

# “Culture & Cultures of the Middle East”

Course Syllabus (revision 18-Sep-07)  
The Ohio State University, AUTUMN 2007

**Course Number:** Near Eastern Languages & Cultures (NELC) 241 / Anthropology 241  
[Master Schedule # 12591-3] [01393-6]

**Meeting Time:** Tuesday & Thursday 1:30pm – 3:18pm  
**Meeting Location:** Central Classrooms (CC) Room 209

**Instructor:** Morgan Y. Liu, Ph.D.  
**Email:** liu.737@osu.edu  
**Phone:** 614-292-5619      **FAX:** 614-292-1262

**Office Hours:** Thursdays 11:00am – 1:00pm, and by appointment.  
**Office Location:** 331 Hagerty Hall  
**Mailbox:** 300 Hagerty Hall, NELC Department office.

## Course Description:

We will take an on-the-ground view of the Middle East today, looking at how ordinary people live, think, and act in the context of dynamic traditions with increasing global connections. Our focus is on everyday life, cultural commonalities and diversities throughout Middle Eastern societies, with an focus on their majority Muslim populations.

The course will also bring in relevant historical, political, economic, and religious contexts to help us understand the lived experience of the people we encounter. We will read ethnographic books and articles covering different parts of the Middle East (with some Central Asia), and watch films, which will be analyzed with the text materials and lectures.

If you fulfill the course requirements, by the end of the quarter you should:

- Acquire a grasp for *what societies in the Middle East are like*, how the people think, what they do, how daily life operates, what the governments are like to live under, etc.
- Learn some conceptual tools to *think analytically about culture*, both Middle Eastern and your own in comparison.
- Get a sense of *how the Middle East fits into the world at large today* & how economies, politics, religion, and cultures are globally connected. That is, understanding the world after 9/11.

## Prerequisites & Audience:

None, only college-level ability to read critically, and express yourself in speech and writing.

This class is for anyone interested in getting behind news headlines, and taking a ground-level view of the cultures, histories, politics, and religions of this part of the globe. Especially appropriate for students studying social sciences or humanities, but useful and appropriate for students of all majors.

No background is presumed in the history or languages of the Middle East, or Islam. Those with some background in those would still benefit from the course’s analytic approach to culture. All readings in English.

## Requirements and Grading:

<b>Participation:</b>	<b>15%</b>
<b>Quizzes:</b>	<b>25%</b>
<b>Midterm Exam:</b>	<b>25%</b>
<b>Final Exam:</b>	<b>35%</b>

### ❖ **Participation** is the key to doing well in the course. It means:

- *Do the assigned readings.* I cannot overstress the importance of this.
  - Pace yourself between our class meetings. Don't do last minute reading.
  - Refer to my handout: "How to Read an Academic Book or Article". (on course website)
  - Use my **Reading Questions (RQ)** to help guide you what to read for and how to think about it. I'll post them for each reading assignment on the course website.
- *Actively participate in class discussion.*
  - Be prepared to talk about the Reading Questions in class. You should jot down notes for the RQ as you read, and bring them to class.
  - Our goal is to interpret the material critically together and respond to others' arguments. Much of our learning in this course will come from class interactions. **You'll be graded for your conscientious engagement with the material and other students**, not how much you already know, or how smart you appear in discussion.
  - I realize some students naturally don't talk much in class. But try to speak up a few times during the quarter, ask questions, or talk to me outside of class – show me you are engaged with the material and with other students on the issues: that's participation.
- *Films shown in class are required content*, and will appear in quizzes and exams.

### ❖ **Quizzes:**

- *One Quiz every week* (almost), on Thursdays.
- *Covers the readings of that week* (the ones to be read for Tues & that day Thurs)
- *Quiz is in class*, very short, usually at start of class.
- Will check *if you've grasped the key points or ideas* of articles or book sections. May ask you to give an example or two from the reading. But will NOT ask for nitpicking detail, no trivial facts or figures.

### ❖ **Midterm & Final Exams**

- Midterm will be in class (see schedule). Final Exam is scheduled for **Wednesday, December 5, 2007, 1:30pm – 3:18pm**. *If you have a conflict with this, let me know now.*
- Format for both will be short essays (several paragraphs per question), and will ask you to reflect on the course material and discuss it, take a stance on an issue, and/or provide examples.
- If you *keep up with readings, do the Reading Questions, and participate in class*, you'll do fine.

## Policies

**Absences:** *you are allowed 2 absences to class without penalty.* This is meant to cover illness, family situations, job interviews, etc.

- Beyond that, *absences will negatively affect your overall grade, up to 5% per unexcused.* This is a lot! *You can fail just by missing a few too many classes!*
- For absences after the 2<sup>nd</sup> one, email me (ahead of time if possible) with your reasons. Email me even if you tell me verbally in class, because I need a record. I will use my discretion to decide how much grade penalty (up to the 5% per incident) applies, but probably at least some penalty will apply.
- If an unusual, lasting situation arises, you are responsible to let me know as soon as possible (or have someone else contact me). Disappearing (even with good reason) without telling me does not look good for you in terms of getting a reduced penalty.
- Also, let me know now about expected absences from *religious holidays ahead of time.* These are excused without counting to the no-penalty limit of 2.
- I will take attendance (but that's also so we'll get to know each others' names). Make sure I know you're here if you're late. Perfect attendance may get a grade boost!

**Missed Quizzes:** if you are absent for a quiz, tell me in advance. If you have good reason, I will let you make up that quiz in my office. You are responsible for asking for a makeup – it won't happen automatically. Limit of 1 or 2 makeups. I will drop everyone's lowest quiz grade anyway, but you don't want more than 1 zero on your quiz record.

**Lateness:** repeated lateness (every 3 or 4 instances) will be counted as absence. *Leaving class early* (without telling me ahead verbally) is treated as lateness. *Doing other activities during class* is treated the same (see below on class conduct).

**Incompletes:** I don't like to give incompletes. But if feel you need one, you must request this before the final exam, and give good reasons. I have discretion about whether to grant this, and it would mean some late penalty on the exam and/or makeup work even if I grant the incomplete.

**Class Cancellation:** In the unlikely event of class cancellation due to emergency, I will contact you via email and request that a note be placed on the classroom door. Afterwards, I'll email you about what I expect you to do for the following class. It is a good idea always to check your email the morning before each class.

**Plagiarism:** I take plagiarism or cheating on tests very seriously.

- All suspected cases will be reported to the Committee on Academic Misconduct, in accordance with university rules.
- *Substantiated cases would mean a failing grade in this course.*
- I may use new anti-plagiarism software to check for undocumented source material.
- Plagiarism is the representation of another's works or ideas as one's own. It includes the unacknowledged word for word use and/or paraphrasing of another person's work and/or the inappropriate unacknowledged use of another person's ideas.
- **Collaboration and sharing ideas** from others, however, is a *good thing*. We learn by building on each other's ideas. Just make sure you *acknowledge* your sources with footnotes in your writings, or orally in class. (Also *do something* with the ideas of others:

evaluate them, relate them to other ideas, argue for or against them, give your own examples illustrating them, etc. Don't just cite them.)

**Students with disabilities**, please make your needs known to me as soon as possible. The Office of Disability Services offers services for students with documented disabilities. Contact the ODS in 150 Pomerene Hall at 2-3307.

**In-class conduct:** I expect we will treat each other with respect in the classroom, both in behaviors and manner of discussions.

- Please do not read (newspapers, non-course books, email, websites, etc.) during class.
- Typing on devices is permitted only for notetaking.
- Keep any talk to each other to a quiet minimum.
- I reserve the right to ask students whom I judge is disrupting the classroom environment to leave, resulting in an instant absence deduction of 5% of total grade.

## Suggestions

- **Check email & course website** on Carmen throughout the week for any course news or updates on assignments.
- It's best to contact me by email, ([liu.737@osu.edu](mailto:liu.737@osu.edu)). I try to reply to email within 24 hours. For longer questions, see me before/after class or at my office hours. To get class assignments if you missed class, check your email or course website, or ask a friend in class before you ask me.
- Email me questions about what we did in class or read. "No question is stupid" – I mean it. I can answer them at the beginning of next class, because probably other students have the same question.
- Get the phone/email of 2 others in the class, for notes or updates in case you miss class.
- It's great to talk about the course material outside of class and share insights. **Do your Reading Questions with someone else!**
- Make sure I know you're in class if you come late and miss the roll call. You may check with me every so often that my record of your grades & attendance is accurate. I don't give your grade "so far in the quarter", but can tell you what grades you have for quizzes, etc.
- Clear, concise, **effective writing** in the quizzes and exams is key to doing well in this course. I highly encourage you to use the free services of the Writing Center, which works with you one-on-one, confidentially, to improve your writing. Check them out at: <http://cstw.osu.edu>, 614-688-4291.
- **Do come see me in my office hours** during the term. I'll be glad to chat with you about questions, or any topics of your interest. *You don't have to have a "problem" to see me!* You can just drop by during office hours, but it's best to email me to let me know you are coming, so I can make sure we have time to chat.

## Disclaimer

I have intentionally chosen readings & films that offer a range of different interpretations and viewpoints, some of which argue against each other. *The points of view expressed in the course material do not necessarily reflect my views or those of the University.*

This course is *not* trying to advance any particular political or religious point of view, nor to evaluate questions of official policy (like the current U.S. war in Iraq). Rather, we are trying to understand the Middle East and its people, who have their own points of view, which we will listen to, but not necessarily agree with.

Our common task is to evaluate everything thoughtfully, because an opinion you disagree with is instructive to all of us. You are NOT required to agree with what you read or hear (including from me), but ARE required to give every idea careful consideration and respect for those expressing them.

You are welcome to argue for your own point of view in a constructive manner. You will be graded not for which side you come down on in a debate, but how well you argue for it (using well-documented facts, materials from our course, methodical argument, etc.). This applies for what you say in class and what you write in your exams.

## Readings

All readings for this class are contained in 2 required books and articles available on the course website as PDFs.

The books can be bought at SBX Bookstore, 1806 N. High Street (across from Sullivant Library & Ohio Union), phone 614-291-9528, [www.sbx-osu.com](http://www.sbx-osu.com)

- |   |
|---|
| <ol style="list-style-type: none"><li>1. <i>Everyday Life in the Muslim Middle East</i>, edited by Donna Lee Bowen &amp; Evelyn Early.</li><li>2. <i>Writing Women's Worlds</i> by Lila Abu-Lughod.</li></ol> |
|---|

If SBX runs out, *let me know immediately*, and search for these books at other campus bookstores, like UBX, Barnes & Noble at South Campus Gateway, online, etc.

The books are also on reserve at the **Sullivant Library**. Our course is **listed under "NELC 241"** there.

The **Class Schedule for reading assignments** is in a separate document on the course website. It shows what you need to read for which class, and the theme of the day. Please see that now.

## NELC 241 Class Schedule: Themes and Readings to be completed

#	Class Date	Topic	Readings for Class	Where	Agenda in Class
1.	R Sep 20	Opening: Meet Middle Easterners			<i>Lecture: Getting Oriented in the Middle East</i>
					<i>Film in Class: "Young Voices from the Arab World: The Lives and Times of 5 Teenagers" (1998, 30min)</i>
					<i>Survey of Course Content</i>
2.	T Sep 25	Life Under Muslim Empire: ME before the 20th century	Marcus, pp. 13-27 (Introduction to the city of Aleppo)	14	<i>WEB</i>
			Marcus, pp. 37-48 (Aleppo's people & their social distinctions)	11	<i>WEB</i>
			Marcus, pp. 75-86 (What government did and didn't do)	11	<i>WEB</i>
				36	
3.	R Sep 27	Local Community			<b>Quiz 1</b>
			Marcus, pp. 219-246 (Religion, Learning, Popular Culture)	28	<i>WEB</i>
			Marcus, Chap 9 (Neighborhood & family life)	14	<i>WEB</i>
				42	
4.	T Oct 2	Two Weddings and a Funeral: Life Passages			<i>Film: "The Muslim Town"</i> <i>Lecture: Islamic Cities &amp; Urban Community</i>

	“Generations & Life Passages”, pp. 13-17	4	<i>Everyday Life</i>	<i>Visual presentation: Central Asian cities</i> (scenes from my own fieldwork) <i>Lecture: Family Life in the Middle East</i>
	Davis, “Growing up in Morocco”, pp. 24-35	11	<i>Everyday Life</i>	
	White, “Two Weddings”, pp. 63-77	14	<i>Everyday Life</i>	
	Bowen, “Abortion and the Ethics of Life”, pp. 169-179	10	<i>Everyday Life</i>	
	Ossman, “Fashioning Casablanca in the Beauty Salon”, pp. 180-188	8	<i>Everyday Life</i>	
	Chraïbi, “Funeral”, pp. 89-91	2	<i>Everyday Life</i>	
		49		
<b>5. R Oct 4</b>	<b>Women, Men &amp; Gender Roles</b>			<b>Quiz 2</b>
	“Gender Relations”, pp. 93-97	4	<i>Everyday Life</i>	<i>Film: "A Veiled Revolution" (1982, Fernea &amp; Gount, 26min)</i> <i>Lecture: Gender -- the "Vexed Question" of Middle Eastern culture</i>
	Friedl, “Thorny Side of Marriage in Iran”, pp. 111-120	9	<i>Everyday Life</i>	
	Mir-Hosseini, “Tamkin: Stories from a Family Court in Iran”, pp 136-150	14	<i>Everyday Life</i>	
	Fernea, “Veiled Revolution”, pp. 151-154	3	<i>Everyday Life</i>	
	Slackman 2007, “Quiet Revolution in Algeria: Gains by Women”	1	<i>WEB (link on our CARMEN site, and to right)</i>	<a href="http://www.nytimes.com/2007/05/26/world/africa/26algeria.html?ex=1337918400&amp;en=d05071c0ecfc5e29&amp;ej=5124&amp;partner=permalink&amp;exprod=permalink">http://www.nytimes.com/2007/05/26/world/africa/26algeria.html?ex=1337918400&amp;en=d05071c0ecfc5e29&amp;ej=5124&amp;partner=permalink&amp;exprod=permalink</a>
	Abu-Lughod <i>article</i> , “Do Muslim Women Really Need Saving?”	7	<i>WEB</i>	
	Abu-Lughod book, pp 18-25 (Why read this book?)	7	<i>Writing Women</i>	
	[Begin reading Tuesday's "Writing Women's Worlds" assignment. We'll finish book, except chap 3, next week, so get ahead.]		<i>Writing Women</i>	
		45		

<p><b>6. T Oct 9 Gender in the Desert</b></p>	<p>Abu-Lughod, Chap 1 (Father's authority, decision-making, loyalty)</p>	<p>41</p>	<p><i>Writing Women</i></p>	<p><i>Lecture: Life among the Bedouin. Is tradition a "prison"?</i></p>
	<p>Abu-Lughod, Chap 2 (Lives with multiple wives)</p>	<p>39</p>	<p><i>Writing Women</i></p>	
		<p>80</p>		
<p><b>7. R Oct 11 Gender in the Desert</b></p>				<p><b>Quiz 3</b></p>
	<p>Abu-Lughod, Chap 4 (Marrying your cousin)</p>	<p>37</p>	<p><i>Writing Women</i></p>	<p><i>Lecture: How much choice do women have under patriarchy?</i></p>
	<p>Abu-Lughod, Chap 5 (Sex, Honor, Shame)</p>	<p>37</p>	<p><i>Writing Women</i></p>	
		<p>74</p>		
<p><b>8. T Oct 16 Practicing Islam</b></p>				<p><i>Lecture: Islam in Everyday Action</i></p>
	<p>"Popular Expression of Religion", pp. 241-245.</p>	<p>4</p>	<p><i>Everyday Life</i></p>	
	<p>Nelson, "Sound of the Divine", pp. 257-261 (Quranic recitation &amp; its</p>	<p>5</p>	<p><i>Everyday Life</i></p>	
	<p>Bowen, "Abu llya and Zakat", pp. 262-265 (tithing &amp; social</p>	<p>3</p>	<p><i>Everyday Life</i></p>	
	<p>Betteridge, "Muslim Women and Shrines in Shiraz", pp. 276-289 (local</p>	<p>13</p>	<p><i>Everyday Life</i></p>	
	<p>Mottahedeh, <i>The Mantle of the Prophet</i>, pp. 38-50 (Elementary</p>	<p>12</p>	<p><i>WEB</i></p>	



	Mottahedeh, <i>The Mantle of the Prophet</i> , pp. 69-78 (Madrese --	9 WEB	46	
9. R Oct 18	<b>Midterm Exam</b>			<p>Review all readings so far in course. Re-read the most important or catch up on reading.</p> <p><b>Midterm Exam in class, for entire class period after initial Q&amp;A (Covers all material until now, including films)</b></p>
10. T Oct 23	<b>Media</b>	48 WEB	53	<p>El-Nawawy &amp; Iskandar, "Battle for the Arab Mind" &amp; "Boxing Rings" (Al-Jazeera, the Arabic satellite TV news network &amp; Arab public debate)</p> <p><a href="http://english.aljazeera.net/HomePage">http://english.aljazeera.net/HomePage</a> 5 (Browse website, read 3 or 4 news stories)</p> <p><i>WEB (link on CARMEN, and to right)</i></p> <p><i>Student Presentations</i> about content, style, and aims of Arab media. This counts as <b>Quiz 4</b> (NO written quiz this week)</p> <p><i>Class debate:</i> is al-Jazeera fair journalism? What is the significance of media for Middle Eastern societies?</p>
11. R Oct 25	<b>Media - 2</b>			<p><a href="http://english.aljazeera.net/HomePage">http://english.aljazeera.net/HomePage</a> (Browse website, make a list of topics they cover, read 3 or 4 news stories. look at how the same stories are covered in another news source of your choice, prepare to present results in class)</p> <p>Watch 20-30 min of Al Jazeera or other Arabic television at Hagerty Hall media center. Try to tell what story (or what sort of theme) they are covering, and the style of coverage.</p> <p><i>WEB (link on CARMEN, and to right)</i></p> <p><i>Hagerty Hall, 1st fl.</i></p>

<p><b>12. T Oct 30 Popular Culture</b></p>	<p>Early, "Syrian Television Drama", pp. 12-332-334.</p>	<p>12 <i>Everyday Life</i></p>	<p><i>Film</i>: "Umm el-Kulthum" (Egypt's beloved singer &amp; her influence on Egyptian society)</p>
	<p>Armbrust, "Riddle of Ramadan", p. 335-348.</p>	<p>13 <i>Everyday Life</i></p>	
	<p>Douglas &amp; Malt-Douglas, "Arabian Success Story: Majid" (Arab Comic Strips)</p>	<p>12 <i>WEB</i></p>	
		<p>37</p>	
<p><b>13. R Nov 1 Everyday Politics</b></p>	<p>Singerman, "Networks, Jobs, and Everyday Life in Cairo", pp. 199-208 (Importance of social networks in urban neighborhood)</p>	<p>9 <i>Everyday Life</i></p>	<p><b>Quiz 5</b> <i>Lecture &amp; Discussion</i>: Is Pop Culture political? How is Everyday Life political?</p>
	<p>Barber, "Politics, Politics, and More Politics", pp. 209-226 (Why Palestinian Intifada attractive to youth).</p>	<p>17 <i>Everyday Life</i></p>	
	<p>Moaveni, <i>Lipstick Jihad</i>, "We Don't Need No Revolution", pp. 67-91 (life in Iran after Islamic Revolution)</p>	<p>24 <i>WEB</i></p>	
		<p>41</p>	
<p><b>14. T Nov 6 Democracy</b></p>			<p><i>Election Day: Participate in American democracy &amp; go vote!</i> <i>Film excerpt</i>: "Day of Democracy" (Egyptian women campaigning in elections) <i>Lecture</i>: How could democracy work in the Middle East or Central Asia?</p>
	<p>Friedman "Today's News Quiz." (It's 1 democracy, stupid!)</p>	<p>1 <i>WEB</i></p>	

	Slackman 2007, "Ballot Boxes, yes. Actual Democracy?" (Problems with ME democracy)	1	WEB (link on CARMEN, and to right)	<a href="http://www.nytimes.com/2007/06/07/world/middleeast/07democracy.html?ex=1338955200&amp;en=f1590364909c1086&amp;ej=5124&amp;partner=permalink&amp;expod=permalink">http://www.nytimes.com/2007/06/07/world/middleeast/07democracy.html?ex=1338955200&amp;en=f1590364909c1086&amp;ej=5124&amp;partner=permalink&amp;expod=permalink</a>
	Roude & Gall, "Afghan Democracy 101" (US election experts teaching Afghan villagers how to "do democracy")	2	WEB	
	Liu, "Why Culture Matters to Democratization" (in Central Asia today)	12	WEB	
		16		
<b>15. R Nov 8</b>	<b>Middle Easterners in Europe</b>			<b>Quiz 6</b>
	Cohen, "For 'New Danes,' Differences Create a Divide" (Turks in Denmark caught between two worlds)	2	WEB	<i>Lecture: Clash of Civilizations?? ME migrants in Europe</i>
	Cesari, "The Secularization of Individual Islamic Practice" (Issues of Muslims in Europe: veiling, arranged & forced marriages, language, etc.)	21	WEB	
	Manji, "Under the Cover of Islam" (Why can't modern Muslims be modern enough for Europeans?)	1	WEB	
	Poggoli, "An Islamic Journey Inside Europe", 2/28/06 on NPR (Read & listen to radio news story. CLICK TO LISTEN)	2	WEB (link on CARMEN, and to right)	LINK: <a href="http://www.npr.org/programs/atc/features/2003/feb/europe_muslims_five.html">http://www.npr.org/programs/atc/features/2003/feb/europe_muslims_five.html</a>
	Poggoli, "Danes' Anti-Immigrant Backlash Marks Radical Shift". 11/20/06 on NPR (Read & listen to radio news story)	2	WEB (link on CARMEN, and to right)	LINK: <a href="http://www.npr.org/templates/story/story.php?storyId=6505809">http://www.npr.org/templates/story/story.php?storyId=6505809</a>

