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Plateau Indian Ways with Words: The Rhetorical Tradition of the Tribes of the Inland Pacific Northwest. By Barbara Monroe

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reception on indigenous families and to dramatize or mediate disputes between families and generations. Hearne notes that American Indian family homes in these films consistently exemplify the very intergenerational future that the Western genre refused to envision for Native nations.

Much more could be said about this remarkable and insightful book, which is suitable for a variety of classroom situations. Individual chapters could be used to teach specific subjects in undergraduate classes, or the entire book could be assigned in graduate classes on indigenous film or representations of Native and indigenous people in popular culture. Hearne has accomplished a fine-toothed analysis on a topic of perpetual interest, offering fresh insights and profound clarity in her exposition of them. With meticulously researched examples and crafted prose, she argues persuasively not only for the extent to which indigenous images have influenced the Western genre since the turn of the twentieth century, but also for how much Westerns have mattered to indigenous filmmakers and viewers.

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**Plateau Indian Ways with Words: The Rhetorical Tradition of the Tribes of the Inland Pacific Northwest.** By Barbara Monroe. Pittsburgh: University of Pittsburgh Press, 2014. 248 pages. \$26.95 paper.

In this well-researched and thoughtful book, Barbara Monroe, an English professor who trains teachers, explores the rhetorical practices of the Plateau Indians from 1855–2001. Monroe collaborated with two schools on a Plateau Indian reservation to analyze the rhetorical practices of Plateau students, and in *Plateau Indian Ways with Words* argues that principles of Plateau rhetoric still have a discursive influence on the writing of Plateau Indian students today. Situating the project within rhetoric and composition and American Indian studies, Monroe provides her readers with multiple approaches to understanding the ways Plateau Indians reassert tribal sovereignty and “modernize the *ethnie*.” Drawing from James Gee, Anthony D. Smith, and Scott Lyons, Monroe defines modernizing the *ethnie* as a recovery project that entails

distinguishing [cultural practices] . . . as belonging to a people who are tied to a specific homeland. Recovery of the modern *ethnie* includes not just histories but also indigenous rhetorics marked by characteristic moves, purposes, values, epistemology—rhetorics distinctive not only between Indian groups but also differentiated within a group (11).

Monroe is careful to acknowledge that this is not a new idea, but rather one put in motion by rhetorics of survivance. In that Monroe engages with complex historical work in relation to meaning-making, it is suggestive of works such as Maureen Konkle’s *Writing Indian Nations: Native Intellectuals and the Politics of Historiography, 1827–1862* (2004), Lisa Brooks’ *The Common Pot: The Recovery of Native Space in*

*the Northeast* (2008), K. Tsianina Lomawaima and Teresa L. McCarty's *To Remain an Indian: Lessons in Democracy from a Century of Native American Education* (2006), and Kevin A. Browne's *Tropic Tendencies: Rhetoric, Popular Culture, and the Anglophone Caribbean* (2013).

In chapter 1, "Real Indians' Don't Rap: Theorizing Indigenous Rhetorics," Monroe examines a rap poem written by a student to review "what counts as authentically indigenous in modern times" and engages with the complicated and vexed conversations of "authenticity" to consider Indianness as *doing* instead of being (5). This emphasis on doing—on practice—is essential to understanding Monroe's project as an example of indigenous and cultural rhetorics. Ultimately, Monroe provides an analytical shift that focuses on how American Indians make knowledge, rather than arguing that they do. In chapter 2, "Defining Principles of Plateau Indian Rhetoric," Monroe draws from Robert Kaplan's "five terrible questions" to examine and define rhetorical practices of Plateau Indians, such as experiential knowledge, suspended thesis and suspenseful arrangement, and situated elaboration of highly selective detail. Monroe also demonstrates how practices such as high affect are performance cues that recreate "a story as an oral experience" and how Plateau Indians argue with story as a complex and varied rhetorical practice (26).

