

COURSE IMPLEMENTATION DATE:	September 2007
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	February 2011
(Four years after UPAC final approval date)	(MONTH YEAR)

### OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	<b>Faculty of Arts &amp; Applied Arts - English</b>	
ENGL 228		3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	Topics in Aboriginal Literature	
COURSE DESCRIPTIVE TITLE		

### CALENDAR DESCRIPTION:

This course will examine significant Aboriginal texts from a range of genres and traditions, and will focus on specific themes such as the oral tradition, the experience of Aboriginal women, colonialism/decolonization, and the literature of resistance.

PREREQUISITES: Any two 100 level English courses  
COREQUISITES:

SYNONYMOUS COURSE(S)	<b>SERVICE COURSE TO:</b>
(a) Replaces: _____ (Course #)	(Department/Program)
(b) Cannot take: _____ for further credit. (Course #)	(Department/Program)

TOTAL HOURS PER TERM:	<b>45</b>	TRAINING DAY-BASED INSTRUCTION
<b>STRUCTURE OF HOURS:</b>		LENGTH OF COURSE: _____
Lectures: <b>25</b> Hrs		HOURS PER DAY: _____
Seminar: <b>20</b> Hrs		
Laboratory: Hrs		
Field Experience: Hrs		
Student Directed Learning: Hrs		
Other (Specify): Hrs		

MAXIMUM ENROLLMENT:	<b>36</b>
EXPECTED FREQUENCY OF COURSE OFFERINGS:	<b>Once every two years</b>
<b>WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<b>WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

<b>AUTHORIZATION SIGNATURES:</b>	
Course Designer(s): _____ John Moffat / Shirley Hardman	Chairperson: _____ Moira Kloster
Department Head: _____ Jim Andersen	Dean: _____ Eric Davis
UPAC Approval in Principle Date: _____	UPAC Final Approval Date: Feb. 2, 2007

**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

- 1) This course will introduce the student to some of the critical transformations that have occurred in the production and reception of literary texts by writers and storytellers of First Nations, Inuit, and Métis background.
- 2) The course will promote a critical approach to the study of course materials including oral storytelling, poetry, essays, short fiction, novels, and plays, and will examine contemporary interpretations of Aboriginal writing.
- 3) Students will demonstrate a grasp of some of the core issues and ideas in the debates over colonization, resistance, and reclamation as reflected in Aboriginal Literature.

**METHODS:**

Lecture / Seminar format

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check)    ☒ Yes    ☐ No

**METHODS OF OBTAINING PLAR:**

Assessment of portfolio.

**TEXTBOOKS, REFERENCES, MATERIALS:**

[Textbook selection varies by instructor. An example of texts for this course might be:]

Penny Petrone, *Native Literature in Canada, Oral Past to Present*  
Eloise Street, *Sepass Tales*  
Philip J. Deloria, *Indians in Unexpected Places or Playing Indian*  
Thomas King, *The Truth About Stories*  
Marilyn Dumont, *A Really Good Brown Girl*  
Gregory Scofield, *Native Canadiana*  
Rasunah Marsden, *Crisp Blue Edges* (anthology)  
Drew Hayden Taylor, *Only Drunks and Children Tell the Truth*  
Lee Maracle, *Daughters are Forever*

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

1 short essay	15%
1 long essay	30%
1 in-class essay	20%
Journal	15%
Final exam	20%

**COURSE CONTENT:**

[Course content varies by instructor. An example of course content might be:]

Week 1	Introduction to the course. Overview of Oral Past (Petrone and Sepass).
Week 2	Oral Tradition. Guest Sto:lo Storyteller.
Weeks 3 - 6	An exploration of the transitions from stereotyped literary representations (Deloria) to the cultural expressions of the history of colonization, epistemic violence, and contemporary renewal (Taylor or Maracle).
Week 7	Marilyn Dumont, <i>A Really Good Brown Girl</i>
Weeks 8 – 10	Thomas King, <i>The Truth About Stories</i>
Week 11	Gregory Scofield, <i>Native Canadiana</i>
Weeks 12 – 14	Rasunah Marsden, <i>Crisp Blue Edges</i>