	Weiner, "Why Cartoons of the Prophet Insult Muslims", 2/8/06, on NPR (Read & listen to radio news story)	2	WEB (link on CARMEN, and to right)	LINK: <a href="http://www.npr.org/templates/story/story.php?storyId=196323">http://www.npr.org/templates/story/story.php?storyId=196323</a>
		30		
<b>16. T Nov 13</b>	<b>Evangelizing Islam</b>			
	Wiktorowicz, "Islamist Activism in Jordan", pp. 227-239 (Islamic social transformation, civil society). Botcher, "Islamic Teaching among Sunni Women in Syria", pp. 290-299.	12	Everyday Life	<i>Lecture: The Big 20th Century Transformation of Islam</i>
	Eickelman, "Inside the Islamic Reformation", pp. 246-256 (Religious values in modern life).	9	Everyday Life	
		10	Everyday Life	
		31		
<b>17. R Nov 15</b>	<b>Yearning for Islamic Society</b>			<b>Quiz 7 (last one!)</b>
	Abdo, <i>No God but God: Egypt &amp; the Triumph of Islam</i> , chaps 1 & 2.	37	WEB	<i>Film: "Bab El Oued" (Islamist leader &amp; his neighborhood moral police in Algerian city)</i>
<b>18. T Nov 20</b>	<b>Corruption in the ME</b>			<i>Film: "Terrorism &amp; the Kebab" (1992) Comedy about Middle Eastern bureaucracy</i>
	Slackman 2007, "Stepping Boldly off the Curb" (Chaos in Cairo streets, corruption)	1	WEB (link on CARMEN, and to right)	<a href="http://www.nytimes.com/2007/07/17/world/africa/17iraftic.html?ex=1342411200&amp;en=a09a3df379c0b558&amp;ei=5124&amp;partner=permalink&amp;expod=permalink">http://www.nytimes.com/2007/07/17/world/africa/17iraftic.html?ex=1342411200&amp;en=a09a3df379c0b558&amp;ei=5124&amp;partner=permalink&amp;expod=permalink</a>

<p>19 R Nov 22</p>	<p><b>THANKSGIVING</b></p>	<p><b>NO CLASS!</b></p>	
<p>20 T Nov 27</p>	<p><b>The Middle East in the Modern World</b></p>	<p>Slackman 2007, "Cultural Collisions, Riyadh" (McDonalds in Saudi Arabia)</p>	<p><i>WEB (link on CARMEN, and to right)</i></p>
		<p>Rushdie, "Yes, This is About Islam" (Islam is to blame, needs to modernize or die)</p>	<p><i>WEB</i></p>
		<p>Hirschkind &amp; Mahmood, "Feminism, the Taliban, and Politics of Counter-Insurgency" (Rebuttal to Rushdie, biases of Western liberalism regarding veiling, democracy, public religion in Muslim societies)</p>	<p><i>WEB</i></p>
<p>21 R Nov 29</p>	<p><b>Conclusions &amp; Review</b></p>	<p><i>Catch up reading! :)</i></p>	<p><i>Review session. Do your readings, Bring your questions!</i></p>

**Final Exam. Place to be announced**

**Wed, Dec 5, 1:30pm - 3:18pm**

*Lecture & Discussion: What is the importance of the ME in the world today? Is there really a "Clash of civilizations" with the West? Can a society be traditional, religious, & modern at the same time?*

<http://www.nytimes.com/2007/05/09/world/middleeast/09saudi.html?ex=1336449600&en=c4095095b62cf8ea&ei=5124&partner=permalink&expprod=permalink>

THE OHIO STATE UNIVERSITY  
Anthropology 350  
***PREHISTORIC INDIANS OF THE OHIO VALLEY***  
Autumn Quarter, 2006

**Instructor**

Dr. Richard W. Yerkes  
Office: 140 Lord Hall  
Phone: 292-1328

**Office Hours**

Tuesday and Thursday  
11:30 ASM -1:00 PM  
E-mail: yerkes.1@osu.edu

**Class Hours**

Tuesday and Thursday: 1:30-3:18 PM  
235 Lord Hall  
124 West 17<sup>th</sup> Avenue

**COURSE SYLLABUS**

- Required Texts:**
1. *Ohio Archaeology (2005)*, Bradley T. Lepper, Orange Frazer Press
  2. *Indian Mounds of the Middle Ohio Valley (2002)*, Woodward and McDonald

**Other REQUIRED readings available at OSU Libraries Electronic Reserves**

**Course Goals:** To examine the culture history of Native American groups who inhabited the Ohio Valley from the time of the last Ice Age until their contact with Europeans. We review the methods of archaeology and define the terms used to describe ancient societies (and their associated artifacts) and place them in chronological order. Early archaeological investigations in the Ohio Valley will be outlined. The Historic tribes of the region will be introduced. Then we will move back to the end of the last Ice Age and consider the hunter-gatherers who first settled the area. Next, we will examine the changes in settlement and subsistence patterns that led to the construction of burial mounds and earthworks by Adena and Hopewell societies. The shift to farming by Late Woodland Indians will be explored, and the evolution of complex societies will be outlined as we examine the fortified towns of Late Prehistoric groups. Finally we will see how tribes of the Ohio Valley fared in the early Historic period.

**Class Format:** Lectures will introduce topics and summarize current research. Students are expected to discuss these topics in class. Artifacts, images, web pages and visits to various prehistoric sites in central Ohio will supplement the lectures and discussion.

**Readings:** The texts contain material that serves as an introduction to the lectures and classroom discussions. Students **must complete** the assigned readings by the date listed on the course outline and be prepared to discuss them in class.

**Class Projects:** Each student will (1) define a series of archaeological terms, (2) complete a time-line and map of Ohio Valley prehistory, (3) present an oral and written portion of a group project on Native life ways in the Ohio Valley, and (4) write a summary report of a visit to a nearby prehistoric site.

<b>Grading:</b>	<b>Grades are based on the following:</b>	
	- Midterm take-home exam score:	100 points
	- Final take-home examination score:	100 points
	- Definitions	30 points
	- Time-Line Assignment:	30 points
	- Native Life Group Project:	60 points
	- Site Visit Report:	20 points
	- Class Participation:	<u>35 points</u>
	<b>TOTAL:</b>	<b>375 points</b>

## COURSE OUTLINE

### PART I: Introduction

#### **DATE            TOPIC AND ASSIGNED READINGS**

21 Sept.(Thurs.) **Introduction. *Definitions, Time Line, Day in the Life, and Site Visit assignments passed out.***

26 Sept.(Tues.) **(1) The Goals, Methods, and Terminology of Archaeology.**

**Read:** Introduction, pp. vi-xvii in Ohio Archaeology, and  
**Electronic Reserve #1** *An Archaeological Primer*, by J. Chapman  
**Electronic Reserve #2** *A Note on Nomenclature*, by James L. Murphy  
**Electronic Reserve #3** *The development of American archaeology: a brief review*,  
 by Stuart J. Fiedel

**(2) A Cultural History of the Ohio Valley.**

**Read:** An Outline of the Prehistory of the Middle Ohio Valley pp. 7-14 in  
Indian Mounds of the Middle Ohio Valley, and  
**Electronic Reserve #4** *Cultural Overview*, by R. Berle Clay and C. M. Niquette.

\* *Definitions* assignment due

28 Sept.(Thurs.) **A History of Archaeology in the Ohio Valley.**

**Read:** Early Accounts of Ohio's Mounds, pp. 237-249 in Ohio Archaeology, and Mounds during the Historic Period, pp. 75-92 in Indian Mounds of the Middle Ohio Valley, and:  
**Electronic Reserve #5** *A History of Public Archaeology in Ohio*, by P. Nick Kardulias.

3 Oct. (Tues.) **Who were the Moundbuilders?**

**Read:**  
**Electronic Reserve #6** *The Myth of the Moundbuilders* by Kenneth L. Feder

5 Oct. (Thurs.) **Native ways of life in the Ohio Valley.**

**Read:**  
**Electronic Reserve #7** *Great Lakes Indians upon Discovery: An Approximation...*  
 by Ronald J. Mason  
**Electronic Reserve #8** *La Salle Explores the Mississippi Valley*, by Robert L. Hall

#### **DATE            TOPIC AND ASSIGNED READINGS**

- 10 Oct. (Tues.) **Conflict between Archaeologists and Native Americans - The Reburial Issue.**  
**Read:** Chapter 8, Legacies, pp. 251-269 in Ohio Archaeology, and:  
**Electronic Reserve #9** *Battlefields and Burial Grounds* by Roger C. Echo-Hawk  
 and Walter R. Echo-Hawk
- 12 Oct. (Thurs.) **Oral Presentations: Shawnee, Miami, Illinois**
- 17 Oct. (Tues.) **Oral Presentations: Seneca, Wyandotte, Erie**
- 19 Oct. (Thurs.) **Oral Presentations: Cherokee, Delaware, Natchez**

**PART II: The First Inhabitants of the Ohio Valley**

- 24 Oct. (Tues.) **Who were the First Americans?**  
**Read:** Chapter 1, The PaleoIndian Period, pp. 25-51, in Ohio Archaeology, and:  
**Electronic Reserve #10** *Pennsylvania Pioneers*, by Adovasio and Carlisle.

**TAKE-HOME MIDTERM PASSED OUT**

- 26 Oct. (Thurs.) **Archaic Foragers of the Ohio Valley**  
**Read:** Chapter 2, The Archaic Period, pp. 53-77, in Ohio Archaeology.

**PART III: After the Ice Age**

- 31 Oct. (Tues.) (1) **TAKE-HOME MIDTERM DUE.** Discussion of Midterm
- (2) **The Archaic-Woodland Transition. Read:**  
**Electronic Reserve #11** *The Woodland and Mississippian Traditions in the Prehistory  
 of Midwestern North America*, by Richard Yerkes  
**Electronic Reserve #12** *Woodland Traditions in the MidContinent*, by Mark F. Seeman
- 2 Nov. (Thurs.) **The Early Woodland Period and the Adena.**  
**Read:** Chapter 3, The Early Woodland Period, pp.79-107, in Ohio Archaeology.  
**Electronic Reserve #13** *The Essential Features of Adena Ritual ...*, by R. Berle Clay
- 7 Nov. (Tues.) **The Early and Middle Woodland Problem.**  
**Read:** Mound-Building Cultures., pp. 15-74 in Indian Mounds of the Middle Ohio Valley,  
**Electronic Reserve #14** *The Earth Reawakened...* by R. L. Hall
- 9 Nov. (Thurs.) **The Hopewell Climax.**  
**Read:** Chapt. 4, The Middle Woodland Period, pp. 112-169, in Ohio Archaeology, and:  
**Electronic Reserve #15** *Hopewell: Prehistoric America's Golden Age*, by John Carlson.



**DATE TOPIC AND ASSIGNED READINGS**14 Nov. (Tues.) **Late Woodland**

**Read:** Ch. 5, The Late Woodland Period, pp.170-193, in Ohio Archaeology, and:  
**Electronic Reserve #16** *The Social and Technological Roots of Late Woodland*,  
 by David P. Braun.

**PART IV: Village Life: Tribes and Chiefs**16 Nov.(Thurs.) **The End of Prehistory.**

**Read:** Chapter 6, The Late Prehistoric Period, pp.195-227 in Ohio Archaeology, and:  
**Electronic Reserve #17** *Late Prehistory of the Ohio Valley*, by James B. Griffin.

**TAKE-HOME FINAL PASSED OUT**21 Nov. (Tues.) **Fort Ancient and the Mississippians****Read:**

**Electronic Reserve #18** *Astronomical Alignments in a Fort Ancient Settlement at the  
 Incinerator Site in Dayton, Ohio*, by Heilman and Hofer.

**Electronic Reserve # 19** *Slack Farm and the Caborn-Welborn People*, by David Pollack,  
 Cheryl Ann Munson, and A. Gwynn Henderson.

23 Nov. (Thurs.) **NO CLASS: Thanksgiving Break**28 Nov. (Tues.) **Historic Tribes.****Read:** Protohistory..., pp. 228-235 in Ohio Archaeology, and:

**Electronic Reserve #20** *History of the Ohio Valley*, by William A. Hunter.

30 Nov. (Thurs.) **SUMMARY**

5 Dec. (Tues.) **\*\*FINAL TAKE-HOME EXAMINATION, TIME-LINE, AND  
 FIELD TRIP REPORTS DUE IN MY OFFICE (140 Lord Hall)  
 BY 4:00 PM**

**THIS MATERIAL IS AVAILABLE IN ALTERNATIVE  
 FORMATS UPON REQUEST. STUDENTS WITH  
 DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR  
 NEEDS KNOWN TO THE INSTRUCTOR, AND ARE  
 RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE  
 FROM THE OFFICE OF DISABILITY SERVICES (ODS) AT  
 292-3307 AS SOON AS POSSIBLE, AND CERTAINLY PRIOR  
 TO THE FIRST EXAMINATION.**

**Please Note:**

In case of unexpected instructor absences the information will be posted on the following departmental web site. This site should be consulted during inclement weather to check for possible class cancellations or delays. Do not call the department, check the web site:

<http://monkey.sbs.ohio-state.edu/news.htm>

**Academic Misconduct:** All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees.

***Contemporary Perspectives on the Ancient Near East:  
Orientalism, Archaeology, and Nationalism***  
ANTHROPOLOGY 400, Spring Quarter 2006

**Instructor**

Dr. Joy McCorrison, Associate Professor (call me, "Professor McCorrison")  
218 Lord Hall  
Tel: 292-0230                      mccorrison.1@osu.edu

**Hours**

Class: Monday and Wednesday, 11:30-1:18    Lord Hall Room 235  
Office: Monday 1:30-3:30, Thursday 10-11

**Please note that upper floors of Lord Hall, where my office is located, do not offer disability access. I would like to meet with all my students. If you find my office difficult to access, please let me know after class, by email, or by phone. I will arrange to meet you at another location.**

**Texts**

1. Sa'id, Edward 1978 *Orientalism*. New York: Pantheon Books.  
(Required reading of selected chapters. Available at the University Bookstore and Main Library Reserve. This book is a classic, and for those students who will have a long-term interest in the Near East, history, international studies, political science, humanities, or literature, this is a book to keep on your shelves and to re-visit for important material and ideas not covered in this course.)
2. selected chapters, articles, and case studies will become available through Electronic Reserve on Oscar. (We will discuss access to Electronic Reserve on the first day of class)

**Course Description: Orientalism, Archaeology, and Nationalism**

Orientalism is a term used to describe much Western scholarship of an exotic East. Orientalist scholarship is now famously denounced as inherently flawed objectification of other cultures and a denial of their history, BUT it has an important history and impact across diverse disciplines and contemporary issues. This course introduces the Orientalist view of the ancient Near East. We will use case studies of archaeological scholarship to examine the role of Orientalist thinking in the development of today's perspectives on what happened in antiquity. Did the Israelites conquer a Promised Land? Did Mesopotamia decay under the rule of tyrants and despots? Were the early Arabs an uncivilized desert people? Did Crusaders only live in castles?

The course discusses a number of periods often ignored in Western anthropological archaeology, such as Early Islamic and Crusader Periods and examines the history of scholarship that has emphasized some archaeologies to the neglect of others. Archaeology of peoples "without history" (Wolf 1982)—the folk whose accounts were unwritten or written by others—is also emphasized. The course will examine different approaches to the past and ways of knowing with the Near East as example: the archaeologies of Bible and Holy Qur'an are briefly introduced. Students will also read about early Arab geographers whose histories, ethnographies, and theoretical perspectives offer alternative views of the social and cultural dynamics fossilized in

the archaeological record. The course will conclude with a study of contemporary archaeological practice, especially in the interests of religious identity and nationalism, in the Near East so that students can assess the lasting impact—positive and negative—of Orientalism in Near Eastern archaeology.

This course relies primarily on lecture and discussion to introduce students to the materials and issues that diverse contemporary views of the ancient Near East have played in interrelated religious, historical, political, ethnic, and social agendas. These agendas are 1) colonialism, 2) the development of archaeological approaches to uncovering the past, and 3) the use of archaeology in modern-day nationalism and ethnic-religious identity. Students will also practice research and writing skills in preparing brief (5-10 minute) class presentations on a minor topic and by applying issues raised in class to a term paper whose subject may or may not be geographically focused on the Near East. Because the Near East is the historical cradle of the world's 3 great monotheistic religions, construction of the ancient Near East for present identities resonates widely across diverse cultures around the world.

#### **Course Objectives:**

- Explore how different national, ethnic, social, and cultural perspectives and agendas condition and constrain interpretations of the human past, using the example of the ancient Near East with its broad implications for the 3 major, monotheistic, pan-global religions.
- Evaluate the impact of Orientalist scholarship and colonialism on contemporary archaeological practice in the Near East
- Develop critical thinking skills and extend students' abilities to read carefully and express ideas effectively through writing
- Survey some lesser-known archaeology in the Near East, including the archaeology of Crusader and Early Islamic periods, pastoralists, and women
- Introduce the contemporary issues of nationalism and ideology as they are employed to generate mythological-historical rationales for contemporary political hegemonies. The example of an idealized past used as foundation for the modern colony/nation-state in the Middle East has worldwide application and significance.

#### **Course Requirements:**

**Attendance:** The course meets twice week at a regular time for structured sessions with the entire class. Class meetings will combine lecture, discussions, visual presentations, and exercises. Group discussions will be held, and several classes will be devoted to student presentations. You should arrange your schedule so that you participate in *all classes*. Your classmates need to depend on your ideas and your preparation in discussions that will lead to presentations done by them. You will benefit from their input when your turn comes, and you have a responsibility to them to reciprocate. Attendance will affect your grade. Poor attendance furthermore makes it unlikely that you will be able to perform well on exams, the major component of student assessment for this class. Students with National Guard duty and other legitimate reasons for absence should alert me as early as possible.

**Reading:** About 40-75 pages assigned per week. Reading expectations are generally lower for weeks in which student presentations or exams are due.

**Class Preparation:** In addition to reading and reviewing lecture notes, I expect each student to spend time preparing for discussions. When questions have been distributed in advance, make notes and prepare your answers. Make sure you do this work before coming to class, for *it wastes your and your classmates' class time if you do your only thinking during the discussion period.*

**Discussions:** Periodically the class will break into groups for discussion based on *all the readings* for the week and on study questions. Please come to class prepared to discuss this material. Such class discussions and presentations provide an alternative to lecture, which does not equally help all students learn. **Please prepare an extra copy of your discussion question preparations for collection in class so that I can better assess your class preparation.**

**Exams:** Exam #1 (4<sup>th</sup> week)  
Exam #2 (7<sup>th</sup> week)  
**NO FINAL EXAM OUTSIDE OF CLASS**

**Term paper:** due Wednesday June 7<sup>th</sup> at 1:30 pm. You will develop a term paper topic in consultation with the instructor. Your topic should be presented to me in a **1-2 page abstract** by Week 6 (1 May in class). Please feel free to visit my office hours to discuss them before submitting. *A topic abstract will consist of a well-crafted topical sentence that describes the focus, approaches, and conclusions of your paper plus a prose summary of the topic, materials and evidence you present, arguments—yours and others'—, and conclusions. Your abstract must be submitted with 8 bibliographic references, no more than 3 of which may be web-based.*

On the basis of your abstract and any discussions we have, I will **EITHER** a) require a submission of a full draft of your paper by the end of Week 8 (4pm, Friday 19<sup>th</sup> May) **OR** b) accept an expanded outline including references by the end of Week 8. This arrangement allows me to provide you with feedback for your final paper. Please note that I will not provide detailed feedback on grammar, spelling, and syntax—it is your responsibility to proof-read your work. I will comment on organization, content, and research.

**Term Paper should be 10 pages, double spaced, margins not greater than 1 inch!**

**Class participation & presentation:** includes preparation, discussions, attendance, and in-class presentations (5-10 minutes) of readings and minor topics. These will be scheduled during the latter half of the class. I encourage you to visit me in office hours to prepare your oral presentations.

**Evaluation criteria:**

Final grades will reflect each student's performance of written examinations, term paper, in-class and take-home assignments, and class participation. Written examinations will be based upon lectures, films, assigned readings, and class discussions and assignments.

The various components of class performance are weighted as follows:

**1<sup>st</sup> examination .....15%**

**2<sup>nd</sup> examination .....15%**

**Class discussions & participation .....35%**

[This component of class performance is graded according to the following:

Attendance...10%: Students should attend each class for full credit, although legitimate excuses (documented illness or emergency) will be accepted twice

Preparation & Presentations...15%: Students should complete all assigned readings before class and demonstrate that they have done so with contributions to discussion, prepared notes & questions, and with presentation handouts

Discussion...10%: Students should contribute their ideas and questions to discussion. These should be drawn from assigned readings and from personal experience and contemporary events. I will be considering both the quality of discussion contributions and their frequency.]

**Paper .....35%**

There are two examinations, both testing knowledge and application of concepts from the previous weeks. The second exam is cumulative and will include all course material. Knowledge and information acquired during the first half of the class will be necessary to discuss the concepts presented during the second half of the class. The exams will be short essay questions. Students are expected to master information from lectures, handouts, textbooks, films, and discussion sessions, and exam questions are drawn from these sources. Exams give you an opportunity to demonstrate your own progress. Although I encourage you to study together, I will give in-class, closed-book, silent exams.

Makeup exams will only be offered for legitimate absences. In all cases, a request for a makeup exam must include, but is not limited to, a dated and signed letter from the student stating his/her reason for absence. Students requesting a makeup exam must speak with the instructor within 48 hours of the scheduled examination time. We encourage you to discuss your exam needs and other learning needs, including arrangements for students with disabilities, with the instructor *ahead of time*. If you experience a legitimate emergency and miss a lecture, ask another student to go over his/her notes with you, then ask your instructor to clarify any issues or questions that you may have.

I will grade your term paper on

- A. Content, including research and original ideas
- B. Connections to the themes and issues of the class,
- C. Form (grammar, spelling, organization, etc.)

Please refer to the Office of Academic Affairs website on Academic Misconduct (<http://oaa.osu.edu/coam/faq.html#whatisacademicmisconduct>) for Ohio State University guidelines and policies on Academic Misconduct. I will follow these guidelines in this class—it is your responsibility to know them. Please review these procedures and policies carefully. Ask any questions about citations or exam procedures now, or in the course of the quarter, rather than learn from an “F.”

