biographical, ethnohistorical, and critical backgrounds. We also need editions of correspondence, more scholarly biographies, and critical studies of individual authors. Essential to teaching are more guides to teaching particular works, such as *Approaches to Teaching* Momaday 's The Way to Rainy Mountain (MLA,

1988), edited by Ken Roemer, and *Yellow Woman: Leslie Marmon Silko* (Rutgers, 1993), edited by Melody Graulich. Especially encouraging is the growing interest in editing texts and writing critical studies of writers of the late eighteenth through the mid-twentieth centuries. More of their work needs to be incorporated into Native American and American literature anthologies. Also encouraging are the numbers of biographies and critical studies of individual authors being published.

The amount and sophistication of criticism of Native American literatures has greatly increased in the last few years. As this body of criticism grows, scholars need to be aware of the need for balance between ethnohistorical and theoretical approaches, both of which are essential. We have the responsibility to learn about the ethnohistorical contexts of works by Native authors and the extent to which they may or may not be aware of these traditions. In our concern, however, for demonstrating the ethnohistorical contexts of a work we must avoid over-emphasis. James Welch taught me this lesson in the late seventies. When I told him my theory that in *Winter and the Blood*, the narrators pet ducks who drown in the tub are a version of the earth-diver myth, he gently informed me that he had not been aware of that myth when he wrote the book. N. Scott Momaday re-emphasized the lesson when I asked him if the snake imagery in *House Made of Dawn* was an incorporation of the Never-ending-snake of Navajo mythology, an evil force that destroys the mind and consciousness by coiling about and squeezing its victim. Momaday had never heard of this figure, which he found fascinating. Discussing your literary theories with the author can be hazardous to your scholarship.

As the critical studies by Arnold Krupat, Gerald Vizenor, Louis Owens, Kimberly Blaeser, Elaine Jahner, James Ruppert, John Purdy and many others have made clear, scholars also have the responsibility to be aware of current trends in literary theory and to incorporate relevant theoretical approaches in their analyses of Native American literature. Recently, I have relied more and more on critical studies of womens literature and on post-colonial theory to help understand nineteenth-century Native American literature. Nevertheless, scholars should not ignore ethnohistorical contexts in their search for the critical touchstones that will explicate Native literature.

Like Jim Ruppert and Elaine Jahner, I feel we need more dialogue among ourselves and with those outside the field. Regrettably, no national conference celebrated twenty years of progress in Native American literature since the Flagstaff seminar. A conference would provide the opportunity to talk about the literature and the challenges we face in the future. ASAIL should sponsor a biennial conference held at various universities and funded by the host institution and by registration dues.

Such a conference might be interdisciplinary and international.

Creating dialogue between disciplines is not easy. All too often we preach to the converted. While a member of the MLA Commission (now Committee) on the Literatures and Languages of America, I organized a panel of specialists in American and American Indian literature, co-sponsored by the American Literature Committee. Sadly, we drew very few people from American literature. My long association with Newberry Library's D'Arcy McNickle Center for the History of the American Indian has also taught me how difficult it is to get colleagues in American Indian history to recognize that literature is part of history.

Teacher training is another challenge. Although more of the college-teacher seminars are badly needed, cutbacks at NEH make this problematic. In 1997 the length of these seminars was shortened and the number cut from forty-two to sixteen, which will probably be the approximate number for 1998 as well. No seminar in Native American literatures has been offered since mine in 1994. Nevertheless, I urge specialists in Native American literatures to apply to direct these seminars and those for high-school and community college teachers. I also urge my colleagues to apply for state humanities funds to offer mini-courses or institutes for teachers. If more NEH funds are directed to the states, the state councils may have more money to devote to such endeavors. In addition, while we are aware of the need to have our libraries order the books we need to teach our own courses, we should not neglect our institutions' curriculum libraries. Having books available that are appropriate for elementary, middle, and secondary readers is essential if we are to encourage future teachers to incorporate Native American literatures into their curricula.

The field also faces the impact of shrinking budgets in higher education. There is and will be less money to develop Native American studies programs, which all too often operate on the financial brink. One immediate threat to the field is that retiring specialists are not being replaced. When I retired, no replacement was sought at the University of Illinois at Chicago and two other specialists who retired this year doubt they will be replaced either. This trend is particularly troubling in institutions with doctoral programs because there will be even fewer national faculty who can direct the work of graduate students wanting to specialize in Native American literatures. The impact on the field will be particularly felt within the next decade as many scholars now in their fifties retire.

Another challenge is recruiting more Native Americans into the field of Native literatures. Although there are more now than ever before, we still need to encourage Native students to enter this field and to persuade those who do to become active in ASAIL and the MLA Division of

American Indian Literatures.

Like Ruppert, I urge specialists to become involved with Native American communities. To understand Native American literatures fully, one must interact with Native people. When I was discussing this issue recently, someone asked me why it was important. I replied that I never went into the Chicago Indian community without learning something new and recognizing how ignorant I was. Simply studying written scholarship on Indian issues, history, culture, and literature does not adequately educate us about Native Americans. The literature we study is created by a people, whom we need to understand--how they think and interact. I do not advocate taking an Indian to lunch or heading up to the nearest "rez" with a tape recorder. An invasion by hordes of scholars would probably empty reservations faster than any federal relocation program. What I do advocate is volunteering to help local agencies whenever possible. If you take, such as publishing scholarship in the field, you need to give back. My own activities have included twenty-four years service on our Native American Support Program board and working on programs or boards of Chicago community organizations and the McNickle Center at Newberry Library. I cherish the many friends in the Chicago Indian community who have educated me over the years.

Much has been achieved in the last twenty years and there is still more to do. On behalf of my Flagstaff colleagues, I salute those who have contributed so much in the last twenty years to developing ASAIL and the Discussion Group/Division of American Indian Literatures: Inés Hernandez Ávila, Franchot Ballinger, Peter Beidler, Betty Bell, Alana Brown, Ginny Carney, Susan Scarberry Garcia, Helen Jaskoski, Karl Kroeber, Arnold Krupat, Toby Langen, Andrea Lerner, Daniel Littlefield, Jr., Elizabeth McDade, Robert Nelson, John Purdy, Jarold Ramsey, Carter Revard, Gretchen Ronnow, Ruth Rosenberg, Greg Sarris, Kathryn Shanley, Rodney Simard, Michael Wilson, Norman Clark Wilson, Hertha Wong, Ofelia Zepeda, and Paul Zolbrod. As Simon Ortiz reminds us in his poem "It Doesn't End, Of Course":

> In all growing
> from all earths,
> to all skies,
> in all touching
> in all things,
> in all soothing
> the aches of all years,
> it doesn't end.
>
> (Woven Stone [Tucson: U of Arizona P, 1992] 147)

A Guide to Native American Studies Programs in the United States and Canada

Robert M. Nelson, Editor

Four years ago, in the Fall of 1993, the Association for the Study of American Literatures published a 30-page guide to Native American Studies programs in the U.S., compiled and edited by former ASAIL President Franchot Ballinger. This new *Guide to Native American Studies Programs in the United States and Canada* represents an attempt to update and expand upon Professor Ballinger's pioneering work. In accordance with a 1995 ASAIL resolution, it is being published both in hardcopy form and in electronic form, so as to be available not only to ASAIL members but also to non-members, compliments of the Association.

I wish to take this opportunity to acknowledge the invaluable assistance of two *SAIL* Editorial Assistants, Amy Davidson (1995-96) and Corrie Anderson (1996-present), who in addition to their other duties put in many hours of overtime gathering and regathering, collating and recollating information from a variety of sources including questionnaires, follow-up letters and phone calls, and worldwide websites. Special thanks also to Karen Strom at University of Massachusetts, who read the final draft of this guide and provided or corrected or updated many of the URL addresses for program websites.

Our dream was to provide a comprehensive survey of U.S. and Canadian Native American Studies programs being offered as majors, minors, and certifications at the baccalaureate level or above, using (with some slight modifications and additions) Professor Ballinger's earlier categories of information on each program. And although we have made a considerable effort to locate, contact, and acquire information about

Native American Studies programs (by whatever title: Native American Studies and American Indian Studies are the most common designations, though there are others) at all North American baccalaureate-granting institutions, readers should keep in mind that the *Guide* is still far from complete. There are a number of reasons for this, and I'd point to two in particular. First, several programs that we located declined to provide information; in those cases we have elected not to list that school or that program. Exceptions to this rule are programs having substantial WWW sites; in these cases we have attempted to construct full or partial entries from information made available at those sites. Second, we suspect that we did not succeed in locating all the existing programs. It is thus possible, even likely, that several substantial programs were never contacted by us in the first place.

We are working on ways to correct these shortcomings in order to increase the accuracy and comprehensiveness, not only of possible future print versions, but also of the electronic version of this guide (HTTP://WWW.RICHMOND.EDU/~RNELSON/GUIDE.HTML). Because this website can be conveniently upgraded more frequently than a print guide, it has the potential to become the most reliable source of such information available anywhere, anytime, to everyone. For these reasons, I am hoping that anyone who knows of a program that is not represented in this publication, or who knows of any inaccuracies herein, will contact me at RNELSON@RICHMOND.EDU or at the postal address below, to let us know about any errors, omissions, or updates in Native Studies programs being offered in North America at the B.A. level or higher.

This guide is also being published under separate cover. *SAIL* subscribers and others may purchase copies of the pamphlet version of the guide by sending $1 per copy to ASAIL, c/o R. M. Nelson, Box 112, 28 Westhampton Way, University of Richmond VA, 23173-0112.

(A note on alphabetization: consistent with *PMLA* Directory style, for purposes of ordering entries alphabetically we have ignored "University of" and "College of" openers to names of institutions, with the exception that "State University of New York" entries have been entered as though they were "SUNY" followed by local campus designation.)

Native American Studies Programs by Region

Eastern U.S.

CT U of Connecticut
MA Amherst C
U of Massachusetts
Mount Holyoke C
Smith C
NH Dartmouth C
U of New Hampshire
NY Colgate U
Cornell U
SUNY at Buffalo
SUNY at New Paltz
SUNY, C at Oswego
NC UNC at Pembroke

Northcentral U.S.

IA Iowa S U
KY Northern Kentucky U
MI Northern Michigan U
Bemidji S U
C of St. Scholastica
U of Minnesota, Twin Cities
NE U of Nebraska, Lincoln
U of Nebraska at Omaha
U of North Dakota
SD Black Hills S U
U of South Dakota
WI Northland C
U of Wisconsin, Eau Claire
U of Wisconsin, Madison
U of Wisconsin, Milwaukee
U of Wisconsin - Superior

Southcentral U.S.

OK Northeastern S U
U of Oklahoma
Oklahoma S U
U of Sci. and Arts of Okla.
U of Tulsa
TX U of the Incarnate Word

Western U.S.

AK U of Alaska, Fairbanks
AZ U of Arizona
CA U of California, Berkeley
U of California, Davis
U of California, Irvine
U of California, Los Angeles
U of California, Riverside
C S U, Chico
C S U, Hayward
C S U, Long Beach
C S U, Sacramento
C S U, San Bernardino
Humboldt S U
Mills C
San Diego S U
CO U of Colorado, Boulder
MT Montana S U
Northern Montana S U
NM U of New Mexico
New Mexico S U
WA Eastern Washington U
The Evergreen S C
U of Washington
Washington S U
Western Washington U
WY U of Wyoming

Canada

AB U of Alberta
U of Lethbridge
NS U C of Cape Breton
ON Laurentian U
U of Toronto
Trent U
SK U of Saskatchewan
Saskatchewan Fed. Indian C

Degrees, Certifications, etc. Granted

Ph.D., M.A.

U of Arizona (Ph.D., M.A.)
U of California, Berkeley (Ph.D. w/ concentration in N.A. Studies)
U of California, Davis (M.A., Ph.D. w/ Designated Emphasis)
U of California, Los Angeles (M.A.)
U of California, Riverside (major or minor Ph.D. fields)
The Evergreen State C (M.A. in Environmental Studies, Teaching)
U of Lethbridge (Special Case Masters)
U of Nebraska at Omaha (M.A. w/ NA emphasis)
U of Saskatchewan (M.A.)
Saskatchewan Fed. Indian C (Special Case M.A.)
U of South Dakota (M.A. in Interdisciplinary Studies)
Trent U (Ph.D. , M.A.)

