ORIGINAL COURSE IMPLEMENTATION DATE: January 2010
REVISED COURSE IMPLEMENTATION DATE: January 2019
COURSE TO BE REVIEWED (six years after UEC approval)**:** April 2020
Course outline form version: 10/27/2017

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The university reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 250	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Introduction to Storytelling in Indigenous, Theatrical, and Global Communities
Course Short Title: Introduction to Storytelling
(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)

Faculty: Faculty of Humanities	**Department (or program if no department):** Theatre

Calendar Description:

This course introduces students to storytelling by exploring the relationship between community, (auto)biography, and performance. Students will learn protocols, creative processes, and storytelling techniques. This course includes an introduction to Stó:lō stories. Students will create and perform their own stories.

Note: This course may include a fieldtrip.
Note: This course is offered as THEA 250 and ENGL 253. Students may take only one of these for credit.

Prerequisites (or NONE):	None
Corequisites (if applicable, or NONE):	None
Pre/corequisites (if applicable, or NONE):	None

Antirequisite Courses *(Cannot be taken for additional credit.)*
Former course code/number:
Cross-listed with: **ENGL 253**
Dual-listed with:
Equivalent course(s):
(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)

Typical Structure of Instructional Hours

Lecture/seminar hours	35
Tutorials/workshops	
Supervised laboratory hours	
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours: guest speakers and field trips	10
Total hours	**45**

Labs to be scheduled independent of lecture hours: ☐ No ☐ Yes

Special Topics
This course is offered with different topics:
☒ No ☐ Yes *(Double-click on box to select it as checked.)*
If yes, different lettered courses may be taken for credit:
☐ No ☐ Yes, repeat(s) ☐ Yes, no limit
(The specific topic will be recorded when offered.)

Transfer Credit
Transfer credit already exists: *(See **bctransferguide.ca**.)*
☐ No ☒ Yes
Submit revised outline for rearticulation:
☐ No ☐ Yes *(If yes, fill in transfer credit form.)*

Grading System
☒ Letter Grades ☐ Credit/No Credit

Expected Frequency of Course Offerings:
Every other year
(Every semester, Fall only, annually, every other Fall, etc.)

Department / Program Head or Director: Bruce Kirkley	**Date approved:**	May 2018
Faculty Council approval	**Date approved:**	May 2018
Dean/Associate VP: Jacqueline Nolte	**Date approved:**	May 2018
Campus-Wide Consultation (CWC)	**Date of posting:**	June 8, 2018
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	September 28, 2018

Learning Outcomes:

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

- Explain the characteristics of a range of storytelling traditions;
- Discuss the social and cultural roles that contemporary storytelling plays in Indigenous and non-Indigenous communities;
- Discuss the cultural protocols, historical role, and key characteristics of storytelling in Coast Salish cultures, including the sqelqwel and sxwōxwiyám story types in Sto:lo culture;
- Explain the significance of social and ethical concerns—such as voice, authenticity, orature, appropriation, and colonization—in relation to course texts and storytelling exercises;
- Describe a range of contemporary critical approaches to storytelling;
- Analyze the storytelling and narrative techniques employed in oral and written stories;
- Use improvisation and theatre exercises to develop and perform stories;
- Create performances based on personal or community stories;
- Display physical and vocal dexterity in performing stories for others;
- Communicate effectively in written, verbal, and non-verbal languages

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.)*

Lectures, class discussion, workshops, guest speakers, student performances, presentations, field trip

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials *(If more space is required, download Supplemental Texts and Resource Materials form.)*

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Highway, T.	The Rez Sisters	☐	Fifth House	1992
2.	Carlson, K. (ed).	You are Asked to Witness (excerpts)	☐	Sto:lo Heritage Trust	1997
3.	Miller, B.G.	Oral History on Trial (excerpts)	☐	UBC	2012
4.	Diamond, D.	Theatre for Living (excerpts)	☐	Trafford	2007
5.	McCall, S.	First Person Plural: Aboriginal Storytelling and the Ethics of…(excerpts)	☐	UBC	2012

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

An exercise mat, water bottle, and active wear suitable for warm up exercise may be required.

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	30%	Field experience:	%	Portfolio:	%
Midterm exam:	%	Project:	60%	Practicum:	%	Participation:	10%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary): Assignments include narrative essay and personal story presentations.

Typical Course Content and Topics

Week 1: Features of a good story, beliefs about stories, role of stories in our lives; guest Elder: storytelling protocols; reading: Basso
Week 2: Drama as storytelling; *The Rez Sisters*
Week 3: The role of community in storytelling; project #1: dramatic monologues based on *The Rez Sisters*
Week 4: Stories and contexts: Aboriginal storytelling; reading: *The Truth about Stories*; project #2: traditional stories from Aboriginal communities
Week 5: Sto:lo protocols and storytelling; readings: *Please Do Not Touch the Indians* and Carlson
Week 6: Community stories and social justice; Theatre for Living; project #3: community-based mini-performance
Week 7 and 8: Storytelling and film: screening of *Atanarjuat*; project #4: visual images and community stories
Week 9: Autobiography; discussion about autobiography, ethics, and theories of autobiography; reading: *First Person Plural*
Week 10: Storytelling, race, and culture: discussion of voice and appropriation
Week 11: Storytelling and the legal system: oral testimony and the law; reading: Miller; peer editing of narrative essay
Week 12: Global storytelling and archetypes
Week 13: Performance of stories and discussion