Code of Student Conduct:

[http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp);

The Committee of Academic Misconduct's web page:  
<http://oaa.osu.edu/coam/home.html>;

Ten Suggestions for Preserving Academic Integrity:  
<http://oaa.osu.edu/coam/ten-suggestions.html>; and

Eight Cardinal Rules of Academic Integrity:  
<http://www.northwestern.edu/uacc/8cards.html>.

*DEPARTMENT OF ANTHROPOLOGY STATEMENT ON ACADEMIC MISCONDUCT*

*All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees.*

My examination and credit policies follow policy and procedures established by The Ohio State University and specified in the [Course Offerings Bulletin 05-06](#) (available to you from the Bulletin Office at (614) 292-3980 or on pages 2-4 of the .pdf file online at <http://www.ureg.ohio-state.edu/ourweb/scheduling/CourseBulletinInfo2005-06.pdf>).

A word about working together and working independently--the work you present as written work *MUST* be your own! While I encourage you to work together in discussions, I expect your scholarship to become increasingly independent as you become further and further engaged in your term paper topic. Thus, you may draw ideas from a discussion group, but it is your responsibility to see that they are properly attributed and properly referenced.<sup>\*</sup> A discussion group idea is an idea that needs substantiation. Please **do not reference a discussion group idea in a paper**, (e.g., Karen Smith, personal communication February 16 1996), but do mention it in prose if you are developing an idea that came up in class. (For example, you might write, "While considering the liberating circumstances that Middle Eastern travel afforded Victorian women, Judy Classmate noted the irony of women constrained by their native social circumstances unconstrained in a culture deemed "Oriental" precisely because it did constrain women!")

I only offer Incompletes (I) if the course work can be completed independently. I follow Ohio State University policy on incomplete marks. I prefer not to give incompletes ("I") because students often find it difficult to complete coursework while taking a new set of courses in the following quarter. I prefer also not to disadvantage students who do complete exams and assignments on time by allowing extra time to others for the explicit purpose of producing a late assignment or making up a missed exam. I recognize that contingencies arise: please do contact me if you feel that your circumstances justify extending the deadline for course completion. Please also come to me immediately with any further questions or concerns you have regarding these policies or other aspects of the class.

---

<sup>\*</sup> I recommend and prefer the Author-Date System, but I will accept other standard referencing formats. *The Chicago Manual of Style* explains four. In my copy (1982, 13th edition) these are explained on Pp. 400-417.

I encourage and value *all* student participation in this class without prejudice.

In case of unexpected instructor absences the information will be posted on the following departmental website. This site should be consulted during inclement weather to check for possible class cancellations or delays. Do not call the department, check the website.

**<http://anthropology.ohio-state.edu/news.htm>**

Look for other exciting Anthropology classes and events on our Website. Use it as a resource !  
Consider joining the Undergraduate Anthropology Club  
or giving a graduate student Brown Bag presentation

### **Grading**

Here are my criteria for awarding letter grades (exams, assignments, and class participation). These criteria do not supercede Ohio State University Policy on grades, found in the *Course Offerings Bulletin*:

- A--demonstrated mastery of *all* important concepts and *all* minor ones.
- B--demonstrated mastery of *all* important concepts and *most* minor ones.
- C--demonstrated mastery of *most* important concepts and *few* minor ones.
- D--*generally failed to demonstrate* mastery of most important concepts.
- F--*failed to demonstrate any mastery* of important concepts.

STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR AS SOON AS THE QUARTER BEGINS AND ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE EH OFFICE OF DISABILITY SERVICES 292-3307, PRIOR TO OR AT THE BEGINNING OF THE QUARTER. I RELAY ON THE OFFICE FOR DISABILITY SERVICES FOR ASSISTANCE IN VERIFYING THE NEED FOR ACCOMMODATIONS AND DEVELOPING ACCOMMODATION STRATEGIES.



## DEVELOPING A TERM PAPER

Each student will develop a topic into a term paper (see “Term Paper” above) for part of his/her grade in this course. At minimum, this will provide you with an experience in developing a research idea, but at best, you will leave this course with a topic that you may choose to develop into a research project or for directed study credit elsewhere.

These are the steps in this process:

1. Take responsibility for an article or minor topic that you will present to the class. I will make assignments for the quarter and will consider suggestions that you bring me. While your term paper does NOT have to stem from your class presentation, you may find that it is efficient and inspiring to develop an in-class presentation further for a paper.
2. a. Participate in group-discussions. Assume that everyone in class has read the assigned material, and seek ideas and perspectives on how that material is related to the general themes of the course (see “Course Description” on your syllabus). Jot down comments, ideas, and questions for further research/references.  
  
b. All students will be encouraged to raise questions after your in-class presentation, and this is a great opportunity for you to discover unanswered questions or additional lines of inquiry and evidence.
3. Look up keywords in Oscar AND do an electronic database search to find further information on your topic. At this point you may find your interest is diverging somewhat from the questions addressed in group-discussion. Document your train of thought—keep notes to yourself about where your interests went and why. I will let you develop your ideas independently, but I require you to be able to demonstrate how they grew out of your original interest. *You are required to keep these notes until final grades have been distributed.*
4. Use your bibliographic research to guide your reading. Turn in to me a **1-2 page abstract** by Week 6 (1 May). Please feel free to visit my office hours to discuss them before submitting. See (“Term Paper” above for topic abstract guidelines).  
*A topic abstract will consist of a well-crafted topical sentence that describes the focus, approaches, and conclusions of your paper plus a prose summary of the topic, materials and evidence you present, arguments—yours and others’—, and conclusions. Your abstract must be submitted with 8 bibliographic references, no more than 3 of which may be web-based.*

Your topic should *set out the question or (closely) related questions your research will/would address.* Your question might be, “Did God give the Israelites the Promised Land?” or “Why study Ottoman archaeology (when there are even older sites to dig)?” or “Were the Indus civilizations precursors to Dravidians?” or “Who built Great Zimbabwe?” or “Were ancient Egyptians black?”

Your topic should also *state what an introduction to a paper would be like--what background does a reader need to understand why your topic is important?* The

period and related processes in prehistory and history are essential here, as are the modern circumstances of archaeological inquiry.

Your topic should also include *a summary of the appropriate data* you would use. Will you be using archaeological site reports? Interviews? Letters and reports from colonial administrators? Diaries? Films and documentaries? Newspaper/media clippings and images? Secondary sources and compilations?

Your *bibliography* gives me good indication of your research on this topic and your success in formulating an important question and finding the appropriate sources with which to address it.

Congratulations! You have started a research paper.

5. Develop your topic paragraph into an introduction. Your first draft is now underway. Your paper should be organized as follows:

*Introduction*--sets out the question you will address.

*Evidence*--What kinds of methods or archaeological evidence can be used to address this question? What ancillary information is available from historical or representational sources?

*Interpretation*--show how the evidence can provide information to help you answer your main questions.

*Summary and Conclusion*--restates the main topic and your new perspective. Points out new directions for further research. Shows how solving this question helps clarify a larger problem. For example, "Lacking definitive archaeological evidence for Joshua's conquests strengthens the proponents of a 7<sup>th</sup> century BCE date for the compilation of the Old Testament/Hebrew Bible and suggests that the emphasis on Late Bronze Age archaeological sites in Judea and Samaria today serves greater political purpose than archaeological ." [This might be a good conclusion to an original question, "What archaeological basis is there for Joshua's conquests in Canaan?"]

Maps and illustrations are often appropriate. You should at least include a map with the sites and regions you are discussing clearly depicted. Do not forget to provide a scale, a north arrow, and a heading/title for all maps and figures.

6. I will look at any drafts and give you comment (not spelling, grammar, or syntax) if you turn them in to me at least a week ahead of the deadline. Also, you should ask members of your discussion group or a friend to proof-read your paper. I expect your grammar and spelling to be perfect. **WARNING...I will fail your paper (F) if you include any "sentence" that lacks a subject AND a verb!**

**PROOF-READ YOUR WORK!!!**

## PLAN OF CLASSES & READINGS

### WEEK 1 WHAT IS ORIENTALISM?

Class 1. Introduction

Class 2. Orientalism: a Critique in Overview

Readings: Sa'id pp. 1-14, 31-44

### WEEK 2 THE WEST AND OTHER

Class 3. Historical Geography of the West and the Other

Discussion: Encountering Orientalism

Class 4. Colonialism and Near Eastern Archaeology

Readings: Sa'id pp. 49-79, 201-209  
Lutz and Collins, Ch. 3 "Inside the Great Machinery of Desire." pp. 47-85.  
[OPTIONAL: Silberman, "Desolation and Restoration," pp. 76-86.]

### WEEK 3 PEOPLE OF THE BOOK I: BIBLICAL ARCHAEOLOGY

Class 5. Biblical Archaeology

Discussion: Near Eastern Archaeology and the Western Gaze

Class 7. The Production of Oriental Archaeology

Readings: Sa'id pp. 79-87, 105, 108-109, 175, 230  
Dever, "Biblical Archaeology" pp. 315-319.  
Silberman, "Digging in the Land of the Bible," pp. 36-47.  
Finkelstein, "Pots and People Revisited," pp. 216-230.  
Wright, "Forcing the End," pp. 42-53.  
Silberman, "Yahoos in Arabia," pp. 74-76.

### WEEK 4 PEOPLE OF THE BOOK II: ISLAMIC ARCHAEOLOGY

Class 6. Film: *Raiders of the Lost Ark*

Class 8. Islamic Archaeology

#### Exam #1

Readings: Glock, "The Future of the Palestinian Past" pp. 302-322.  
Potts, "The Gulf Arab States and their Archaeology," pp. 189-199.  
Ozdogan, "Ideology and archaeology in Turkey," pp. 111-123.  
[RECOMMENDED: Schick, "Palestine in the Early Islamic Period," pp. 74-108.]  
[RECOMMENDED: Walker, "Militarization to Nomadization," pp. 202-226.]

### WEEK 5. EAST MEETS WEST: CRUSADER ARCHAEOLOGY

Class 9. Crusaders & Crusader Archaeology

Class 10. Film: *The Crusades*

Discussion: Colonialism and Material Culture in Outremer (Identifying Ethnicity through Archaeology)

Readings: Boas, "The Frankish Period," pp.138-174.

**WEEK 6. ALTERNATE VIEWS OF HISTORY**

Class 11. Ibn Khaldun, Tribes & the Early Islamic State Archaeology & the Djahiliyya 1)  
Emergence of the State

2) Pre-Islamic Arabia

Class 12. Dar- al-Islam and the Middle Ages: Archaeology & the Arab Geographers  
Discussion: Original Globalization Student Presentations—Arab  
Geographers

Readings: Ibn Khaldun, Ch. 2, pp. 99-100, 107-111, 120-122, 123-150, 246-257.  
Sharer & Ashmore, "Multilinear cultural evolution models," pp. 560-564

ASSIGNED: Gabriel, "Among the Norse tribes," pp. 37-42

ASSIGNED: Bullis & MacDonald, "The longest Hajj," pp. 3-39

ASSIGNED: Insoll, "The road to Timbuktu," pp. 48-52

**WEEK 7. ARCHAEOLOGY & "PEOPLE WITHOUT HISTORY"**

Class 13. Archaeology & Nomadic Pastoralism

Class 14. Ethnoarchaeology, Text, and Orientalism

Discussion: Imagining the Primitive

**Exam #2**

Readings: Wiseman, "Barbarians at the Gate," pp. 12-14.  
Banning, "Peasants, Pastoralists, and *Pax Romana*," pp. 25 + 29-45  
Parker, "Peasants, Pastoralists, and *Pax Romana*: a different view," pp. 35-54  
Banning and Kohler-Rollefson, "Ethnographic Lessons for the Pastoral Past:  
Camp Remains near Beidha, Southern Jordan," pp. 181-201.

**WEEK 8. WAYS OF KNOWING IN NEAR EASTERN ARCHAEOLOGY**

Class 15. Science, History, & Revelation

Class 16. Discussion: "The Oriental Mind"

Student Presentations—"isms"

[e.g., rationalism, positivism, marxism, postmodernism]

Readings: Sa'id, pp. 79, 105-108, 191-197, 284-321  
Schimmel, "Islam," pp. 59-64  
CEI, "Shari'a," p. 321 [1.1], pp. 322-top 325 [4, 4.1, 4.2]  
CEI, "Djahiliyya," pp. 383-384

**WEEK 9. GENDER IN NEAR EASTERN ARCHAEOLOGY**

Class 17. Practitioners & Practice

Class 18. Interpreting Gender Roles in Ancient Cultures

Discussion: The Veiled East

Student Presentations—Archaeologists and Archaeologies  
[e.g., Gertrude Bell, Freya Stark, Hester Stanhope, Gertrude Caton-  
Thompson, Patty-Jo Watson, Kathleen Kenyon, Dorothy Garrod  
Lady Mallowan (Barbara Parker), Crystal Bennett]

Readings: Sa'id, pp. 184-191  
Wright, "Technology, Gender, and Class: Worlds of Difference in Ur III  
Mesopotamia," pp. 79-110.

**WEEK 10. NATIONALISM & ARCHAEOLOGY**

Class 19. MEMORIAL DAY—NO CLASS

Class 20. Current Archaeological Practice in the Near East  
Discussion: Whose Past, Whose Present?  
Student Presentations—Nationalist Agendas  
Conclusions

Readings: Silberman, "The Fall of Masada," pp. 87-101.  
Naccache, "Beirut's Memorycide," pp. 140-156.  
Raschka, "Beirut digs out," pp. 44-50.  
Glock, "Cultural Bias in Archaeology," pp.324-339.  
review "The Future of the Palestinian Past"  
Diaz-Andreu, "Islamic Archaeology and the Spanish Nation," pp. 68-87.

## *Reading List*

THE FOLLOWING TEXTS INCLUDE, BUT ARE NOT LIMITED TO READINGS REQUIRED FOR CLASS AND DISCUSSIONS. WHILE ABSOLUTELY NOT COMPREHENSIVE, THIS LIST IS INTENDED TO SERVE AS A RESOURCE FOR FURTHER READING ON THE TOPICS COVERED AND FOR INITIAL RESEARCH ON PAPERS AND PRESENTATIONS.

**DO NOT CONFINE YOUR RESEARCH TO THIS LIST: I EXPECT YOU TO SEEK OTHER SOURCES!**  
Other sources may be located through

- a keyword search in Oscar (University Library home page),
- the Anthropology database (Eureka) and other databases found in “databases” on the University Library home page). This often helps in finding journal articles on a particular topic
- internet searches on key words
- reviewing and selecting sources from bibliographies cited in these works

Abdi, Kamyar 2001 Nationalism, Politics and the Development of Archaeology in Iran.  
*American Journal of Archaeology* 105: 51-76.

Abu el-Haj, Nadia 2001 *Facts on the Ground: Archaeological Practice and Territorial Self-Fashioning in Israeli Society*. Chicago: Chicago University Press.

Ahmad, S.M. 1965 Djughrsfiya, geography. *Encyclopedia of Islam* 2:575-587.

Ahmed, Akbar S. 1992 *Postmodernism and Islam*. London: Routledge.

Al-Ansary, A.R. 1982 *Qaryat al-Fau: a Portrait of Pre-Islamic Civilisation in Saudi Arabia*. Riyadh: University of Riyadh Press.

Alon, A. 1997 Politics and Archaeology. Pp. 34-47 in N.A. Silberman and D. Small, eds., *The Archaeology of Israel: Constructing the Past, Interpreting the Present*. Sheffield: Sheffield Academic Press.

Anonymous. 1725 [1905] *The Travels of Sir John Mandeville. (Cotton Manuscript)*. London: Macmillan and Co.

Bar-Yosef, O. and A. Khazanov, eds., *Pastoralism in the Levant: Archaeological Materials in Anthropological Perspectives*. Madison, WI: Prehistory Press.

Banning, E.B. 1996 Peasants, Pastoralists, and Pax Romana: Mutualism in the Southern Highlands of Jordan. *Bulletin of the American Schools of Oriental Research* 261: 25-50.

Banning, E.B. and I. Kohler-Rollefson 1992 Ethnographic Lessons for the pastoral Past: Camp Remains near Beidha, Southern Jordan. Pp. 181-201 in O. Baf-Yosef and A. Khazanov, eds., *Pastoralism in the Levant: Archaeological materials in Anthropological Perspectives*. Madison: Prehistory Press.

Beaulieu, J. and M. Roberts 2002 *Orientalism's Interlocutors: Painting, Architecture, Photography*. Durham, NC: Duke University Press.

Bell, G. 1927 *The Letters of Gertrude Bell (selected and edited by Lady Bell, D.B.E.)* vol. II. New York: Boni and Liveright.

- 1934 *The Desert and the Sown*.
- Benvenisti, Meron 2000 *Sacred Landscape: The Buried History of the Holy Land since 1948*. [trans. Maxine Kaufman-Lacusta]. Berkeley: University of California Press.
- Ben Yehuda, Nachman 2002 *Sacrificing Truth: Archaeology and the Myth of Masada*. Prometheus/Humanity Books.
- Bhabha, Homi K. 1994 *The Location of Culture*. London: Routledge.
- Bintliff, J. 1991 The Contribution of an Annaliste/Structural History Approach to Archaeology. Pp. 1-33 in J. Bintliff, ed., *The Annales School and Archaeology*. Leicester: Leicester University Press.
- Bloch-Smith, E. & B.A. Nakhai 1999 A Landscape Comes to Life: the Iron Age I. *Near Eastern Archaeology* 62:62-92.
- Blyth 1917 The Future of Palestine. *Palestine Exploration Quarterly* 81-91.
- Boas, A. 1999 *Crusader Archaeology: The Material Culture of the Latin East*. London: Routledge.
- 1998 The Frankish Period: A Unique Medieval Society Emerges. *Near Eastern Archaeology* 61: 138-174.
- Bullis, D. & N. MacDonald 2000 The Longest Hajj. *Aramco World* 51(4): 3-39.
- Cannadine, David 2001 *Ornamentalism: How the British saw their empire*. New York: Oxford University Press.
- Condor, Lt. C.R. 1879 The Present Condition in Palestine. *Palestine Exploration Quarterly Statement* 6-15.
- Cribb, R. 1991 *Nomads in Archaeology*. Cambridge: Cambridge University Press.
- Crichton, M. 1977. *Eaters of the Dead: the manuscript of Ibn Fadlan relating his experience with the Northmen in A.D. 922*. New York: Bantam Books.
- Dever, W. 1997 Biblical Archaeology. Pp. 315-319 in E. Meyers, ed., *The Oxford Encyclopedia of Archaeology in the Near East*. Oxford: Oxford University Press.
- Dever, W. 1990 *Recent Archaeological Discoveries and Biblical Research*. Seattle: University of Washington Press.
- Doughty, C.M. 1936 *Travels in Arabia Deserta*. London: Jonathan Cape, Ltd.
- Description de L’Egypte:*
- Anderson, R. and I. Fawzy, eds., 1987 *Egypt Revealed: Scenes from Napoleon’s Description de l’Egypte*. Cairo: American University in Cairo Press.
- Doumani, B.B. 1992 Rediscovering Ottoman Palestine: Writing Palestinians into History. *Journal of Palestine Studies* 21: 5-28.
- Diaz-Andreu, M. 1996 Islamic archaeology and the origin of the Spanish nation. Pp. 68-89 in M. Diaz-Andreu and T. Champion, eds., *Nationalism and Archaeology in Europe*. London: UCL Press.

