

Resume

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EDUCATION

Ph.D., English, University of California, Riverside, 2000
M.A., English, UCR, 1993
B.A., Journalism, University of Oklahoma, 1984

DISSERTATION

Red and White and Blue: Whiteness and Identity in American Indian Fiction

Committee: Katherine Kinney, Director, UCR
Emory Elliott, UCR
Greg Sarris, UCLA (now at Sonoma State University)

ENGLISH COURSES TAUGHT AT CSUN, Fall 2000 to present

630 Realism and Naturalism
623 American Indians and American Literature
620 Louise Erdrich and Leslie Marmon Silko
620 Novels of Louise Erdrich

495AI American Indian Literature since 2000
495AI American Indian Literature, Colonialism and Postcolonialism
495VW Literature of the Vietnam War
492 American Literature: From Vietnam to Iraq
478 Major American Novelists II
474 American Literature, 1860-1912
392 Assimilation and Resistance in American Indian Literature

364 The Short Story
355: Writing about Literature
314 American Indian Literature
313 Studies in Popular Culture
312 Literature and Film
305 Intermediate Expository Composition
300 Contemporary Literature
275 Major American Writers

AMERICAN INDIAN STUDIES COURSES TAUGHT AT CSUN

301 American Indians and Popular Culture
101 Introduction to American Indian Studies

PUBLICATIONS

(I serve on the editorial boards for the journals *Studies in American Indian Literatures* and *Transmotion*.)

Interview: "The Evolution of a Poem: An Interview with Tiffany Midge." *Studies in American Indian Literatures* 31.1-2 (July 2019).

Introduction: "Red Reading: Decolonization through Native-centric Responses to Non-native Film and Literature" in *Transmotion* 4.1 (2018), for which I was guest editor.

Poem reprint and creative statement: "Columbus Day 2092" and "Pan-Tribal National Fantasy" in *Gambling on Authenticity: Gaming, the Noble Savage, and the Not-so-new Indian*, edited by Julie Pelletier and Becka Gerken (East Lansing: Michigan State University Press, 2017).

Review: *The Woman Who Married a Bear* by Tiffany Midge in *American Book Review* 38.1 (November/December 2016)

Review: *Settler Common Sense: Queerness and Everyday Settler Colonialism in the American Renaissance* by Mark Rifkin in *Transmotion* 1.1 (2015).

Fiction: "This Is a Story about the Plains" and "From *The Rez Files* (Greasy Grass Fantasy #5) in *The Yellow Medicine Review* (Fall 2014).

Essay: "The Significance of the Frontier in Comanche Poetry" in *Western American Literature* (Spring 2014).

Poems: "Stomp Ground Time Machine," "The Long Ranger's Black Veil," and "Ethnic Ambiguity" in *The Yellow Medicine Review* (Spring 2014).

Review: *Velroy and the Madische Mafia* by Sy Hoahwah in *Studies in American Indian Literatures* (Spring 2012).

Essay: "Ice Kobe" in *Connecting with Culture* edited by Greg Barnhisel (2012).

Essay: "Smells Like Teen Superheroes" in *The World is a Text: Writing, Reading, and Thinking about Visual and Popular Culture* (4th edition) edited by Jonathan Silverman and Dean Rader (2012).

Poems: "Greasy Grass Fantasy 1-4" in *Yellow Medicine Review: A Journal of Indigenous Literature, Art, and Thought* (Fall 2011)

Essay: "Ceci n'est pas un Indien" in *World Literature Today* (Summer 2010).

Poem: "I (Thunderheart) N.Y." in *Sentence: A Journal of Prose Poetics* (No. 7 2009).

Short story: "The Good Race" in *Talking River* (Fall 2009).

Reprint: "A New Road and a Dead End in Sherman Alexie's *Reservation Blues*" in *Contemporary Literary Criticism*, Vol 265. (2009: Gale, Cengage Learning)

Short story: "Now and Forever" *The Langdon Review of the Arts in Texas* (Vol. 5 2008-2009).

Brief essay: "Punch Lines" in *The Langdon Review of the Arts in Texas* (Vol. 5 2008-2009).

Poems: "Removals," "Columbus Day 2092," and "Dialectic" in *Studies in American Indian Literatures* (Summer 2008).

Article: "A New Road and a Dead End in Sherman Alexie's *Reservation Blues*" in *Arizona Quarterly* (Summer 2007).