Baccalaureate Major

U of Alaska, Fairbanks
U of Alberta
Bemidji State U
U of California, Berkeley
U of California, Davis
U of California, Riverside
U C of Cape Breton
Colgate U
U of Connecticut (indiv. major)
The Evergreen State C
Humboldt State U
U of the Incarnate Word
Laurentian U
Mills C
U of Minnesota, Twin Cities
UNC at Pembroke
U of North Dakota
Northeastern State U
Northland C
U of Oklahoma
U of Saskatchewan
Saskatchewan Fed. Indian C
U of Science and Arts of Oklahoma
U of Toronto
Trent U
U of Wisconsin, Eau Claire

Baccalaureate Minor

U of Alaska, Fairbanks
Bemidji State U
Black Hills State U
U of California, Davis
U of California, Irvine
U of California, Los Angeles
U of California, Riverside
C S U, Chico
C S U, Hayward
C S U, Long Beach
C S U, San Bernardino
U C of Cape Breton
Colgate U
U of Colorado, Boulder
Dartmouth C
Eastern Washington U
Humboldt State U
Iowa State U

U of Minnesota, Twin Cities
Montana State U
U of Nebraska, Lincoln
U of Nebraska at Omaha
U of New Hampshire
New Mexico State U
UNC at Pembroke
U of North Dakota
Northeastern State U
Northern Kentucky U
Northern Michigan U
Northland C
U of Oklahoma
C of St. Scholastica
San Diego State U
U of South Dakota
SUNY at New Paltz
SUNY, C at Oswego
U of Toronto
U of Washington
Washington State U
Western Washington U
U of Wisconsin, Eau Claire
U of Wisconsin, Superior
U of Wyoming

concentration etc.
C S U, Hayward (option)
C S U, Sacramento
U C of Cape Breton
Colgate U
Cornell U
U of New Mexico (Interdisciplinary Specialization)
UNC at Pembroke
Oklahoma State U (interdisciplinary certificate)
SUNY at Buffalo
U of Tulsa
U of Washington (B.A. Anthropology w/ emphasis in AIS)
U of Wisconsin, Madison (certificate)
U of Wisconsin, Milwaukee (interdisciplinary)

University of Alaska, Fairbanks

TITLE OF PROGRAM: Alaska Native Studies
PO Box 756300, Fairbanks AK 99775-6300; (907)474-7181
HTTP://WWW.UAF.ALASKA.EDU/CATALOG/CATALOG_97-98/PROGRAMS/AK_NAT_STUDIES

NAME\TITLE OF HEAD\DIRECTOR: Phyllis A. Fast, Chair

DEGREES GRANTED: B.A. (major and minor).

DESCRIPTION OF PROGRAM OFFERINGS: This program emphasizes social science and Humanistic approaches to Alaska Native Cultures. The curriculum, degree requirements, and special activities are shaped largely by five organizing principles: emphasis on changing conditions of Alaska Native life, recognition of Alaska Native cultural pluralism and varieties of historic experiences, inquiry into Alaska Native encounters with culturally different aspects of American life and institutions, and understanding the developing Alaska Native humanities in a changing world. Courses include Alaska Native Lands Settlement, Language and Culture, Contemporary Native American Literature, Narrative Art of Alaska Native Peoples, Cultural Knowledge of Elders, Federal Indian Law and Alaska Native Leadership Perspectives, Rhetorical Expression of the Alaska Native Experience, Native American Religion and Philosophy, Alaska Native Education, Alaska Native Social Change.

AREAS OF FACULTY INTEREST\EXPERTISE: Native education, tribal political organization, social change, oral and written literatures, Native dance and drama, federal Indian law, Aboriginal rights.

RESOURCES AVAILABLE: In addition to having a high number of Native students, the University is close to tribal groups, owns an extensive collection of audio tapes, is a center of major contemporary political and cultural activities, has an Elder-In-Residence program and sponsors a yearly dance festival along with Native theater and dance programs. For one semester each academic year, prominent Alaska Native leaders are invited to address a regularly scheduled class on critical cultural, social, economic and political issues in Native affairs.

FINANCIAL AID AVAILABLE TO STUDENTS: Aid is available through UAF Financial Aid Office rather than through the department.

NUMBER OF STUDENTS IN PROGRAM: 5 majors, 20 minors.

University of Alberta

TITLE OF PROGRAM: School of Native Studies
11023 90th Ave., Edmonton, ALB Canada T6G 1A6; (403)492-2991
WWW.UALBERTA.CA/~NATIVEST/SNS.HTM

NAME\TITLE OF HEAD\DIRECTOR: J. Dempsey, Director

DEGREES GRANTED: B.A.

DESCRIPTION OF PROGRAM OFFERINGS: Cree Languages, Native Issues and Insights, Aboriginal Government and Politics, Native Economic Development, Oral Traditions, Native Art, Native Health Issues, Native Land Use, and Métis Politics.

AREAS OF FACULTY INTEREST\EXPERTISE: Indian treaties in Canada, Northwest and Yukon territories, Fort Chipewyan, Blackfoot, Cree, the Inga of Southern Columbia, the Waynu in the Guajira Peninsula, women in Native history, Canadian history, and politics.

RESOURCES AVAILABLE: Native Studies Student Alliance.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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Amherst College

[See listing for **Five Colleges, Inc**.]

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University of Arizona

TITLE OF PROGRAM: American Indian Studies
PO Box 210076, Harvill 430, Tucson AZ 85721-0076; (520)621-7108
HTTP://W3.ARIZONA.EDU/~AISP/

NAME\TITLE OF HEAD\DIRECTOR: Jay Stauss, Director

DEGREES GRANTED: M.A., Ph.D.

DESCRIPTION OF PROGRAM OFFERINGS: Open to both Indians and non-Indians, AISP seeks to develop a wider scope of understanding of America's indigenous peoples, their traditions, and their aspirations for self determination. AISP is an interdisciplinary program with three graduate concentrations: Law and Policy, Societies and Cultures, and Languages and Literatures.

AREAS OF FACULTY INTEREST\EXPERTISE: The specialties of 20 graduate faculty (14 are American Indian) include verbal and non-verbal folklore, lives of preliterature women, American Indian literature, racial issues in American politics, federal Indian law and policy, anthropology, history, American Indian health issues, American Indian education (including bilingual education in Native American communities), Hopi and Tohono O'odham languages, Native American families.

RESOURCES AVAILABLE: Native student centers: Native American Resource Center; American Indian Graduate Center. Clubs: Tribal People United; AmerInd Club; Native American Law Student Association; Native American Business Organization; AISES (American Indian Science and Engineering Society).

FINANCIAL AID AVAILABLE TO STUDENTS: Teaching Assistantships and Fellowships available.

NUMBER OF STUDENTS IN PROGRAM: 60

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Bemidji State University

TITLE OF PROGRAM: Indian Studies

Indian Studies Program, 1500 Birchmont Drive NE, Bemidji MN 56601; (218)755-3977

HTTP://WWW.BEMIDJI.MSUS.EDU/BSUCATALOG/INST/INDEX.HTML; MALINGAN@BEMIDJI.MSUS.EDU

NAME\TITLE OF HEAD\DIRECTOR: Kent Smith, Director

DEGREES GRANTED: B.A. in Indian Studies (major and minor); minor in Ojibwe language.

DESCRIPTION OF PROGRAM OFFERINGS: American Indian history,

government, and visual arts.

AREAS OF FACULTY INTEREST\EXPERTISE: [Information not provided.]

RESOURCES AVAILABLE: The Indian Student Services program, the Council of Indian Students, an AISES chapter, two library collections (the American Indian Bibliography and the NIEA Collection), access to powwows, the Ojibwe Art Expo, and the Oshkaabewis Native Journal. BSU is located at the center of three reservations: White Earth, Red Lake, and Leech Lake. Resource people from the reservations are used as teachers and demonstrators. The majority of students at BSU are drawn from these reservations.

FINANCIAL AID AVAILABLE TO STUDENTS: Available, contact: Joe Johnson in Admissions, (218)755-2040.

NUMBER OF STUDENTS IN PROGRAM: 175 full-time American Indian Students, 20 Indian Studies majors, 13 minors, and 9 Ojibwe Language minors.

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Black Hills State University

TITLE OF PROGRAM: American Indian Studies
1200 University, Spearfish SD 57799-9007
JGLOVER@MYSTIC.BHSU.EDU

DEPARTMENT IN WHICH HOUSED: History and Social Science

NAME\TITLE OF HEAD\DIRECTOR: Dr. John H. Glover, Director

DEGREES GRANTED: B.A. minor; proposed cooperative major (w/ U of South Dakota) 1998.

DESCRIPTION OF PROGRAM OFFERINGS: [Information not provided; call (605)642-6343 for University catalog.]

AREAS OF FACULTY INTEREST\EXPERTISE: Lakota culture, Indian law, oral tradition, Indian women's issues, Indian history.

RESOURCES AVAILABLE: Large library collections, 2 Indian student organizations.

FINANCIAL AID AVAILABLE TO STUDENTS: Yes.

NUMBER OF STUDENTS IN PROGRAM: 60

University of California, Berkeley

TITLE OF PROGRAM: Native American Studies
506 Barrows Hall, Berkeley CA 94720-2570; (510)642-6717
HTTP://SOCRATES.BERKELEY.EDU/~ETHNICST/

NAME\TITLE OF HEAD\DIRECTOR: Dr. Elaine Kim (temporary)

DEGREES GRANTED: B.A. (major); UC-B also offers Ph.D. in Ethnic Studies with a concentration in Native American studies.

DESCRIPTION OF PROGRAM OFFERINGS: The Native American Studies Program exists to broaden the understanding of students interested in the history, culture, and contemporary situations of Native Americans. The curriculum has been structured to provide courses that deal with both historical and cultural analysis of Native American cultures and contemporary legal and social institutions that affect Native American life. Courses include such offerings as: Native American Studies Reading and Composition, Native Americans in the Twentieth Century, Native American Law, Native American Tribal Governments, Native American Economic Development, Theories and Methods in Native American Studies, Native American Women, Native American Philosophy, and various courses in Native American oral and written literatures. The program not only stresses sound academic preparation in the classroom but also allows students the flexibility to take part in community-oriented education through field work or studies directed toward community situations and problems.

AREAS OF FACULTY INTEREST\EXPERTISE: History, anthropology, law, literature, film studies, popular culture.

RESOURCES AVAILABLE: Native American Library, Hearst Museum of Anthropology, California Academy of Sciences, Inter-tribal Friendship House, National Indian Justice Center, Bay Area Indian Agency Representatives.

FINANCIAL AID AVAILABLE TO STUDENTS: Shirley Martin Scholarship Fund.

NUMBER OF STUDENTS IN PROGRAM: 50-60 undergraduate, c. 120 in the graduate program.

University of California, Davis

TITLE OF PROGRAM: Native American Studies

Dept. of Native American Studies, University of California, Davis CA 95616; (916)752-3237

HTTP://COUGAR.UCDAVIS.EDU/NAS

NAME\TITLE OF HEAD\DIRECTOR: Inés Hernandez-Ávila, Chair; George Longfish, Vice-Chair

DEGREES GRANTED: B.A. (major and minor); M.A. and Ph.D. w/ Designated Emphasis in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Students electing a major in Native American Studies may complete Plan I (concentration chiefly upon the Native experience in North America [north of Mexico]), II (focus upon Meso-America with, however, some coursework integrating Meso-America with North America and South America), or III (focus upon South American, with some coursework integrating that region with areas to the north).

AREAS OF FACULTY INTEREST\EXPERTISE: Ethnohistory/history; literature; art; language; politics and development; religion and philosophy; racism and colonialism; indigenous writing systems (e.g., Maya); Native women; Eastern North America, Southwest/North Mexico, Great Basin, California, Mexico, Central America, South America.

RESOURCES AVAILABLE: IRCA (Indigenous Research Center of the Americas); Native American Language Center; Gorman Museum; NASU (Native American Student Union), AISES (American Indian Science and Engineering Society), Native American Graduate Student Association, Native American Law Student Association. There is one Native staff person in the EOP/SAA office oncampus who works with Native students, one Native staff recruiter who engages in Outreach programs mostly within California, one Native student who works as an intern with the financial aid office, specifically on Indian related issues regarding financial aid, deadlines, etc.

FINANCIAL AID AVAILABLE TO STUDENTS: Rising Tribal award; at the graduate level, a small number of TA positions are available each year.

NUMBER OF STUDENTS IN PROGRAM: About 40 majors, 20 minors, 4 Designated Emphasis (grad) students.

University of California, Irvine

TITLE OF PROGRAM: Native American Studies

c/o Susan Sills, Interdisciplinary Programs (or c/o Tanis Thorne, History Dept.), UCI, Irvine, CA 92697-6600; (714)824-5765
IDPADVISOR@UCI.EDU; TCTHORNE@UCI.EDU

DEPARTMENT IN WHICH HOUSED: Interdisciplinary Studies Programs (IDP)

NAME\TITLE OF HEAD\DIRECTOR: Susan Sills, IDP Coordinator; Tanis C. Thorne, History Department (ad hoc director)

DEGREES GRANTED: B.A. minor granted with any academic major.

