**General Education Course Inclusion Proposal**

**SOCIAL RESPONSIBILITY IN A DIVERSE WORLD**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number:** EN 314: Traditional Oral Literatures: Selected Native American Cultures

**Home Department: English**

**Department Chair Name and Contact Information** (phone, email): Lynn Domina, ldomina@nmu.edu, 227-2711

**Expected frequency of Offering of the course** (e.g. fall and winter)

**Official Course Status**: Has this course been approved by CUP and Senate? YES

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

A. Overview of the course content

This course investigates Native American oratory and traditional story. Development and influences will be considered. Guest traditional practitioners to supplement as available. Emphasis on eastern woodlands/Great Lakes Anishinaabe works.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes

***Critical Thinking***

Critical thinking undergirds all of the written and oral work students engage in for EN 314. This course requires students to read translated short stories, nonfiction essays, and songs from a range of Indigenous authors from a range of tribal perspectives. Students will critically analyze texts from within tribally-specific perspectives, taking into account the homelands, cultures, and histories that influence the texts. Students will compose several multi-draft written, oral, and multimodal assignments.

* In order to satisfy the ***Evidence*** learning outcome dimension, students will be required to recognize key literary elements in translated short stories, nonfiction, and songs and generate and support assertions.
* For the ***Integration*** learning outcome dimension, students will synthesize and integrate knowledge of genre and context.
* For the ***Evaluate*** learning outcome dimension, students will incorporate and explore multiple ideas about American Indian and Indigenous literary genres and demonstrate knowledge of course texts.

**Social Responsibility in a Diverse World**

The major focus of EN 314 is critical analysis of nonfiction, short stories, and drama written by Native American authors. To that end, students in EN 314 will examine texts through careful close-reading and historical, social, and cultural contexts, engaging in textual and multimodal essays/projects that require that they synthesize and integrate knowledge of genre and context.

* In order to satisfy the ***Knowledge of Cultural Worldview Frameworks*** learning outcome dimension, students will recognize key literary elements in translated short stories, nonfiction essays, and songs and integrate that knowledge through a minimum of three, written/oral/multimodal projects (argumentation, analysis, and research).
* To address the ***Intercultural Awareness*** learning outcome dimension, students will learn to find, evaluate, and integrate primary and secondary information in a minimum of one major assignment (research). They will trace specific themes through the genre and examine how authors explore particular subjects and meanings in different ways and analyze how authors complicate understandings of Native American Oral Literature.
* To address the ***Intercultural Engagement*** learning outcome dimension students will analyze and engage with literatures from within particular tribal worldviews, including: spirituality, scientific knowledge, land ethics, and community relationships. This engagement will be reflected in artifacts such as researched presentations, analytical essays, and class discussion.
* To satisfy the ***Ethical Issue Recognition*** learning outcome dimension, students will analyze how particular historical and cultural contexts surrounding a text impact how we understand the text. Students will demonstrate knowledge through artifacts such as reading quizzes, short essays, discussions prompts, oral performance, etc.

C. Describe the target audience (level, student groups, etc.)

Target Audience: This course satisfies major and minor requirements for the English and Native American Studies; it also satisfies the World Cultures graduation requirement. Consequently, its primary audience is upper-level students who wish to learn more about the life and literatures of Indigenous American cultures.

D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

EN 314 requires sophomore standing and passing “EN 211” with a grade of C or higher. It fulfilled the division II Liberal Studies requirement and the World Cultures requirement and attracts students from majors all over campus. The majority of the students who take EN 314 (perhaps 70-80%) are not English majors.

E. Provide any other information that may be relevant to the review of the course by GEC

EN 314 is a popular course that introduces students to a variety of worldviews and perspectives. It enhances students’ understanding of literature, American history, the diversity of Indigenous cultures, and the relationship among oral texts, culture, land, and history.

**PLAN FOR LEARNING OUTCOMES
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| --- | --- | --- |
| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument |  ***Task Type:*** Students will be required to recognize key literary elements in translated short stories, nonfiction essays, and songs and generate and support assertions by creating multiple **reader response forum posts** and/or participate in **community oral journaling**. *Evidence* dimension is assessed via assignment-specific rubrics. **Frequency:** at least twice **Overall Grading Weight:** 20-40% **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 314 is an upper division literature course. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | ***Task Type:*** Students will produce 1-3 thesis-driven essays over the course of the semester. Each essay will require students to read critically and analytically and produce a coherent, critical argument.  *Integrate* dimension is assessed via assignment-specific rubrics.**Frequency:** at least twice **Overall Grading Weight:** 20-40% **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 314 is an upper division literature course. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | ***Task Type:*** Students will produce a final assignment (for example, a seminar paper or a creative project). In this final assignment, students will draw from their work of the semester, identify key ideas and concepts, and synthesize what they have learned. *Evaluate* dimension is assessed via assignment-specific rubrics. **Frequency:** at least twice **Overall Grading Weight:** 20-40% **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 314 is an upper division literature course. |