Review: *Vietcong at Wounded Knee: The Trail of a Blackfeet Activist* by Woody Kipp in *Studies in American Indian Literatures* (Summer 2006).

Comparative review: *Toward a Native American Critical Theory* by Elvira Pulitano and *Gambling and Survival in Native North America* by Paul Pasquretta in *American Literature* (March 2005).

Comparative review: *Of Uncommon Birth: Dakota Sons in Vietnam* by Mark St. Pierre and *Field of Honor* by D.L. Hirschfield in *Studies in American Indian Literatures*. (Spring 2005)

Article: "Race, Feminine Power, and the Vietnam War in Philip Red Eagle's *Red Earth*" in *American Indian Culture and Research Journal* (No. 4 2004).

Poems: "NAMEs," "NAMEs II," and "Water Spider's Gift" in *American Indian Culture and Research Journal* (No. 2 2004).

Review: *Captured in the Middle: Tradition and Experience in Contemporary Native American Writing* by Sidner Larson in *Indigenous Nations Studies Journal* (Spring 2004)

Review essay: "Indians in 'Indian Country' " (three autobiographies by American Indian veterans of the Vietnam War) in *Studies in American Indian Literatures* (Winter 2003)

Review: *Where 'Indians' Fear to Tread?: A Postmodern Reading of Louise Erdrich's North Dakota Quartet* by Fabienne C. Quennet in *American Indian Culture and Research Journal* (No. 3 2002)

Review: *Writing Indians: Literacy, Christianity, and Native Community in Early America* by Hilary E. Wyss in *American Literature* (March 2002)

Review: *The National Uncanny: Indian Ghosts and American Subjects* by Renee Bergland in *American Literature* (March 2001)

Review: *The Tutor'd Mind: Indian Missionary-Writers in Antebellum America* by Bernd C. Peyer in *American Literature* (September 1998)

Review: *Inventing the American Primitive* by Helen Carr in *American Literature* (December 1997)

Entry: "House Made of Dawn: Summary, Critical Evaluation and Annotated Bibliography." *Masterplots*: Revised Second Edition. Ed. Frank N. McGill. Pasadena: Salem Press, 1996

PRESENTATIONS

"The Semiotics of Kent Monkman's Queer Frontier" at the Native American Literature Symposium in Minneapolis, Minn., March 2019.

"Postmodern? Postindian?: The Pop Culture Products of Steven Paul Judd" at the Native American and Indigenous Studies Association annual meeting in Los Angeles, May 2018.

"Swiping Right in the Contact Zone: Ambivalent Desire in Tommy Pico's *Nature Poem*" at the Native American Literature Symposium in Minneapolis, Minn., March 2018.

"Postmodern? Postindian?: The Pop Culture Products of Steven Paul Judd" at the American Indian Workshop in London, June 2017.

"Our World, Our Hearts: Selu, Kanati, and Their Sons" at the Native American Literature Symposium in Minneapolis, Minn., March 2017.

"Landscape as Process: Jeremy Singer's Dinetah Landscapes" and "Red Reading Rides Again" (panel chair) at the Native American Literature Symposium in Albuquerque, N.M., March 2016

"Landscape as Process: Jeremy Singer's Dinetah Landscapes" and "This is a Story about the Plains" at the Western Literature Association conference in Reno, Nevada, October 2015

"This is a Story about the Plains" (presentation) and "Red Readings" (panel chair) at the Native American Literature Symposium in Albuquerque, N.M., March 2015.

"The Significance of the Frontier in Comanche Poetry" at the Native American and Indigenous Studies Association conference in Austin, Texas, June 2014.

"Pop Go the Indians: Pop Art and Contemporary American Indian Art" at the Native American Literature Symposium in Minneapolis, Minn., March 2014.

Chaired panel on the films and fiction of Richard Van Camp at the Native American Literature Symposium in Minneapolis, Minn., March 2014.

"By the Shores of Kitschy-Gummi: Contemporary American Indian Art and Visual Pleasure" at the Native American and Indigenous Studies Association Conference in Uncasville, Conn., June 2012.

"Theorizing a Tlicho Abject" at the Native American Literature Symposium in Albuquerque, N.M., March 2012.

"Gangs and Ghosts in Sy Hoahwah's *Velroy and the Madische Mafia*" at the Native American Literature Symposium in Albuquerque, N.M., April 2011.

