



ENGL 224 - Survey of Native American Literature Course Outline

Approval Date: 12/17/2020

Effective Date: 08/13/2021

SECTION A

Unique ID Number CCC000541810

Discipline(s) English

Division Language and Developmental Studies

Subject Area English

Subject Code ENGL

Course Number 224

Course Title Survey of Native American Literature

TOP Code/SAM Code 1501.00 - English Language and Literature, General / E - Non-Occupational

Rationale for adding this course to the curriculum Textbook update to fulfill CSU Area F Ethnic Studies requirement. I inadvertently edited the textbooks in the Active version by mistake. I copied/pasted the previous list of textbooks into Notes for the historical record.

Units 3

Cross List N/A

Typical Course Weeks

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade Only

Distance Education On-Campus
Mode of Instruction Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course examines the unique literary contributions of Native American writers. Emphasis is placed on the living experience as expressed through Native works of nonfiction, fiction, poetry, and film, from pre-contact civilization to present day tribal cultures.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s)

- ENGL 120 with a minimum grade of C or better

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Demonstrate through explication, interpretation, and/or analysis an understanding of literary texts by Native American authors.
- B. Demonstrate an understanding of the dominant themes as well as the social and artistic Native American contexts influencing the production of literary works.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Identify significant literary, social, historical, cultural, and religious issues in the development of pre-contact native American literatures.
- B. Differentiate between major tribal cultures, groups, practices, and traditions in the analysis of post-contact autobiographical narratives, stories, other genres.
- C. Analyze literary responses to the history of U.S. policies directed toward Native American peoples, in particular colonialist efforts to control, contain or assimilate indigenous peoples, as well as contemporary neo-colonial relationships with sovereign tribal groups.
- D. Distinguish between the differing characteristics and contributions of oral and written traditions and their influence upon contemporary Native American literary productions.
- E. Compare fundamental elements of Native American writing to traditional Anglo-American and European literary genres.
- F. Discuss issues of gender, race, class, sexual identity, gender identity, and religion, and their impact on Native American communities and literatures.
- G. Recognize and apply literary terminologies, theories, categories, motifs, and genres appropriate to an introductory college-level discussion of literature.
- H.

3. Course Content

- A. Texts should include a broad range of writers from each era.

- A. Pre-contact indigenous American civilizations and literary productions
 1. Major tribal groups and linguistic regions
 2. The Oral Tradition as sustaining, enriching, and healing culture
 3. Creation myths and religious beliefs
 4. Sacred realism
 5. Traditional songs, stories and dances, such as but not limited to The Sun dance and The Snake dance
 6. The Trickster
- B. Post-contact autobiographical narratives
 1. Early accounts of first contact with European civilizations
 2. Nineteenth century autobiographical narratives
 3. Nineteenth century songs and stories
 4. Impact of Pan-Indian Ghost Dance religion and rebellion
 5. Poetry: analysis of the transformation from the oral tradition to contemporary poetry-themes, styles, and method
- C. Literary responses to U.S. governmental policies toward Native American Peoples
 1. Early American contact and cooperation as well as development of Euro-American stereotypes
 2. 18th & 19th Century policies of removal, containment, and assimilation that enabled genocide and dislocated tribes from their historical lands
 3. 20th Century Reorganization & Termination policies and the evolution of reservations & tribal governments
 4. Contemporary neo-colonial relationships as well as support of tribal self-determination following the civil rights era
- D. Oral versus Written Traditions
 1. Characteristics of oral literatures
 2. Characteristics of written literatures
 3. Continuing influence of oral and written literatures in contemporary Native American literatures
- E. Recent and contemporary literary works by Native American authors
 1. Novels and short stories
 2. Poetry
 3. Non-fiction essays and autobiographies
 4. Significance and influence of Native American literatures on contemporary American, European, and World literatures
- F. Issues of identity and diversity in Native American communities as expressed in literary productions
 1. Connections to traditional tribal lands, traditions, and sovereignty
 2. Issues of mixed-heritages: color consciousness and categorization
 3. Role of gender in Native American communities and literatures
 4. Representations of sexuality and sexual orientation in Native American literatures, e.g. two-spirited peoples
 5. Economic and class issues within Native American communities and literatures
 6. Tradition and Assimilation Issues
- G. Relevant literary theories, terminologies, and analytic techniques
 1. Denotative and connotative meaning of words and statements
 2. Structure or development of events, emotions, images, and ideas