**PLAN FOR LEARNING OUTCOMES
SOCIAL RESPONSIBILITY IN A DIVERSE WORLD**

*Attainment of the SOCIAL RESPONSIBILITY IN A DIVERSE WORLD Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of cultural worldview frameworks**  | Knowledge of elements important to members of another culture | ***Task Type:*** Students will analyze texts in historic and tribally-specific contexts. Students will demonstrate their understanding of the connections between culture and literature through artifacts. For example: in-class assignments (group work, presentations, discussions) and/or multiple analytical essays that require students to analyze translated oral literature in historic and tribally-specific perspectives. *Knowledge of cultural worldview frameworks* dimension is assessed via assignment-specific rubrics. **Frequency:** at least twice **Overall Grading Weight:** 20-40% **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 314 is an upper division literature course. |
| **Intercultural Awareness** | Awareness of multiple cultural perspectives | ***Task Type:*** Students will be studying literature within multiple, distinct Indigenous communities. Students will examine translated short stories, nonfiction essays, and songs with an eye to eastern woodlands/Great Lakes Anishinaabe writing and storytelling conventions. Students will demonstrate their awareness through integration of insights from texts and experiences through reflection. For example: in-class response papers, longer analytic essays, and/or creative projects. *Intercultural Awareness* dimension is assessed via assignment-specific rubrics. **Frequency:** at least twice **Overall Grading Weight:** 20-40% **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 314 is an upper division literature course. |
| **Intercultural Engagement** | Being willing to engage with cultures other than one’s own | ***Task Type:*** Students will read and analyze literatures from within particular tribal worldviews – including spirituality, scientific knowledge, land ethics, and community relationships. This engagement will be reflected in artifacts such as researched presentations and analytical essays. *Intercultural Engagement* dimension is assessed via assignment-specific rubrics. **Frequency:** at least twice **Overall Grading Weight:** 20-40% **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 314 is an upper division literature course. |
| **Ethical Issue Recognition**  | Awareness of ethical issues as they relate to cultures | ***Task Type:*** Students will be engaging with ethical issue recognition in the following manner: analysis of spiritual belief systems, Indigenous scientific knowledge, land ethics, and world views. The artifacts that demonstrate successful recognition of the above items include: researched presentations and analytical paper assignment(s). Assessment will be ongoing throughout the course. *Ethical Issue Recognition* dimension is assessed via assignment-specific rubrics. **Frequency:** at least twice **Overall Grading Weight:** 20-40% **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 314 is an upper division literature course. |

**English 314: Traditional Oral Literatures**

**Winter 2015**

**Monday/Wednesday 10-11:40 am, Jamrich 3319**

**Professor Amy T. Hamilton**

**Email: amyhamil@nmu.edu**

**Office Phone: 227-1724**

**Office: Jamrich 3240**

**Office Hours: Thursday 10 am - 1 pm and by appointment**

**Course Objectives:**

* Students will be able to analyze indigenous oral traditions within their appropriate cultural contexts.
* Students will locate and apply appropriate contextual information to a course text in a research paper.
* Students will demonstrate knowledge of an indigenous culture through a researched presentation.
* Students will synthesize and integrate knowledge of indigenous oral traditions into a creative presentation.

**Course Description:**

This is a course about the relationship between orality and culture. We will explore various traditional and contemporary American Indian stories from tribally specific perspectives. We will explore, in other words, the relationships between story and individual and communal identity and history. How do these stories create and reflect particular worldviews? How do these stories challenge popular mainstream depictions of American Indians? This course will require students to do a fair amount of reading of translated traditional stories and songs, contemporary theoretical framing essays, and more contemporary stories and poetry. Students will leave this course with an increased understanding of the way oral traditions shape cultures and the way culture influences the form and content of oral traditions.