DESCRIPTION OF PROGRAM OFFERINGS: Interdisciplinary Native American minor with core courses in social ecology, sociology, and history, and electives in humanities, social ecology, and social sciences.

AREAS OF FACULTY INTEREST\EXPERTISE: Policy, law, history, California Indians, literature, dance, comparative cultures, networks analysis, art history.

RESOURCES AVAILABLE: 2 clubs, one in the Cross-Cultural Center and one in Engineering; excellent research institution library; central location to major Indian populations/communities in state; on-going programs (powwows, community outreach); also, AISICS (American Indian Summer Institute in Computer Science).

FINANCIAL AID AVAILABLE TO STUDENTS: Yes: contact Kogee Thomas.

NUMBER OF STUDENTS IN PROGRAM: 15

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University of California, Los Angeles

TITLE OF PROGRAM: Interdepartmental Program in American Indian Studies

3220 Campbell, Box 951548, Los Angeles CA 90095-1548; (310) 206-7511
HTTP://WWW.SSCNET.UCLA.EDU/INDIAN/

NAME\TITLE OF HEAD\DIRECTOR: Paul Kroskrity, Chair

DEGREES GRANTED: M.A. in American Indian Studies; J.D./M.A. in Law and American Indian Studies; undergraduate minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Four areas of concentration: History and Law; Expressive Arts; Social Relations; and Language, Literature and Folklore.

AREAS OF FACULTY INTEREST\EXPERTISE: American Indian Studies faculty include Richard L. Abel (Law), Tara Browner (Ethnomusicology), Duane Champagne (Sociology), Lynn Gamble (Archaeology), Hanay Geiogamah (Theater Arts), Carole E. Goldberg-Ambrose (Law), Paula Gunn Allen (English), Norris Hundley (History), Harry Kitano (Social Welfare), Cecelia F. Klein (Art History), Paul V. Kroskrity (Anthropology), Ken Lincoln (English), Melissa Meyer (History), Pamela Munro (Linguistics), Gary B. Nash (History), Greg Sarris (English), Ernest Siva (Ethnomusicology), and Concepcion Valadez (Education).

RESOURCES AVAILABLE: American Indian Studies Center (an organized research unit separate from the Interdepartmental program) composed of Research Unit, Specialized Library, Publications Unit, and Student/ Community Relations Unit.

FINANCIAL AID AVAILABLE TO STUDENTS: Arianna and Hanna Yellowthunder Scholarship open only to UCLA undergraduate students.

NUMBER OF STUDENTS IN PROGRAM: 20 graduate students in the M.A. program and 5 undergraduate students in the minor.

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University of California, Riverside

TITLE OF PROGRAM: Native American Studies

University Office Building, Rm. 138, Riverside CA 92521; (909) 787-4341

TRAFZER@POP.UCR.EDU

DEPARTMENT IN WHICH HOUSED: Department of History

NAME\TITLE OF HEAD\DIRECTOR: Clifford E. Trafzer, Director

DEGREES GRANTED: B.A. in Native American Studies; minor in NAS; B.A. in Ethnic Studies with emphasis in NAS; Ph.D. in Native

American History, major or minor Ph.D. fields.

DESCRIPTION OF PROGRAM OFFERINGS: Northwest, Southwest, and California Indian History; History of disease among Native Americans; Native American Oral and Contemporary Literatures; Ojibway History, Resistance Movements, and Survival Strategies.

AREAS OF FACULTY INTEREST\EXPERTISE: (See above.)

RESOURCES AVAILABLE: The Costo Historical and Linguistics Native American Research Center is a link between the university and Native communities, conducting research important to tribes and urban Indians. In addition, there are Native American Student Programs and Student Outreach Services/High School Recruitment. These programs both recruit and aid Native American students.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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California State University, Chico

TITLE OF PROGRAM: Center for Multicultural and Gender Studies
CMGS, California State University, Chico CA 95929-0420; (916)895-5249
HTTP://WWW.CSUCHICO.EDU/CMGS

NAME\TITLE OF HEAD\DIRECTOR: Carol Burr, Coordinator

DEGREES GRANTED: Minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: American Indian Studies is intended to provide a flexible and broad selection of courses which will expose students both to the traditional body of knowledge about the American Indian and to subject matter useful in shedding light on the problems facing the American Indian today.

Courses include American Indian Literature, Worldviews of the American Indians, North American Indians, American Indian Law, American Indian History, and Introduction to Contemporary American Indians.

AREAS OF FACULTY INTEREST\EXPERTISE: American Indian Studies faculty come from the departments of History, Psychology, English,

Anthropology, Health and Community Service, and Religious Studies.

RESOURCES AVAILABLE: Four Winds of Indian Education, American Indian Club.

FINANCIAL AID AVAILABLE TO STUDENTS: Federal scholarships (nothing local).

NUMBER OF STUDENTS IN PROGRAM: 11 registered minors.

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California State University, Hayward

TITLE OF PROGRAM: Native American Studies

Dept of Ethnic Studies, CSU, Hayward CA 94542-3000; (510)885-3817

RDUNBARO@CSUHAYWARD.EDU

DEPARTMENT IN WHICH HOUSED: Department of Ethnic Studies and Women's Studies Program

NAME\TITLE OF HEAD\DIRECTOR: Michael Clark, Chair, Ethnic Studies Department; for Native American Studies, contact Roxanne Dunbar Ortiz or Terry Wilson

DEGREES GRANTED: B.A. minor or option.

DESCRIPTION OF PROGRAM OFFERINGS: Minor or option in Native American Studies for any major campus wide—28 quarter units required.

AREAS OF FACULTY INTEREST\EXPERTISE: North, Central, and South America; U.S. policy; land tenure, treaty rights; international law and indigenous peoples; human rights; United Nations and indigenous peoples; identity issues.

RESOURCES AVAILABLE: Minimal.

FINANCIAL AID AVAILABLE TO STUDENTS: EOP excellent.

NUMBER OF STUDENTS IN PROGRAM: 32 minors.

California State University, Long Beach

TITLE OF PROGRAM: American Indian Studies Program
1250 Bellflower Blvd., Long Beach CA 90840-0902; (562)985-5293
HTTP://LARK.ACS.CSULB.EDU/GC/LIBARTS/AM-INDIAN/

NAME\TITLE OF HEAD\DIRECTOR: Lester B. Brown, Ph.D.

DEGREES GRANTED: B.A. w/ minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: The program offers 18 courses ranging through history, culture, art history and studio, family and counseling issues, US ethnic experience, education, independent readings, and internships.

AREAS OF FACULTY INTEREST\EXPERTISE: American Indian history, law, art, AIDS/HIV, counseling issues, contemporary issues, drumming, American Indian philosophies, family, literature, American Indian women's literature, and education.

RESOURCES AVAILABLE: The University is near a local urban Indian population and affiliated with Southern California Indian Center. There is an advisor specifically for American Indian students.

FINANCIAL AID AVAILABLE TO STUDENTS: There is a small loans program; no scholarships, except for high school valedictorians.

NUMBER OF STUDENTS IN PROGRAM: 214 American Indian students on campus; 40 of the 500 students who take AIS classes are American Indian.

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California State University, Sacramento

TITLE OF PROGRAM: Native American Studies
Ethnic Studies/NAS, 60000 J Street, Sacramento CA 95819; (916) 278-6645
HTTP://WWW.CSUS.EDU/CAT9698/CAT96/ETHN.PDF

DEPARTMENT IN WHICH HOUSED: Ethnic Studies

NAME\TITLE OF HEAD\DIRECTOR: Frank La Pena, Director

DEGREES GRANTED: B.A. in Ethnic Studies (major or minor) w/

concentration in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: An interdepartmental program, Native American Studies includes courses in History, Anthropology, Ethnic Studies, Art, and English.

AREAS OF FACULTY INTEREST\EXPERTISE: Faculty are actively involved in the Indian community.

RESOURCES AVAILABLE: There is involvement in reservation and non-reservation activities such as dances. Student organizations include AISES, NAIA, Turtle Island.

FINANCIAL AID AVAILABLE TO STUDENTS: There are special funds available for graduate work and AISES funds for science.

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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California State University, San Bernardino

TITLE OF PROGRAM: Ethnic Studies Minor

Director, Center for Ethnic Studies, Faculty Office Building #208, CSU, San Bernardino CA 92407; (909)880-5535

DEPARTMENT IN WHICH HOUSED: Center for Ethnic Studies

NAME\TITLE OF HEAD\DIRECTOR: Dr. Brij B. Khare, Director

DEGREES GRANTED: Minor

DESCRIPTION OF PROGRAM OFFERINGS: Ethnic Studies is an interdisciplinary study of American nationalities and race and utilizes knowledge from humanities and social sciences to explore issues and experiences. To earn the minor in Ethnic Studies, a student must complete a course of study that includes seven required courses. In consultation with an advisor from the Ethnic Studies Program Committee, 28 units are chosen from a variety of courses; Native American courses include Indians of North America, Indians of the Southwest, Cultures of Mexico and Central America, and American Indian Literature.

AREAS OF FACULTY INTEREST\EXPERTISE: This program is truly interdisciplinary. Two faculty in the program are Native American.

RESOURCES AVAILABLE: [Information not provided.]

FINANCIAL AID AVAILABLE TO STUDENTS: For regularly enrolled students.

NUMBER OF STUDENTS IN PROGRAM: 35

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University College of Cape Breton

TITLE OF PROGRAM: Mi'kmaq Studies

PO Box 5300, Sydney, Nova Scotia B1P 6T2 Canada; (902)539-5300
HTTP://WWW.UCCB.NS.CA

DEPARTMENT IN WHICH HOUSED: School of Community Studies, Department of Culture, Heritage & Leisure Studies

NAME\TITLE OF HEAD\DIRECTOR: Terry MacLean, Department Chair

DEGREES GRANTED: B.A. (major and minor) in Mi'kmaq Studies; B.A. in Community Studies (major or minor in Mi'kmaq Studies); Natural Resources Certificate; Court Workers Certificate; Certificate in Public Administration, Concentration in First Nations Affairs.

DESCRIPTION OF PROGRAM OFFERINGS: Mi'kmaq Studies, Linguistics, Native Art and Music, Mi'kmaq English, Mi'kmaq Ethnobotany, Conversational Mi'kmaq, Mi'kmaq History, Introduction to Mi'kmaq Literacy, Mi'kmaq Government, Lexicology, Peoples of Native North America, Cross Cultural Perspective, Aboriginal and Treaty Rights in Canadian Constitution, Race and Ethnic Relations, Race Relations in North America, Contemporary Mi'kmaq Issues.

AREAS OF FACULTY INTEREST\EXPERTISE: Student Services, Mi'kmaq courses.

RESOURCES AVAILABLE: Mi'kmaq Cultural Centre, Mi'kmaq Student Services, Mi'kmaq Student Centre, Mi'kmaq Student Advisor, Mi'kmaq Student Association, Mi'kmaq Access Program, proposed Mi'kmaq Resource Centre, tutoring in all courses by Mi'kmaq students.

FINANCIAL AID AVAILABLE TO STUDENTS: The students are funded by their home reserves; Mi'kmaq students apply for University scholarships and bursaries for academic performance.

NUMBER OF STUDENTS IN PROGRAM: 220 full-time, 20 part-time students.

Colgate University

TITLE OF PROGRAM: Native American Studies
Dept. of Sociology and Anthropology, Hamilton NY 13346; (315) 824-7543
HTTP://WWW.COLGATE.EDU/DEPARTMENTS/SOAN/DEPARTMENT/

NAME\TITLE OF HEAD\DIRECTOR: Anthony F. Aveni, Chair

DEGREES GRANTED: Major, minor, and concentration in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: A comparative and historical approach to the pre-Columbian, colonial, and contemporary cultures of North, Central and South America. Themes and topics of the topical concentration include the integrity, richness, and complexity of traditional American Indian cultures, as well as the reciprocal impact of traditions and interests that occurred with colonialization.

AREAS OF FACULTY INTEREST\EXPERTISE: Art, archaeology, culture, history, religion, literature, and Euro-American contact of Native populations in the New World.

RESOURCES AVAILABLE: A Study Group whose purpose is to expose a select group of students to Native American history, archaeology, life, and culture through study and personal contact with American Indians and Indian cultural resources in the "Pueblo Plateau" country of the upper Rio Grande.

FINANCIAL AID AVAILABLE TO STUDENTS: Available particularly for Native American Students.

NUMBER OF STUDENTS IN PROGRAM: 6-12 majors.