3. Figurative symbolic language in relation to central themes of literary works
4. Artistic synthesis of literal and figurative details with themes
5. Historical evolution of genres and styles in appropriate literary, cultural, and historical context
6. Renewal and Continuance

4. Methods of Instruction:

Discussion: class and peer group discussions on literary concepts and assigned works and their contexts

Distance Education: hybrid and online

Lecture: Literary theories and concepts and assigned literary works

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- may vary from multiple choice to written response, reviewing the content of the literary work and its historical context

Quizzes -- may vary from multiple choice to written response, reviewing the content of the literary work and its historical context

Research Projects -- essays and presentations based on research topics based on assigned readings and concepts, such but not limited to as literary criticism

Portfolios -- Selected in-class and out-of class essays and projects based on literary concepts and assigned readings and topics

Papers -- In-class and out-of-class essays analyzing the literature and its contexts

Oral Presentation -- presentations based on research topics based on assigned readings and concepts, such but not limited to as literary criticism

Class Work -- in-class essays analyzing the literature and literary concepts

Home Work -- out-of-class essays based on assigned readings, reader-response papers on the works

Final Exam -- in-class and/or out-of-class essay analyzing literature and its contexts, literary criticism, and contexts of each and or any era

Substantial writing requirements are not appropriate for this course. Alternately, students are assessed through demonstrations of problem solving ability using music symbols and language. -- 4,000-6,000 words

Mid Term -- in-class and/or out-of-class essays analyzing the literature and its contexts, literary criticism, and contexts of each and/or any era

Additional assessment information:

1. Read Gerald Vizenor's in "Dennis of Wounded Knee." In it he discusses a member of the American Indian Movement Dennis Banks. Consider the statement Vizenor makes that "Some militants dress themselves in pantribal vestments, pose at times as traditionalists, and speak a language of confrontation and urban politics." What do you think of Vizenor's critique. Be prepared to discuss in class the validity of this critique with regard to Banks?

2. Compare and contrast the Lakota Sioux version of creation story with the Pueblo and Navajo creation story. Discuss the values that inform each tribe's worldview. How do these

creation stories differ from the Judeo-Christian creation story? Reflect on the implications of these differences in intercultural exchanges.

3. As he travels toward Rainy Mountain and traces the evolution of the Kiowa as a tribe of the open Plains, N. Scott Momaday comes to the Black Hills. "At the top of a ridge I caught sight of Devil's Tower upthrust against the gray sky as if in birth of time the core of the earth had broken through its crust and the motion of the world has begun...Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock." He then recounts his grandmother's story: seven sisters were born into the safety of the sky by a tree after their brother was transformed into a bear at the base of Devil's Tower. The sisters became the stars of the Big Dipper. "From that moment on, and so long as the legend lives, the Kiowa have kinsmen in the night sky. Whatever they were in the mountains, they could be no more." Analyze the significance of the story and story-telling presented by Momaday in terms of cultural development.

4. Explore how the plot in Silko's *Almanac of the Dead* supports the themes of redemption and renewal. What strategy does she use to tie all Native Americans from North, Central, and South America together? How is this idea of tribal connections tied to the central themes of the book.

Letter Grade Only

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Erdrich, Louise
Title: The Round House
Publisher: Houghton Mifflin Harcourt
Date of Publication: 2013
Edition:

Book #2:

Author: Ford, Kelli Jo
Title: Crooked Hallelujah
Publisher: Grove Press
Date of Publication: 2020
Edition:

Book #3:

Author: Momaday, N. Scott
Title: The Way to Rainy Mountain
Publisher: University of New Mexico

Date of Publication: 2019
Edition: 50th anniversary
Book #4:
Author: Trout, Lawana
Title: Native American Literature: Anthology
Publisher: NTC Pub Group
Date of Publication: 1999
Edition:
Book #5:
Author: Orange, Tommy
Title: There, There
Publisher: Cambridge University Press
Date of Publication: 2018
Edition:
Book #6:
Author: Harjo, Joy
Title: When the Light of the World Was Subdued, Our Songs Came Through: A Norton Anthology of Native Nations Poetry
Publisher: W.W. Norton & Company, Incorporated
Date of Publication: 2020
Edition:
Book #7:
Author: Verble, Margaret
Title: Cherokee America
Publisher: Houghton Mifflin Harcourt
Date of Publication: 2019
Edition:
Book #8:
Author: Mailhot, Terese Marie
Title: Heart Berries: A Memoir
Publisher: Counterpoint
Date of Publication: 2019
Edition:

B. Other required materials/supplies.