- Egerton, Frank N. 2002 A History of the Ecological Sciences Part 7. Arabic Language Science: Botany, Geography, and Decline. *Bulletin of the Ecological Society of America* 83 (4): 261-266.
- Elliott, Mark 2001 *Biblical Interpretation using Archaeological Evidence, 1900-1930*. Philadelphia: Mellen Press.
- Ellenblum, R. 1992 Construction Methods in Frankish Rural Settlements. Pp. 168-189 in B. Z. Kedar, ed., *The Horns of Hattin*. Jerusalem: Yad Izhak Ben-Zvi.
- Finkelstein, I. 1999 State Formation in Israel and Judah: a Contrast in Trajectory. *Near Eastern Archaeologist* 62: 35-52.
- 1997 Pots and People Revisited: Ethnic Boundaries in the Iron Age I. Pp. 216-237 in N.A. Silberman and D. Small, eds., *The Archaeology of Israel: Constructing the Past, Interpreting the Present*. Sheffield: Sheffield Academic Press.
- Finkelstein, Israel and Neil Asher Silberman 2001 *The Bible Unearthed. Archaeology's new vision of ancient Israel and the origins of its sacred text*. New York: Free Press.
- Finn 1979 The Fellaheen of Palestine... *Palestine Exploration Quarterly* 33-48, 72-87.
- Fox, Edward 2001 *Sacred Geography: a tale of murder and archaeology in the Holy Land*. New York: Metropolitan Books, Henry Holt.
- Gabriel, J. 1999 Among the Norse tribes. *Aramco World* 50(6): 37-42.
- Galaty, J.G. and D.L. Johnson 1990 *The World of Pastoralism: Herding Systems in Comparative Perspective*. New York: Guilford Publications.
- Gillispie, C.C. and M. Dewachter, eds., *Monuments of Egypte: the Napoleonic edition: the complete archaeological plates from La Description de l'Egypte*. Princeton: Princeton University Press.
- Ginzberg, C. 1982 *The Cheese and the Worms*. Penguin Books.  
[see pp. 41-49 on Mandeville's Travels]
- Hauser, J.E. 1900 Notes on the History of Modern Colonization in Palestine. *Palestine Exploration Quarterly* 124-142.
- Herr, L.G. 1997 The Iron Age II Period: Emerging Nations. *Biblical Archaeologist* 60: 114-183.
- Herscher, E. 1998 Tarnished Reputations. *Archaeology* 51(5): 66-68, 74-78.
- Holl, A. and T.E. Levy 1993 From the Nile Valley to the Chad Basin: Ethnoarchaeology of Shuwa Arab Settlements. *Biblical Archaeologist* 56:166-179.
- Ibn Battutah  
The Travels of Ibn Battuta, AD 1325-1354 (trans. with revisions and notes from the Arabic text edited by C. Defremey and B.A. Sanguinetti by H.A.R. Gibb). London: Haklyut Society.
- Ibn Khaldun, 1375 [1967] *The Muqaddimah* (trans. F. Rosenthal). Princeton: Princeton University Press.
- Ibn Mujawar  
Ibn al-Mujawar, Yusuf ibn Yuqub 1204/5-1291/2 *Sifat Bilad al-Yemen*. (Characteristics of the Land of Yemen). (in Arabic)



- Insoll, T. 2000 The Road to Timbuktu. *Archaeology* 53(6) 48-52.  
1999 *The Archaeology of Islam*. Malden, MA: Blackwell.
- Kedar, B.Z. ed., 1992 *The Horns of Hattin*. Jerusalem & London: Yad Ishak Ben Zvi Institute and Variorum.
- Khazanov, A. 1984 *Nomads and the Outside World*. Cambridge: Cambridge University Press.
- Lane, E.W. 1860 [1973] *An Account of the Manners and Customs of the Modern Egyptians*. New York: Dover Books.
- Lutz, C. and J. Collins 1993 *Reading National Geographic*. Chicago: University of Chicago Press.
- Maalouf, A. 1985 *The Crusades through Arab Eyes* (trans. John Rothschild). New York: Schocken Books.
- MacGillivray, J.A. 2000 *Minotaur: Sir Arthur Evans and the Archaeology of the Minoan Myth*. New York: Farrar Straus and Giroux.
- Marcus, Amy Dockser 2002 *The View from Nebo: How Archaeology is Rewriting the Bible and Reshaping the Middle East*. New York: Little Brown.
- McCorrison, J. 1997 The fiber revolution: textile extensification, alienation, and social stratification in ancient Mesopotamia. *Current Anthropology* 38:517-549.
- McNutt, Paula 1999 *Economy and Society in Ancient Israel*. Cleveland: Wakefield University Press.
- Melman, Billie 1992 (1995) *Women's Orient: English Women and the Middle East*. London. MacMillan Press.
- Mernisi, Fatima 1991 *Women and Islam*. Oxford: Blackwell.
- Meskell, L., ed., 1999 *Archaeology Under Fire*. New York: Routledge.
- Miquel, A. 1996 Geography. Pp. 796-812 in R. Rashed, ed., *Encyclopedia of the history of Arabic science*, vol. 3. London: Routledge.
- Murray, T. 1993. Communication and the importance of disciplinary communities: who owns the past? Pp. 105-116 in N. Yoffee and A. Sherratt, eds., *Archaeological Theory: Who Sets the Agenda?* Cambridge: Cambridge University Press.
- Musil, A. 1927 *Arabia Deserta, A Topographical Itinerary*. New York: American Geographical Society.
- Naccache, A.F.H. 1999 Beirut's memorycide: hear no evil, see no evil. Pp. 140-158 in Meskell, L., ed., *Archaeology Under Fire*. New York: Routledge.  
1996 The price of progress. *Archaeology* 49(4): 51-54.
- Ozdogan, M. 1999 Ideology and archaeology in Turkey. Pp 111-123 in Meskell, L., ed., *Archaeology Under Fire*. New York: Routledge.
- Parker, S.T. 1987 Peasants, Pastoralists, and *Pax Romana*: a Different View. *Bulletin of the American Schools of Oriental Research* 265:35-54.

- Petersen, A. 1994 The Archaeology of the Syrian and Iraqi Hajj Routes. *World Archaeology* 26:47-56.
- Philby, H. St.-J. 1939 *Sheba's Daughters*. London: Methuen & Co.
- Potts, D. 1998 The Gulf Arab States and their Archaeology. Pp. 189-199 in Meskell, L., ed., *Archaeology Under Fire*. New York: Routledge.
- Prevost-Logan, N. 1997 Moscow Reclaims its Past. *Archaeology* 50:26-35. (Ibn Fadlan)
- Raschka, M. 1996 Beirut digs out. *Archaeology* 49(4): 44-50.
- Redman, C. L. 1986. *Qasr es-Seghir: an Archaeological View of Medieval Life*. London: Academic Press.
- Rowton, M. 1974 Enclosed nomadism. *Journal of the Economic and Social History of the Orient*. 17:1-30.
- 1976 Dimorphic structure and the tribal elite. *Studia Instituti Antivopos* 30: 219-257.
- Sa'id, E. 1978 *Orientalism*. New York: Pantheon Books.
- Sardar, Ziauddin 1984. *The Touch of Midas: Science, Values and Environment in Islam and the West*. Manchester: Manchester University Press.
- Seymour, M.C. 1993 *Sir John Mandeville*. Variorum Books. Aldershot: Ashgate.
- Schick, R. 1998 Palestine in the Early Islamic Period: Luxuriant Legacy. *Near Eastern Archaeology* 61: 74-108.
- Schimmel, A. 1992. *Islam: an introduction*. Albany, NY: State University of New York Press.
- Sharer, R. & W. Ashmore 1993 Multilinear cultural evolution models. Pp. 560-564 in *Archaeology: Discovering our Past*. Mountainview, CA: Mayfield Publishing.
- Silberman, N.A. 1998 Yahoos in Arabia. *Archaeology* 51(3): 74-76.
- 1998 Digging in the Land of the Bible. *Archaeology* 51(5):36-45.
- 1997 Structuring the Past: Israelis, Palestinians, and the Symbolic Authority of Archaeological Monuments. Pp. 62-81 in N.A. Silberman and D. Small, eds., *The Archaeology of Israel: Constructing the Past, Interpreting the Present*. Sheffield: Sheffield Academic Press.
- 1989 *Between Past and Present*. New York: Henry Holt.  
     [Ch. 5 The Fall of Masada, pp. 87-101]  
     [Ch. 13 Tobacco Pipes, Cotton Prices, and Progress, pp.228-243]
- 1982 *Digging for God and Country*. New York: Alfred Knopf.
- 1991 Desolation and restoration: the impact of a Biblical concept on Near Eastern archaeology. *Biblical Archaeologist* 54: 76-86.
- 1990 The politics of the past: archaeology and nationalism in the eastern Mediterranean. *Mediterranean Quarterly* Winter :99-110.

- Silberman, N.A. and D. Small, eds., 1997 *The Archaeology of Israel: Constructing the Past, Interpreting the Present*. Sheffield: Sheffield Academic Press.
- Smyser, H.E. 1965 Ibn Fadlan's account of the Rus with some commentary and some allusions to Beowulf. *Franciplegius Mediaeval and Linguistic Studies*, 91-119.
- Stahl, A. 1993 Concepts of Time and Approaches to Analogical Reasoning in Historical Perspective. *American Antiquity* 58:235-260.
- Stark, F. 1953 *The Coast of Incense*. London: John Murray.
- Stark, F. 1940 *A Winter in Arabia*. London: John Murray.
- Tapper, R. 1990 Anthropologists, Historians, and Tribespeople on Tribe and State Formation in the Middle East. Pp.48-73 in P.S. Khoury and J. Kostiner, eds., *Tribes and State Formation in the Middle East*. Berkeley: University of California Press.
- Thompson, Thomas L. *Early History of the Israelite People from the Written and Archaeological Sources*. Leiden: EJ Brill.
- Turner, Brian S. 1994 *Orientalism, Postmodernism and Globalism*. London: Routledge.
- Viswanathan, Gauri, ed. 2001 *Power, Politics and Culture. Interviews with Edward W. Said*. New York: Pantheon Books.
- Walker, B.J. 2000 Militarization to Nomadization: the Middle and Late Islamic Periods. *Near Eastern Archaeology* 62:202-233.
- Whitelam, Keith 1996 *The Invention of Ancient Israel: The Silencing of Palestinian History*. London: Routledge.
- Wiseman, J. 2000 Barbarians at the Gate: Roman frontiers from Britain to Arabia. *Archaeology* 53 (6): 12-14.
- Wolf, E. 1982 *Europe and the People without History*. New York: Columbia University Press.
- Wright, R. 1996 Technology, Gender, and Class: Worlds of Difference in Ur III Mesopotamia. Pp. 79-110 in R. Wright, ed., *Gender and Archaeology*. Philadelphia: University of Pennsylvania Press.
- Wright, Lawrence 1998 Forcing the End. *The New Yorker Magazine* 74 no. 20: 42-55.
- Yadin, Yigael 1966 *Masada*. (?Thames & Hudson)
- Ziadeh, M.H. 1984 Site formation in context. MA thesis, Department of Anthropology, Washington University, St. Louis MO.

#### **Other Resources:**

<http://almashriq.hiof.no/lebanon/900/930/930.1/beirut/reconstruction>

The History of Palestinian Archaeology. 1991. A four part video series produced by AAI/Our Gang with research by Jeffrey Blakely.

The Historical Geographers  
Petrie and Bliss at Tell el-Hesi

The Era of Excavation  
Enterprise and Paradigm

[www.catalhoyok.com](http://www.catalhoyok.com)

**Anthropology 421.08  
Indians of North America  
Autumn Quarter 2006  
Class: Monday and Wednesday 9:30-11:18  
Office Hours: M and W 9:00-9:30, 11:20-12:20**

**Dr. Amy Zaharlick  
Office: Lord Hall, 113C  
Office Phone: 292-9771  
Meet: McPherson Lab 1021  
Email Zaharlick.1@osu.edu**

### **Course Objectives**

**Anthropology 421.08 helps satisfy the Social Science GEC requirement. Courses in social science help students understand human behavior and cognition, and the structure of human societies, cultures, and institutions. This course is intended as a general introduction to the study of the aboriginal populations of North America. The course objectives are the following:**

- 1. To describe some important phases in the history, development, and culture change of various groups of North American Indians and to convey some sense of the nature of their cultural systems.**
- 2. To acquaint the student with anthropological literature concerned with the study and understanding of Native American cultures and societies.**
- 3. To examine major concepts, methods, and theories used in anthropological studies of Native American cultures and societies.**
- 4. To provide opportunities for students to synthesize and to integrate data, concepts, and theories acquired through anthropological studies and discussions of Native American peoples.**
- 5. To gain insight into the richness and complexity of Native American life as it was and is lived in different ways and in different places in North America.**

### **Course Requirements**

- 1. Complete all assigned readings.**
- 2. Three (3) quarter examinations, *each one counting for 30% of your final grade*. On each one of the exams, students will be given the choice of answering either 50 objective questions or two essays questions. The exams are designed to test your knowledge of the material presented in class lectures, discussions, readings, and films and to test your ability to synthesize course materials and to utilize concepts.**
- 3. Complete a written class evaluation (SEI).**
- 4. Class participation, counting for the other *10% of your final grade*.**

### Required Texts

Oswalt, Wendell H.

2006 *This Land Was Theirs: A Study of Native North Americans*. Eighth Edition. New York, New York: Oxford University Press.

Lobo, Susan and Steve Talbot, Compilers

2001 *Native American Voices: A Reader*. Second Edition. Upper Saddle River, New Jersey: Prentice Hall.

### Academic Misconduct

All students should become familiar with the rules governing academic misconduct, especially as they pertain to plagiarism and cheating. Plagiarism is the inappropriate use of other people's work, which can often be addressed by correct citation and quotations. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct will automatically be reported to the Committee on Academic Misconduct.

### Students with Disabilities

**STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR AS SOON AS THE QUARTER BEGINS AND ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE OFFICE FOR DISABILITY SERVICES 292-3307 PRIOR TO OR AT THE BEGINNING OF THE QUARTER. I RELY ON THE OFFICE FOR DISABILITY SERVICES FOR ASSISTANCE IN VERIFYING THE NEED FOR ACCOMMODATIONS AND DEVELOPING ACCOMMODATION STRATEGIES.**

## Class Outline and Assignments

<u>Week</u>	<u>Dates</u>	<u>Topics</u>	<u>Assignments</u>
1	Sept. 20	Introduction and orientation to the course	
	Sept. 25	Questions about Native Americans Video: "American Indians: Sacred Grounds"	Oswalt, Ch 1
2	Sept. 27	Indian—Non-Indian Relations	Oswalt, Ch 2
	Oct. 2	The Netsilik	Oswalt, Ch 3
3	Oct. 4	The Chipewyan: Subarctic Hunters	Oswalt, Ch 4
	Oct. 9	The Lower Kootenai	Oswalt, Ch 5
4	Oct. 11	<u>REPORTS</u>	L&T, P.,I-III
	Oct. 16	<u>EXAM I</u> Video: "Discovering American Indian Music"	
5	Oct. 18	The Western Shoshone	Oswalt, Ch 6
	Oct. 23	The Crow Video: "The Ghost Dance"	Oswalt, Ch 7
6	Oct. 25	The Cahuilla Video: "Way of Our Fathers"	Oswalt, Ch 8
	Oct. 30	The Tlingit Film: "The Crooked Beak of Heaven"	Oswalt, Ch 9
7	Nov. 1	The Hopi: Farmers of the Desert Video: "Hopi: Songs of the Fourth World"	Oswalt, 10
	Nov. 6	<u>REPORTS</u>	L&T, IV-VI
8	Nov. 8	<u>EXAM II</u> Video: "The Sunrise Dance"	
	Nov. 13	The Navajo Video: "Seasons of the Navajo"	Oswalt, 11
9	Nov. 15	The Iroquois Video: "The Nations of the Northeast"	Oswalt, 12
	Nov. 20	The Eastern Cherokee Video: "The Tribes of the Southeast"	Oswalt, 13
10	Nov. 22	The Natchez Video: "In the White Man's Image"	Oswalt, 14
	Nov. 27	Overviews	Oswalt, 15
	Nov. 29	<u>REPORTS</u>	L&T, VII-IX
	Dec. 6	<u>FINAL: EXAM III (Wednesday at 8:30)</u>	

**ANTHROPOLOGY 553.01**  
**THE AZTECS AND THEIR PREDECESSORS**

**Instructor**

Dr. Kevin Johnston  
Office: 113B Lord Hall  
Phone: 292-0006; email: johnston.213@osu.edu  
Office Hours: Monday 1:00-4:00 PM, and by appointment

**Place and Time**

M W 9:30-11:18 AM, Cunz Hall, Room 168

**Texts** (Available at university-area bookstores)

Berdan, Frances F.

2005 *The Aztecs of Central Mexico: An Imperial Society*. Thomson Wadworth, Belmont, CA.

Coe, Michael, and Rex Koontz

2003 *Mexico: From the Olmecs to the Aztecs* (5<sup>th</sup> edition). Thames and Hudson Press.

**On Electronic Reserve, Main Library**

- All other class readings.

**Course Description**

Anthropology 553.01 examines the non-Maya civilizations of ancient Mesoamerica—including the Aztecs and their predecessors, the Olmecs, Toltecs, Mixtecs, and Zapotecs—as revealed by archaeological and textual sources. In recent years, the pace of Mesoamerican archaeology has quickened, and, thanks to the discovery of new sites and breakthroughs in epigraphy, archaeologists have developed new insights into the Mesoamerican past. In this class we examine those insights.

We start with the Mesoamerica's so-called "mother culture" and the region's first complex society: the Olmec. Topics include Olmec religion and worldview, the emergence of kingship, and the geographical spread of "Olmecism" (the adoption of Olmec symbols by non-Olmec peoples).

After examining Preclassic cultural developments elsewhere in Mesoamerica, we turn our attention to the great Classic-period urban and economic center, Teotihuacan. As research by archaeologists and art historians recently has demonstrated, Teotihuacan was a great military power, and its art links militarism to important natural, including cosmic, forces.

Next we examine the Zapotecs, who inhabited the bottomlands of the Valley of Oaxaca, and the Mixtecs, who inhabited rugged mountains west of the Valley. The expansion of the Zapotec military empire, centered at Monte Alban, is documented in their art and writing. The Mixtec are renowned for the colorful and intriguing picture-writing system, which we will examine and attempt to decipher. Two classes are devoted to Mixtec writing.



In the last section of class we examine the Aztecs of central Mexico, who during the 14<sup>th</sup> and 15<sup>th</sup> centuries developed Mesoamerica's largest and most powerful empire. After examining the origins and evolution of the Aztec state, we turn our attention to its remarkable political and economic organization. In readings and discussions we investigate how Aztec warfare functioned as a religious institution. Class concludes with a consideration of the impact of the Spanish Conquest on the native peoples of Mesoamerica and their continued quest for cultural survival.

### **Format**

The course meets twice week at a regular time for structured sessions with the entire class. Class meetings will combine lecture, discussions, visual presentations, and exercises. Group discussions will be held, and several classes will be devoted to group exercises.

### **Reading Assignments**

The number of pages of reading assigned each week ranges between 50 and 100 (average is approximately 70). Students will be expected to have done the reading in order to engage in discussion and to answer questions. Each student must complete the readings on the dates indicated in the syllabus, i.e., *before attending class*.

Readings for this course consist of two required texts available at the University Bookstore. Supplementary readings will be placed on Electronic Reserve at the Main Library Website [<http://library.ohio-state.edu/search/r>].

### **Evaluation Criteria**

Final grades will reflect each student's performance of written examinations, in-class and take-home assignments, and class participation. Written examinations will be based upon lectures, films, assigned readings, and class discussions and assignments.

The various components of class performance are weighted as follows:

<b>Mid-term examination.....</b>	<b>40%</b>
<b>Final examination.....</b>	<b>45%</b>
<b>Class discussions, assignments, attendance.....</b>	<b>15%</b>

### **Examinations**

There are two examinations—a mid-term and a final. The mid-term exam counts as forty percent of the final grade. The final exam counts as forty-five percent of the final grade. The exams are composed of objective (e.g., identification, matching, multiple choice, and sentence completion) and short essay questions.

The mid-term exam emphasizes materials covered during classes 1 through 9. The final exam emphasizes material covered during classes 10 through 19, but it will include questions that require use of knowledge and information acquired during the entire course. Students are expected to master information from the lectures, handouts, films, and textbooks; exam questions are drawn from all four.

Examination dates:

Mid-term exam..... April 25, Monday, in class

**Final exam..... June 8, Wednesday, 9:30-11:18 AM, in class**

Makeup exams will only be offered for legitimate absences. In all cases, a request for a makeup exam must include, but is not limited to, a dated and signed letter from the student stating his/her reason for absence. Students requesting a makeup exam must speak with the instructor within 48 hours of the scheduled examination time. We encourage you to discuss your exam needs and other learning needs with the instructor *ahead of time*. If you experience a legitimate emergency and miss a lecture, ask another student to go over his/her notes with you, then ask your instructor to clarify any issues or questions that you may have.

**Grading**

A (95-100); A- (90-94); B+ (86-89); B (83-85); B- (80-82); C+ (76-79); C (73-75); C- (70-72); D+ (65-69); D (60-64); F (Below 60)

Participation in class discussions, assignments, and attendance will count for 15 percent of the final grade, so being prepared for class is highly advised.

**Student Responsibility**

Attendance is required and chronic absence will be noted. Disruptive behavior will be penalized. Students are held accountable for the content of the instructor's lectures and expected to master relevant material in the text. The student is advised to keep up with the reading assignments. Incompletes will be considered only in extreme cases.

Please turn off cell phones, beepers, and other electronics *before* arriving in class.

**Policy On Academic Misconduct**

All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees. Do your own work!

**Note:** When the instructor is unexpectedly absent, you will find this information posted on the departmental website. Students should consult the website during inclement weather to check for possible class cancellations or delays. Please do not call the department; instead, check the website.

**<http://monkey.sbs.ohio-state.edu/news.htm>**

THIS PUBLICATION/MATERIAL IS AVAILABLE IN ALTERNATIVE FORMATS UPON REQUEST. FOR FURTHER INFORMATION, PLEASE CONTACT MS. Jean Whipple, DEPARTMENT OF ANTHROPOLOGY, 292-4149.

Anyone who feels that they may need an accommodation based on the impact of a disability MUST contact me to arrange an appointment AS SOON AS THE QUARTER BEGINS. At the appointment we can discuss the course format, anticipate your needs and explore potential adaptations to meet your needs. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. YOU ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE OFFICE OF DISABILITY SERVICES 292-3307, PRIOR TO OR AT THE BEGINNING OF THE QUARTER

---

## COURSE SCHEDULE AND READING ASSIGNMENTS

### WEEK 1. INTRODUCTION

#### CLASS 1. March 28

Introduction

*Readings:* Coe and Koontz, Chapter 1, pp. 11-19

#### CLASS 2. March 30

Geography; Earliest Occupation; The Olmecs

Film: *The Excavation of La Venta*

*Readings:* Coe and Koontz, Chapter 4, pp. 41-60

### WEEK 2. THE OLMECS

#### CLASS 3. April 4

Olmec religion and rulership—iconography

*Readings:* Coe and Koontz, Chapter 5, pp. 61-100

#### CLASS 4. April 6

Film: *The Spirit World: Religion and Ideology*

*Readings, Electronic Reserve:* Kent Reilly, "Art, ritual, and the Olmec world," pp.369-399.

### WEEK 3. RELIGION DURING THE LATE PRECLASSIC

#### CLASS 5. April 11

La Mojarra, Izapa, Abaj Takalik, and Kaminaljuyu; The Mesoamerican Calendar System

*Readings, Electronic Reserve:* John Pohl, "Izapa." In *Exploring Mesoamerica*, pp. 31-40.

#### CLASS 6. April 13

Teotihuacan

*Readings:* Coe and Koontz, Chapter 6, pp. 101-130

*Readings, Electronic Reserve:* George Cowgill, "State and society at Teotihuacan," pp. 300-323.

**WEEK 4. TEOTIHUACAN AND THE EPICLASSIC****CLASS 7. April 18**

Epiclassic: Xochimilco, Cacaxtla, El Tajin

*Readings:* Coe and Koontz, Chapter 7, pp. 131-148

*Readings, Electronic Reserve:* John Pohl, "Cholula," pp. 162-172.

**CLASS 8. April 20**

The Zapotecs

*Readings, Electronic Reserves:* Richard Blanton et al., *Ancient Mesoamerica*, pp. 50-55, 69-105

**WEEK 5. THE MIXTECS****CLASS 9. April 25**

Mid-Term Exam

**CLASS 10. April 27**

Mixtecs: Geography, Archaeology, and Chronology

*Readings:* Coe and Koontz, Chapter 9, pp. 175-189

**WEEK 6. MIXTEC WRITING****CLASS 11. May 2**

Mixtec picture writing.

*Readings, Electronic Reserves:* Elizabeth Boone, "Aztec Pictorial Histories: Records Without Words," pp. 50-76.