In the subsequent chapters, archival material provides historical and cultural roots for Plateau Indian rhetorical practices. In chapter 3, "Speaking Straight in Indian Languages: 1855–1870," Monroe analyzes seven speeches in full from four Indian-American councils to show how the speeches bear markings of a rhetorical *ethnie* still operative today and examines how cultural difference gets translated, framed, or put into ideological use (43–44). Making apparent how Euro immigrants misread and mishear Indian discourse, Monroe also reveals how these Plateau Indian speeches demonstrate a commitment and concern for future generations. These future-oriented ancestors spoke to counter the archetype of the "Vanishing Indian" while making space for future generations.

In chapters 4 and 5, "Writing in English, 1910–1921" and "Deliberating Publicity 1955–1956," Monroe not only examines what Native peoples say to Europeans publicly, but also outlines rhetorical practices that "demonstrate that the discursive principles of the ancestral language base survived the crossover into English and literacy in both private and public domains" (77). Monroe argues that these writings demonstrate a cross-modal approach to reasserting sovereignty rights while infusing indigenous rhetorical practices with non-Native genres. Some of the rhetorical practices discussed in this chapter are speaking straight, selective detail, the use of silence, and abiding values. Chapter 5 focuses on "the ordinary oral interactions of ordinary Indians speaking among themselves within council meetings" (77). Tracing continuity of discourse, affordances for confrontation, and mechanisms for building consensus, Monroe depicts how indigenous rhetorical practices can be used to "[strike] a delicate balance between personal autonomy and collective harmony" (127). These chapters achieve a reexamination of archival history that leads readers to see that understanding how the Plateau Indians reassert their tribal sovereignty depends upon our understanding the complicated notion of public discourse.

In chapter 6, "Writing in School 2001–2004," and chapter 7, "Reassessing the Achievement Gap," Monroe attempts to resolve a question she raises earlier: how should educators respond when rhetorical worlds collide? (xix). Monroe examines the work of contemporary Plateau Indian students, who are writing seven generations after the 1855 Treaty Council at Walla Walla. Bringing her argument full circle, she argues that although they modernize the topics, these students adapt the rhetoric of their forebears, showing us how her students favor experience-based knowledge and high-affect techniques. Because the communicative competence of these students intervenes into Eurocentric understandings of argumentation and their discursive practices override traditional pedagogical approaches to teaching and understanding writing, Monroe examines the "assessment gap" from the perspective of Indianness (158). She argues that institutional spaces are already available for Native students, yet educators need to take advantage of them, and shares pedagogical approaches and curriculum models that "honors the rhetorical sovereignty of Native students at all levels" (158). Monroe argues for culturally relevant pedagogy (CRP) that "builds positive Native identity by building curricula centered on cultural and place-based knowledge that integrates traditional values and practice" (163). While acknowledging a myriad of strategies Native students need and use in the classroom, Monroe observes that "[l]earning is not only verbal but also operational, with hands-on activities privileged more than they are in white-dominated schooling" (163). Where Monroe advocates for CRP and locally developed curriculum, she urges her readers to remember "that Native identity is multiple" (164). Culture is not static; instead, like Indian identity, culture is doing and practice.

*Plateau Indian Ways with Words* is a complex and important project for scholars of indigenous and cultural rhetorics. Monroe provides us with a model of how to use archival material to better understand the meaning-making practices of current generations of Native peoples. My only criticism of this book is that it feels unbalanced. While the author's attention to historical and cultural context is welcome, I found myself wishing for more focus on the specific writings of Plateau Indian students. The last two chapters and Kristen Arola's afterword were exciting, engaging, and promising. I hope Barbara Monroe picks up where *Plateau Indian Ways with Words* leaves off and further elaborates on how educators can take advantage of the institutional spaces available for Native students.

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**Pueblo Indians and Spanish Colonial Authority in Eighteenth-Century New Mexico.** By Tracy L. Brown. Tucson: University of Arizona Press, 2013. 248 pages. \$55.00 cloth and electronic.

It is now a convention to present relations between Spaniards and Native peoples in colonial New Mexico as a narrative of heavy-handed military and religious oppression from first settlement in 1598 up to the 1680 Pueblo Revolt, which was then