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University of Colorado, Boulder

TITLE OF PROGRAM: American Indian Studies
Ketchum 30, Campus Box 339 Boulder CO 80309; (303)492-8852
HTTP://STRIPE.COLORADO.EDU/~ETHNICST/

DEPARTMENT IN WHICH HOUSED: Ethnic Studies

NAME\TITLE OF HEAD\DIRECTOR: Evelyn Hu-DeHart, Chair

DEGREES GRANTED: B.A., minor in Ethnic Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Interdisciplinary research in American Indian Studies; research and critical examination of culture, history, and contemporary issues.

AREAS OF FACULTY INTEREST\EXPERTISE: History of American Indian tribal governments; Hopi and Navajo, cultures in conflict; pre-contact Native America; American Indians in film; American Indian women's experience; American Indian religious traditions; Native American literature; Marxism and Native America; Native America and environmental ethics; Indian government conflicts.

RESOURCES AVAILABLE: Bueno Center for Multicultural Education, Career Services, Cultural Unity Student Center, Minority Art and Sciences Program, Minority Engineering Program, and *Standards: An International Journal of Multicultural Studies.*

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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University of Connecticut

TITLE OF PROGRAM: Individualized Major in Native American Studies

Native American Studies Office, Room 322, Box U-158, Manchester Hall, University of Connecticut, Storrs CT 06269-2158; (860) 486-4512, 486-4511, 486-0071.

BEE@UCONNVM.UCONN.EDU (Robert Bee)

DEPARTMENT IN WHICH HOUSED: Anthropology

NAME\TITLE OF HEAD\DIRECTOR: Prof. Robert L. Bee and Prof. Kevin McBride, Co-directors.

DEGREES GRANTED: B.A.

DESCRIPTION OF PROGRAM OFFERINGS: An interdisciplinary program focusing on Native American social studies, history, art and literature. Students can incorporate related subjects into a 12-course curriculum, including a required four-course core of courses in anthropology and

history.

AREAS OF FACULTY INTEREST\EXPERTISE: "Traditional" Native American life; federal policy on Native American issues; ethnohistory, particularly of New England and Colorado River groups; prehistory of southern New England; Native American art; Native American literature.

RESOURCES AVAILABLE: Native American Culture Club meets weekly and sponsors an annual pow-wow on campus.

FINANCIAL AID AVAILABLE TO STUDENTS: Project Leadership Scholarship; Adrian Gill Scholarship; Joan Natalie Schiffer Fund for Native Americans.

NUMBER OF STUDENTS IN PROGRAM: One.

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Cornell University

TITLE OF PROGRAM: American Indian Program
300 Caldwell Hall, Ithaca NY 14853; (607)255-6587
HTTP://NATIVEAMERICAS.AIP.CORNELL.EDU/AIP

NAME\TITLE OF HEAD\DIRECTOR: Jane Mt. Pleasant, Director

DEGREES GRANTED: Undergraduate concentration.

DESCRIPTION OF PROGRAM OFFERINGS: The program develops respect for and understanding of native views, enables Indian students to achieve a Cornell education, extends Cornell resources to Indian communities, creates public and published forums to examine Indian issues, and encourages opportunities for faculty members in all disciplines to incorporate Indian content in their courses. As a multi-disciplinary, inter-college program, the American Indian Program coordinates activities in academics, student support, extension, university residence life, and publications.

AREAS OF FACULTY INTEREST\EXPERTISE: The AIP faculty are located in the departments of Anthroplogy, English, Fine Arts, History, Linguistics, Natural Resources, Rural Sociology, and Soil, Crop and Atmospheric Sciences.

RESOURCES AVAILABLE: Native American Environmental Committee, American Indian Agriculture Project; *Native Corn Report* newsletter,

Native Americas magazine; NASAC (Native American Students at Cornell [for undergraduates]), AIGSPA (American Indian Graduate and Professional Students Association), AILSA (American Indian Law Student Association).

FINANCIAL AID AVAILABLE TO STUDENTS: Contact American Indian Program for more information.

NUMBER OF STUDENTS IN PROGRAM: 80

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Dartmouth College

TITLE OF PROGRAM: Native American Studies
306 Bartlett Hall, HB 6152, Hanover NH 03755; (603)646-3530
HTTP://WWW.DARTMOUTH.EDU/~NAS/

NAME\TITLE OF HEAD\DIRECTOR: Sergi Kan, Acting Chair; Linda M. F. Welch, Academic Assistant

DEGREES GRANTED: B.A. (minor).

DESCRIPTION OF PROGRAM OFFERINGS: Currently, core courses include Native Americans in Contemporary Society, North American Native History, Peoples and Cultures of Native North America, Introduction to Native American Religious Systems, a Senior Seminar, and Independent Study. Various seminar and topical courses are offered from year to year. Courses taught since the program's inception in 1972 have included Native American Oral and Traditional Literature, Native American Fiction, Introduction to Native American Language, Ancient Native Americans, History of U.S. Policy, Native American Law, The Reservation, and Resource Conflicts and Native America.

Dartmouth students—from all ethnic backgrounds—may achieve a minor in Native American Studies or may special major within Native American Studies. As an interdisciplinary modified major, Native American Studies often serves as a supplement to the traditional major fields of study currently offered at the College.

AREAS OF FACULTY INTEREST\EXPERTISE: Tribal history, historical demography, history of Indian policy, fiction, Native American autobiography, ethnohistory and ethnohistorical methodology, modern and traditional Native American literatures, translation from tribal languages,

Native American religion and traditions, culture and history of Native Alaskans and Natives of Northwest Coast, archaeology, ancient civilizations in Basin of Mexico.

RESOURCES AVAILABLE: Internship (a term-long experience sponsored by a Native American government, support organization, or tribe); Dartmouth-Stanford Student Exchange Program. Dartmouth's Baker Library supports an extensive collection of Native American material. Native American Studies also maintains and supports its own library. The Department also hosts annual symposia on Native American subjects of interest to scholars around the country.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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Eastern Washington University

TITLE OF PROGRAM: American Indian Studies
Indian Studies Department, EWU, Cheney WA 99004; 509/359-2441
HTTP://WWW.CLASS.EWU.EDU/AI/PROGRAMS.HTML

NAME\TITLE OF HEAD\DIRECTOR: Cecil T. Jose, Program Director

DEGREES GRANTED: Minor

DESCRIPTION OF PROGRAM OFFERINGS: Eastern's Indian Studies Program offers a curriculum designed to: prepare students for professional employment within their Indian nations; offer an appropriate support apparatus for Indian students who wish to enter any of the major disciplines; and develop important course work to meet the intellectual aspirations of all Americans and the wider society.

AREAS OF FACULTY INTEREST\EXPERTISE: Contemporary Indian issues; federal Indian policy; Native American literatures; tribal economic development; Indians of the Northwest; Salish Indian languages.

RESOURCES AVAILABLE: The Indian Studies Program provides an advising system to Native American students as a means of enriching and supporting their individual academic goals and cultural heritage. IDST advisers assist students with academic planning, career counseling, tutorial services, financial aid information/workshops, orientation, assistance with

admissions, liaison with BIA and tribal organizations. Program headquarters also serve as a resource/referral center where social services and personal counseling also are provided.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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The Evergreen State College

TITLE OF PROGRAM: Native American Studies
The Evergreen State College, Olympia WA 98505; (360)866-6000
HTTP://192.211.16.13/CURRICULAR/NAS/HOME.HTML

NAME\TITLE OF HEAD\DIRECTOR: Carol Minugh

DEGREES GRANTED: B.A., B.S., Master of Environmental Studies, Master in Teaching. Evergreen does not have departments or majors.

DESCRIPTION OF PROGRAM OFFERINGS: Several full-time interdisciplinary programs are offered in Native American studies each year. Some focus on developing leadership within indigenous communities; others focus on developing the skills and abilities of people both inside and out of indigenous communities who want to learn about and work on Native issues and policies. Several programs focus on natural resource policy making. The Master in Teaching program for 1998-2000 will focus on Native American education.

AREAS OF FACULTY INTEREST\EXPERTISE: Faculty who team teach in the Native American Studies programs bring expertise in creative writing, the arts, Native American history, tribal policy, natural resource management, and tribal leadership to name just a few areas.

RESOURCES AVAILABLE: First Peoples recruitment and First Peoples advising services are offices which assist students with admissions, financial aid, and academic support services. Evergreen also has a strong Native Student Alliance which provides educational and cultural programming for the entire campus. The focal point of the campus is the Longhouse Education and Cultural Center, which represents a living, contemporary cultural link to the indigenous nations of the Pacific Northwest. The facility is a gathering place for classes, conferences, cultural ceremonies, performances, exhibits, and community gatherings.

FINANCIAL AID AVAILABLE TO STUDENTS: Federal and state financial aid are available along with various scholarships.

NUMBER OF STUDENTS IN PROGRAM: Varies; 175 class spaces available for our various full-time course offerings for the 1997-98 academic year.

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Five Colleges, Inc.

TITLE OF PROGRAM: American Indian Studies
P.O. Box 740, 97 Spring St., Amherst MA 01004
HTTP://WWW.FIVECOLLEGES.EDU/;
NTHERIEN@AMHERST.EDU

NAME\TITLE OF HEAD\DIRECTOR: Nate Therien

DEGREES GRANTED: Curriculum open to all degree students (B.A., B.S., M.A., Ph.D., Ed.D.). University of Massachusetts certificate proposal currently under review (for B.A., B.S.).

DESCRIPTION OF PROGRAM OFFERINGS: Courses offered on each campus —University of Massachusetts, Amherst College, Hampshire College, Smith College, and Mount Holyoke College—in various fields allow students to explore issues affecting the history and current circumstances of indigenous peoples.

AREAS OF FACULTY INTEREST\EXPERTISE: Legal studies, history, anthropology, literature, linguistics, and education.

RESOURCES AVAILABLE: Student associations on each campus, as well as the Josephine White Eagle Cultural Center at the University of Massachusetts.

FINANCIAL AID AVAILABLE TO STUDENTS: available

NUMBER OF STUDENTS IN PROGRAM: 70 undergraduate, 30 graduate.

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Hampshire College

[See listing for **Five Colleges, Inc**.]

Humboldt State University

TITLE OF PROGRAM: Native American Studies
Ethnic Studies, Humboldt State U, Arcata CA 95521; (707) 826-4329
HTTP://SORREL.HUMBOLDT.EDU/~NASP

DEPARTMENT IN WHICH HOUSED: Ethnic Studies

NAME\TITLE OF HEAD\DIRECTOR: Professor Victor Golla

DEGREES GRANTED: B.A.

DESCRIPTION OF PROGRAM OFFERINGS: Humboldt State University offers a B.A. with a Native American Studies major and a minor in Native American Studies.

AREAS OF FACULTY INTEREST\EXPERTISE: Language, anthropology, history, culture of the Northwest Coast, federal recognition.

RESOURCES AVAILABLE: The University is near the Hoopa Reservation and local rancherias. The Humboldt State University service area has the largest indigenous Indian population of any part of California. Support programs include Indians in Natural Resources, Sciences, and Engineering (INRSEP), the Indian Teacher and Education Personnel Program (ITEPP), and several student clubs, including H.I.A. and AISES.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 30 majors, 50 total.

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University of the Incarnate Word

TITLE OF PROGRAM: Native America Studies
4301 Broadway, San Antonio TX 78209; (210)829-6005
HTTP://WWW.UIW.EDU/

NAME\TITLE OF HEAD\DIRECTOR: Eloise Stoker

DEGREES GRANTED: B.A.

DESCRIPTION OF PROGRAM OFFERINGS: A multidisciplinary approach, including anthropology, art, biology, history, and literature.

AREAS OF FACULTY INTEREST\EXPERTISE: [Information not provided.]

RESOURCES AVAILABLE: Internships at museums; national, state, and city parks.

FINANCIAL AID AVAILABLE TO STUDENTS: General.

NUMBER OF STUDENTS IN PROGRAM: 7

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Iowa State University

TITLE OF PROGRAM: American Indian Studies Program

347 Carrie Chapman Catt Hall, Iowa State University, Ames IA 50010; (515)294-9386.

HTTP://WWW.PUBLIC.IASTATE.EDU/~LAS_INFO/CROSSPROGS/AMERICANINDIAN.HTML

DEPARTMENT IN WHICH HOUSED: a cross-disciplinary program in the Liberal Arts and Sciences (LAS) College.

NAME\TITLE OF HEAD\DIRECTOR: Joe Tiffany and Les Whitbeck, Co-Chairs

DEGREES GRANTED: Minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: American Indian Studies: Introduction; Special Topic;, Independent Study; English: American Indian Literature; Anthropology; The American Indian; Contemporary Native Americans; Cultural Continuity and Change in the Prairie-Plains; ElEd/ SecEd: Native American Tutoring (and others).