- John Pohl, "Mitla," pp., 182-192

**CLASS 12. May 4**

Mixtec writing: In-class exercise

**WEEK 7. THE TOLTECS AND EARLY AZTECS****CLASS 13. May 9**

Tula and the Toltecs

*Readings:* Coe and Koontz, Chapter 8, pp. 149-174

**CLASS 14. May 11**

The Origins and Evolution of the Aztec Empire

*Readings:* Berdan—Chapter 1, pp. 1-19

**WEEK 8. THE AZTECS****CLASS 15. May 16**

Aztec Political and Economic Organization

*Readings:* Berdan—Chapters 2 & 3, pp. 20-50, 51-60.

**CLASS 16. May 18**

Aztec Militarism and Writing

*Readings:* Berdan—Chapters 3 & 5, pp. 60-72, 106-125.**CLASS 17. May 23**

Aztec Religion

Film: *The Fifth Sun**Readings:* Berdan—Chapter 6, pp. 126-140.**WEEK 9. THE AZTECS****CLASS 18. May 25**

The Spanish Conquest

*Readings:* Berdan—Chapter 8, p. 167-197.**WEEK 10. THE SPANISH CONQUEST AND ITS AFTERMATH**May 30—*Holiday, No Classes***CLASS 19. June 1**

Final Exam Review

*Readings:* Coe and Koontz, pp. 225-235.**Final Exam: June 8, Wednesday, in class; 9:30-11:18 AM**

The Ohio State University  
Anthropology 553.02  
Prehistory of Eastern North America

Winter Quarter 2004

**Instructor:** Dr. William S. Dancey  
110 Lord Hall  
292-9770; e-mail: dancey.1@osu.edu

**Office hours:** Tuesdays and Thursdays 12:30-2:30 & by appointment

**Meeting time & place:** <sup>Smith 1180</sup> Lord 235, TR 9:30-11:30

**Text:** *Ancient North America*, (3<sup>rd</sup> ed.) by Brian Fagan (Thames and Hudson, 2000)

**Course description:** This course is an archaeological survey of the prehistoric cultures of eastern North America from initial human colonization to European contact, with geographical emphasis on the Southeast and Midwest. An ecological perspective will be used to present and analyze archaeological evidence for long-term changes in tradition and behavior. Aspects of change that will concern us include the colonization of the New World and human adaptation to the forests of the post-Ice Age era; the development of long distance exchange networks; the significance of mound construction and mortuary ritual; the domestication of native plants and the changing role of maize; the rise of social inequality and centralized authority; and the impact of European contact on indigenous societies.

**Course objectives:** Students who successfully complete this course should be able to list and describe major cultural transitions in the prehistory of eastern North America; describe how human groups adapted to the natural and cultural environments of the East; and discuss at least one regional research problem in up-to-date detail.

**Course requirements:** Students are required to complete two examinations, a research paper, and a brief presentation (in oral or poster form) on the results of their research. Students are also asked to hand in evidence of progress on their research at designated times (see course outline). The midterm and final will consist of essay and/or short answer questions. Instructions for the research paper and presentation will be distributed in the second week. These assignments are weighted as follows:

---

STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR, AND FOR SEEKING AVAILABLE ASSISTANCE AS SOON AS POSSIBLE, AND ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE OFFICE OF DISABILITY SERVICES (292-3307), PRIOR TO OR AT THE BEGINNING OF THE QUARTER. I RELY ON THE ODS FOR ASSISTANCE IN VERIFYING THE NEED FOR ACCOMMODATIONS AND DEVELOPING ACCOMMODATION STRATEGIES.

Midterm examination	100 (30%)
Final examination	100 (30%)
Research paper	100 (30%)
Presentation	100 (10%)
<b>Total</b>	<b>400 (100%)</b>

**Grading.** Tests and other instruments of evaluation are graded according to the following scale: A (95-100), A- (90-94), B+ (86-89), B (83-85), B- (80-82), C+ (76-79), C (73-75), C- (70-72), D+ (65-69), D (60-64), E (Below 60)

**Student Responsibility.** Assigned projects and in-class exams are to be done individually. You are on your honor to work alone (unless instructed otherwise) and submit material that reflects your own ability. Anything else is academic misconduct and will be reported. You are also expected to take exams and submit written assignments on the days scheduled. Discuss anticipated absences or delays with the instructor in advance to avoid loss of credit. Class attendance is mandatory.

### COURSE OUTLINE

<u>Date</u>	<u>Topic and Reading</u>
T Jan 6	Introduction; History of research (Fagan Ch. 1-3)
R Jan 8	Cultural and environmental background
T Jan 13	Colonization of North America (Fagan Ch. 4)
R Jan 15	Eastern Fluted Point Tradition (Fagan Ch. 5, 6)
T Jan 20	Early and Middle Archaic (Fagan Ch. 16)
R Jan 22	Early mounds and earthworks (Fagan Ch. 17)
	<b>Paper topic due</b>
T Jan 27	The Shell Mound Archaic
R Jan 29	Caves, rockshelters, and early farming
T Feb 3	Adena and the Early Woodland (Fagan Ch. 18)
R Feb 5	Hopewell and the Middle Woodland (Fagan Ch. 19)
	<b>Paper bibliography due</b>
T Feb 10	<b>MIDTERM EXAMINATION</b>
R Feb 12	Late Woodland (Fagan Ch. 20)
T Feb 17	Mounds, maize, and Mississippian (Fagan Ch. 20)
R Feb 19	Mississippian economy and society
	<b>Paper outline due</b>
T Feb 24	Caddoans and Oneota (Fagan Ch. 7)
R Feb 26	Fort Ancient, Monongahela, and Iroquois (Fagan Ch. 21)
T Mar 2	The European invasion (Fagan Ch. 22)
R Mar 4	Presentations
	<b>RESEARCH PAPERS DUE</b>
T Mar 9	Presentations
R Mar 11	Summary and review

**The final examination is scheduled for Thursday, March 18, 9:30 a.m.**

**ANTHROPOLOGY 553.04  
ANCIENT MAYA CIVILIZATION  
AUTUMN QUARTER 2004**

**Instructor**

Dr. Kevin Johnston

Office: 113B Lord Hall

Phone: 292-0006; email: johnston.213@osu.edu

Office Hours: Wednesday, 1:30-4:30 PM, and by appointment

**Place and Time**

M W 9:30-11:18 AM, University Hall 86

**Text** (Available at university-area bookstores)

Sharer, Robert. 1994. *The Ancient Maya* (5<sup>th</sup> edition). Stanford University Press.

**On Reserve, Main Library Reserve Room**

- Sharer, Robert. 1994. *The Ancient Maya* (5<sup>th</sup> edition). Stanford University Press.

**Course Description**

Anthropology 553.04 focuses on one of the greatest of Mesoamerica's pre-Columbian civilizations: the lowland Maya. In recent years, the pace of Maya archaeological research has quickened, and, thanks to a new generation of archaeological, epigraphic, and paleoecological fieldwork, a new picture of the ancient Maya has emerged. This class examines these new insights into the development of Maya civilization and its demise.

We begin with the Preclassic period, which commenced with the emergence of settled village life and closed with the construction of large, spectacular cities. Topics include the roots of Maya culture in pre-Maya Mesoamerican societies and the influence of urbanized mountain-dwelling groups on their lowland, rainforest-dwelling neighbors.

We then turn our attention to the florescence of Maya society during the Classic Period. Students learn about how Mayanists practice archaeology in the rainforest. Several classes are devoted to discussions of Maya political organization, royal history, palace life, and warfare. We review what is currently known about Maya religious beliefs, including the *Popul Vuh* creation story, and royal rituals, including blood sacrifice, the ballgame, and accession rites. Thereafter, several classes are devoted to the decipherment of Maya hieroglyphic writing, and students are taught how to read glyphic texts.

The next topic is maize agriculture and the economic foundation of Maya society. Students study ancient and modern Maya agricultural practice and review new insights into tropical ecology. We examine how agriculture generated anthropogenic, or human-induced, ecological change and the impact of that change on Maya society.

During the ninth-century AD, southern Maya society collapsed, and vast areas of the rainforest were abandoned. Why did the collapse occur and what were its outcomes? To answer these questions, we examine the demographic and ecological foundations of the collapse, and we discuss the lessons posed by the collapse for modern developing tropical nations. Readings and discussions focus on population-environment interactions



in tropical rainforests and the impact of those interactions on social and ecological development. The instructor illustrates discussions with discoveries made during his own field research in the Petén rainforest in northern Guatemala.

We conclude by turning our attention to the Postclassic Period, when Maya inhabiting the Yucatan Peninsula built large, well-known urban centers (e.g., Chichén Itzá and Tulum), and to the conquest and alteration of Maya society during the colonial Spanish era.

### **Format**

The course meets twice week at a regular time for structured sessions with the entire class. Class meetings will combine lecture, discussions, visual presentations, and exercises. Group discussions will be held, and several classes will be devoted to group exercises.

### **Reading Assignments**

The number of pages of reading assigned each week ranges between 45 and 70 (average is approximately 50). Students will be expected to have done the reading in order to engage in discussion and to answer questions. Each student must complete the readings on the dates indicated in the syllabus, i.e., *before attending class*.

Readings for this course consist of one required text available at the University Bookstore. Supplementary readings will be placed on Electronic Reserve in the Main Library.

### **Evaluation Criteria**

Final grades will reflect each student's performance of written examinations, in-class and take-home assignments, and class participation. Written examinations will be based upon lectures, films, assigned readings, and class discussions and assignments.

The various components of class performance are weighted as follows:

<b>Mid-term examination.....</b>	<b>40%</b>
<b>Final examination.....</b>	<b>45%</b>
<b>Class discussions, assignments, attendance.....</b>	<b>15%</b>

### **Examinations**

There are two examinations—a mid-term scheduled for the twelfth class and a final. The mid-term exam counts as forty percent of the final grade. The final exam counts as forty-five percent of the final grade. The exams are composed of objective (e.g., identification, matching, multiple choice, and sentence completion) and short essay questions.

The mid-term exam emphasizes materials covered during classes 1 through 11. The final exam emphasizes material covered during classes 13 through 21, but it will include questions that require use of knowledge and information acquired during the entire course. Students are expected to master information from the lectures, handouts, films, and textbooks; exam questions are drawn from all four.

Examination dates:

Mid-term exam.....November 1, Monday, in class

**Final exam.....Wednesday, December 8, 7:30-9:18 AM**

Makeup exams will only be offered for legitimate absences. In all cases, a request for a makeup exam must include, but is not limited to, a dated and signed letter from the student stating his/her reason for absence. Students requesting a makeup exam must speak with the instructor within 48 hours of the scheduled examination time. We encourage you to discuss your exam needs and other learning needs with the instructor *ahead of time*. If you experience a legitimate emergency and miss a lecture, ask another student to go over his/her notes with you, then ask your instructor to clarify any issues or questions that you may have.

My examination and credit policies follow policy and procedures established by The Ohio State University and specified in the Course Offerings Bulletin 04-05 (available to you from the Bulletin Office at (614) 292-3980) and by the University rules at <http://www.trustees.admin.ohio-state.edu/rules> (see "Marks," and "Exams").

**Grading**

A (95-100); A- (90-94); B+ (86-89); B (83-85); B- (80-82); C+ (76-79); C (73-75); C- (70-72); D+ (65-69); D (60-64); F (Below 60)

Participation in class discussions, assignments, and attendance will count for 15 percent of the final grade, so being prepared for class is highly advised.

**Student Responsibility**

Attendance is required and chronic absence will be noted. Disruptive behavior will be penalized. Students are held accountable for the content of the instructor's lectures and expected to master relevant material in the text. The student is advised to keep up with the reading assignments. Incompletes will be considered only in extreme cases.

Please turn off cell phones, beepers, and other electronics *before* arriving in class.

**Policy On Academic Misconduct**

All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees. Do your own work!

**Note:** When the instructor is unexpectedly absent, you will find this information posted on the departmental website. Students should consult the website during inclement weather to check for possible class cancellations or delays. Please do not call the department; instead, check the website.

<http://monkey.sbs.ohio-state.edu/news.htm>

THIS PUBLICATION/MATERIAL IS AVAILABLE IN ALTERNATIVE FORMATS UPON REQUEST. FOR FURTHER INFORMATION, PLEASE CONTACT MS. ANITA RIDENOUR, DEPARTMENT OF ANTHROPOLOGY, 292-4149.

STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR, AND THEY ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE AS SOON AS POSSIBLE, AND CERTAINLY PRIOR TO THE FINAL EXAMINATION.

---

## COURSE SCHEDULE AND READING ASSIGNMENTS

### WEEK 1

Class 1.        Sept. 22

Introduction

Reading: Sharer: Introduction, pp. 19-30, 33-43

### WEEK 2

Class 2.        Sept. 27

Beginnings: The Preclassic Maya

Reading: Sharer: 71-72, 80-91, 107-128, 133-137

Class 3.        Sept. 29

The Classic Period and the Maya Florescence

Reading: Sharer: Chapter 4, pp. 138-179

Films: *Tikal*, *Palenque*

### WEEK 3

Class 4.        Oct. 4

Power and Politics in Prehistory

Reading: Webster, Evans, and Sanders, *Out of the Past*, Chapter 10, pp. 325-355.

Film: *Power, Prestige, and Wealth*

Class 5.        Oct. 6

Maya Political Organization

Reading: Sharer: Chapter 10, pp. 464-476, 491-512

**WEEK 4**

Class 6. Oct. 11

Polity Interactions

Reading: Webster: "Warfare and status rivalry: Lowland Maya and Polynesian comparisons," pp. 311-351 [On Reserve].Film: *Realms*

Class 7. Oct. 13

Maya Warfare

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 24-53. [On Reserve]

Sharer, Chapter 5, pp. 211-217

**WEEK 5**

Class 8. Oct. 18

Royal History

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 54-67, 101-115. [On Reserve]

Sharer, Chapter 5, pp. 220-

Class 9. Oct. 20

Maya Religion and World View

Reading: Sharer: Chapter 5, pp. 275-289; Chapter 11, pp. 513-516Film: *Shamans***WEEK 6**

Class 10. Oct. 25

Ideology: Maya Religion in the Service of the State

Reading: Schele and Freidel, *A Forest of Kings*, pp. 64-77, 84-95. [On Reserve]

Class 11. Oct. 27

Politics, Religion, and the Ballgame

Reading: Miller, "The Maya Ballgame: Rebirth in the Court of Life and Death," pp. 79-87. [On Reserve]Film: *Popul Vuh***WEEK 7**

Class 12. Nov. 1

**In-Class Midterm Examination**

Class 13. Nov. 3

Royal Maya Rituals

Reading: Sharer: Chapter 11, pp. 520-555

**WEEK 8**

Class 14. Nov. 8  
 Working as a Maya Archaeologist. The Calendar  
Reading: Sharer, Chapter 12, pp. 556-580.

Class 15. Nov. 10  
 Introduction to Maya Hieroglyphs  
Reading: Sharer: Chapter 13, pp. 597-629.

**WEEK 9**

Class 16. Nov. 15  
 Reading Maya Texts  
*Take-home Assignment*

Class 17. Nov. 17  
 Translating the Yaxchilan Texts. The Maya Economy.  
Reading: Sharer: Chapter 13, pp. 452-463.

**WEEK 10**

Class 18. Nov. 22  
 Tropical Ecology and Maya Agriculture  
Reading: Nations and Nigh: "The evolutionary potential of Lacandon Maya sustained-yield tropical forest agriculture," pp. 1-15, 26-27. [On Reserve]

Class 19. Nov. 24  
 The Collapse of Classic Maya Society  
Reading: Santley, Killion, and Lycett: "On the Maya Collapse." *Journal of Anthropological Research* 42(2): 123-159. [On Reserve]

**WEEK 11**

Class 20. Nov. 29  
 Terminal Classic and Postclassic Remnants: The Maya of Yucatan.  
Reading: Sharer, Chapter 6 and 7, pp. 368-409.

Class 21. Dec. 1  
 Summary and Final Exam Review

**Final exam: Wednesday, December 8, 7:30-9:18 AM**

**ANTHROPOLOGY 553.04  
ANCIENT MAYA CIVILIZATION  
AUTUMN QUARTER 2004**

**Instructor**

Dr. Kevin Johnston

Office: 113B Lord Hall

Phone: 292-0006; email: johnston.213@osu.edu

Office Hours: Wednesday, 1:30-4:30 PM, and by appointment

**Place and Time**

M W 9:30-11:18 AM, University Hall 86

**Text** (Available at university-area bookstores)

Sharer, Robert. 1994. *The Ancient Maya* (5<sup>th</sup> edition). Stanford University Press.

**On Reserve, Main Library Reserve Room**

- Sharer, Robert. 1994. *The Ancient Maya* (5<sup>th</sup> edition). Stanford University Press.

**Course Description**

Anthropology 553.04 focuses on one of the greatest of Mesoamerica's pre-Columbian civilizations: the lowland Maya. In recent years, the pace of Maya archaeological research has quickened, and, thanks to a new generation of archaeological, epigraphic, and paleoecological fieldwork, a new picture of the ancient Maya has emerged. This class examines these new insights into the development of Maya civilization and its demise.

We begin with the Preclassic period, which commenced with the emergence of settled village life and closed with the construction of large, spectacular cities. Topics include the roots of Maya culture in pre-Maya Mesoamerican societies and the influence of urbanized mountain-dwelling groups on their lowland, rainforest-dwelling neighbors.

We then turn our attention to the florescence of Maya society during the Classic Period. Students learn about how Mayanists practice archaeology in the rainforest. Several classes are devoted to discussions of Maya political organization, royal history, palace life, and warfare. We review what is currently known about Maya religious beliefs, including the *Popul Vuh* creation story, and royal rituals, including blood sacrifice, the ballgame, and accession rites. Thereafter, several classes are devoted to the decipherment of Maya hieroglyphic writing, and students are taught how to read glyphic texts.

The next topic is maize agriculture and the economic foundation of Maya society. Students study ancient and modern Maya agricultural practice and review new insights into tropical ecology. We examine how agriculture generated anthropogenic, or human-induced, ecological change and the impact of that change on Maya society.

During the ninth-century AD, southern Maya society collapsed, and vast areas of the rainforest were abandoned. Why did the collapse occur and what were its outcomes? To answer these questions, we examine the demographic and ecological foundations of the collapse, and we discuss the lessons posed by the collapse for modern developing tropical nations. Readings and discussions focus on population-environment interactions

in tropical rainforests and the impact of those interactions on social and ecological development. The instructor illustrates discussions with discoveries made during his own field research in the Petén rainforest in northern Guatemala.

We conclude by turning our attention to the Postclassic Period, when Maya inhabiting the Yucatan Peninsula built large, well-known urban centers (e.g., Chichén Itzá and Tulum), and to the conquest and alteration of Maya society during the colonial Spanish era.

### **Format**

The course meets twice week at a regular time for structured sessions with the entire class. Class meetings will combine lecture, discussions, visual presentations, and exercises. Group discussions will be held, and several classes will be devoted to group exercises.

### **Reading Assignments**

The number of pages of reading assigned each week ranges between 45 and 70 (average is approximately 50). Students will be expected to have done the reading in order to engage in discussion and to answer questions. Each student must complete the readings on the dates indicated in the syllabus, i.e., *before attending class*.

Readings for this course consist of one required text available at the University Bookstore. Supplementary readings will be placed on Electronic Reserve in the Main Library.

### **Evaluation Criteria**

Final grades will reflect each student's performance of written examinations, in-class and take-home assignments, and class participation. Written examinations will be based upon lectures, films, assigned readings, and class discussions and assignments.

The various components of class performance are weighted as follows:

<b>Mid-term examination.....</b>	<b>40%</b>
<b>Final examination.....</b>	<b>45%</b>
<b>Class discussions, assignments, attendance.....</b>	<b>15%</b>

### **Examinations**

There are two examinations—a mid-term scheduled for the twelfth class and a final. The mid-term exam counts as forty percent of the final grade. The final exam counts as forty-five percent of the final grade. The exams are composed of objective (e.g., identification, matching, multiple choice, and sentence completion) and short essay questions.

The mid-term exam emphasizes materials covered during classes 1 through 11. The final exam emphasizes material covered during classes 13 through 21, but it will include questions that require use of knowledge and information acquired during the entire course. Students are expected to master information from the lectures, handouts, films, and textbooks; exam questions are drawn from all four.

Examination dates:

Mid-term exam.....November 1, Monday, in class

**Final exam.....Wednesday, December 8, 7:30-9:18 AM**

Makeup exams will only be offered for legitimate absences. In all cases, a request for a makeup exam must include, but is not limited to, a dated and signed letter from the student stating his/her reason for absence. Students requesting a makeup exam must speak with the instructor within 48 hours of the scheduled examination time. We encourage you to discuss your exam needs and other learning needs with the instructor *ahead of time*. If you experience a legitimate emergency and miss a lecture, ask another student to go over his/her notes with you, then ask your instructor to clarify any issues or questions that you may have.

My examination and credit policies follow policy and procedures established by The Ohio State University and specified in the Course Offerings Bulletin 04-05 (available to you from the Bulletin Office at (614) 292-3980) and by the University rules at <http://www.trustees.admin.ohio-state.edu/rules> (see "Marks," and "Exams").

**Grading**

A (95-100); A- (90-94); B+ (86-89); B (83-85); B- (80-82); C+ (76-79); C (73-75); C- (70-72); D+ (65-69); D (60-64); F (Below 60)

Participation in class discussions, assignments, and attendance will count for 15 percent of the final grade, so being prepared for class is highly advised.

**Student Responsibility**

Attendance is required and chronic absence will be noted. Disruptive behavior will be penalized. Students are held accountable for the content of the instructor's lectures and expected to master relevant material in the text. The student is advised to keep up with the reading assignments. Incompletes will be considered only in extreme cases.

Please turn off cell phones, beepers, and other electronics *before* arriving in class.

**Policy On Academic Misconduct**

All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees. Do your own work!

**Note:** When the instructor is unexpectedly absent, you will find this information posted on the departmental website. Students should consult the website during inclement weather to check for possible class cancellations or delays. Please do not call the department; instead, check the website.