"Ceci n'est pas une Indien" as invited speaker for Puterbaugh Festival honoring Sherman Alexie in Norman, Okla., March 2010.

Roundtable on Richard Van Camp's *The Moon of Letting Go* (speaker/moderator) at the Native American Literature Symposium in Albuquerque, N.M., March 2010.

"The Colonized Child as Abject: Intergenerational Trauma in Richard Van Camp's *The Lesser Blessed*" at the Pacific Ancient and Modern Language Association meeting in Pomona, Calif., November 2008.

"The Abject of My Desire: Teen Angst in Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* and Richard Van Camp's *The Lesser Blessed*" at the Native American Literature Symposium in Minneapolis, Minn., March 2008.

"James Luna: He Put the Man in Manifest Destiny" at the Native American Literature Symposium in Lansing, Mich., April 2007

"Narrative Structure in Laura Tohe's *No Parole Today*" at the Native American Literature Symposium in Lansing, Mich., April 2006.

Chaired panel on "Images and Icons" at the Native American Literature Symposium in

Minneapolis, Minn., April 2005.

“The Machinery of Whiteness in *Sundown*” at the Native American Literature Symposium in Minneapolis, Minn., April 2005.

“Luther Standing Bear: Wave or Particle?” at the Native American Literature Symposium in Minneapolis, Minn., April 15-17, 2004.

“Love and War in Philip Red Eagle’s *Red Earth*” at the Native American Literature Symposium in Minneapolis, Minn., March 20-22, 2003.

“Big Mom, P.I.: The Blues Detective in Sherman Alexie’s *Reservation Blues*” for panel on American Indian and African-American cultures at Modern Language Association, New Orleans, La., December 2001

“Old Man Coyote Makes a Beautiful Class” for panel on teaching American Indian literature, South Central Modern Language Association annual meeting, San Antonio, Texas, November 2000.

“Ya-Hey, It’s Only Rock ‘n’ Roll: The Postcolonial and Post-tribal in Sherman Alexie’s *Reservation Blues*,” American Studies Association annual meeting, Seattle, Wash., November 1999.

“My Mother the Car: Technology in *Love Medicine*,” Popular Culture Association annual meeting, San Antonio, Texas, April 1997.

“Bury My Heart at My Lai: *Indians, The Body in Pain* and Vietnam” at Popular Culture Association annual meeting, Philadelphia, Penn., March 1996.

“Old Forms, New Forms: Literacy and Resistance in Gordon Henry’s ‘The Prisoner of Haiku,’” Conference on Theoretical Approaches to Marginalized Literatures, University of Montana, Missoula, Mont., March 1994.

“At Whom Were They Laughing?: Negro Election Day and the Carnavalesque,” Cultural Contingencies Conference, Wayne State University, Detroit, Mich., May 1993.

HONORS THESES SUPERVISED

Christopher Rosas: "Red, White, and Blood: Brett Easton Ellis' *American Psycho*."

Scott McDonald: "Human Nature as Viewed through the Imagery of War in *The Book of Mormon*" (director, Spring 2007).

Caitlin Werner: “The Conversion of Self in War and Lynda Van Devanter’s *Home before Morning: The Story of an Army Nurse in Vietnam* (director, Summer 2005)

Shakti Maisen: “Resisting Commodities: *Almanac of the Dead*, *Tropic of Orange*, and Subaltern Empowerment” (director, Summer 2004)

Sheila Bare: “(Re/De)Constructing Self and Nation: Intricacies of Gender and Ethnicity in *M. Butterfly* and *Dogeaters*” (director, Summer 2003)

MASTER'S THESES SUPERVISED

Sharon Garvar: "Deep Ecology and *Ishmael*: An Examination of Daniel Quinn's Novel within the Ecocritical Movement" (director, August 2006)

Michele Elmido: “Nationalist Medicine: The Novels of Louise Erdrich” (director, Summer 2005)

LaRue Driscoll: “Catching Spotted Butterflies,” creative writing, (director, Spring 2004)

Dennis Lopez: “Behind Enemy Lines : Voices from the Neocolony : Notes toward a Dialectical Theory of Resistance Literature” (second reader, Fall 2003)

Michelle Wagner: “It Takes One to Know One: A Study of Frances E. W. Harper's *Iola Leroy: Or, Shadows Uplifted*” (second reader, Spring 2002)