**Required Texts:**

*Bighorse the Warrior,* Tiana Bighorse

*Braiding Sweet Grass,* Robin Kimmerer

*Man Made of Words,* N. Scott Momaday

*Storyteller,* Leslie Marmon Silko

*Coming to Light: Contemporary Translations of the Native Literatures of North America,* Edited by Brian Swann

**Assignments:**

Assignments are graded as follows:

    93-100=A
        90-92=A-
        87-89=B+
        83-86=B
        80-82=B-
        77-79=C+
        73-76=C
        70-72=C-
 67-69=D+
 63-66=D
 60-62=D-
 Below 60=F

**Breakdown of Course Grade:**

Community Oral Journaling …20%

 Personal Story…7%

 Summary……….8%

 Comments……...5%

Essay …...…………….………25%

Researched Presentation……...20%

Creative Presentation…………15%

Participation ……………….…10%

Attendance……………………10%

**Community Oral Journaling:** We will use the SoundCloud platform to maintain an oral storytelling project throughout the semester. Each student will be responsible for recording a personal story, a summary of a course text – with reflection, and a series of responses to other students’ stories and summaries. The SoundCloud will function as an ongoing conversation and storytelling project. A detailed assignment sheet will be handed out and a demonstration provided during the second week of class.

**Essay:** You will write one essay (7-9 pages). This essay should be an in-depth investigation of one or two of the course texts. You should do some outside research for this essay – we will discuss the research component in class. Your essay should reflect the careful reading, writing, and discussion you have practiced throughout the semester.

**Researched Presentations:** Each student will sign up for one 20-30-minute researched group presentation*.* Your presentation will require you to research a particular cultural group. You should cover:

1. relevant geographic, cultural, and historical information
2. a traditional story/song from that culture
3. lead a short class discussion about how the cultural/historical/geographical information you provided helps us understand the story.

Your research must be thorough and *scholarly.* In other words, you may use sources like Wikipedia for initial ideas, but you MUST utilize scholarly sources (books, articles, etc.) you access from Olson Library and/or the Resource Room at the Center for Native American Studies. The group will be required to hand in a bibliography of these sources, and each individual must turn in a 5-10 sentence statement about *your* contributions to the presentation. **These documents are due at the time of the presentation.** Your presentation will be graded on 1) thoroughness of research; 2) organization of information; 3) clarity of presentation; 4) usefulness and clarity of handouts/PowerPoints/etc.

**Creative Presentation:** Each student will be responsible for a 10 minute creative presentation. This is a course in Oral Traditions – your creative presentation should engage with an oral tradition. You might write and perform a song, perform a monologue, read a poem, tell a story, give a stand-up comedy performance, perform spoken word poetry, give a speech, create a short film/piece of artwork/etc. that responds to one of the stories from the course, etc.
 In addition to the performative component of this assignment, each student must turn in a 2 page explanation of how your presentation connects to oral traditions – making direct references (i.e. *quotes*) to specific readings from the course.

**Participation:** Much of this course will be discussion oriented. As a result, you are all required to participate in course discussions. To earn an “A” for participation you must participate *every* class you attend.

**Attendance:** The attendance grade breaks down as follows (absences accrued for documented, school-sanctioned activities or absences for which you obtain a doctor’s note will not count toward your absence total):

 0-2 absences: 100%

 3 absence: 92%

 4 absences: 88%

 5 absences: 85%

 6 absences: 81%

 7 absences: 78%

 8 absences: 75%

 9 absences: 71%

 10 absences: 68%

 11 absences: 65%

 12 absences: 61%

 13 absences: 58%

 14 absences: 55%

 Etc.

**Course Policies:**

**Missed or Late Assignments:** *Community Oral Journaling* assignments are due on the days you signed up for. Responses are due throughout the semester – half before Spring Break and half after. Missing assignments and responses will earn zeroes and will lower the overall assignment grade.

*Essays* are due on the day of the final. Late essays will accrue a penalty for each day they are late (at least 3% per day), **unless** you speak with me **before** the due date and we arrange for an extension.

 You **must** be present for your *Presentations.* A missed presentation will earn a zero and will undoubtedly negatively impact your course grade. If you anticipate a problem, talk with me **immediately** so that we can reschedule.

**Attendance:** You are expected to be in class each day we meet. If you miss a class, you are expected to notify me and contact one of your classmates for any missed notes, assignments, or information. Your participation and attendance score will be impacted if you miss class more than a couple of times (see breakdown above).

**Syllabus and Daily Schedule:** The Daily Schedule may be adjusted over the course of the semester in response to classroom needs or unexpected events. I will notify you of any changes in class and via email.

**Plagiarism and Academic Honesty:** All of the work you turn in is expected to be wholly original to you and any use of other people’s ideas **must** be properly cited. **Plagiarism will result in a failing grade on the assignment and may result in a failing grade for the course.** Please refer to your student handbook for further information about plagiarism.

