

**SAULT COLLEGE OF APPLIED ARTS AND TECHNOLOGY**

**SAULT STE. MARIE, ON**

**FOUR SEASONS ANISHINAABE ART JOURNEY CERTIFICATE PROGRAM**

**COURSE OUTLINE**

**COURSE TITLE:** NATIVE LITERATURE

**COURSE CODE:** FSA112

**PROGRAM:** FOUR SEASONS ANISHINAABE ART JOURNEY

**SEMESTER:** THREE

**DATE:** JANUARY 1997

**AUTHOR:** NATIVE EDUCATION DEPARTMENT

**APPROVED:** *McDonnell*  
Dean, School of Native Education,  
Creative Arts and Criminal Justice  
Program

*Dec 96.*  
Date

**I. Philosophy/Goals:**

Native Literature is an exploration of speeches, short stories, biographies, poems, plays and novels created by Native people. Students will develop an initial understanding of the range and diversity of Native Voices in North America, and place them in their historical-cultural context. This course is meant to compliment FSA111 Arts and Culture -Biboon, which focuses on storytelling and oral tradition. The Ojibwe language will be used when possible in this course.

**II. Student Outcomes:**

Upon completion of this course, the student will be able to:

Recognize cultural influences in contemporary Native writing

Recognize and identify the diversity among Native cultures in North America

Use basic Ojibwe language pertaining to writing

**III. Topics:**

1. Introduction: the diversity of Native America

Students will participate in discussing the diversity of cultures (approx. 500 - 550) that populated North America prior to European arrival. Before the introduction of the written word this diversity was also in the ways in which events were recorded orally, using symbols and pictographs. This diversity of cultures, ways and experiences make it possible to see how a wide variety of literature, prose and written expressions can be achieved.

2. Speeches: The first written literature

Petrone, Penny, *First People First Voices*, Toronto: University of Toronto Press, 1983.

What do the speeches and responses of Native people as recorded in the Jesuit Relations reveal about the clash of cultures?

What role did oratory play in traditional Native culture, and how does that compare to its role in Non-Native culture?

3. Biography/autobiography

*Mountain Wolf Woman, The Autobiography of a Winnebago Woman*, Nancy Lurie Ed., Ann Arbor: University of Michigan Press, 1961.

Neihardt, John, *Black Elk Speaks*, Lincoln: University of Nebraska Press, 1932.

Why did Native people in the 19th century choose to do biography/autobiography?  
Why aren't more written today?

4. Short Stories

Moses, Daniel David, and Goldie, Terry, *An Anthology of Canadian Native Literature in English*, Toronto: Oxford University Press, 1992.

Erdrich, Louise, *Love Medicine*, New York: Holt, Rinehart and Winston, 1984.

What is the relationship between short stories and storytelling?  
Why are these stories considered Native literature?

5. Poetry and lyrics

"Sure You Can Ask Me a Personal Question," by Diane Burns and "I Am Not Your Princess," by Chrystos in *Native Students with Problems of Addiction: a manual for adult educators*, Ministry of Advanced Education, Training and Technology: British Columbia, 1991.

Buffy Sainte Marie

Bill Miller, lyrics from the album Raven in the Snow

Moses, Daniel David, and Goldie, Terry, *An Anthology of Canadian Native Literature in English*, Toronto: Oxford University Press, 1992.

What is the relationship between poetry and storytelling?

6. Plays

Hayden Taylor, Drew, *Someday*, Fifth House, 1988.

Highway, Tomson, *Rez Sisters: A Play in Two Acts*, Saskatoon: Fifth House, 1988.

What is the relationship between theatre and storytelling?

7. Novels

Silko, Leslie Marmon, *Ceremony*, New York: Viking Press, 1977.

Welch, James, *Fools Crow*, New York: Viking Press, 1986.

What is the relationship between storytelling and novel writing?  
Why is this "Native" literature?

8. Essays & Papers

McMaster, Gerald and Lee-Ann Martin, *Indigena: Contemporary Native Perspectives*. Toronto: Douglas & McIntyre and Hull: Canadian Museum of Civilization, 1992.

Todd, Loretta, *Notes on Appropriation: Para llelogramme* Vol. 16, No. 1, 1990  
Cardinal-Shubert, Joane, *In the Red*, Fuse, Fall 1998, pp 20-28.

9. Conclusion

How are Native Voices describing their experience and creating a place for themselves in the 20th century?

IV. Course Requirements

Your grade will be determined as follows:

Attendance and Participation	20%
Response Papers	15%
Book Report and Presentation	15%
Midterm	10%
Research Paper	20%
Final	<u>20%</u>
Total	100%

**Attendance and Participation:** Because this course will contain a great deal of class discussion, it is important to be present. Discussion material is fair game for the exams.

**Response Papers:** These papers should be a minimum ½ page in length and are due each class. They should contain your reflections on the reading(s) assigned, ideas and questions for class discussion, and any quotes from the readings you would like to discuss in class. If you miss more than two of these papers, your grade will begin to decline. If you miss more than five, you will fail your response paper grade.

**Book Review and Presentation:** Each of you will choose one book from a list of books written by Native people. You will read the book, write a 2-3 page review of the book, and share what you have learned from it with the class. This way, we will be able to study a broader range of titles than we can as a group.

**Research Paper:** For this assignment you must write a 5-8 page research paper examining the public role of Native writers and their literature. Compare and contrast the writings of Native writers with those of other authors, like Huck Finn, by Mark Twain, or The Last of the Mahicans by James Finnamore Cooper. What are Native writers saying about their own culture and their own people, and what influence is this really having?

#### **COLLEGE EVALUATION SYSTEM:**

Letter grades, for transcript purposes, will be calculated as follows:

- 90% - 100% = A+
- 80% - 89% = A
- 70% - 79% = B
- 69% - 69% = C
- Below 60% = R (Repeat of the course)

#### **SPECIAL NOTES:**

Students with special needs (e.g. physical limitations, visual impairment, learning disabilities) are encouraged to discuss required accommodations confidentially with the instructor.

Your instructor reserves the rights to modify the course as he/she deems necessary to meet the needs of students.

Significant learning takes place in the classroom through an interactive learning approach, therefore, ALL students must attend 60% of the classes to obtain a passing grade.

ALL assignments are to be handed in on the due date and are to be typewritten. Any late assignments will be penalized 1% per each day late.