

CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

NEW COURSE PROPOSAL

PROGRAM AREA ENGLISH;

LITERATURE

- 1. Catalog Description of the Course.** *[Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of units); time distribution (Lecture 3 hours, laboratory hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.] see attached*

ENGL 378 Contemporary Native American Authors: Telecourse (3)

Contemporary Native American Authors is an introduction to the fiction and poetry produced by contemporary Native Americans. Authors of the works studied join the discussion of their work and concepts important to their work. Modes of discourse and the impact of Native American cultures, concerns and philosophy on the fiction and poetry of these authors are the primary foci of the course. Students will meet with the course instructor three times during the semester; otherwise, students will view the telecourse tapes, read the assigned books, read the essays in the workbook, and do the assigned activities explained in the workbook on their own.

2. Mode of Instruction.

	Units	Hours per Unit	Benchmark Enrollment
Lecture	<u>1</u>	<u>1</u>	<u>30</u>
Seminar	<u> </u>	<u> </u>	<u> </u>
Laboratory	<u> </u>	<u> </u>	<u> </u>
Activity	<u>2</u>	<u>2</u>	<u> </u>

- 3. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]see attached*

This course was developed and produced by Dr. Jacquelyn Kilpatrick. It is a 22 hour course on tape with an accompanying workbook of additional essays and activities. Twelve of the nation's finest authors, all Native American, appear on the tapes and talk with students about their work and the issues which influence and/or appear in their work. Students will have read a minimum of one work by the author before viewing the segment in which that work is addressed. The course can be purchased in the bookstore. The cost is approximately \$65, and like a textbook, it is returnable. Exams and papers can be mailed, faxed, or emailed to the instructor.

Students who successfully complete this course will be able to:

- explain the major elements in Native American writing which set it apart from other American writing
- describe issues pertinent to the assigned Native American authors and their use of the issues in fiction and poetry
- apply the heuristics of critical analysis (as defined in the workbook) to the course texts
- describe and distinguish between various issues impacting the cultures and literatures depicted in the texts
- write cogent and critical papers on subjects pertinent to and Native American literature and culture.

- 4. Is this a General Education Course** **NO**

If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Mathematics & Sciences)	
C (Fine Arts, Literature, Languages & Cultures)	
D (Social Perspectives)	
E (Human Psychological and Physiological Perspectives)	

5. **Course Content in Outline Form.** [Be as brief as possible, but use as much space as necessary] *see attached*

Class One:

Course Overview

Introduction to the course content and studio class members.

Guest Author: Gayle Ross

Ms. Ross is the direct descendent of Principle Chief John Ross, who was the leader of the Cherokee Nation at the time of the Removal (Trail of Tears). She is a very well respected story-teller, an expert on oral tradition, and the author of several editions of Cherokee stories.

Classes Two and Three:

Guest Author: Louis Owens

Dr. Owens was of Choctaw/Cherokee/Irish/Welsh/Cajun descent. In addition to the novels listed for this course, Owens is the author of *Other Destinies*, one of the two texts for this course, as well as numerous critical essays, articles and texts. Some of the topics covered include: commodification of Native American identity, "erotics of desire," and the concept of mixedblood identity.

Classes Four and Five:

Guest Author: Betty Louise Bell

Dr. Bell (Cherokee) is a professor at the University of Michigan at Ann Arbor and the author of *Faces in the Moon*. Topics covered include: "An Indian with a pen," the "lost generation," and the power of oral storytelling and its relationship to writing by Native Americans.

Class Six:

Guest Author: Joy Harjo

Harjo is a Muskogee Creek poet, scriptwriter, editor filmmaker and musician. She is Professor of Literature at the University of New Mexico. Topics of discussion include: the relationship between poetry and oral traditions, Urban Indian poetry, and teaching poetry.

Class Seven:

Guest Author: Luci Tapahonso

Luci Tapahonso (Navajo) is a professor at the University of Arizona Tucson and a very well respected poet. Topics covered in this discussion include: the matrilineal and matriarchal structure of the Navajo culture, publications which privilege the Navajo child and the Navajo adult reader, and the nature of American Indian poetry.

Classes Eight and Nine:

Guest Author: James Welch.

James Welch is an internationally respected poet and novelist of Blackfeet/Gros Ventre extraction. Topics covered in this session include: the power of the word, the nature of the women in *Winter in the Blood*. and the importance of names and family history. Mr. Welch will join us by telephone during the eighth class.

Classes Ten and Eleven:

Guest Author: Susan Power

Susan Power is the author of the national best-seller, *The Grass Dancer*. Power is originally from Chicago, is of Dakota extraction, and has undergraduate and law degrees from Harvard. Topics covered in this session include: Indian boarding schools, Christianity and the American Indian, authors and their relationship to "place," and the occasional aggressiveness of white "helpers."

