

COURSE IMPLEMENTATION DATE:	<u>September 2007</u>
COURSE REVISED IMPLEMENTATION DATE:	<u>September 2013</u>
COURSE TO BE REVIEWED:	<u>September 2019</u>
<i>(six years after UEC approval)</i>	<i>(month, year)</i>

OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor

ENGL 228	College of Arts - English	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV 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, ENGL 105 or higher

COREQUISITES:

PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: _____
- (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 45

STRUCTURE OF HOURS:

Lectures:	<u>25</u>	Hrs
Seminar:	<u>20</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 36

Expected frequency of course offerings: Once every two years
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☒ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☐ Yes ☐ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☐ Yes ☒ No

Course designer(s): John Moffatt/Shirley Hardman (revised by Heather Davis-Fisch)

Department Head: John Pitcher

Date approved: April 29, 2013

Campus-Wide Consultation (CWC)

Date of meeting: n/a

Curriculum Committee chair: Tetsuomi Anzai

Date approved: May 10, 2013

Dean/Associate VP: Jacqueline Nolte

Date approved: May 10, 2013

Undergraduate Education Committee (UEC) approval

Date of meeting: June 21, 2013

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

1. Identify major themes, styles, and conventions used in Aboriginal literature.
2. Demonstrate awareness of critical approaches to and contemporary interpretations of Aboriginal writing.
3. Demonstrate awareness of personal responses to assigned texts.
4. Write literary analysis using appropriate scholarly conventions and research methods.
5. Participate appropriately in class through informal discussions and/or formal presentations.
6. Demonstrate knowledge of contexts relevant to course materials.

METHODS: (*Guest lecturers, presentations, online instruction, field trips, etc.*)

Lecture/ Seminar format

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: [*Textbook selection varies by instructor. An example of texts 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:*]

Short essay (1500 words):	15%
Comparative essay (2000 words):	30%
Group project	15%
Journal:	15%
Final exam:	25%

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, *A Really Good Brown Girl*
Weeks 8-10: Thomas King, *The Truth About Stories*
Week 11: Gregory Scofield, *Native Canadiana*
Weeks 12-14: Rasunah Marsden, *Crisp Blue Edges*