AREAS OF FACULTY INTEREST\EXPERTISE: Native literatures, political science/law/national sovereignty, family and alcohol counseling, Native languages and multimedia.

RESOURCES AVAILABLE: American Indian Studies Office (CDS)—graduate assistant; Minority Student Affairs—Native American Program Assistant. Student organizations include the United Native American Student Association, American Indian Science and Engineering Society, American Indian Rights Organization, and the Indian Students Organization Office/Resource Room. The Annual Symposium on the American Indian has taken place for the past 25 years.

FINANCIAL AID AVAILABLE TO STUDENTS: Support is available for undergraduate and graduate Native students.

NUMBER OF STUDENTS IN PROGRAM: Currently 14 minors in American Indian Studies; annual enrollment in AmIn 210 of 230 students (always full).

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Laurentian University

TITLE OF PROGRAM: Department of Native Studies
University of Sudbury, Ramsey Lake Rd., Sudbury, Ontario P3E 2C6 Canada; (705)673-5661 or (705)675-1151 ext.1053 (University of Sudbury is federated with Laurentian University and administers the Native Studies Program)
HTTP://WWW.CYBERBEACH.NET/~RSPIELMA/

NAME\TITLE OF HEAD\DIRECTOR: Dr. Roger Spielmann and Mary Ann Corbiere, Co-Chairs

DEGREES GRANTED: B.A. (General and Honours).

DESCRIPTION OF PROGRAM OFFERINGS: Courses on tradition and culture, legal and political issues, Cree and Ojibwe, community organization, education, and research.

AREAS OF FACULTY INTEREST\EXPERTISE: Culture (Nishinaabe, Haudenosaunee), political and legal issues, Nishnaabemwin (Ojibwe/ Ottawa), education.

RESOURCES AVAILABLE: Native Students Association, Native Student Lounge, Native Student Services. The University of Sudbury library has an extensive collection of books on Native American culture, history, languages, and politics.

FINANCIAL AID AVAILABLE TO STUDENTS: Many entrance and in-course scholarships are available from both Laurentian University and the University of Sudbury; financial aid is also available.

NUMBER OF STUDENTS IN PROGRAM: 60

University of Lethbridge

TITLE OF PROGRAM: Native American Studies
4401 University Dr, Lethbridge, Alberta T1K 3M4 Canada; (403) 329-2635
HTTP:/HOME.ULETH.CA/NAS/

NAME\TITLE OF HEAD\DIRECTOR: A. Young Man, Acting Chair

DEGREES GRANTED: Special Case Masters.

DESCRIPTION OF PROGRAM OFFERINGS: The Department of Native American Studies is a multi-disciplinary department that offers courses from a Native perspective in Native history, art, law, politics, language, and literature. It concerns itself with Native peoples of North America, their cultures, and the various relationships that have developed between Natives and non-Natives from the fifteenth century to the present day.

AREAS OF FACULTY INTEREST\EXPERTISE: (See above.)

RESOURCES AVAILABLE: [Information not provided.]

FINANCIAL AID AVAILABLE TO STUDENTS: No.

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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University of Massachusetts

[See listing for **Five Colleges, Inc**.]

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Mills College

TITLE OF PROGRAM: Comparative Ethnic Studies
5000 Macarthur Boulevard, Oakland CA 94613; (510)430-2080
HTTP://WWW.MILLS.EDU/ACAD_INFO/ETHS/ETHS.HOMEPAGE.HTML

DEPARTMENT IN WHICH HOUSED: Ethnic Studies

NAME\TITLE OF HEAD\DIRECTOR: Dr. Melinda Micco

DEGREES GRANTED: B.A.

DESCRIPTION OF PROGRAM OFFERINGS: The department's comparative ethnic studies in the curriculum is designed as an essential cornerstone of a liberal arts education. It promotes the development of writing, speaking, and creative analysis through study of the history, culture, literature, and sociology of Alaska Natives/American Indians, African Americans, Latinos and Chicanos, and Asian Americans/Pacific Islanders. The department offers a carefully structured course of study and examination of the relationship of these groups to American nationhood: past, present, and future.

AREAS OF FACULTY INTEREST\EXPERTISE: History, Anthropology, Film, Sociology, and Literature.

RESOURCES AVAILABLE: Community involvement with Intertribal Friendship House, American Indian Charter School, Native American Health Center.

FINANCIAL AID AVAILABLE TO STUDENTS: General college plan.

NUMBER OF STUDENTS IN PROGRAM: 12 American Indian students in the college.

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University of Minnesota, Twin Cities

TITLE OF PROGRAM: American Indian Studies

107 Scott Hall, 72 Pleasant Street SE, Minneapolis MN 55455; (612) 624-1338

HTTP://CLA.UMN.EDU/AMERIND/AMIN.HTML

NAME\TITLE OF HEAD\DIRECTOR: Frank Miller, Acting Chair

DEGREES GRANTED: B.A. major and minor.

DESCRIPTION OF PROGRAM OFFERINGS: Courses include Introduction to American Indian Studies, American Indian History, American Indian Art, American Indian Literature, Dakota and Ojibwe History and Culture, Dakota and Ojibwe Languages, History of American Indian Education, Curriculum Development for American Indian Education, American Indian Political Movements, Urban Indian Issues, American Indian Philosophies, American Indian Law, Contemporary American Indian Art,

and a wide variety of special topics courses, directed studies and research, and internship opportunities.

AREAS OF FACULTY INTEREST\EXPERTISE: Interest in Native literature, art, philosophy, Dakota and Ojibwe languages, culture and history, American Indian history, education and psychology, public affairs.

RESOURCES AVAILABLE: American Indian Learning Resource Center, American Indian Student Cultural Center.

FINANCIAL AID AVAILABLE TO STUDENTS: Please contact the American Indian Admission Recruiter, Darcy Louis, (612)624-9565.

NUMBER OF STUDENTS IN PROGRAM: Approximately 50 majors and 30 minors.

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Montana State University

TITLE OF PROGRAM: Center For Native American Studies
Wilson Hall 2-152, Bozeman MT 59717-0346; (406)994-3881
HTTP://WWW.MONTANA.EDU/~WWWNAS/INDEX.HTML

NAME\TITLE OF HEAD\DIRECTOR: Dr. Wayne Stein, Department Head

DEGREES GRANTED: Minor in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: The Center For Native American Studies (CNAS) offers an interdisciplinary program of study through a nonteaching minor in Native American Studies as well as opportunities for students to gain a multicultural perspective in meeting the University's core curriculum requirements. The program is flexible enough to meet individual needs of students through opportunities for independent study, small group seminars, internships, and special topics courses.

AREAS OF FACULTY INTEREST\EXPERTISE: Montana Indians, Plains Indians, Indian policy and law, American Indian art, American Indian religion, American Indian literature, American Indian education.

RESOURCES AVAILABLE: AISES; Native American Peer Advisors. CNAS works closely with the seven Indian reservations in Montana and the seven Indian community colleges on the reservations. The Museum of the Rockies Indian Collection is located on campus.

FINANCIAL AID AVAILABLE TO STUDENTS: Montana students receive an Indian fee waiver (based on need), and several small scholarships are available. Students must go through the Financial Aid Office for funding.

NUMBER OF STUDENTS IN PROGRAM: 30 declared minors; c. 500 students/ semester enrolled in Native American Studies courses.

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Mount Holyoke College

[See listing for **Five Colleges, Inc**.]

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University of Nebraska, Lincoln

TITLE OF PROGRAM: Native American Studies
121 Lyman Hall, Lincoln NE 68588-0335; (402)472-1663
HTTP://WWW.UNL.EDU/UNLIES/ETHNIC1.HTM

NAME\TITLE OF HEAD\DIRECTOR: Frances Kaye, Interim Director

DEGREES GRANTED: B.A. w/ minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Courses focus on cultural anthropology, Plains ethnology, oral literature, Native American literature, history, the Lakota Sioux, and more.

AREAS OF FACULTY INTEREST\EXPERTISE: Anthropology, English, geography, ethnic studies, psychology, and multi-cultural affairs.

RESOURCES AVAILABLE: The Campus Indian Students Club has about 25 members a year and is under the Multi-Cultural Affairs Office. We occasionally sponsor programs and visiting speakers. We are beginning to develop a Native American library offering.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

University of Nebraska at Omaha

TITLE OF PROGRAM: Native American Studies

College of Arts and Sciences, Native American Studies, University of Nebraska at Omaha, Omaha NE 68182-0150; (402)554-3379
HTTP://WWW.UNOMAHA.EDU/UNO/ARTS-SCIENCE.HTML

NAME\TITLE OF HEAD\DIRECTOR: Michael Tate, Coordinator

DEGREES GRANTED: Minor in Native American Studies; also, B.A. in Interdisciplinary Studies with the primary focus on Native American Studies, M.A. in Interdisciplinary Studies with Native Studies emphasis.

DESCRIPTION OF PROGRAM OFFERINGS: Introduction to Native American Studies, Indians of North America, North American Archaeology, Native American Literature, History of North American Indians, Native American Music, Native American Religions, Social Work with American Indians, Contemporary Native American Issues, and independent studies courses.

AREAS OF FACULTY INTEREST\EXPERTISE: Ken Bales: Music; Jo Behrens: History; Michael Carroll: Recruitment of Native Students; Virginia Frank: Literature; Lisa Hug: Anthropology; Bruce Johansen: Environmental issues and extensive work on the Northeast; Joanne Sowell: Art History; Sandra Squires: Special Education; Dale Stover: Philosophy and Religion; Peter Suzuki: Public Administration; Michael Tate: History; Craig Womack: Literature; Ed Zendejas: Political Science/Criminal Justice.

RESOURCES AVAILABLE: UNO Native American Students Organization (NASA). Our program maintains a close relationship with the Native American peoples of Omaha and Nebraska at large. We provide outreach programs and a host of public speakers, honoring ceremonies, and other presentations throughout the year.

FINANCIAL AID AVAILABLE TO STUDENTS: Goodrich Scholarship Program for Minority Students.

NUMBER OF STUDENTS IN PROGRAM: 55

University of New Hampshire

TITLE OF PROGRAM: Native American Studies
Horton Social Science Center, Durham NH 03824; (603)862-3028
FDM@CHRISTA.UNH.EDU

DEPARTMENT IN WHICH HOUSED: History Department

NAME\TITLE OF HEAD\DIRECTOR: Frank D. McCann, Professor of History

DEGREES GRANTED: Minor in Native American Studies; M.A. possible through Liberal Studies Program.

DESCRIPTION OF PROGRAM OFFERINGS: Courses in History, Literature, and Anthropology.

AREAS OF FACULTY INTEREST\EXPERTISE: Expertise in Iroquoia and identity issues.

RESOURCES AVAILABLE: [Information not provided.]

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 40-60

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University of New Mexico

TITLE OF PROGRAM: Native American Studies
Mesa Vista Hall, 3rd Floor Rm 3080, Albuquerque NM 87131; (505)277-3917
HTTP://WWW.UNM.EDU/~NASINFO

NAME\TITLE OF HEAD\DIRECTOR: Richard Holder, Interim Director

DEGREES GRANTED: Interdisciplinary Specialization in Native American Studies (undergraduate only).

DESCRIPTION OF PROGRAM OFFERINGS: Students formally request admission; requests are reviewed by an interdisciplinary committee of Native American faculty from the University of New Mexico. Once admitted, students take a minimum of 18 credit-hours and must maintain a cumulative GPA of 2.5. Required courses include Intro to Native

American Studies (NAS), Intro to Socio-Political Concepts in NAS, Intro to Information & Resources in NAS, Indigenous Worldviews in NAS, and various Topics courses.

AREAS OF FACULTY INTEREST\EXPERTISE: NAS faculty and affiliate faculty draw from a large body of academics and practitioners. Presently, Native faculty are found in a wide array of disciplines. The following individuals hold positions at UNM: Louis Owens (English), Ted Jojola (NAS/ Planning), Joseph Suina (Education), Anita Pfeiffer (Education), Greg Cajete (Education), Susan Cameron (Education), Bonnie Duran (Family & Comm. Medicine), Joseph Hubbard (Pharmacy), Mary Jiron-Belgarde (Education), Melvina McCabe (Medicine), James Treat (NAS/ American Studies), Mary Tsosie (Library), Gloria Valencia-Weber (Law), Bob Whitman (Electrical Engineering) Christine Zuni (Clinical Law Program), Roseanne Willink (Linguistics), and Tony Begay (Linguistics).