<http://monkey.sbs.ohio-state.edu/news.htm>

THIS PUBLICATION/MATERIAL IS AVAILABLE IN ALTERNATIVE FORMATS UPON REQUEST. FOR FURTHER INFORMATION, PLEASE CONTACT MS. ANITA RIDENOUR, DEPARTMENT OF ANTHROPOLOGY, 292-4149.

STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR, AND THEY ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE AS SOON AS POSSIBLE, AND CERTAINLY PRIOR TO THE FINAL EXAMINATION.

---

## COURSE SCHEDULE AND READING ASSIGNMENTS

### WEEK 1

Class 1. Sept. 22

Introduction

Reading: Sharer: Introduction, pp. 19-30, 33-43

### WEEK 2

Class 2. Sept. 27

Beginnings: The Preclassic Maya

Reading: Sharer: 71-72, 80-91, 107-128, 133-137

Class 3. Sept. 29

The Classic Period and the Maya Florescence

Reading: Sharer: Chapter 4, pp. 138-179

Films: *Tikal*, *Palenque*

### WEEK 3

Class 4. Oct. 4

Power and Politics in Prehistory

Reading: Webster, Evans, and Sanders, *Out of the Past*, Chapter 10, pp. 325-355.

Film: *Power, Prestige, and Wealth*

Class 5. Oct. 6

Maya Political Organization

Reading: Sharer: Chapter 10, pp. 464-476, 491-512

**WEEK 4**

Class 6. Oct. 11

Polity Interactions

Reading: Webster: "Warfare and status rivalry: Lowland Maya and Polynesian comparisons," pp. 311-351 [On Reserve].Film: *Realms*

Class 7. Oct. 13

Maya Warfare

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 24-53. [On Reserve]

Sharer, Chapter 5, pp. 211-217

**WEEK 5**

Class 8. Oct. 18

Royal History

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 54-67, 101-115. [On Reserve]

Sharer, Chapter 5, pp. 220-

Class 9. Oct. 20

Maya Religion and World View

Reading: Sharer: Chapter 5, pp. 275-289; Chapter 11, pp. 513-516Film: *Shamans***WEEK 6**

Class 10. Oct. 25

Ideology: Maya Religion in the Service of the State

Reading: Schele and Freidel, *A Forest of Kings*, pp. 64-77, 84-95. [On Reserve]

Class 11. Oct. 27

Politics, Religion, and the Ballgame

Reading: Miller, "The Maya Ballgame: Rebirth in the Court of Life and Death," pp. 79-87. [On Reserve]Film: *Popul Vuh***WEEK 7**

Class 12. Nov. 1

**In-Class Midterm Examination**

Class 13. Nov. 3

Royal Maya Rituals

Reading: Sharer: Chapter 11, pp. 520-555

**WEEK 8**

Class 14. Nov. 8  
 Working as a Maya Archaeologist. The Calendar  
Reading: Sharer, Chapter 12, pp. 556-580.

Class 15. Nov. 10  
 Introduction to Maya Hieroglyphs  
Reading: Sharer: Chapter 13, pp. 597-629.

**WEEK 9**

Class 16. Nov. 15  
 Reading Maya Texts  
*Take-home Assignment*

Class 17. Nov. 17  
 Translating the Yaxchilan Texts. The Maya Economy.  
Reading: Sharer: Chapter 13, pp. 452-463.

**WEEK 10**

Class 18. Nov. 22  
 Tropical Ecology and Maya Agriculture  
Reading: Nations and Nigh: "The evolutionary potential of Lacandon Maya sustained-yield tropical forest agriculture," pp. 1-15, 26-27. [On Reserve]

Class 19. Nov. 24  
 The Collapse of Classic Maya Society  
Reading: Santley, Killion, and Lycett: "On the Maya Collapse." *Journal of Anthropological Research* 42(2): 123-159. [On Reserve]

**WEEK 11**

Class 20. Nov. 29  
 Terminal Classic and Postclassic Remnants: The Maya of Yucatan.  
Reading: Sharer, Chapter 6 and 7, pp. 368-409.

Class 21. Dec. 1  
 Summary and Final Exam Review

**Final exam: Wednesday, December 8, 7:30-9:18 AM**

# **Art Education Ethnic Arts 367.01**

**Name**

**Contact Information**

**Office Hours**

## **Rationale**

In this country, due to social, political, historical, and cultural inequities, many individuals and/or groups are disenfranchised or empowered on the basis of race, gender, class, sexual orientation, religion, and geographic location to name a few. This form of inequity or privilege is influenced by and influences construction, production and consumption of visual culture. This course has been constructed to confront and address the issues raised through the exploration of visual culture in the hope of challenging our biases and discriminatory practices within our society, which hinders democracy and social justice. This course provides opportunities for students to focus and communicate their learning and development to increase their multicultural competencies as national and world citizens.

## **Course Description**

In this course, we will critically investigate personal, national and global identities. Personal and communal narratives surrounding visual culture define and construct meaning in our everyday lives. Visual culture (which includes both visual art and popular media) is investigated as a site through which social and cultural definitions, norms and values, and expectations are reinforced, constructed as well as challenged. The goals for this course are to develop students' skills in writing, reading, critical thinking, and oral expression and foster an understanding of the pluralistic nature of institutions, society, and culture(s) of the United States.

## **Learning Objectives**

This course is designed to facilitate student learning and meet the goals and objectives by providing opportunities to:

- Analyze personal identity (through its many components) and its construction as it determines everyday behaviors and choices.
- Identify and examine ideas and issues, values and beliefs found in visual media.
- Interpret contemporary social and political views influencing the production and the consumption of visual culture.
- Investigate conditions of change impacting visual culture: education, technology, economics, political and more.
- Improve critical thinking skills through careful description, analysis, interpretation and evaluation of readings, videos, presentations, and fieldtrips.
- Refine skills in inquiry methods, expository writing and oral communication.

**Art Education 367.01 is a GEC (General Elective Course) that fulfills the requirements for: Second Level Writing, Art/Humanities, and Social Diversity.**

### **Required Texts/Supplies**

- Text Book: *The World is a Text*, 2<sup>nd</sup> Edition
- A style sheet chosen from the following: *American Psychological Association*, *Chicago*, *Modern Language Association*

### **Student Responsibilities & Course Policies**

1. **Attendance:** As the course involves in-class writing, discussions, media presentations, and field trips, regular and timely attendance is required. **All absences require an e-mail to the instructor explaining the reason for the absence, preferably before the class meeting.** In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor's approval (i.e., family emergencies, funerals.) **A student's final course grade will be reduced by half a letter grade for each unexcused absence that occurs.** A student can fail this course due to poor attendance. It is the student's responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems. Three (3) incidents of unexcused tardiness and/or leaving class early equals one unexcused absence.
2. **Guidelines for Class Discussions:** Students are expected to use appropriate terms and language within all class discussion. Racial slurs, derogatory naming or remarks disrespectful of the rights and dignity of "others" will not be tolerated. Beliefs and worldviews divergent from yours may be shared; respect for those differences is to be maintained within the classroom.
3. **Class Participation:** Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 10% of the final course grade. Class participation is evaluated daily. Therefore, excessive absences and highly inconsistent participation will impact class participation grades negatively. Quality participation includes consistent attendance, obvious preparation for class, asking pertinent questions and offering relevant comments, taking notes, actively engaging in classroom discussions and other activities, working constructively in large and small groups and submitting assignments on time.
4. **Rewriting Assignments:** Students may choose to rewrite all papers that were handed in on time once. All rewrites are due **ONE WEEK** from the date your original paper is returned from the instructor. If the rewritten paper shows **significant improvement**, the grade may be improved up to one letter grade (e.g., a C becomes a B). ***There is no makeup or re-do for leading a discussion. There is no rewrite for the final paper. Students cannot rewrite any paper that was handed in late.***

5. **Late Assignments:** Assignment grades are reduced by 1/2 a letter grade for every weekday an assignment has not been handed in after the assigned due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox. Written assignments cannot be handed in as e-mail attachments unless a student has received the instructor's prior approval.
6. **Returning Graded Assignments:** Papers will be returned two weeks after the instructor receives papers. Papers are typically returned during regular scheduled classes. Final papers will be available for pick up in the art education office, 258 Hopkins.
7. **E-mail :** E-mail is used as a means of communicating with students about the course. E-mail is sent to your Ohio State email account.

8. **Plagiarism:** Copying and claiming someone else's words, ideas, or works (i.e., essays, term papers, in part or in full) as your own is considered plagiarism. A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism must be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. **If in doubt, credit your source.** Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

9. **Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office of Disability Services, I encourage you to do so.

## Assignments

Papers should describe, analyze and interpret visual culture forms and practices, their impact on cultural identities, and how they reflect and/or reinforce societal values. Do not write a paper that is only descriptive (i.e., a book report) or based on unsupported

opinions; A successful paper goes beyond descriptive and personal opinions by presenting clearly expressed ideas and a well-developed arguments substantiated with citations and examples.

### **Paper Style and Format**

All written assignments completed outside of class must be typed, meet required length, and should include:

- A cover page with title, your name, course title and assignment title and date.
- A descriptive title for the paper.
- Page numbers on all pages
- Left and right margin: no larger than 1.5"; Top and bottom margin: no larger than 1.0"
- Use 12 point Times or Times New Roman font
- Double-space all lines, except quotes over 40 words, which must be single-spaced and indented one-half inch.
- Spell check, proof read, and **staple (plastic coversheets)**.
- Choose one of the following style sheets and follow it consistently: *American Psychological Association, Chicago, Modern Language Association.*

### **In-Class Written Assignments:**

Students are required to write in-class assignments related to course readings, class discussions, and/or other assigned activities. These assignments are designed as opportunities to develop specific writing techniques, to improve critical thinking skills, and to explore course content topics without the pressure of a letter grade. These assignments are graded pass/fail. If the assignment is missed, it may not be made up and credit will not be received for the assignment.

### **Site Paper/Site Presentation:**

In this assignment, we will visit (in person) a cultural site or program, observe its characteristics, gather information (brochures, photos, etc), write a 3-page typed, double-spaced paper, and give a short presentation. Your paper should demonstrate how visual images contribute to a sense of "place" and should explain how these images relate to the individuals who visit the site, the immediate community and the larger social/cultural conditions. This assignment can be carried out as follows:

- Choose a place or event about which you have some knowledge, familiarity and experience, or about which you would like to learn more.
- Visit that cultural site and gather visual materials and information for analysis in your class presentation and paper.
- Using the course concepts, effectively describe the site (The space, artifacts, arts, aesthetic focus, etc), critically reflect upon how the site's sense of "place" is constructed from both what is present *and* absent (questions of representation) analyze its connection to its cultural context and interpret how the site is culturally significant at different levels (personal, community, national and/or international). *Suggested* sites might include:

**Galleries and Museums:**

OSU Multicultural Center: Ohio Union 4<sup>th</sup> floor

OSU Wexner Center For the Arts

OSU Hopkins Hall Gallery

OSU Exposures Gallery 292.9983

OSU Hale Black Culture Center 292.0074

The Ohio Craft Museum: 1665 W. Fifth Ave. Columbus, OH 614.486.4402; Free admission and parking

Columbus Museum of Art: 480 E. Broad St. Columbus, OH 614.221.6801; \$4 suggested student admission; \$3 parking; Thursday evening free admission.

Cultural Arts Center: 139 W. Main St. Columbus, OH 614.645.7047

King Arts Complex: 867 Mt. Vernon Ave. Columbus, OH 614.252.5464

Ohio Arts Council Riffe Gallery: 77 S. High St. Columbus, OH 614.644.9624

Ohio Historical Center: I-71 & 17<sup>th</sup> Ave. 614.297.2300

**The Visual Culture Producer Paper:**

- People are engaged everyday in making aesthetic decisions and constructions. We are not simply consumers of visual culture, but are also continuously engaged in making aesthetic decisions that reflect our personal identity and/or are significant to ourselves, our families and/or communities. The Visual Culture Producer Paper requires you to prepare and conduct an interview with someone you select regarding his/her form of cultural production. Who you select to interview as well as your question strategies and completed paper should clearly relate your interview data to the larger goals of the course (i.e., the intersection of social/cultural identity and visual culture). You are encouraged to define “making” broadly. For example, collecting, decorating, performing are all forms of “making” that do not necessarily result in a “new” object.
- Write a 3-page, typed, double-spaced paper describing aspects of the producer’s identity relevant to your analysis. Always include the artist’s name. Other relevant information could include his/her: age, ethnicity, gender, place of origin, sexual orientation, training (professional and/or self-taught), etc. Discuss the relationship between the producer’s work and his/her interests, satisfaction, practice, beliefs and values. Be cautious not to objectify the person you interview and continuously reflect upon how to construct your writing in such a way as to create space for your visual culture producer’s voice and agency.
- Analyze what the producer makes or does (practice, product and/or process). What are the most common themes/ideas in his/her work? How do his/her values and beliefs inform his/her visual creation and/or its function?
- Analyze the visual form/practice and its relationship to the producer’s life experiences. What are his/her social and cultural affiliations? How did s/he get started making things? Why does s/he continue to make things? Why is making such visual works enjoyable/important? How does s/he relate personal identity to the work created? How does the producer’s work fit into his/her cultural traditions and changing cultural practices (Traditional, Transitional, or Transformative Arts)?
- Considering the course concepts, interpret the significance of the visual culture producer and his/her work. (What have you learned from the artist and his/her work? How has the producer and his/her work influenced your ideas about visual



culture? Specifically, what are the most important issues that influence understanding and appreciation of visual media? (e.g. aesthetic, cultural, economic, environmental, gender, historical, political, racial, sexual identity, and/or social issues)

### **Final Paper/Presentation:**

1) Write a 5-7 page, double-spaced paper describing, analyzing, and interpreting a cultural form or practice in North America. Your paper should follow the paper format guidelines outlined in the course syllabus. Relate your topic to one of the following ten themes:

- Architecture and Dwellings
- Art, Aesthetics and Culture in Everyday Life
- Naming and Cultural Diversity
- Visibility and Invisibility
- Religion and Spirituality
- Ritual, Celebration and Festivals
- Visual Culture and the Body
- Visual Culture and Environment
- Visual Culture and Identity Construction (e.g., age, gender, race, sexual orientation)
- Visual Culture and Narrative

2) Analyze how the form expresses, reflects and/or reinforces individual or group identity (interests, attitudes, beliefs, and values).

3) Interpret the immediate conditions and the broader contextual issues (social, historical, technological, political, economic, educational, etc.) influencing the producer/consumer, the form and/or practice, and the community.

4) Critically evaluate and reflect on the significance of your interpretation. Be self-reflective; include a discussion of your own cultural/ethnic heritage and your beliefs, values and opinions.

5) Support your interpretation with references from at least **5 resources:** course readings, interviews, books, journals, video, internet, etc. (Please note: No more than one of the five resources can be a website.)

**The Final Paper Proposal** consists of four paragraphs describing your main topic (and related topics), your tentative thesis, your purpose, and your research strategy.

**The Outline of Argument** consists of single sentence statements of a thesis, supportive reasons, information, examples and a conclusion.

**The Rough Draft** develops the Outline of Argument and Proposal into a complete working draft with a bibliography. The Peer Review is designed to help you write a paper

that is clear and concise; the peer evaluator's constructive suggestions are beneficial in this process. Evaluation criteria will be given in class.

**The Final Paper Presentation** consists of a 5 minute discussion of the student's final paper within a panel of similar explorations. Presentations will be assessed on content, delivery, and presentational aids.

- **Content:** The content of a presentation must address the assignment criteria for the paper. An introduction should state clearly your purpose in the presentation (to inform, to demonstrate, to convince, etc.) and your position (thesis) regarding that topic. Your ideas should be sequenced to lead the audience to a significant understanding of the major ideas addressed in your paper. A summary of ideas at the end can be accomplished in any number of ways, but should engage the audience to reflect upon the issues raised.
- **Delivery:** Delivery is assessed primarily on organization and preparation. An outline of your argument should be prepared for the instructor. You may use the outline or note cards to organize/integrate the content, the presentational aids and the strategies for involving class members in a brief discussion or activity. Your presentation should be rehearsed with attention to appropriate speech, stance, eye contact, gestures, etc.). *Do not read your paper. You should have a reasonable familiarity with the subject and your argument in order to "field" questions and opposing positions.*
- **Presentational Aids:** Use at least **one** of several forms of media to support and to enhance the content and delivery of your presentation. The following *suggested* aids should be carefully and meaningfully integrated into your presentation. (Actual objects, Audio, Visuals, Video clips, Internet, Digital Images)

## Evaluation

**Assessment Criteria for Writing Assignments:** Assignments in this course are evaluated using the following criteria:

1. The paper's topic and thesis are clearly presented.
2. The argument is effectively organized and supported by outside information. Style is appropriate to the purpose and the audience.
3. Grammatical and mechanical elements are controlled (word use, grammar, spelling, punctuation, sentence structure, paragraph transition and development).
4. Specific criteria of the class assignment have been met.

## Grade Distribution

15 pts Quizzes  
10 pts Site Paper (3 pages)  
5 pts Site Paper Presentation  
15 pts Artist Paper (3 pages)  
10 pts Final Paper Proposal and Outline  
10 pts Final Paper Rough Draft

- 20 pts Final Paper (7 pages)
- 5 pts Final Paper Presentation
- 10 pts Participation in classroom activities, discussions, and fieldtrips

**Grading Scale**

Total of all Assignments = 100 points

Final course grade = Number of points earned/ 100 points

	A 93-100	A- 90-92
B+ 87-89	B 83-86	B- 80-83
C+ 77-79	C 73-76	C- 70-72
D+ 67-69	D 63-66	E 62-0

Christine Ballengee Morris PowWow

**The Ohio State University**

**Art Education 467.01: Powwow: Cultural and Arts Exploration**

Professor Christine Ballengee Morris

Office: Room—351B

Mailbox: 258 Hopkins Hall, 128 N. Oval Mall

E-Mail—[morris.390@osu.edu](mailto:morris.390@osu.edu)

614-292-1230

**New Course Proposal:**

Art Education 467.01 is a writing course that introduces students to the ways in which powwows, historical and contemporary, shape indigenous identity, as well as non-Native understandings of American Indians through the arts. The course will also explore ethnographic research practices and service learning that combines history, policy, semiotics, and ethnic differences.

**Course Rationale:**

The rationale for this course is to develop students' skills in reading, critical thinking and oral expression and foster an understanding of the pluralistic nature of institutions, society, and Indigenous cultures. Presentation of Native American objects and lesson plans that are easy to obtain such as those from Crismac, Dick Blick, and others may include generic, sterile, often romantic and/or mythical information. The product and not the cultural significance is often what is taught and this type of presentation contributes to the maintenance of stereotypes, generic representations, and the "othering" of American Indians and their cultural/art forms (Ballengee Morris & Stuhr, 2001). Teaching how to make an object without teaching why the object is made or how and when it is used has added to the misrepresentation of people and objects of the First Nations. As in art education, postcolonial theory suggests that objects, history and politics have contributed to many misconceptions about indigenous people (Said, 1993). As an art educator and member of the Cherokee Nation, I too have struggled with this pedagogical dilemma. How does one not focus on objects or reduce 500+ American Indian Nations to a general and homogenized group of people?

In my pedagogical journey in dealing with this issue, I have found that using powwows, an American Indian arts performance, presents students with a wide range of information. The utilization of an inter-disciplinary approach makes possible critical examination of American Indian contemporary powwows, which includes concepts of arts, history, humanities, and social sciences through Native perspective(s). Objects and people merge providing opportunities to be viewed in a living context. Contemporary powwows are vibrant expressions of on-going cultural adaptations, rather than static "reenactments" of past cultures. The history and prehistory of the Western Hemisphere have shaped Native culture in general, and powwows in particular. Anytime I have taught indigenous courses or lessons, I have found that covering several areas was necessary due to what I term *unprogramming*.

The significance of art education in today's contemporary Native and non-Native communities is strongly connected to several sovereignty initiatives: powwows, operation of casinos, self-determined museums, art collection, and the National American Indian Museum. Native Americans acknowledge the powwow as their highest art form (Dufrene, 1990). It is also the tribal event most frequently credited with preserving Indian culture (Stuhr, 1996). It is an informal classroom for Indigenous and non-Natives alike. The Master of Ceremony and arena directors are two of the teachers that are easily identifiable. Elders and experienced people are also pedagogical leaders. This course explores powwows through the art forms, as cultural transmission events, political activism, and cultural significance and as educational spaces for non-Natives through service-learning and ethnography projects.

### **Course Description:**

This is an inter-disciplinary course where we critically examine contemporary powwow culture using concepts from history, the humanities, social sciences, and Native perspectives. This allows us to view contemporary powwows as vibrant expressions of on-going cultural adaptations, rather than static "reenactments" of past cultures. The history and prehistory of the Western Hemisphere have shaped Native culture in general, and powwows in particular. We will consider the influences of ethnocentrism, federal policy, resistance and activism, Native identity issues, Native cultural resurgence and cultural sovereignty on the cultural expression of powwows. We will investigate dance, regalia, song, drum, arts, and art education. We will analyze different aspects of contemporary powwow culture through films, guest lectures, scholarly and literary articles, firsthand experiences, and class discussions.

### **GEC Third Writing and Social Diversity Course**

*Powwow: Cultural and Arts Exploration* is a GEC third writing and social diversity course designed to expand and refine your expository writing, analytic reading skills, research skills, and oral articulation by exploring the pluralistic nature of institutions, societies and Indigenous cultures and arts.

Through lectures/discussions, slides/videos, field trips, reading, and written and oral assignments, students will investigate the multiple social and political factors present in visual culture and Indigenous issues; critically reflect upon how our own social/political/cultural identity construction informs our perspectives, and develop practical methods of interpreting and researching visual art producers and production at the local, state, and national/international levels. The learning objectives for students are:

As a class, we will investigate these questions in order to formulate a methodology to meet the following objectives:

1. To critically examine indigenous issues as connected to Powwows;
2. To explore the political genealogy of indigenous identities and cultural expressions;
3. To investigate visual advocacy and educational representation of indigenous people;
4. Demonstrate critical thinking through written and oral expression;
5. Retrieve and use written information analytically and effectively;

6. Describe the roles of categories and political structures and policies such as race, gender, class, ethnicity, and religion in the institutions and cultures of the United States;
7. Recognize the role of social diversity in shaping one's attitudes and values.

