

HIST 4710 Sec. 001 (#43652)
AMERICAN INDIAN HISTORY

Fall 2007

T-Th 10:30-11:45 am. FAV 150

Dr. David Rich Lewis

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Office Hours: T Th, noon-1:00 pm, or by appointment.

COURSE OBJECTIVES

No single course can possibly deal with the hundreds of diverse cultures and the range of events which comprise the historical record of native North America. This course will offer a selective overview of United States American Indian history from pre-contact cultures, through native experiences with Euro-American contact, to the present. U.S. Indian policy will provide a framework from which to explore Indian actions, which are the heart of this course: how native peoples responded to changes precipitated by European contact; how they dealt with dynamic internal change; how they adopted, creatively adapted, and resisted culture change; and how they persisted, forging new national identities within the realities of American political hegemony.

COURSE GOALS

- to familiarize students with the theories, methods, and sources of history and ethnohistory.
- to familiarize students with the variety of American Indian cultures and histories, and with American Indian policy.
- to have students grapple with and analyze primary source materials.
- to train students to read and think critically, to be able to express themselves orally, to work in groups, and (most importantly) to write effectively.

REQUIRED READINGS

Francis Paul Prucha, *The Great Father: The United States Government and the American Indians*, abridged edition (Lincoln: University of Nebraska Press, 1986).

Richard White, *The Roots of Dependency: Subsistence, Environment, and Social Change among the Choctaws, Pawnees, and Navajos* (Lincoln: University of Nebraska Press, 1983).

Frank B. Linderman, *Pretty-shield: Medicine Woman of the Crows* (1932; reprinted Lincoln: University of Nebraska Press, 1972; 2003).

Peter Nabokov, *Two Leggings: The Making of a Crow Warrior* (Lincoln: University of Nebraska Press, 1967; 1982).

REQUIRED READINGS ON ELECTRONIC RESERVE

Available online at USU Library webpage, <http://library.usu.edu/>.

Click on "Course Reserves," and select "Hist4710" (or "Lewis, David").

Click on "Hist 4710, American Indian History, David R. Lewis"

Enter Password: "lew4710" and "Accept." NOTE: case sensitive password, no caps.

Select appropriate reserve reading by Author/Title.

****You can read online, save to disk, or print out. Some are quite long, so be careful in printing—print two pages to one or share printed copies. You also can locate these books/articles in the library and read/xerox the appropriate pages there.

James Axtell, "Ethnohistory: An Historian's Viewpoint," and "The Unkindest Cut, or Who Invented Scalping? A Case Study," in Axtell, *The European and the Indian: Essays in the Ethnohistory of Colonial North America* (New York, 1981), Chaps. 1 and 2, pp. 3-35.

"Francis Chardon Laments the Destruction of the Arikaras and Mandans by Smallpox, 1837," *Mississippi Valley Historical Review*, 17 (Sept 1930): 283-85, 289-91, 299; reprinted in Milner, Butler, and Lewis, eds., *Major Problems in the History of the American West*, 2d ed. (Boston, 1997), 88-92.

George Catlin, "Smallpox Destroys the Mandans," in Catlin, *Illustrations of the Manners, Customs and Conditions of the North American Indians*, (London, 1841), vol. 2 (1848), 257-58.

Raymond DeMallie, "Touching Pens: Plains Indian Treaty Councils in Ethnohistorical Perspective," in *Ethnicity on the Great Plains*, ed. Frederick C. Luebke (Lincoln, 1980), 38-53.

Charles J. Kappler, comp./ed., *Indian Affairs: Laws and Treaties*, 2 vols. (Washington DC: GPO, 1904), vol. 2, pp. 848-53, 856-60, 876-78, 990-96, and 1020-24.

Brenda Child, *Boarding School Seasons: American Indian Families, 1900-1940* (Lincoln, 1998), Chap. 2, pp. 9-25.

Dan Flores, "Bison Ecology and Bison Diplomacy: The Southern Plains from 1800 to 1850," *Journal of American History* 78 no.2 (September 1991): 465-85.