RESOURCES AVAILABLE: New Mexico is rich in Native culture and community resources. Facilities which are housed at the Native American Studies Center include The Information & Materials Resource Collection as well as a fully staffed state-of-the-art Macintosh computer lab. The Center employs part-time faculty and provides academic advisement, tutoring and degree assistance. The Center networks with other tribal higher education programs, Native American support programs and student groups both at the university and throughout the state.

FINANCIAL AID AVAILABLE TO STUDENTS: Various scholarships are awarded throughout the university.

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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New Mexico State University

TITLE OF PROGRAM: American Indian Studies

Box 30001, Dept. 3BV, Las Cruces NM 88003; (505)646-3821
HTTP://WWW.NMSU.EDU/; SRUSHFOR@NMSU.EDU

DEPARTMENT IN WHICH HOUSED: Dept. of Sociology and Anthropology

NAME\TITLE OF HEAD\DIRECTOR: Scott Rushforth, Ph.D.

DEGREES GRANTED: B.A. w/ minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: The program focuses upon American Indian cultures and societies, as well as the contemporary and historical experience of the American Indian. Courses include Native Peoples of North America, American Indian Literature, Contemporary Native Americans, American Indian History and others.

AREAS OF FACULTY INTEREST\EXPERTISE: (see above)

RESOURCES AVAILABLE: The American Indian Program (a program designed to enable American Indian students to successfully achieve their post-secondary goals).

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 19 minors.

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University of North Carolina at Pembroke

TITLE OF PROGRAM: American Indian Studies

PO Box 1510, Pembroke NC 28372-1510; (910)521-6266 or (800) 822-2185

HTTP://WWW.UNCP.EDU/CATALOG/AIS_PROGRAMS.HTML

NAME\TITLE OF HEAD\DIRECTOR: Dr. Linda E. Oxendine, Chair

DEGREES GRANTED: B.A. major, minor, or concentration.

DESCRIPTION OF PROGRAM OFFERINGS: North American Indian History, Latin American History and Culture, Indians of the Southeast, Federal Policy, American Indian Religious Traditions, American Indian Literature, and Art History. In addition to courses offered in the AIS department, courses are housed in the Anthropology, Art, Literature, History, and Religion departments.

AREAS OF FACULTY INTEREST\EXPERTISE: Native American literature, health, archaeology, art, Lumbee history and culture.

RESOURCES AVAILABLE: Native American Resource Center (museum), Native American Student Organization, American Indian Science and Engineering Society.

FINANCIAL AID AVAILABLE TO STUDENTS: A few small scholarships.

NUMBER OF STUDENTS IN PROGRAM: 15 majors.

University of North Dakota

TITLE OF PROGRAM: Indian Studies
Box 7103, University Station ND 58202; (701)777-4314
HTTP://WWW.UND.EDU/ACADEMICS/DEPARTMENTS/COLLARTSSCI.HTML

NAME\TITLE OF HEAD\DIRECTOR: Dr. Birgit Hans

DEGREES GRANTED: B.A. major or minor.

DESCRIPTION OF PROGRAM OFFERINGS: The Indian Studies program offers an expanded approach to the study of American history and society as well as enabling the University to serve reservation communities. Courses include Contemporary American Indian Issues; History of Federal Indian Law and Policy; American Indian Language, Literature and Culture; Traditional American Indian Literature; Survey of Native American Arts and Crafts; Reservation Government and Politics; Chippewa History; History of Western Sioux; Urban Indian Studies; Contemporary Indian Women; Native American Child Development.

AREAS OF FACULTY INTEREST\EXPERTISE: Anthropology, literature, law.

RESOURCES AVAILABLE: North Dakota has four Indian reservations: Turtle Mountain, Fort Berthold, Devils Lake, and Standing Rock.

FINANCIAL AID AVAILABLE TO STUDENTS: Tuition waivers through the University are available to all students.

NUMBER OF STUDENTS IN PROGRAM: 25 majors and a number of minors.

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Northeastern State University

TITLE OF PROGRAM: Native American Studies
Native American Studies Program, College of Social Sciences, Tahlequah OK 74464; (918) 456-5511
HTTP://WWW.NSUOK.EDU/ACADEMIC/DEPTS/HISTORY.HTML

DEPARTMENT IN WHICH HOUSED: History

NAME\TITLE OF HEAD\DIRECTOR: Dr. Bill Corbett, Chair

DEGREES GRANTED: B.A. major or minor.

DESCRIPTION OF PROGRAM OFFERINGS: The Native American Studies degree is an interdisciplinary program incorporating courses from the following academic areas: archaeology, anthropology, history, literature, political science, and sociology. The 36-hour major consists of 18 hours of required courses and 18 hours of electives. An 18-hour minor in a related subject is required. Students interested in this field but who major in other subjects may take a minor in Native American Studies.

AREAS OF FACULTY INTEREST\EXPERTISE: Faculty have a broad background in Native American subjects; however, the principle area of interest\expertise is the Five Civilized Tribes.

RESOURCES AVAILABLE: Tahlequah is the historic capital of the Cherokee Nation of Oklahoma. The headquarters of the Cherokee Nation are located nearby. The Cherokee National Historical Society and the Cherokee Heritage Center are at Park Hill, about three miles south of Tahlequah. The Special Collections Division of the University Library contains extensive and well-maintained resources about the Five Civilized Tribes with a particular emphasis on the Cherokee Indians. The University supports an active chapter of the American Indian Science and Engineering Society and an Amerian Indian scholars honors program. The Northeastern State University Center of Tribal Studies offers non-credit workshops about contemporary Indian issues, and an annual Indian Symposium is presented each spring on campus. The Office of Student Affairs sponsors a Native American Students Association.

FINANCIAL AID AVAILABLE TO STUDENTS: Contact: Director, Student Financial Services, Northeastern State University, Tahlequah OK 74464, (918) 456-5511 ext. 3456.

NUMBER OF STUDENTS IN PROGRAM: 10 majors.

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Northern Kentucky University

TITLE OF PROGRAM: Native American Studies
University Drive, Highland Heights KY 41099; (606)572-5259

DEPARTMENT IN WHICH HOUSED: Department of Sociology, Anthropology, and Philosophy

NAME\TITLE OF HEAD\DIRECTOR: Sharlotte Neely, Ph.D., Coordinator

DEGREES GRANTED: B.A., B.S. w/ minor in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: North American Indians, Modern American Indians, and World Patterns of Race and Ethnicity, as well as various classes in Archaeology, Anthropology, and Museum Methods.

AREAS OF FACULTY INTEREST\EXPERTISE: Anthropology; sociology; Cherokee, Shawnee, Navajo, and Mesoamerican prehistory and history.

RESOURCES AVAILABLE: Anthropology Club, Museum of Anthropology, and a community organization founded and directed by Sacred Run, PO Box 315, Newport KY 41071; (606)581-9456.

FINANCIAL AID AVAILABLE TO STUDENTS: Available through the University.

NUMBER OF STUDENTS IN PROGRAM: 12 Native American Studies minors.

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Northern Michigan University

TITLE OF PROGRAM: Center for Native American Studies
351 Magers Hall, Northern Michigan University, Marquette MI 49855; (906)227-1397
HTTP://WWW-AIS.ACS.NMU.EDU/CNAS/CNAS.HTML

NAME\TITLE OF HEAD\DIRECTOR: Dennis W. Tibbetts, Ph.D.

DEGREES GRANTED: B.A. w/ minor in Native Studies, minor in Ojibwe Language.

DESCRIPTION OF PROGRAM OFFERINGS: The Native American Experience, Native American Art and Architecture, Native People of the Western Great Lakes, Native People of North America, Traditional Oral Literature, Contemporary Native American Literature, History of Native Americans, History of Latin American Indigenous People, Ojibwe Language.

AREAS OF FACULTY INTEREST\EXPERTISE: (See above.)

RESOURCES AVAILABLE: AISES chapter; Anishinabe Club—drum group; host powwow.

FINANCIAL AID AVAILABLE TO STUDENTS: contact Rose Allard, Asst. Dean of Students <RALLARD@NMU.EDU>.

NUMBER OF STUDENTS IN PROGRAM: Over 200 Native American students attend the University of 8,000.

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Northland College

TITLE OF PROGRAM: Native American Studies Department
1411 Ellis Ave., Ashland WI 54806; (715)682-1204/1240
HTTP://BOBB.NORTHLAND.EDU/NAS.HTML

NAME\TITLE OF HEAD\DIRECTOR: Joe Rose, Director

DEGREES GRANTED: B.A., B.S.

DESCRIPTION OF PROGRAM OFFERINGS: Ojibway Language; Native American History, Literature, Law, Song and Dance, and Arts and Crafts.

AREAS OF FACULTY INTEREST\EXPERTISE: 70% of faculty hold doctorates or other appropriate terminal degrees.

RESOURCES AVAILABLE: The Native American Student Association, the Anishinabe Culture Center, and the Anishinabe Museum.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 30 full-time Native American students, as well as numerous Non-Native students, enrolled in NAS courses.

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University of Oklahoma

TITLE OF PROGRAM: Native American Studies
455 W. Lindsey, Rm 804, Norman OK 73019-0535; (405)325-2312/2324
HTTP://WWW.OU.EDU/CAS/NAS/

NAME\TITLE OF HEAD\DIRECTOR: Clara Sue Kidwell, Director; Barbara Hobson, Assistant Director

DEGREES GRANTED: B.A. (major and minor) in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: The Native American Studies major is an interdisciplinary degree offered in the College of Arts and Sciences. Students take a core of courses offered by NAS faculty and select from courses in several departments, including Anthropology, English, History, Music, Fine Arts, Communications, and Geography. Students also have the opportunity to take one of a number of Native languages which the University offers.

AREAS OF FACULTY INTEREST\EXPERTISE: Choctaw and Lakota history; political systems of the Arapaho; contemporary American Indian and Canadian Native literature; contemporary educational, social, political, and cultural issues in Oklahoma Indian tribes; American Indian art history.

RESOURCES AVAILABLE: American Indian students can take advantage of the American Indian Student Support Services which provides academic support, counseling, financial aid advisement, and sponsors student activities. There are 11 American Indian student associations on the OU campus. The Oklahoma Museum of Natural History houses an extensive collection of archaeological and ethnographic materials. The Western History Collections contain original manuscripts and published works on the west and American Indians, including works on Indian languages and sound recordings of tribal languages. Within the Western History Collections are the Doris Duke Oral History Project and the Pioneer Papers, which include an oral history of the early history of the state, records of the Cherokee tribal government, and an extensive photo archive. The Carl Albert Center houses papers of a number of political figures who were influential in the formation of American Indian policy.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 66

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Oklahoma State University

TITLE OF PROGRAM: Native American Studies, Certificate Program
Oklahoma State U., Arts and Sciences Student Academic Services, 202 Life Sciences East, Stillwater OK 74078; (405)744-5658
HTTP://PIO.OKSTATE.EDU

NAME\TITLE OF HEAD\DIRECTOR: Dr. John Cross, Coordinator

DEGREES GRANTED: Interdisciplinary certificate.

DESCRIPTION OF PROGRAM OFFERINGS: North American Indian Cultures; Racial and Cultural Minorities; Contemporary Native Americans; American Folklore; Minority, Ethnic & Regional Studies; Families: A World Perspective; Indians in America(s); Indians in Oklahoma; Psychology of Minorities; Religions of Native Americans; Law and Legal Institutions; Demography of Minorities; Exploration in Sociological Issues; American Indian Law.

AREAS OF FACULTY INTEREST\EXPERTISE: American Indian anthropology, American Indian literature, American Indian law, American Indian history, contemporary and historical American Indian education, American Indian psychology, American Indian religions.

RESOURCES AVAILABLE: Native American Faculty and Staff, OSU (NAFS), Native American Students Association (NASA), American Indians in Science and Engineering (AISES), Native Americans in the Biological Sciences (NABS).

FINANCIAL AID AVAILABLE TO STUDENTS: Out-of-state tuition waiver for Native American students (must maintain a 2.5 GPA or higher); Native American Faculty and Staff Scholarship(s).

NUMBER OF STUDENTS IN PROGRAM: 900+ Native American students on campus.

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College of St. Scholastica

TITLE OF PROGRAM: American Indian Studies
1200 Kenwood Ave., Duluth MN 55811-4199; (218)723-6170
HTTP://WWW.CSS.EDU/ACAD/MINORS/AMIND/AMIND.HTML

NAME\TITLE OF HEAD\DIRECTOR: Barbara King, Chair

DEGREES GRANTED: B.A. minor.

DESCRIPTION OF PROGRAM OFFERINGS: The American Indian Studies Department provides opportunities for St. Scholastica students to study history, contemporary developments, tribal cultures, and to interact with Indian professionals and peers.