### **GEC Third Writing and Social Diversity Goals and Objectives**

Third writing courses are designed to develop students' skills in reading, critical thinking, oral expression and research. Social diversity courses give significant treatment and foster an understanding of the pluralistic nature of institutions, society, and Indigenous cultures in the United States. In *Powwow: Cultural and arts exploration*, we will write both formally and informally about a variety of texts and programming; we will use writing as an instrument for exploring the relationship of culture and arts and social diversity issues in Native and American societies, and as a significant site of learning itself. Engaging in reading, writing, oral expression activities, and research, students will be encouraged to develop personal critical responses that interrogate historical and contemporary colonial and resurgence practices and the impact on personal and social understandings of diversity in America.

This course is designed to facilitate student learning and meet the GEC third level writing and social diversity objectives, instructor and student-directed discussions will provide the opportunity to apply critical and theoretical perspectives including aesthetics, colonialism, critical race, self-determination theories to powwow events and experiences. In addition, we'll read and analyze scholarly and popular writings about powwows, developing a critical awareness of protocols, political and social strategies, and goals of different forms of powwows/potlatch.

During the quarter, students will demonstrate the ability to read and write with comprehension, clarity and critical acuity. To this end, students will write at least 7,000 words of edited prose focused on their demonstrating:

- A grasp of how powwows are cultural and social constructs that contribute to understanding matters of race, ethnicity, gender, and class.
- An understanding of how powwows can be presented and represented in different contexts and historical periods in which it is created and received within various tribes/Nations and geographic locations: reservations, rural, and urban.
- An understanding of multiple aesthetics through powwows, contemporary social and political views influencing the production and the consumption powwows and its relationship to identity formation and societal understandings.
- An understanding of powwows' multiple and simultaneous meanings for individuals and society (i.e. as distinctive artistic, cultural, and spiritual expressions, expression of cultural ideologies, site of resistance, instrument of political activism.)
- Effective application of critical methods in analyzing and interpreting powwows, (i.e. dance, song, drum, regalia, protocol, economic development, education, language, etc).

**Student Learning Outcomes: GEC Third Writing and Social Diversity Course**

At the completion of *Powwow: Cultural and Arts Exploration* students should be able to:

1. Engage in informed Native criticism built upon the understanding of a powwow's unique attributes and its social, historical context in respects to issues of race, ethnicity, gender, and class. (Meets Social Diversity Objectives by fostering an understanding of American Institutions and the pluralistic nature of American society.)
2. Explain, appreciate, and value the ways in which myriad viewpoints, choices, and social situations constitute a pluralistic cultures, recognizing the important role that history and visual culture play in shaping individuals' and groups' values of tolerance and equality. (meets Social Diversity Objectives by promoting appreciation of the significance of diversity in our society and the importance of the values of tolerance and equality.)
3. Explore and problematize government and societies historical and policies role in shaping a diversity of race, gender, and class perspectives, placing personal experiences with Native within a broader social and scholarly context. (Meets Social Diversity Objectives by promoting a critical examination of issues of race, gender, class, and ethnicity through powwows).
4. Critically analyze in writing and in discussion a variety of readings, videos, and speakers with the goal of understanding aspects of powwows or text's visual and rhetorical strategies and its theoretical assumptions. (Meets Third Writing Course Objectives of analysis, discussion, and writing with the goals of building on First and Second Writing Course fundamentals: writing characterized by a clear sense of purpose; effectively ordered and fully supported ideas; style appropriate to purpose and audience; and control of grammatical and mechanical elements.)
5. Apply colonial/self-determination and critical race theories and narrative methodologies to persuasively communicate in writing and in oral presentations ideas about powwows' role in shaping awareness of, attitudes toward, and beliefs about race, ethnicity, class, and gender in Native and American societies. (Meet Third Writing Course Objectives for providing students with opportunities to articulate their ideas both orally and in writing.)
6. Locate and evaluate written and visual sources (both print and on-line); recognize how sources can be addressed to various groups and how it affects style and purpose. (Meets Third Writing Course Objectives for providing students with opportunities for research and to develop skills in understanding the conventions, circumstances and constraints that distinguish various resources.

**Assessment of Student Learning Outcomes for GEC Third Writing and Social Diversity Course**

In order to measure the efficacy of GEC Writing Course and Social Diversity Learning Outcomes (above), a (pre-assessment) Knowledge Survey will be completed by students in the first class and handed in. The data will be used to determine the amount of introductory material that will need to be presented and emphasis that will need to occur throughout the quarter. As part of the final research project, the Knowledge Survey will be returned for their review to help them analyze where they were at the beginning of the course and where they are now. This reflective

Christine Ballengee Morris PowWow

process is meant to personalize their research and encourage going beyond exoticism or romanticism, by reviewing their starting point, learning, and analysis of their change. Please see attachment.

### **Teaching and Learning Philosophy**

My pedagogical practices emerge from the interplay of colonial, self-determined, critical, and feminist pedagogies. This blending of multiple perspectives has made it possible to enact pedagogical practices that engage the concerns for interrogating biases in literature, curricula that re-inscribe systems of domination while providing ways to teach diverse groups of students. I believe in being a risk taker and model that approach when applicable—meaning that I share my narratives as I grow in the areas of understanding diversity and how my knowledge continues to build. Talking about race, ethnicity, class, and gender requires sensitivity as well as honesty. All of which are a process. Learning is a process that is constructed through engagement and dialogue for self-actualization. This type of pedagogy emphasizes mutual participation between teacher and students. Through these explorations, it is a goal to recognize the narrow boundaries that have shaped one's knowledge and surrender to the wonder of re-learning and learning ways of knowing that transform consciousness, hopefully creating an expression of political activism.

### **Course Structure**

**Attendance:** As the course involves in-class writing, discussions, media presentations, and field trips, regular and timely attendance is required. All absences require an email to the instructor explaining the reason for the absence, preferably before the class meeting. In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor's approval (i.e., family emergencies, funerals.) Two unexcused absence will result in a 1/3 letter-grade drop (i.e., A to A-). Three (3) incidents of unexcused tardiness and/or leaving class early equals one unexcused absence. A student can fail this course due to poor attendance. It is the student's responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems.

**Guidelines for Class Discussions:** Students are expected to use appropriate terms and language within all course discussion. Racial slurs, derogatory naming or remarks disrespectful of the rights and dignity of "others" will not be tolerated. Beliefs and worldviews divergent from yours may be shared, and respect for those differences is to be maintained within the classroom.

**Class Participation:** Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 10% of the final course grade. Class participation is evaluated daily. Participation includes consistent attendance, obvious preparation for class, asking pertinent questions and offering relevant comments, taking notes, actively engaging in discussions and other activities, working constructively in large and small groups and submitting assignments on time.



**Assignments:**

**In-Class Activities:**

**1. Pre and Post Thoughts Responses**

These are your responses to the assigned readings, speakers, class discussions, and/or videos. Each paper is 1 page, double-space in length, and must be typed or readable. Pre-thoughts are used to discuss the week's readings. Time will be given at the end of each class to write Post Thoughts Responses. Both are due at the end of each class, when appropriate. The response papers are assessed on how succinctly you articulate your understanding of the concepts and history found in the class discussions, the reading assignments, guest speakers, and films. These responses are utilized for subsequent class discussion.

These will be graded with a point system. These will be evaluated on depth of engagement with the material, demonstration of your understanding of the topic and concepts, quality of connections you make with the material and/or questions you raise about the reading.

**Clear presentation of theses, purpose, and content**

1. What's the most important thing the author wants to say about his/her subject?
2. Does the thesis statement reveal the main theme as well as all other major topics of the paper?
3. Key points are clearly stated and the paper is organized in a way that is easy for readers to follow?
4. Does the argument flow logically? Or fragmented
5. Does the paper need a major revision on grammar, syntax, and mechanical elements?

**Point: 1 — — 2 — — 3 — — 4 — — 5**

**Out of Class:**

2. Readings—there is a significant amount of reading in this course. The materials are drawn from both academic and popular writings about powwows, self-determination, identity development, and Native aesthetics; and have been carefully chosen to introduce you to general concepts of powwows that will help you grapple with theoretical perspectives in Native research. The readings provide a foundation for your essay and oral presentation assignment.

3. Attending one Powwow: A list will be provided for more options in this area. At this time there are two local events: OSU student powwow in April and NAICCO powwow in May. There are four other events located in Toledo, Cleveland, Dayton, and Cincinnati

4. Research Project: Final paper and presentation:

The final assignment for this course is to write a formal research essay. This paper will be a capstone experience of personal and theoretical insights of this quarter because you will analyze powwows from a theoretical lens and methods experienced this quarter, offering new perspectives to the field. This is a building process that begins the second week of the quarter

and culminates in the final presentation in class or at the American Indian Center or Newark Earthworks Research Center. The purpose is to draw upon and deepen your understanding of the concepts and perspectives encountered throughout the quarter. Combining personal reflection with the analysis and research of Native scholars expands the understanding and articulation of the social and cultural constructs of stereotyping that effect one's personal and social worlds.

You may select one of the topics from below list:

- a. Critique 3 Internet powwow sites. Use as critique guides the two following articles from the course packet: Cubbins (1998) and Walent (1998). Describe why the sites were selected for review and be sure to include the web site addresses. Please do not include printouts of the web sites in the paper but do include them in your presentation. Your paper should be 10 pages, double-spaced and typed.
- b. Provide a review of 3 books on powwows. You may find the greatest selection through the Columbus Metropolitan Library system by using their web site: ([www.columbuslibrary.org](http://www.columbuslibrary.org)). Use as resources for your review the assigned texts by Slapin, Seale and Gonzalez (1996) and Mihesuah (1996). Explain why you selected these books, and include a complete citation for each at the end of the paper, along with any other articles you may cite in your review. Your paper should be 10 pages, double-spaced and typed.
- c. Create a lesson plan on powwows for an elementary or secondary class in music, art, history, or social studies.
- d. Volunteer to assist the Native American Indian Center of Central Ohio (NAICCO) in their powwow preparations. Make a list of questions or expectations concerning your participation before you go to the center. Keep a journal of your experiences and observations. Write a paper that describes your participation as it relates to both your initial expectations and our class discussions, and that describes what you have learned about how powwows are planned and organized. Include citations for any articles or books that may assist you in your effort in a bibliography at the end of your paper. Your paper should be 10 pages, double-spaced and typed. If you select this option, you must let me know prior to your commitment to this topic.
- e. Select one aspect of powwows and complete a research paper about it. Explain why you selected the topic. Include citations for the articles or books that you use in your paper in a bibliography at the end of the paper. Your paper should be 10 pages, double-spaced and typed.
- f. Select a dance style and write a research paper about it. Explain why you selected the dance style. Include citations for the articles or books that

you use in your paper. Include a complete bibliography at the end of the paper. Your paper should be 10 pages, double-spaced and typed.

- g. Profile a drum group and write a research paper about it. Explain why you selected the drum group. Include citations for cassette tapes or CDs, magazine articles, scholarly articles, and the books that you use in a bibliography at the end of the paper. Your paper should be 10 pages, double-spaced and typed.

The schedule for the final paper (20 points) and presentation (20 points) is listed in the calendar including:

- Topic and identified resources are due second week of the quarter (5 points).
- Outline is due fourth week (5 points).
- Mid-term is the completion of the first draft with a peer review—due at the beginning of the 6<sup>th</sup> week (5 points).
- Re-write is due the 8<sup>th</sup> week with opportunities to resubmit (5 points).
- Final presentation of research will occur in class that final week (20 points).

Each step contributes to the final product and are equally important for a good research project.

### **Paper Style and Format**

All written assignments completed outside of class must be typed, meet required length, and should include:

- A cover page with title, author's name, course title and assignment title (i.e., artist paper, rough draft, etc.), and date.
- An engaging title for the paper.
- Page numbers on all pages
- Left and right margin: no larger than 1.5"; Top and bottom margin: no larger than 1.0"
- Use 12 point Times or Times New Roman font
- Double-space all lines, except quotes over 40 words, which must be single-spaced and indented one-half inch.
- Spell check, proof read, and staple together.
- Choose one of the following style sheets and follow it consistently: *American Psychological Association, Chicago, And Modern Language Association.*

All written assignments will be graded by the quality of the writing and the content.

**Rewriting Assignments:** Students may choose to re-write a paper. If the rewritten paper shows significant improvement, the grade may be improved up to one letter grade (e.g., a C becomes a B). There is no make-up or re-do for leading a discussion. There is no re-write for the final paper. Students cannot rewrite any paper that was handed in late.

**Late Assignments:** Assignment grades are reduced by 1/3 a letter grade for every weekday an assignment has not been handed in after the assigned due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox. Written assignments cannot be handed in as email attachments unless a student has received the instructor's prior approval.

Returning Graded Assignments: Papers will be returned within two weeks after the instructor receives papers. Papers are typically returned during regular scheduled classes. Students can pick up the final paper at 258 Hopkins Hall.

**Assessment**

Your grade is based on the number of points achieved with 100 points as the total.

**Grades:**

50 points: Reading Response Papers (10 papers)

20 points: Research Paper

20 points: Presentation

10 points: Attendance and Participation

Note: attendance, class participation and powwow attendance are required. 1/3 point will be taken off your final grade for every session missed. Illness and emergency situations are exceptions.

Total of all Assignments = 100 points

Final course grade = Number of points earned out of 100 points

	A 93-100	A- 90-92
B+ 87-89	B 83-86	B- 80-83
C+ 77-79	C 73-76	C- 70-72
D+ 67-69	D 63-66	E 62-0

**Course Policies**

**Plagiarism:** Copying/claiming someone else's words, ideas, or works (i.e., essays, term papers, in part or in full) as your own is considered plagiarism. A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. *If in doubt, credit your source.* Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration. State of Academic Misconduct: OSU Professors are expected to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures.1101.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the

Christine Ballengee Morris PowWow

statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

**Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office of Disability Services, I encourage you to do so. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

**Resources:** The OSU Writing Center is a free service that provides professional consultation and/or tutoring students and faculty at any stage of the writing process. They provide excellent support. You may set up an appointment by calling 688-4291 or meet with a writing consultant at either 475 Mendenhall Laboratory or at the Younkin Success Center. The OSU writing Center website is <http://cstw.osu.edu/writingCenter/>

### **Required Materials**

Browner, Tara. 2002. Heartbeat of the People: Music and Dance of the Northern Powwow. Univ. of Illinois.

Mihesuah, Devon A. 1996. American Indians: Stereotypes and Realities. Atlanta, GA: Clarity Press, Inc.

Josephy, Alvin, Joane Nagel, and Troy Johnson. 1999. Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> Edition. Lincoln, NE: U. of Nebraska Press.

Gilyard, K. 1999. Race, rhetoric and composition. Portsmouth, NH: Boynton/Cook Publishers.

Course Packett/c/d

### **Course Calendar**

### **Week One**

Thursday (First Class)

Social Diversity Focus: Race/ Ethnicity/ Gender, Class; LBGT (exploring issues of social diversity) and watch *Into the Circle* video.

Class Activities:

Introductions; go over syllabus, course requirements, assignments, and readings

Informal writing & discussion: Take Knowledge Survey

In-class viewing & discussion: Into the Circle—What is a powwow?

### **Week Two**

Social Diversity Focus: Stereotypes, Ethnocentrism, and Perceptions of Native Cultures; Concepts of Ethnocentrism. Cultural renewal.

Tuesday

***Readings for class discussion today:***

- ***Mihesuah, Devon A. 1996. American Indians: Stereotypes and Realities. Atlanta, GA: Clarity Press, Inc.***
- ***Assignment: Pre-discussion response***

Class Activities:

In-class Writing & Discussion: Discuss the book against the grain of one's personal knowledge. Write post-discussion paper

Thursday

***Due to today:***

- ***Allen, Paula Gunn. (Ed.), (1989). Spider Woman's Granddaughters: Traditional Tales and Contemporary Writing by Native American Women. Pages 1-22.***
- ***McIntosh, Peggy. (1989). White Privilege: Unpacking the Invisible Knapsack. Peace and Freedom: July/August.***
- ***Slapin, Beverly, Doris Seale, and Rosemary Gonzalez. (1996). How to Tell the Difference: A Guide to Evaluating Children's Books for Anti-Indian Bias. Berkeley: Oyate Press.***

***Write pre-discussions response***

***Research topic and identified resources is due today.***

Class Activities:

Members from the American Indian Center will present their narratives of being Native and coming together to create a powwow.

In-class writing & discussion—Discuss readings and students' presentation. Write post-response.

In-class peer review—topic idea and resources

### Week Three

Social Diversity Focus: Academic Scholarship and Native Cultures, Ethnocentrism revisited as expressed in the academy, class and gender issues.

Tuesday:

**Readings for class discussion:**

- **Cook-Lynn, Elizabeth. (2000). *How Scholarship Defames the Native Voice...and Why*. *Wicazo Sa Review* 15(2): 79-92.**
- **Drinnon, Richard. (1987). *The Metaphysics of Dancing Tribes*. In Calvin Martin (Ed.), *The American Indian and the Problem of History* (106-113). New York: Oxford University Press.**

**Assignment: Write pre-discussion response**

Class Activities:

In-class Writing & Discussion: After viewing *PowWow Highway*, class will divide into five groups to discuss from the different perspectives: scholarly, poor, woman, warrior, and rich. Afterwards write post-discussion response.

Thursday:

**Readings for class discussion:**

- **Browner, Tara. (2002). *Heartbeat of the People: Music and Dance of the Northern Powwow*. Univ. of Illinois, chapter 1.**
- **Josephy, Alvin, Joane Nagel, and Troy Johnson. (1999). *Red Power: The Indians' Fight for Freedom*. 2<sup>nd</sup> Edition. Lincoln, NE: U. of Nebraska Press. Chapter 4.**

Class Activities:

In-class Writing & Discussion: View *Into the Circle* interviews and discuss the interviewing styles and how those styles are similar and different from the written narratives. Discuss what is intellectual sovereignty, and resurgence. Write post-discussion response.

### Week Four

Dance, Song, and Drum I

Social Diversity Focus: Gender, Ethnicity and LGBTQ

Tuesday

**Readings for class discussion:**

- **Browner, Tara. (2002). *Heartbeat of the People: Music and Dance of the Northern Powwow*. Univ. of Illinois, chapter 3.**
- **Kavanagh, Thomas. (1992). *Southern Plains Dance: Tradition and Dynamics*. In Charlotte Heath's (Ed.), *Native American Dance: Ceremonies and Social Traditions* (105-123). Washington, D. C.: National Museum of the American Indian Smithsonian Institution and Starwood Publishing, Inc.**

Christine Ballengee Morris PowWow

- **Lassiter, Luke. (1999). *Southwestern Oklahoma, the Gourd Dance, and Charlie Brown. In Duane Champagne (Ed.), Contemporary Native American Cultural Issues, (145-166). Walnut Creek, CA: Alta Mira Press.***

***Pre-discussion response paper due***

Class activities:

In Class writing instruction: post-discussion after presentation and discussion of readings

Guests will visit the class today. NAICCO representatives will share the constructs of songs and drumming and its relationship to the dance.

Thursday

Due Today:

***Reading Response paper—analyze pre and post papers and determine one’s key growths and why.***

***Outline for Research Project is due***

Class Activities:

In small groups share reading response paper and develop a group portrait.

Peer review research project outlines.

Discuss approaches to research including ethnography, technology, and innovative writing projects.

**Week Five**

Social Diversity Focus: Gender and Ethnicity

Dance, Song, and Drum II

Tuesday

***Readings for class discussion:***

- ***Browner, Tara. (2002). *Heartbeat of the People: Music and Dance of the Northern Powwow. Univ. of Illinois, chapter 4.****
- ***Ellis, Clyde. (1999). *We Don't Want Your Rations, We Want This Dance: The Changing Use of Song and Dance on the Southern Plains. Western Historical Quarterly, Vol. 30(2): 133-154.****
- ***Josephy, Alvin, Joane Nagel, and Troy Johnson. (1999). *Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> Edition. Lincoln, NE: U. of Nebraska Press. Chapter 5, "Spiritual and Cultural Renewal****

***Assignment: Pre-discussion response paper***

Class Activities:

In-class view the Battelle Project—Motion Capture and discuss interviews



Christine Ballengee Morris PowWow

In-class Writing: After viewing and discussing the Motion Capture project write post-discussion response—in small groups present your response and be prepared to use past readings to defend your position.

Mid-term Due Tuesday\*\*First Draft of Research Project

### **Week Six**

Social diversity Focus: Race, Ethnicity, Class and Gender

The Historical Contexts of Powwows  
Origins of powwows.

Tuesday

***Readings for today's class discussion:***

- ***Moses, Lester G. (1996). Wild West Shows and the Images of American Indians, 1883-1933. Albuquerque: University of New Mexico Press, "Introduction" chapters 1, 2.***

***Assignments:***

***Write informal pre-discussion response to readings.***

***Mid-term draft of research project paper due—peer partners meet and review each other's paper—turn in both peer-reviewed paper with signature of reviewer and revised first draft.***

Class Activities:

Guest speaker Dr. Lucy Murphy will explore will class the Wild West Shows and historical significance.

In-class Writing and Discussion: After discussing the readings and presentation, write post-discussion responses and share in small groups.

Thursday

***Readings for today's class discussion:***

- ***Browner, Tara. (2002). Heartbeat of the People: Music and Dance of the Northern Powwow. Univ. of Illinois, chapter 2.***
- ***Dilworth, Leah. (1996). Imagining Indians in the Southwest. Washington, D.C.: Smithsonian Institution Press. Chapter 2***
- ***Josephy, Alvin, Joane Nagel, and Troy Johnson. (1999). Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> Edition. Lincoln, NE: U. of Nebraska Press. Chapter 2.***

***Assignments:***

***Write informal pre-discussion response to readings.***

Classroom Activities:

Guest speaker Dr. Jay Miller, Coordinator of American Indian Studies, will explore the historical context and current implementation of potlatch and the differences.

In-class Writing and Discussion: After discussing the readings and presentation, write a response regarding your understanding of the complexities of powwows.