"Northern Utes Respond to the Break-up of Their Reservation, 1903," Uintah Reservation Allotment Council Proceedings, 1903, National Archives and Records Administration, Record Group 75, Bureau of Indian Affairs, extracts printed in Milner, Butler, and Lewis, eds., *Major Problems in the History of the American West*, 2d ed. (Boston, 1997), 342-348.

David Rich Lewis, "Reservation Leadership and the Progressive-Traditional Dichotomy: William Wash and the Northern Utes, 1865-1928," *Ethnohistory*, 38 no.2 (Spring 1991): 124-48.

COURSE REQUIREMENTS AND GRADING

The format for this course is lecture and discussion, requiring student preparation for and attendance at each meeting. It is **essential** that you do the readings as scheduled. They will supplement or introduce important material not covered in the lectures, and they will provide the foundation for many of the in-class discussions and written assignments.

1. **STUDENT RESPONSE ASSIGNMENTS AND CLASS DISCUSSION:** 20% of your grade. Specific assignments (or changes) will be announced each week in class. Generally, on Thursday of the weeks with Reserve readings, at the **beginning of class**, you will hand in a brief response assignment consisting of a 250-300 word (about one page) typed, double-spaced summary of and response to the main points of the reserved reading for that week. You will receive full (+), partial (√), or no (0) credit based on the quality (written and content) of your response. Participation in class discussions of these (and other) readings (with possible quizzes on these readings) will figure into this part of your final grade. **No** late response assignments accepted. Also, take a moment at the end of your response to ask any questions that the readings/lectures have raised, but not answered to your satisfaction. I'll try to respond.

2. **MIDTERM EXAM:** Tuesday 16 October, in class [date subject to announced change]. 25% of grade. In-class essay/ID exam on topics from the first-half readings/lectures. Study guide available.

3. COMPARATIVE PAPER: Thursday 15 November, in class [date subject to announced change]. 30% of grade. An eight-ten page (@2000-2500 word), typed, double-spaced essay comparing topics developed in *Pretty-shield* and *Two Leggings*. A detailed assignment sheet will be available.

4. FINAL EXAM: Tuesday 11 December, 9:30-11:20am, FAV 150. 25% of grade. An essay/ID exam on topics from the second-half readings and lectures. Study guide available.

****IMPORTANT not-so FINE PRINT****

By registering for this class you accept the assignments and conditions outlined in this syllabus.

WRITING COUNTS: Writing is the most important thing you should learn and practice at this university. I take writing very seriously, and so should you. Papers will be graded based on content and written quality.

EXAMS: According to university policy, students are expected to take exams at the scheduled times. The Final Exam time is fixed by the university so don't ask <http://www.usu.edu/policies/PDF/Reschedule-Finals.pdf>. You must have an urgent and compelling reason for missing a scheduled exam (university approved excuse). You must notify me prior to the exam and verify the reason for your absence. I reserve the right in all cases to decide if any make-up exams will be allowed. Make-ups will vary from the regular exam. Extra credit work is not available.

LATE PAPERS will be penalized 5 percent per day (including weekends) beginning immediately after the due time. No paper will be accepted after more than ten late days.

PLAGIARISM: *USU Code of Policies and Procedures for Students*, Article V Section 3A.1 and Article VI Section 1A: http://studentlife.tsc.usu.edu/stuserv/pdf/student_code.pdf. University rules and procedures for ACADEMIC DISHONESTY will be followed: <http://www.usu.edu/policies/PDF/Acad-Integrity.pdf>.

INCOMPLETES are given only in special cases with extenuating circumstances (not for poor performance) and only at the instructor's discretion. <http://www.usu.edu/policies/PDF/Incomplete-Grade.pdf>.

FINAL GRADES can not be posted, emailed, or given out over the phone. If you want your final exam and grade, bring a legal size self-addressed stamped envelope to the final exam.

SPECIAL NEEDS students must contact the Disability Resource Center and the professor immediately. Class materials are available through the DRC in large print, audio, diskette, or Braille format upon request. For further info see <http://www.usu.edu/policies/PDF/Accmdtns-for-Disabled.pdf>.