The American Indian Studies minor is a 36-credit program designed

to complement programs in a variety of different majors. The objectives of the major are: (1) to promote awareness and understanding of the history, culture, and philosophy of American Indians; (2) to recognize the different life experiences of American Indians; and (3) to improve the ability of students to integrate this knowledge with their future careers.

The Social Work and American Indian Studies programs have also collaborated to design a course of study that builds on traditional social work methods with specific knowledge about American Indians. The student is prepared more fully to understand the uniqueness of social work practice and American Indians through the study of cultural, social, and political problems that face American Indians. The beginning social work practitioner learns to be sensitive and skillful in intervention with individuals, groups, families, and large systems of this population.

AREAS OF FACULTY INTEREST\EXPERTISE: Social work, art, archaeoastronomy.

RESOURCES AVAILABLE: A special center, the Indian Cultural and Resource Center, serves as the nucleus of the various Indian programs and activities. Aanji-Bimaadizyanng is the students' club and involves itself in such activities as Indian Awareness Week, fund-raising, peer advising, and community outreach.

FINANCIAL AID AVAILABLE TO STUDENTS: The Indian Scholarship Program is offered by the U.S. Bureau of Indian Affairs, often in cooperation with state education departments, for individuals of American Indian descent who meet eligibility requirements.

NUMBER OF STUDENTS IN PROGRAM: 39

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San Diego State University

TITLE OF PROGRAM: Department of American Indian Studies
5300 Campanile Drive, San Diego CA 92182; (619)594-6991
HTTP://WWW-ROHAN.SDSU.EDU/DEPT/AMINWEB/HOME.HTML

NAME\TITLE OF HEAD\DIRECTOR: Linda Parker, Chair

DEGREES GRANTED: Minor

DESCRIPTION OF PROGRAM OFFERINGS: Lower division courses include American Indian Heritage and American Indian Art. Upper division

courses include American Indian Oral Literature, American Indian Women in American Society, The American Indian Political Experience, Indian Peoples of California, Indian Peoples of the Plains, American Indian Poetry and Fiction, Indians Through Film and Television, American Indian History, Roots of Indian Tradition, and Special Study.

AREAS OF FACULTY INTEREST\EXPERTISE: Politics, law, history, American Indian art and religion.

RESOURCES AVAILABLE: North American Indian Student Alliance; 18 reservations in San Diego County.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 45-50

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University of Saskatchewan

TITLE OF PROGRAM: Native Studies

Dept. of Native Studies, 104 McLean Hall, U of S, 106 Wiggins Road, Saskatoon SK Canada S7N 5E6; (306)966-6208
HTTP://WWW.USASK.CA/NATIVE_STUDIES

NAME\TITLE OF HEAD\DIRECTOR: Frank Tough, Head

DEGREES GRANTED: B.A.; M.A.; Honours.

DESCRIPTION OF PROGRAM OFFERINGS: Native Studies at the U of S incorporates into its research parameters community-based data collecting through which the priorities and knowledge of Native communities are brought to bear on research questions; moreover, Native Studies seeks to incorporate traditional Aboriginal concepts and knowledge to ensure that the discipline remains well grounded within Native communities.

AREAS OF FACULTY INTEREST\EXPERTISE: Justice, policing, and corrections; Indian and Métis history; northern development and resource issues; health; politics and law; land utilization; research methods; Cree language.

RESOURCES AVAILABLE: Aboriginal Students' Centre; Indigenous Peoples' Program; Native Law Centre of Canada; National Native Access Program to Nursing (NNAPN); Indian Teacher Education Program (ITEP); *Native Studies Review*.

FINANCIAL AID AVAILABLE TO STUDENTS: Good.

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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Saskatchewan Federated Indian College

TITLE OF PROGRAM: Indian Studies

SIFC Regina Campus, Room 118 College West, University of Regina, Regina SK Canada S4S 0A2; (306)584-8333
HTTP://WWW.SIFC.EDU/

NAME\TITLE OF HEAD\DIRECTOR: W. Asikinack, Department Head

DEGREES GRANTED: B.A.; B.A. w/ Honours; Special Case M.A.

DESCRIPTION OF PROGRAM OFFERINGS: The Department fosters the intellectual study of First Nations and Aboriginal peoples and their cultures, with emphasis first on Saskatchewan, then Canada, North America, the western hemisphere and the world. This is accomplished through an examination of extant and emerging cultures, methods and theories concerning Indian peoples and their cultures, both from Aboriginal viewpoints and through comparisons.

AREAS OF FACULTY INTEREST\EXPERTISE: Cree, Assiniboine, Saulteaux, Dene, Dakota, Inuit, and Métis cultures and histories; Indian economic, environmental, and geographic systems; principles of Indian governance; North American Indian religious philosophies.

RESOURCES AVAILABLE: The Indian Studies program is one of several majors offered at SFIC, a University College whose mission is to enhance the quality of life, and to preserve, protect and interpret the history, language, culture and artistic heritage of First Nations; accordingly, all of SIFC's resources are at the disposal of all SFIC students.

FINANCIAL AID AVAILABLE TO STUDENTS: Contact SIFC Student Services.

NUMBER OF STUDENTS IN PROGRAM: c. 1300 Indian students at SIFC.

University of Science and Arts of Oklahoma

TITLE OF PROGRAM: American Indian Studies
American Indian Studies Program, University of Science and Arts of Oklahoma, Chickasha OK 73018-0001; (405)224-3140 x205
HTTP://WWW.USAO.EDU/~USAO-DIVBUSSOC/INDIAN/

NAME\TITLE OF HEAD\DIRECTOR: Howard Meredith

DEGREES GRANTED: B.A.

DESCRIPTION OF PROGRAM OFFERINGS: Emphasizes knowledge of the traditions and history of the first Americans and an understanding of the unique relationship of the government of the United States to the tribes and individual American Indians. The curriculum has shifted to the more contemporary needs of students by focusing upon quantitative skills such as financial management and intergovernmental relations. Classes include American Indian History, Economics, and Arts, as well as a seminar course, special topics, and independent study.

AREAS OF FACULTY INTEREST\EXPERTISE: [Information not provided.]

RESOURCES AVAILABLE: The program offers extension in-service and mid-career training.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 20 majors, 15 minors.

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Smith College

[See listing for **Five Colleges, Inc**.]

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University of South Dakota

TITLE OF PROGRAM: Institute of American Indian Studies
Vermillion SD 57069
HTTP://WWW.USD.EDU/IAIS

NAME\TITLE OF HEAD\DIRECTOR: Leonard R. Bruguier, Chair

DEGREES GRANTED: B.A. minor; M.A. in Interdisciplinary Studies.

DESCRIPTION OF PROGRAM OFFERINGS: The Indian Studies undergraduate minor explores American Indian culture and the history of Indian and non-Indian relationships. The program reinforces knowledge among Indian students about their historical and contemporary legacies while enhancing understanding among non-Indian students.

AREAS OF FACULTY INTEREST\EXPERTISE: Anthropology, Lakota language and thought, Indian law and justice, literature, history, American Indian government and politics.

RESOURCES AVAILABLE: Native American Cultural Center; South Dakota Oral History Center; AISES; American Indian Business Leaders; American Indian Studies Club; InterTribal Council on Cultural Awareness.

FINANCIAL AID AVAILABLE TO STUDENTS: Contact Tim Brown, (605)677-5001.

NUMBER OF STUDENTS IN PROGRAM: c. 150-175 Indian students enrolled at USD.

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State University of New York at Buffalo

TITLE OF PROGRAM: Native American Studies
1010A Clemens Hall, Buffalo NY 14260; (715)645-2546
HTTP://WINGS.BUFFALO.EDU/ACADEMIC/DEPARTMENT/AANDL/AMS/

DEPARTMENT IN WHICH HOUSED: American Studies

NAME\TITLE OF HEAD\DIRECTOR: Oren Lyons

DEGREES GRANTED: B.A. in American Studies with a Concentration in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Developed largely by Indian students and faculty, the program seeks to contribute to the unique cosmological vision and irreplaceable knowledge of Native American traditions and bring it to the larger University community. Courses include: Indian Image on Film, American Indian Identity Crisis, Native American Art, and several others.

AREAS OF FACULTY INTEREST\EXPERTISE: (See above.)

RESOURCES AVAILABLE: [Information not provided.]

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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State University of New York at New Paltz

TITLE OF PROGRAM: Native American Studies
Guest House, New Paltz NY 12561; (914)257-2990
HTTP://WWW.NEWPALTZ.EDU/

DEPARTMENT IN WHICH HOUSED: Department of Anthropology

NAME\TITLE OF HEAD\DIRECTOR: B. Edward Pierce, Chair

DEGREES GRANTED: B.A. w/ minor in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Indians of North America, Ancient Mesoamerica, New York State Archaeology, and North American Ethnology.

AREAS OF FACULTY INTEREST\EXPERTISE: [Information not provided.]

RESOURCES AVAILABLE: [Information not provided.]

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: 40 Anthropology majors, 7 Anthropology/Education majors, 10 Anthropology minors.

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State University of New York, College at Oswego

TITLE OF PROGRAM: Native American Studies
311 Mahar Hall, SUNY Oswego, Oswego NY 13126; (315)341-3285
HTTP://WWW.OSWEGO.EDU/; LODER@OSWEGO.EDU

DEPARTMENT IN WHICH HOUSED: Anthropology-Sociology

NAME\TITLE OF HEAD\DIRECTOR: Dr. Richard Loder, Director

DEGREES GRANTED: B.A. minor.

DESCRIPTION OF PROGRAM OFFERINGS: Individual courses in Native American diversity, arts, literatures, and history; federal Indian law and policy, media images of Native Americans, contemporary issues, Iroquois history and issues. Independent study directed by faculty teaching in the program.

AREAS OF FACULTY INTEREST\EXPERTISE: Canadian treaty rights, Southeastern Indians, urban Indian issues, AIDS in Indian communities, Iroquois legal issues, health issues, representations in film, Native American painting and sculpture, federal recognition.

RESOURCES AVAILABLE: The Native American Heritage Association is a student-run organization that provides a comfortable climate for Native students and educates the general student body about Native American cultures and issues. Penfield Library has an extensive collection of resource materials on Native American Studies, including the journals *American Indian Quarterly*, *American Indian Law Review*, and *Akwesasne Notes*, among others.

FINANCIAL AID AVAILABLE TO STUDENTS: Aid is available through the college. For more information call Mike Taylor at (315)341-2645.

NUMBER OF STUDENTS IN PROGRAM: 10

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University of Toronto

TITLE OF PROGRAM: Aboriginal Studies Program

University of Toronto, Toronto ON, Canada M5A 1A1; (416)978-6125

HTTP://WWW.UTORONTO.CA/WWW/ARTS_AND-SCIENCES/PAGE/ABS.HTML

NAME\TITLE OF HEAD\DIRECTOR: Professor Keren Rice

DEGREES GRANTED: B.A. major and minor.

DESCRIPTION OF PROGRAM OFFERINGS: The Aboriginal Studies Program focuses on the language, culture, and history of First Nations' people, contributing to our understanding of the interaction between First Nations and

Euro-Canadian Society. Courses include Ojibwa Language, Aboriginal Craft, Archaelogy, Sub-Arctic Issues, Contemporary Native North American Literature, Native Authors in Quebec, The Iroquoian Peoples, Native and Other Americans, First Nations Issues in Health and Healing, Arctic International Politics, Aboriginal Religion, First Nations' Perspective on Canada, Politics of Aboriginal Self-Government.

AREAS OF FACULTY INTEREST\EXPERTISE: Literature, language, cultures, history, anthropology.

RESOURCES AVAILABLE: First Nations House and Library; Office of Aboriginal Student Services and Programs.

FINANCIAL AID AVAILABLE TO STUDENTS: Contact Admissions and Awards, 315 Bloor Street West, Toronto, Ontario M5S 1A3.

NUMBER OF STUDENTS IN PROGRAM: 10-15 in major program.

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Trent University

TITLE OF PROGRAM: Department of Native Studies
Peterborough ONT, Canada K9J 7B8; (705)748-1466

NAME\TITLE OF HEAD\DIRECTOR: David Newhouse (Onondaga), Chair

DEGREES GRANTED: B.A., M.A., Ph.D.

DESCRIPTION OF PROGRAM OFFERINGS: Classes are offered in Algonkian identity, Iriquois Culture and Traditions, Oral Mohawk, Oral Ojibway, Aboriginal Art of North America, The History of the Indians of Canada, and others.

AREAS OF FACULTY INTEREST\EXPERTISE: Faculty includes M. J. Castellano (Mohawk), D. N. McCaskill (Winnipeg), P. Kulchyski (Winnipeg), E. Manitowabi (Algonkian/Mohawk), and P. Bourgeois (Anishinabe).