Classes Twelve and Thirteen:

Guest Author: Sherman Alexie.

This session we will be discussing the work of Sherman Alexie. Mr. Alexie is a Spokane/Coer d'Alene poet and novelist from the state of Washington. Topics include discussion of Alexie's work as "cynical" and/or "funny," the politics of writing, and a discussion of the responsibilities inherent in writing from an ethnic point of view.

Classes Fourteen and Fifteen:

Guest Author: Linda Hogan

Linda Hogan is a Chickasaw poet and novelist of immense talent. She teaches at the University of Colorado and is very active in environmental concerns. She has been a major force in the development of Native American poetry in written

form, a well respected fiction writer, an environmental activist and essayist, and an award winning dramatist. Topics covered include: using writing to promote change, "Native Science," and the writing of poetry in contrast to the writing of fiction and non-fiction.

Classes Sixteen and Seventeen:

Guest Author: Thomas King

Thomas King is the author of *Medicine River* and *Green Grass Running Water*. The Cherokee/Greek King has been described as a "Native American Kurt Vonnegut" and a *Newsweek* article described him as a "darkly funny" Mark Twain. He is a former photo-journalist and currently a university professor, scriptwriter, novelist, and author of children's books. Topics covered in this discussion include: a description by King of the differences between what a novel can do and what a film can do, as well as specific details about the making of this film, the meaning of "metadiscourse," calling stereotypes "not into question but into reality," the uniquely feminist nature of his work, and the nature of Tricksters.

Classes Eighteen and Nineteen:

Guest Author: A. A. (Aaron) Carr

Mr. Carr is the Laguna/Navajo author of *Eye Killers* and a successful filmmaker as well. (Short segments of his documentary *Laguna Woman* appear in the two sessions of the discussion.) A few weeks after this telecourse was made, *Navajo Code Talkers*, a National Geographic documentary produced by Lena Carr and associate produced by Aaron Carr, won an Emmy for best documentary. Topics discussed include: the issue of identity, the use of a white protagonist in an Indian novel, and what Carr perceives as "responsibility to build upon what other authors have done."

Classes Twenty and Twenty-One:

Guest Author: Gerald Vizenor

Gerald Vizenor is Professor of Native American Studies at the University of California Berkeley. As LaVonne Brown Ruoff has stated, "Both a compassionate trickster and a formidable warrior in the word wars, Vizenor is a fine storyteller and acute commentator on the hypocrisies of modern society." Topics covered include: Vizenor's description of what a question really is and why his and the other authors' responses take the form of stories, the concept of Trickster, the nature of violence, and what Vizenor calls "shadow words."

6. References. [Provide 3 - 5 references on which this course is based and/or support it.] *see attached*

- Alexie, Sherman. *The Lone Ranger and Tonto Fistfight in Heaven*. New York: Atlantic Monthly Press, 1993.
- Bell, Betty Louise. *Faces in the Moon*. Norman: University of Oklahoma Press, 1994.
- Carr, Aaron. *Eye Killers*. Norman: University of Oklahoma Press, 1995.
- Harjo, Joy. *She Had Some Horses*. New York: Thunders' Mouth, 1983.
- Hogan, Linda. *Mean Spirit*. New York: Ivy Books, 1990.
- King, Thomas. *Medicine River*. New York: Penguin Books, 1989.
- Owens, Louis. *Other Destinies: Understanding the American Indian Novel*. Norman: University of Oklahoma Press, 1992.
- Owens, Louis. *The Sharpest Sight*. Norman: University of Oklahoma Press, 1992.
- Power, Susan. *The Grass Dancer*. New York: Berkley Books, 1994.
- Tapahonso, Luci. *Sáanii Dahataal: The Women Are Singing*. Tucson: University of Arizona Press, 1993.
- Vizenor, Gerald. *Harper Collins Anthology of Native American Literature*. New York: Harper Collins, 1995.
- Vizenor, Gerald. *Trickster of Liberty*. Minneapolis: University of Minnesota Press, 1988.
- Welch, James. *Winter in the Blood*. New York: Penguin Books, 1986.
- + Telecourse Workbook

7. List Faculty Qualified to Teach This Course.

Jacquelyn Kilpatrick

8. Frequency.

a. Projected semesters to be offered: Fall ____x____ Spring _____ Summer _____

9. New Resources Required.

a. Computer (data processing), audio visual, broadcasting needs, other equipment

This course was telecast on PBS and the local cable stations in the Chicago area. The same can be done here.

b. Library needs

c. Facility/space needs

10. Consultation.

Attach consultation sheet from all program areas, Library, and others (if necessary)

11. If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Jacquelyn Kilpatrick, _____
Proposer of Course Date