GRADING SCALE: A=100-92, A- =91-88, B+=87-86, B=85-80, B- =79-78, C+=77-76, C=75-70, C- =69-67, D+=66-65, D=64-60, F=59-0.

CLASS READING SCHEDULE

[Schedule and assignments subject to changes announced in class]

WEEK 1: Introduction and Definitions.

Reserve: Axtell, "Ethnohistory" and "Unkindest Cut."

WEEK 2: Culture Areas, Cultural Patterns.

WEEK 3: Cultural Patterns and European Contact.

Prucha, *Great Father*, 1-30.

White, *Roots of Dependency*, Intro. and 1-68 (Choctaw).

WEEK 4: Colonial Policies.

Reserve: "Francis Chardon Laments," and Catlin, "Smallpox Destroys the Mandan."

Prucha, *Great Father*, 31-63.

White, *Roots of Dependency*, 69-146 (Choctaw).

WEEK 5: The Middle Ground.

Reserve: DeMallie, "Touching Pens."

WEEK 6: Removals.

Prucha, *Great Father*, 64-107.

WEEK 7: Do You Have A Reservation?

Prucha, *Great Father*, 108-135.

White, *Roots of Dependency*, 147-177 (Pawnee).

WEEK 8: MIDTERM EXAM, Tuesday 16 October, in class

WEEK 8: Reform.

Reserve: Child, *Boarding School Seasons*.

Prucha, *Great Father*, 136-210.
 White, *Roots of Dependency*, 178-211 (Pawnee)

WEEK 9: How the West Was Lost.

Reserve: Kappler, ed., *Indian Affairs*. Treaties.
 Flores, "Bison Ecology and Bison Diplomacy."

Prucha, *Great Father*, 136-210.

Nabokov, *Two Leggings*

Linderman, *Pretty-shield*

WEEK 10: Assimilation and Allotment.

Prucha, *Great Father*, 211-262.

Nabokov, *Two Leggings*

Linderman, *Pretty-shield*

WEEK 11: Allotment and Abandonment

Reserve: "Northern Utes Respond," Uintah Allotment Council Proceedings

Nabokov, *Two Leggings*

Linderman, *Pretty-shield*

WEEK 12: Revitalization and Reinvention.

Reserve: Lewis, "Reservation Leadership."

Prucha, *Great Father*, 263-294.

White, *Roots of Dependency*, 212-249 (Navajo).

COMPARATIVE CROW PAPER DUE, Thursday 15 November, in class.

WEEK 13: New Deal and Tribal Government

Prucha, *Great Father*, 295-339.

White, *Roots of Dependency*, 250-323 (Navajo).

THANKSGIVING BREAK, no Thursday class.

WEEK 14: Terminations, Self-Determination, and the Modern Era.

Prucha, *Great Father*, 340-393.

WEEK 15: Present and Future.

Prucha, *Great Father*, 393-402.

FINAL EXAM: Tuesday 11 December, 9:30-11:20am, FAV 150.

4/2007

LEWIS'S VERY BRIEF GUIDE TO FAME AND ROYALTIES
(with apologies to Allan G. Bogue)

The following VERY BRIEF guide is intended to suggest some solutions to the most common problems found in student research papers. It is not perfect, nor is it intended to replace the *Chicago Manual of Style*, Turabian's *Manual for Writers*, or Strunk and White's *Elements of Style*, which should be consulted for more complete information.

A. OUTLINING A HISTORICAL RESEARCH PAPER:

Before you start your paper, create a working outline. This will help you organize what is important, what you want to say, and how you plan to say it. EXAMPLE:

I. INTRODUCTION:

1. Thesis statement. What is the question you are asking?
2. Justification: why is it important?
3. Your research design or use of a special methodology or theory.

II. BODY:

The message(s) of the evidence as it bears on the questions and hypothesis posed in the Intro: in other words, the results of your analysis of the evidence/sources. What did you learn from studying the evidence/sources? This can be presented in a chronological narrative, or by topic. EXAMPLE:

Point A: subpoints or evidence a,b,c.

Point B: subpoints or evidence a,b.

Point C: subpoints or evidence a,b,c,d,e.