RESOURCES AVAILABLE: Trent University Native Association, and many other student organizations.

FINANCIAL AID AVAILABLE TO STUDENTS: Government funding, as well as various University Bursaries.

NUMBER OF STUDENTS IN PROGRAM: 1,100 students enrolled in classes.

University of Tulsa

TITLE OF PROGRAM: Native American Studies
600 South College Ave., Tulsa OK 74104-3126; (918)631-2307, (800)331-3050
ANTH_GAB@CENTUM.UTULSA.EDU

NAME\TITLE OF HEAD\DIRECTOR: Garrick Bailey

DEGREES GRANTED: Certificate in Indian Law.

DESCRIPTION OF PROGRAM OFFERINGS: Interdisciplinary program includes History, Anthropology, Sociology, Biology, Art and Religion.

AREAS OF FACULTY INTEREST\EXPERTISE: Language preservation, tradition and change, religion, philosophy, and art.

RESOURCES AVAILABLE: American Indian Cultural Society.

FINANCIAL AID AVAILABLE TO STUDENTS: Various scholarships.

NUMBER OF STUDENTS IN PROGRAM: 15 per year.

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University of Washington

TITLE OF PROGRAM: American Indian Studies Center
Box 354305, Seattle WA 98195; (206)543-9082
HTTP://WWW.WASHINGTON.EDU/STUDENTS/GENCAT/ACADEMIC/AMER_INDIAN. HTML

NAME\TITLE OF HEAD\DIRECTOR: Prof. Marvin Oliver, Acting Director

DEGREES GRANTED: Minor; B.A. in Anthropology w/ emphasis in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: The program offers a range of course work dealing with American Indian history, ethnology, law, religious belief, Indian-White relations, Navajo language, folklore, with a special emphasis on Western U.S. and Northwest Coast tribal groups. Course work on research techniques, traditional and contemporary Indian literature, museum work, education, and family life is also offered regularly.

AREAS OF FACULTY INTEREST\EXPERTISE: (See above.)

RESOURCES AVAILABLE: Washington State has 34 Indian tribes with 26 reservation communities, a growing population, and a number of inter-tribal and other related organizations, many with close ties to neighboring groups in Oregon, Idaho, Montana, and British Columbia and Alberta. Seattle is home to the regional Federal Archives with important tribal records. The University also has important archival and museum collections.

FINANCIAL AID AVAILABLE TO STUDENTS: A competitive scholarship is available through the Center. Special financial aid is available through the Equal Opportunity Program.

NUMBER OF STUDENTS IN PROGRAM: More than 250 Indian students in University.

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Washington State University

TITLE OF PROGRAM: Native American Studies
Wilson 111, Pullman WA 99164; (509)335-2605
HTTP://WWW.WSU.EDU:8080/~CAC/NATIVE.HTML

DEPARTMENT IN WHICH HOUSED: Comparative American Cultures

NAME\TITLE OF HEAD\DIRECTOR: William Willard, Ph.D.

DEGREES GRANTED: B.A. Comparative Cultures, minor in Native American Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Courses offered: Native American Studies; Native Music of North America; Inter-American Native Communities of North America; Native American Literature; North American History, Prehistory to Present; America Before Columbus; Contemporary Native Peoples of the Americas, Topics in Canadian Studies; Indians of the Northwest; Indians of the Southwest; Native Peoples of Canada; Historical Perspectives.

AREAS OF FACULTY INTEREST\EXPERTISE: Native American history, anthropology, music, literature.

RESOURCES AVAILABLE: The University is close to Couer d'Alene, Nez Perce, Yakima, and Colville Reservations.

FINANCIAL AID AVAILABLE TO STUDENTS: Financial aid information can be obtained from the Financial Aid Office (509) 335-9711.

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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Western Washington University

TITLE OF PROGRAM: American Cultural Studies
Western Washington U, Bellingham WA 98225; (360) 650-3243
PURDY@HENSON.CC.WWU.EDU

NAME\TITLE OF HEAD\DIRECTOR: Lawrence Estrada, Director; John Purdy, Coordinator Native American Studies

DEGREES GRANTED: B.A. (minor).

DESCRIPTION OF PROGRAM OFFERINGS: American Cultural Studies is an interdisciplinary program that offers a B.A. The Native American Studies minor may be taken in conjunction with a degree in any major at the university, however. The Native American Studies program is designed to give students an in-depth background on Native cultures, literatures, histories and issues. While most of the classes are offered through Western and its affiliate, Fairhaven College, some are offered in conjunction with the local Northwest Indian College on the Lummi Reservation.

AREAS OF FACULTY INTEREST\EXPERTISE: Native education, Native literatures, federal Indian policy, Northwest Native American history, Native American art, Northwest Native experience.

RESOURCES AVAILABLE: In addition to the financial support usually offered through the university's financial aids office, the program has several faculty of Native descent, support organizations (such as the Native American Student Union and Ethnic Student Center), and a location suited to both intellectual and experiential pursuits.

FINANCIAL AID AVAILABLE TO STUDENTS: (See above.)

NUMBER OF STUDENTS IN PROGRAM: 12 minors.

University of Wisconsin, Eau Claire

TITLE OF PROGRAM: American Indian Program
American Indian Studies, Box 4004, Eau Claire WI 54702; (715)836-3367 or 836-2028
HTTP://WWW.UWEC.EDU/ACADEMIC/AIS

DEPARTMENT IN WHICH HOUSED: American Ethnic Coordinating Office

NAME\TITLE OF HEAD\DIRECTOR: Dr. Michael Hilger, Acting Chair

DEGREES GRANTED: B.A. major and minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: In addition to offering a major and minor in American Indian Studies, this program offers graduate studies in American Indian History. This program takes special recruitment and retention initiatives for American Indian students, offers participation in the Native American Student Association and in a chapter of the American Indian Science and Engineering Society.

AREAS OF FACULTY INTEREST\EXPERTISE: Wisconsin Indian history and culture, tribal government and sovereignty, American Indian art, American Indian literature, education, science, curriculum development on American Indian Studies.

RESOURCES AVAILABLE: There are close working relationships with Lac Courte Oreilles (Chippewa) and Black River Falls (Winnebago) Indian communities and partnership with Lac Courte Oreilles Ojibwa Community College in Nursing. There is a Native American Student Association on campus. Faculty include a former tribal chairman and tribal staff.

FINANCIAL AID AVAILABLE TO STUDENTS: There are several programs, including scholarships, available to American Indian Students.

NUMBER OF STUDENTS IN PROGRAM: 20 undergraduate, 2 graduate.

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University of Wisconsin, Madison

TITLE OF PROGRAM: American Indian Studies
317 Ingraham Hall, 1155 Observatory Dr., Univ. of Wisconsin, Madison WI 53706; (608) 263-5501

HTTP://WWW.WYO.EDU/A&S/AIST/INDEX.HTM

NAME\TITLE OF HEAD\DIRECTOR: Professor Roberta Hill, Director

DEGREES GRANTED: Certificate in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Regular offerings in American Indian folklore, archaeology, history, law, rural sociology, and social work.

AREAS OF FACULTY INTEREST\EXPERTISE: (See above.)

RESOURCES AVAILABLE: Extremely close to Winnebago settlements, Native American Center (Madison Community), Resource Center, inter-institutional linkages with certain tribal colleges; Wunk Sheek (student organization), Indigenous Law Student Association, Council of American Indian Graduate and Professional Students, AISES.

FINANCIAL AID AVAILABLE TO STUDENTS: American Indian Alumni Scholarship, Wisconsin Indian Grant. We have a Financial Aids staff-person who works specifically with Native students.

NUMBER OF STUDENTS IN PROGRAM: 150

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University of Wisconsin, Milwaukee

TITLE OF PROGRAM: American Indian Studies
College of Letters and Sciences, PO Box 413, Milwaukee WI 53201; (414)229-6686
HTTP://WWW.UWM.EDU/~BOATMAN/AMERICAN.INDIAN.HTML

DEPARTMENT IN WHICH HOUSED: Inter-departmental, Inter-disciplinary

NAME\TITLE OF HEAD\DIRECTOR: John Boatman, Coordinator

DEGREES GRANTED: An interdisciplinary degree is an option.

DESCRIPTION OF PROGRAM OFFERINGS: This program offers courses in several academic departments, does research in American Indian studies, publishes texts, etc. in American Indian Studies.

AREAS OF FACULTY INTEREST\EXPERTISE: The western Great Lakes area is a special interest of faculty. There are American Indian faculty in the departments of Anthropology, Ethnic Studies, History, Literature, Philosophy, and Sociology.

RESOURCES AVAILABLE: There are approximately 10,000 American Indians living in the Milwaukee area. In addition, there are also ten reservations in Wisconsin.

FINANCIAL AID AVAILABLE TO STUDENTS: BIA and Wisconsin Indian Grants are available to American Indian Students.

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

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University of Wisconsin - Superior

TITLE OF PROGRAM: Indian Studies

American Indian Studies Center, UW-Superior, Sundquist 106, 1800 Grand Ave, Superior WI 54880; (715)394-8358
HTTP:WWW.UWSUPER.EDU/TIS/INDSPROG.HTM

NAME\TITLE OF HEAD\DIRECTOR: Gary W. Johnson, Director

DEGREES GRANTED: Minor only.

DESCRIPTION OF PROGRAM OFFERINGS: The American Indian Studies Program seeks to promote an understanding and awareness of Indian people. The program provides the opportunity for Indians and non-Indians alike to increase their knowledge of the origin of Indian people in terms of history, culture, and philosophy.

AREAS OF FACULTY INTEREST\EXPERTISE: Tribal administration; Ojibwa language; American Indian values and spiritual beliefs; historical foundations of American Indian education; contemporary issues in American Indian society; American Indian counseling and social work.

RESOURCES AVAILABLE: The American Indian Student Organization, which sponsors such activities as field trips to local reservations, powwows, talking circles, potluck dinners, spiritual ceremonies, Sugarbush camp, canoeing, and a fall walk around.

FINANCIAL AID AVAILABLE TO STUDENTS: [Information not provided.]

NUMBER OF STUDENTS IN PROGRAM: [Information not provided.]

University of Wyoming

TITLE OF PROGRAM: American Indian Studies

PO Box 3431, Laramie WY 82071-3431; (307)766-6521
ANTELL@UWYO.EDU

NAME\TITLE OF HEAD\DIRECTOR: Dr. Judith Antell

DEGREES GRANTED: B.A. w/ minor in American Indian Studies.

DESCRIPTION OF PROGRAM OFFERINGS: Interdisciplinary courses from a variety of disciplines.

AREAS OF FACULTY INTEREST\EXPERTISE: History, regional studies, contemporary issues, women.

RESOURCES AVAILABLE: Support services for American Indian students; program library; American Indian student clubs.

FINANCIAL AID AVAILABLE TO STUDENTS: McCarthy and Winner Scholarships.

NUMBER OF STUDENTS IN PROGRAM: 80

FORUM

Calls for Submissions

SOUTH CENTRAL MLA CONFERENCE, NEW ORLEANS, 12-14 NOVEMBER 1998

Teaching Multi-Ethnic Literatures in American Literature Classes: Choices, strategies, experiences, problems, possibilities. How do you "survey" American literature multi-ethnically? What works? How do various ethnic literatures work off each other? And what do your students think?

Abstracts (paper or electronic) by **31 October 1997** to:

Eric Gary Anderson
Oklahoma State University
Dept. of English, 205 Morrill Hall
Stillwater OK 74078-4069
ANDERSN@OSUUNX.UCC.OKSTATE.EDU

SOUTHWEST/TEXAS PCA/ACA, LUBBOCK, 29-31 JANUARY 1998

Papers (open topic) are being solicited for the Native American Studies sessions of the Southwest/Texas Popular Culture Association/American Culture Association conference in Lubbock, Texas. Area chairs are Eric Anderson (Oklahoma State U.) and Michael Riley (Roswell Museum and Art Center). Please send 200-word abstracts by **3 November** to:

Eric Anderson
Department of English
Oklahoma State University
205 Morrill Hall
Stillwater OK 74078-4069
ANDERSN@OSUUNX.UCC.OKSTATE.EDU

ALA, SAN DIEGO, 21-24 MAY 1998

ASAIL will conduct three sessions at the next American Literature Association conference, exploring critical and/or pedagogical issues of pre-1900 American Indian texts: incorporating early and/or anthropological narratives in canonical American literature courses; comparative representational strategies in American Indian and non-American Indian texts; regionality and regional authors. All papers selected will be reviewed for possible publication in *SAIL*. 250-word abstracts by **December 1** to:

Victoria Brehm
English Department
Grand Valley State University
Allendale MI 49401
BREHMV@GVSU.EDU