**Laptop Use:** Because this course will primarily be discussion oriented and your participation is required, laptops will need to remain closed unless otherwise directed.

**ADA:** If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office at 2001 C. B. Hedgcock (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**Daily Schedule**

**Schedule may change with advance notice – please pay attention to updates given in class.**

***Always* come to class prepared and bring the assigned reading for that day.**

**Week 1:**

**January 12:** In class: Introductions to course and one another; origin stories.

Before next class: Purchase course materials. Read Momaday p. 1-20, and Bruchac “Introduction: Connections” on EduCAT

**January 14:** In class: Discuss reading; sign up for Researched Presentation.

Before next class: Read Momaday p. 21-49, and King, “You’ll Never Believe What Happened” and “You’re Not the Indian I Had in Mind” on EduCAT

**Week 2:**

**January 19: NO CLASS – MLK Day observed**

**January 21:** In class: Discuss readings; demonstration of SoundCloud.

 Before next class: Read Swann p. xiii-xlvi.

**Week 3:**

**January 26:** In class: Discuss Swann Readings and begin film “Ojibwemowin: Ojibwe Oral Tradition”

 Before next class: Read Vizenor Essays on EduCat and Swann 443-463 (Ojibwe).

**January 28:** In class: Discuss readings; complete film.

 Before next class: Read Swann 503-518 (Passamaquoddy)

**Week 4:**

**February 2:** In class: Discuss readings. **Presentation #1: Haudenosaunee**

 Before next class: Read Swann 403-431(Lakota)

**February 4:** In class: Discuss readings. **Presentation #2: Cheyenne**

Before next class: Read Swann 57-74 (Yupik) and 124-137 (Tagish/Tlingit)

**Week 5:**

**February 9**: In class: Discuss reading. **Presentation #3: Inupiat**

 Before next class: Read Swann 521-540 (Yaqui) and 541-563 (Pima)

**February 11:** In class: In class: Discuss reading. **Presentation #4: Tohono O’odham.**

 Before next class: Read Swann 590-623 (Navajo)

**Week 6:**

**February 16:** In class: Discuss reading and overview of the Long Walk; **Presentation #5: Apache**

Before next class: Read Bighorse p. ix-xxvii and p. 1-58

**February 18:** In class: Discuss reading.

Before next class: Finish Bighorse

**Week 7:**

**February 23:** In class: Discuss readings.

 Before next class: Read Swann 564-579 (Zuni), 679-689 (Hopi), and Silko essay on EduCAT

**February 25:** In class: Discuss Readings. **Presentation #6: Acoma**

 Before next class: Read Silko xvii-xxvi, 1-49

**Week 8: SPRING BREAK!!!**

**Week 9:**

**March 9:** In class: Discuss readings. View *Running on the Edge of the Rainbow.*

 Before next class: Read Silko 50-113

**March 11:** In class:Discuss readings

 Before next class: Read Silko 114-182

**Week 10:**

**March 16:** In class: Discuss Silko.

 Before next class: Complete Silko

**March 18:** In class: Discuss Silko.

Before next class: Read Kimmerer TBD

**Week 11:**

**March 23:** In class: Discuss Kimmerer.

 Before next class: Read Kimmerer TBD

**March 25:** In class: Discuss Kimmerer

Before next class: Read Kimmerer TBD

**Week 12:**

**March 30:** In class: Discuss readings.

 Before next class: Read Momaday 50-56, 80-88, 118-126 and 169-211

***March 31: Robin Kimmerer will give a talk at 7pm in Jamrich XXX. Attendance is strongly encouraged.***

**April 1:** In class: In class: Discuss Momaday. Discuss creative presentations

 Before next class: Read “Indian Humor” on EduCAT

**Week 13:**

**April 6:** In class: Contemporary expressions of Oral Traditions

Before next class: Prepare your creative presentation

**April 8:** In class: Creative Presentations

 Before next class: Prepare your creative presentation

**Week 14:**

**April 13:** In class: Creative Presentations

 Before next class: Prepare your creative presentation

**April 15:** In class: Creative Presentations

Before next class: Read through Essay Assignment sheet and bring in preliminary essay ideas. **Bring laptop on Monday, April 20.**

**Week 15:**

**April 20:** In class: Defining your argument and writing your thesis statement.

Before next class: Draft your introduction and at least 2 body paragraphs. **Bring laptop on Wednesday, April 22.**

**April 22:** In class: Drafting your essay

 Before next class: Complete your essay.

**Week 16:**

**Final Exam Period, Tuesday, April 28, 10am: Essays due**