III. CONCLUSION:

Summation of findings and statement of significance. Answer to the "So What?" question.

B. QUOTATIONS:

1. Short quotes are good, but keep extended quotations to a minimum. Try paraphrasing the source in your own words. Direct quotes should be set off with quotation marks. "Quotes 'within quotations' should be set off with 'single' apostrophe marks."
2. Quotations longer than two or three sentences should be set off from your narrative in block quotes. Block quotes can be single or double-spaced, and indented on both right and left-hand margins. In that case quotation marks are not used.
3. Quotations MUST be exact, word for word, and MUST be noted. See Citation Format section. Quoting a source without giving credit is PLAGIARISM, "knowingly representing the words and ideas of another as one's own in any academic exercise or activity." Even if you paraphrase a very important concept or idea from another source, you *should* credit the author.
4. Do not simply include a quotation (or string quotes together) and throw the burden of interpretation on the reader. YOU must introduce, give context, and make the meaning or significance clear in your text. EXAMPLES: In 1871 Powell wrote, "I lost my way." Years later he recalled "being lost without hope." "I feared the worst," he said, "but pressed on."

C. CITATION FORMAT:

Citation styles vary greatly between (and even within) disciplines. Even publishers using a specific style will often modify elements of that style to meet specific needs. This makes uniformity nearly impossible, so pick a style (or accepted variant) and *be consistent*.

1. Footnotes or endnotes are the generally accepted format for historians. A complete citation [author (followed by "ed." if it is an edited work), full title, publication information, date] should appear the first time a work is mentioned; after that an abbreviated citation will suffice. Book titles, journal names, and film titles should be underlined or *italicized*. Article titles are set off with "quotation marks."
2. Author-Date or Internal citations are an option. Such citations appear in parentheses immediately following a quotation or citable reference. They should include: (author's last name, publication date, page numbers cited). This method *requires* a full bibliography at the end of your paper.
3. Book Review Citation Format: Reviews ALWAYS begin with a complete citation (author(s), full title, and publication info, or, full title, author(s), and publication info) at the TOP of the review. Quotes within a book review are generally noted with a page number in parentheses directly following the quote. EXAMPLE: "The river rose fast," he recalled (p. 25).
4. Bibliography: A list of the works consulted or cited in writing a paper. In most class papers, bibliographies are not necessary if you have footnotes or endnotes—these take the place of a formal bibliography. Standard bibliographic format (first line hanging) is a complete citation, arranged alphabetically by author's last name, or, if no author, by title. Author-Date format is just that: author, year, title, and publication info.

** GRAMMAR AND STYLE POINTS TO WATCH **

E. WORDS:

1. Do not use passive verbs—was hired, were hounded, is suspected, etc. They take the life out of a narrative: "The cherry tree *was chopped* down by George Washington." Make your verbs active: "George Washington chopped down the cherry tree."
2. Avoid using contractions in a formal paper: weren't=were not, wasn't=was not, wouldn't=would not. Likewise, avoid using "etc." and "and/or," terms which force the reader to fill in details or make choices you are supposed to provide.
3. Avoid using complicated figures of speech, needless jargon, trendy language, cliches, mixed metaphors, analogies that are cumbersome, inept or misleading. Figures of speech are excellent, but keep them short, pithy, and original in so far as possible.

4. Wordiness: never use three words where one or two will do. Avoid redundant statements or the repetitive use of the same word. Say what you mean, simply and directly.
5. Use colorful, meaningful, and appropriate verbs. Strong verbs are the key to good sentences: “Blood gushed from the wound” is stronger than “Blood ran out of the wound rapidly.”

F. PUNCTUATION:

Familiarize yourself with the proper use of the comma, semicolon, colon, dashes and hyphens, parentheses, ellipses, and quotation marks. Pay attention to appropriate capitalization. Learn the possessive case: “Henry's shoe,” “Lewis's argument,” “its meaning.” Note the difference between its (possessive) and it's (it is); there (place), their (possessive), and they're (they are).

G. SENTENCES:

1. Antecedents. Watch for agreement between subject and verb: a plural subject and singular verb is the simplest form of this mistake. Such problems are common in complex sentences. Watch pronouns like “he, she, them, they” which could refer to several people or groups all about the same distance back in the narrative. Avoid the third person neuter pronoun “it” as a shortcut.
2. Verb Tense: be consistent. Do not jump back & forth between different tenses in the same or adjoining sentences.
3. Write complete sentences. Complete sentences must have a subject and verb. Complex constructions and clause strings sometimes mask incomplete sentences. Declarative fragments can be used (very sparingly) for effect, but don't.
4. Run-on sentences: guard against run-on sentences which take on a life of their own. Break up over-long constructions.

H. PARAGRAPHS:

1. A paragraph should begin with a topic sentence that introduces the reader to the issues discussed in it. Having read the topic sentence, the reader should not be surprised by anything he/she finds in the rest of the paragraph.
2. Sentences within a paragraph should flow naturally one to the next in a logical unfolding of ideas or evidence. If the paragraph includes a list of important points, these should be discussed in descending or ascending order of importance. If it describes events, normally you should treat them in chronological order. If you introduce a new topic, begin a new paragraph.
3. A smooth transition between paragraphs is important for maintaining the logical progression of the narrative. Good transition sentences are essential bridges between topics.
4. Paragraphs should be no longer than three-fourths of a double-spaced type written page. ONE SENTENCE RARELY CONSTITUTES A PARAGRAPH, despite what journalists say!

I. GENERAL STATEMENTS AND AUTHOR'S VOICE:

1. Avoid reification: giving inanimate objects/entities animate attributes. Avoid using inanimate objects or abstract entities as the subject of a sentence; make people your subjects whenever possible (example: a “book” doesn't discuss—the “author” discusses). Avoid the third person neuter pronoun “it.”
2. Avoid asking rhetorical questions (“What does this mean? Well, I'll tell you...”) or using phrases which imply much but say little: “There is reason to believe...” or “It seems...” (implies you think it might be true, but have little proof); “no doubt” or “doubtless” (means that you do doubt); “more or less” (means nothing at all); “it is obvious,” or “it should be plain to see” (useless verbiage: if what you write is plain, you need not say so, and if it is not plain or obvious the mere assertion will not make it so).
3. Keep your outline out of the body of your writing. “The next point is...,” “I will next consider...,” “The third point is...”. Your outline or research design should already be clear from reading the introduction. In complex presentations, discrete labeled sections can be used.
4. Restrict sources and proofs to footnotes as much as possible. Do not argue with yourself or others in the text. If you wish to indicate that there are other points of view or if you wish to challenge the points of another, put the information in a footnote. NOTE: This convention does NOT apply to critical review essays.
5. Do not intrude into your writing needlessly and *do not make yourself the subject* by using “I” all the time. When you feel that you must (and have reconsidered a *second* time), use the pronouns “I” or “me” and not the editorial or royal “we.” Avoid “the author,” “the writer,” “you,” and similar expressions. Book reviews are recognized as personal assessments; therefore avoid “I” altogether! Instead of, “I think the book is...,” or “I believe the point it...,” just say, “The book is...,” or “The point is...”.

J. FINAL REVIEW OF YOUR PAPER:

1. Check the first two or three paragraphs to be sure that you have adequately introduced and established the importance of your subject, and that your objectives (thesis statement) are clear to the reader.
2. Examine the manuscript for excessively long paragraphs and break up any that are more than three-fourths of a page.
3. Give the manuscript a final reading to catch grammatical errors, passive verbs, and to eliminate any unwittingly repetitious words within a few lines. Check a thesaurus to vary or improve word choices. Try reading your prose out loud to see if it flows simply and smoothly. When you stumble in reading, the passage is awkward and should be recast.
4. Proof-read closely for spelling, typos, grammar, and style. If you have trouble picking up typos, place a ruler under each line and read it backwards. Use your word processor spell/grammar check, but remember they are NOT infallible.
5. NUMBER YOUR PAGES, including endnotes and bibliography. You wouldn't buy a book without page numbers; why would you turn in your own work without pagination?
6. Make sure YOUR NAME is on the title page.
7. Some pray at this point, but that is optional.