**Week Seven**

Social Diversity Focus: Race, ethnicity, and class  
Contemporary Powwow I

Tuesday

**Readings for today's class discussion:**

- **Gelo, Daniel, J. (1999). *Powwow Patter: Indian Emcee Discourse on Power and Identity. Journal of American Folklore 112 (Winter): 40-57.***
- **Mattern, Mark. (1999). *The Powwow as a Public Arena for Negotiating Unity and Diversity in American Indian Life. In Duane Champagne (Ed.) Contemporary Native American Cultural Issues, (129-144). Walnut Creek, CA: AltaMira Press.***
- **Stuhr, Patricia (1996). *Social reconstructionist multicultural art curriculum design: Using the Powwow as an example. In Ron Neperud (Ed.) Context content and community in Art Education: Beyond Postmodernism, (1993-221).New York: Teachers College Press.***

**Assignments:**

**Meet with peer reviewer and review each other's final drafts—follow procedure as before.  
Write pre-discussion response**

**Class activities:**

Classroom guest Dr. Patricia Stuhr will share her research about Wisconsin Powwows.  
In-class Writing and Discussion: After reviewing Dr. Stuhr's visuals, article and presentation, write in class post-discussion response paper focusing on one aspect of a powwow and compare tribal differences as well as rural and urban perspectives such as fishing rights, racism, class differences and how she presented orally and in written format.

Thursday

**Readings for today's class discussion:**

- **Josephy, Alvin, Joane Nagel, and Troy Johnson. (1999). *Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> Edition. Lincoln, NE: U. of Nebraska Press. Chapter 6.***

**Assignments: Pre-Discussion response papers on the reading.  
Hand in final paper for review**

**Class Activities:**

Discuss Dr. Stuhr's presentation in light of the new reading and the concept of resurgence of identity and culture using Ohio as an example. Afterwards, explore with peer partner where your research project should be presented and why. Develop the goals/objectives of your presentation and what will need to be used to best present ideas to the audience. Remember Dr. Stuhr's article and how she presented the same information in her classroom presentation.

### **Week Eight**

Social Diversity Focus: Subjectivity and Social Diversity  
Activism and Powwows

Tuesday

*Readings for class discussion:*

- *Smith, Paul Chaat and Robert Allen Warrior. (Eds.), (1996). Fancydance Revolution. In Like A Hurricane: the Indian Movement from Alcatraz to Wounded Knee, (36-59). New York: The New Press.*
- *Josephy, Alvin, Joane Nagel, and Troy Johnson. (1999). Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> Edition. Lincoln, NE: U. of Nebraska Press. Chapter 1.*

*Assignment:*

*Create a discussion list.*

Class Activity

Marti Chaatsmith, Newark Earthworks Research Center Coordinator, will present her perspective of activism from a Comanche woman, mixed-blood, urban living in Columbus, reservation in Oklahoma, and a scholar within a historical and contemporary lens.

In-class Writing and Discussion: Isolate key components of this presentation and write about one of them as it relates to your pre-discussion response and write a reflective post discussion response that includes readings, presentation, and pre-discussion response.

Thursday

*Assignment:*

*Create a presentation draft and be prepared to present it to peer on Thursday.*

Class Activities:

Peer review presentations and review it for audience appropriateness, visuals, logic, and key themes. Each student will sign up for an appointment with me to discuss project, paper, and presentation.

### **Week Nine**

Social Diversity Focus: Subjectivity and Social Diversity  
Powwows and Indian Identity

Tuesday

*Readings for class discussion:*

- *Alexie, Sherman. (1992). The Business of Fancydancing. In The Business of Fancydancing,(69). Brooklyn: Hanging Loose Press.*

Christine Ballengee Morris PowWow

- **Browner, Tara. (2002). *Heartbeat of the People: Music and Dance of the Northern Powwow*. Univ. of Illinois, chapters 5-6, "Afterword."**

**Assignment:**

**Write pre-discussion response review—review all responses and explore the major themes within your own journey in this class: issues and questions that seems to remain and growths.**

Class Activities:

Discuss Alexie's article and share his poetry. View James Luna's documentary regarding identity and his art performances and discuss major themes and messages. Discuss the concept of inclusion as it relates to powwows and identity development and how does this relate to mainstream's construct of Indianness.

Finalize presentations for next week

Thursday

**For today's class:**

- **Lassiter, Luke. (Ed.), (1998). *Boy Scouts, Hobbyists, and Indians*. In *The Power of Kiowa Song: A Collaborative Ethnology*, (22-29) . Tucson: University of Arizona Press.**
- **Revard, Carter. (1995). *An Eagle Nation*. In Joseph Bruchac (Ed.) *Native North American Literary Companion*, (376-380). Detroit: Visible Ink Press.**

Class Activities:

Discuss final response paper in small groups. In small groups construct demographic chart around the metaphor: baggage and luggage—what will you leave behind and what will you take with you. We will construct a class narrative including visuals and give to the Ohio Oral History Project for their archives.

## **Week Ten**

Social Diversity Focus: Race and Ethnicity  
Powwows and Indian Identity II

Tuesday and Thursday

Presentations: Each group of presentations will present their research in a roundtable format—five minutes will be given to write a response that will be given to me. If presentations are done at another place such a residence hall or NAICCO or AIC signed responses must be turned in, as well as presenting to the class a short synopsis of the experience. All papers that you want reviewed again are due.

**Art Education 605**  
**Social and Cultural Factors in Art and Art Education**  
**Autumn 2007**

**The Ohio State University**  
**Department of Art Education**

Professor: Dr. Eisenhauer

MW 9:30 – 11:48, 362 Hopkins

Office Hours: By Appointment  
(Please see p. 10 of our syllabus for additional information)

Office: 343 Hopkins Hall  
Mailbox: 258 Hopkins Hall, 128 N. Oval Mall

**Course Description:**

**\*\*Please Note: This course is only open to Art Education students admitted to the licensure program.\*\***

This course explores the interrelationship of social and cultural issues, curriculum content, philosophies of teaching and the construction of democratic spaces of learning. Through a simultaneous exploration of contemporary visual texts (including art and popular culture), art criticism and educational and critical theory, this course emphasizes not only questions related to content in the art classroom, but also how social and cultural issues inform the construction of diverse teaching practices. Through reading, research, discussion, written and oral assignments, and studio investigations, this course aids each student, as researcher, in the construction of foundations of inquiry as interconnected webs containing different perspectives, experiences and written and visual texts. This course is designed to facilitate students' learning by providing opportunities to:

- Develop a critical language through which to speak about social and cultural issues informed by current theories of art, art education, and critical/cultural studies.
- Reflect upon how the construction of one's own social/political/cultural identity informs individual perspectives and philosophies of art education.
- Refine skills in research and written and oral communication especially as they relate to curriculum development.
- Investigate and apply current theories of art, art education, and critical/cultural studies to the teaching of diverse student populations.
- Recognize and investigate what and how current material/visual culture directed to and produced by art educators (posters, websites, catalogs, etc.) communicates about constructions of diversity.
- Integrate digital technologies and other mediums (mixed media) in the creation of works of art as a process of inquiry.

## **Course Goals: Critical Thinking**

In order to explore the interrelationship of social and cultural issues, curriculum content, philosophies of teaching and the construction of democratic spaces of learning, we must develop our abilities to engage our own ways of thinking. Self-reflection challenges us to explore the construction of our own perspectives and practices for the purposes of fostering tolerance and compassion. Through this development of self-reflection we aim to construct our own teaching practice, classroom spaces and curriculum that value the diversity of people and perspectives both globally and locally.

**Linda Elder and Richard Paul describe the following traits of a critical thinker:**

- **Intellectual Humility**
  - Self-Reflexivity about one’s own biases, limitations and prejudices
- **Intellectual Courage**
  - Courage to face ideas that challenge us or to which we feel we will strongly disagree.
- **Intellectual Empathy**
  - While we never can actually experience another person’s experience, intellectual empathy refers to thinking about yourself in another person’s position for the purposes of temporarily thinking outside of your own experiences, position, and beliefs.
- **Intellectual Autonomy**
  - Intellectual autonomy entails a “commitment to analyzing and evaluating beliefs on the basis of reason and evidence.”
- **Intellectual Integrity**
  - Holding ourselves to the same standards to which we hold others and approaching all of our own work with dedication and truthfulness.
- **Intellectual Perseverance**
  - Recognizing that in working towards particular goals that we will face obstacles and that as frustrating as obstacles can be they are ultimately the best teachers.
- **Confidence in reason**
  - A confidence that this moment is not the finish line and that we and others will continue to grow and that growth does not mean that everyone arrives at the same place that we do.
- **Fair-mindedness**
  - Recognizing the need to entertain all viewpoints. Remembering *to hear people out*.

## **Required Text and Supplies:**

- Class Text: *Voices of Diversity: Stories, Activities, and Resources for the Multicultural Classroom*, Available at SBX.
- Some class readings will be available on our class Carmen website.
- Three-Ring Binder for holding readings, disks, handouts etc. (It works best to bring this to class every time.)
- Thumb Drive for storing class related materials and writing.
- Additional video tapes
- Blank DVDs

## **Provided Supplies:**

- Computers and needed software
- Digital video camera
- Pocket Drive (to be shared)
- Firewire cords
- Video camera case
- Extra Camera Battery

**You are responsible for taking care of these materials and equipment. YOU are responsible for any lost or damaged equipment. Failure to do so can impact your course grade. If there are any issues related to borrowed equipment, it is your responsibility to immediately notify your instructor.**

## **Requirements**

### **1. Reading Reflections**

For each reading, you will be asked to either address particular questions or prompts in the book, a question that is posed by your instructor, or to complete a general reading reflection. Each day on our course calendar indicates what type of reading response you are to complete for that particular course day.

Responses to questions, prompts, and readings should be well written and thoroughly considered. When responding to a specific question your responses should be 1-2 paragraphs long for each question. The expectation is that you write clearly and completely enough to thoroughly express the ideas necessary to respond to that particular question or prompt. However, responses to these types of questions and prompts should not be too long either. One to two well written paragraphs per question is sufficient.

The underlying goal with the reading responses is for you to reflect on the issues raised in the reading(s) and to demonstrate your comprehension of that day's reading(s). In addition, to responding to specific questions and prompts you are always invited to provide additional reflective writing. Your reading reflection should be well written and demonstrate that you have closely read that day's reading assignment.

All reading reflections should be typed, printed on paper and are **due at the start of the class**. Reading responses are **not accepted as email attachments** unless approved by your professor.

**Reading assignments are not accepted late unless you receive the professor's permission.** Students who are excused by the professor from class for illness or a family problem are permitted to submit their reading responses late. I will be flexible with the first **"my computer ate it"** excuse, but please understand that out of fairness to your classmates and in our efforts to teach and learn professionalism, this will not be accepted as an ongoing valid excuse.

Reading reflections are required assignments that are part of the final course grade. Your professor will collect your paper and if the assignment is done satisfactorily will mark the assignment as completed and return your paper to you. Reading responses do not usually receive the kind of written feedback from your instructor that other assignments do. Rather, reading responses are discussed in class. At the end of the quarter, your reading reflections are assessed in regards to your performance and progress during the quarter.

## 2. Discussion Leader Assignment

- Activity: Each student will be required to participate in leading a class discussion of assigned readings. Discussion leaders should identify the authors' main points, the "big ideas" and "essential questions" reflected in that day's readings and develop an activity and discussion strategy to facilitate the class's exploration of these "big ideas." Your strategy should encourage description, analysis, interpretation and critical evaluation. Discussion leaders should engage the class with activities that promote a complete investigation of important concepts, theories, issues, images, etc. presented in the articles.
- Visual Culture Connection: In addition to addressing the "big ideas" and "essential questions" in the readings, each discussion leader group should select some kind of visual text (i.e., an artwork, movie clip, advertisement, music video, etc.) that is relevant and meaningful to that day's themes. The discussion leaders should demonstrate a good understanding of the visual work's context and consult additional resources if necessary. The interpretation and discussion of this item from visual culture could become directly part of the activity you design. The syllabus lists artists relevant to that day's theme. Artists/works not listed may be used.
- Handout: Each discussion leader group will design a handout for the class that lists the "essential questions" identified in that day's readings and examples from visual culture. Good questions encourage discussions from both theoretical and self-reflective perspectives. Information regarding the visual culture connection (the artist's name, title, date of your visual culture example) and a bibliography that lists any resources in addition to that day's course readings used in preparing your activity should also be included in the handout. Discussion leaders *do not* prepare a reading response in addition the handout and outline.
- Meeting At least one class period before you lead the discussion, schedule to meet with the instructor to clarify discussion topics and methods for leading the class. Discussion leaders are required to come prepared to this meeting with ideas for their



activity and discussion strategy. See Dr. E about scheduling your meeting as early as possible. It is likely that you would be unable to get an appointment if you wait to the last minute. Please see p. 11 of the syllabus for suggested meeting times.

- **Outline:** Each discussion leader will prepare an outline to be handed in the day they lead the class discussion. The outline should clearly indicate *how* the discussion leaders will approach the “big ideas” in that day’s readings as well as *what* points the discussion leaders plan to address. Think of this as your ‘map’.
    - Who will do which part of the activity/discussion etc.
    - What are the main points, key questions, and important information to be addressed at different parts of the activities/discussion.
    - Indicate your timing on your outline.
  - **Feedback:** Your peers as well as your instructor will give you feedback in written form. These comments are not punitive, but rather are intended to help in our ongoing process of becoming reflective teachers. You will also give feedback to yourself.
- 3. First Video Assignment: A Meditation on the question, *Who am I?*** This digital video work is an exploration of your own sense of self and identity. More information will be provided in class. (1-3 minutes)
- 4. Second Video Assignment: Critically Exploring Cultural Spaces** This digital video work is a critical exploration of the intersections of socio-cultural issues and public and/or private spaces. More information will be provided in class. (1-3 minutes)
- 5. Final Course Reflection Assignment**  
A culminating activity in this course is writing a final reflection. Throughout the course, we investigate multiple perspectives of art education. In this final assignment, you begin by reading Chapter 92, “How to Interrupt Oppressive Behavior” and Chapter 94, “Bridging the ‘Us/Them’ Divide: Intergroup Dialogue and Peer Leadership.” After reflecting upon all of your experiences in the course (readings, discussions, written assignments, discussion board postings etc.) you will examine the following in your written reflection statement:
- 1) **The Personal:** What have you learned? Think about your overall progress throughout the course. What ideas have changed, expanded, developed...?
  - 2) **The Pedagogical:** In what ways do the ideas and issues explored in class impact your philosophy of teaching, your future classroom, and/or your understanding of curriculum?
  - 3) **And More:** Are there other ways that the concepts and issues explored in class have impacted your thinking, practice and/or actions?

Clearly situate your reflection in relationship to the readings we have done in class, and the resources you used in the creation of your final project. The final reflection is at least 3 pages in length and includes a bibliography. Either selected sections or the entire final reflection should be included in your final project.

## 6. Class Participation

Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 15 points of the final course grade. Class participation is

evaluated daily. Therefore, excessive absences and highly inconsistent participation will impact class participation grades negatively. Quality participation includes consistent attendance, obvious preparation for class and lab periods, asking pertinent questions and offering relevant comments, taking notes, actively engaging in classroom discussions and other activities, working constructively in large and small groups, utilizing lab time to its fullest potential, and submitting assignments on time.

## 7. The Final Course Assignment: Exploring Social and Cultural Issues

While often one of the first things that comes to mind when we think of curriculum are the lesson plans themselves, effective curriculum development begins with sound research, brainstorming, fostering our own practice of self-reflection, identifying “big ideas” and “essential questions” and making meaningful connections. Our final course assignment is designed to provide students with an opportunity to explore a given theme selected by the student that relates to the course theme of social and cultural issues in art education. This assignment is a form of arts based research that engages artmaking not solely as *what* we teach, but also as a *process* through which we create curriculum, as a *way of thinking*. The final project evolves over the entire quarter as we encounter new ideas, readings, and visual works.

### What is the final assignment about?

Your final assignment includes 2 equally important parts: a video work and a research portfolio. You will select a social and cultural issue as the focus of your final project. You will identify what readings/chapters from class connect the most to your particular project’s focus. You will then complete written/research assignments that will help you explore the content and ideas related to your selected issue.

The final assignment includes smaller assignments completed throughout the quarter.

### These are the different components to the overall final assignment:

- 1) Topic Proposal Worksheet (due 10-17)
- 2) Checkpoint 1 (Due 10-29)
  - a. Checkpoint 1 includes a project statement, a completed project and extension activity, selected artist/visual culture research, and an Internet connection.
- 3) Checkpoint 2 (11-14)
  - a. Checkpoint 2 includes a revised project statement, a completed project and extension activity, selected artist/visual culture research, and a cultural exploration activity.
- 4) Synopses of Additional Readings
- 5) Final Video Work
- 6) Final Project Statement

### **Topic Proposal Worksheet:**

This assignment involves completing a worksheet where you identify at least 2 ideas for the topic of your final project. You will be asked to expand upon your interest and understanding of your selected ideas in writing.

### **The Final Video:**

Your final video work is the culminating video project of the quarter and should demonstrate your growth in using your artmaking as a means through which to explore challenging concepts and ideas. After identifying your focus, you will create a video work that explores your selected issue. The final video may take the form of a documentary, a performance work/happening, or an “art” film. If you have an idea that doesn’t seem to fit these categories, please discuss your ideas with me. Please don’t assume an idea won’t work without talking to your professor first. The final video should not exceed 5 minutes in length. If you feel as if it is absolutely necessary for your video to be longer than 5 minutes, please schedule a time to talk about this with me.

### **Introducing Your Project: The Final Exhibition**

At the end of autumn quarter, the Core teachers and students come together for the “Learning Exhibition.” The Learning Exhibition is a time to share what you have accomplished during the quarter and to reflect upon your own learning. We will be showing the final videos and sharing our final project portfolios from 605 at the Learning Exhibition. The Learning Exhibition is the last week of scheduled classes.

### **The Final Project Statement and Portfolio:**

Your final portfolio is an organized presentation of written assignments that you have already completed and revised, a new project statement, and synopses of additional readings that you select.

The final statement is your written companion to your final video. While the way you go about conceptualizing, constructing, and completing your video work should build off of class discussions and your completion of reflection and research activities, your final statement is where you will describe how these different components of have come together in the final video work. The final statement is not simply a description of the video work, but rather provides a behind the scenes perspective on what authors, ideas, readings, etc. have informed your conceptualization and creation of your video work.

Your portfolio can be created in many ways i.e., a small three ring binder or perhaps even something creative that you make to bind the papers together. Whatever you do, it should be neatly done. **You will be creating 2 copies.** One is your display copy for the learning exhibition and for your own use and the other is a copy for Dr. E. You hand in both copies to Dr. E, but the second copy can simply be stapled or paperclipped together. The stapled copy that you give Dr. E to keep should include your video project burned onto a DVD. You will receive your display copy back. Make sure that you burn yourself a copy of your video project to keep.

Your portfolio materials should be in the following order:

- 1) A title page (name, title, class number and title, professor's name, date)
- 2) Final Project Statement
- 3) At least two revised Project and Extension Activities (from your checkpoints)
- 4) At least one Cultural Exploration Activity (from your checkpoint 2 assignment)
- 5) At least two weekly responses that were for you the most meaningful (from weekly classes--revised).
- 6) At least one Internet Connection (from checkpoint 1)
- 7) Two artist pages (from your checkpoints) Include images of the artists' works.
- 8) At least 2 reading summaries for your selected outside readings (completed at your own pace)

**The final video and statement are assessed in relation to the following criteria:**

**Research**

Each final project should reflect a thorough investigation of the selected theme using both resources from our course reading packet as well as sources from outside of class. Your project should include a bibliography (APA style) that lists readings or other research materials that you used in completing your project.

**Exploration of Content:**

Content exploration is evaluated in regards to the student's ability to identify "big ideas" and construct meaningful "essential questions." In addition, content exploration is evaluated in regards to the quality of the connections that are made between concepts in the investigation of the theme. Meaningful connections are not superficial links, but rather take us to interesting places, make us think of ideas from multiple vantages and in different ways.

**Construction:**

This project is a visual work. It should be coherent, visually interesting, and well constructed. The visual quality of the video should be understood as part of the project's content (i.e., How does the visual quality of your project relate to and explore the ideas and concepts?)

**More detailed information about Checkpoints 1 and 2 and the Additional Readings Synopses:**

**A) Checkpoint One:**

**HAND IN 2 HARD COPIES to Dr. E. YOU WILL RECEIVE ONE BACK.**

**\*\*\* In order to complete CP #1 you need to identify what chapter or chapters from our course textbook relate the most to your selected topic. *If you can't identify a related chapter or have identified more than 2 chapters, please schedule a time to meet with your instructor or discuss your ideas over email.***

- **A statement:** One of the first steps in creating the project involves selecting a theme, identifying essential questions, researching relevant links to visual culture

and locating relevant resources. For checkpoint one you will prepare a typed description of your selected theme that clearly describes the theme, and that references your research as a means for developing a rationale i.e., why is this theme important to explore and what different aspects, ideas, points etc. are contained within the larger theme (i.e., Gender issues may also include other issues related to gender and the body, issues of representation, issues of equality within institutions (museums etc.). (At least three typed and well-developed paragraphs.)

- **Artist/Visual Culture Connection:** Identify one contemporary artist or popular culture item whose work relates to your own project. Include a paragraph that describes the artist and his/her work or popular culture item. Specifically identify relevant artworks/images, provide a description of those works, and include an image for each.
- **Internet Connection:** In the chapter that you identified in *Voices of Diversity*, select at least one Internet connection from the end of the chapter. Write a paragraph that describes what the website is and what the important things are that you learned from the site. If you don't feel like you learned anything significant from a website than pick another one.
- **Project and Extension Activity:** Complete one of the "project and extension" activities listed at the end of the chapter. These should all include a written component.

## B) **Checkpoint Two:**

**HAND IN 2 HARD COPIES to Dr. E. YOU WILL RECEIVE ONE BACK.**

- **Revised Statement:** Your revised statement should reflect the growth of your project through your continued reflection and research.
- **One additional artist and/or visual culture connection:** Please follow the directions from CP #1.
- **Project and Extension Activity:** Complete one of the "project and extension" activities listed at the end of the chapter. These should all include a written component.
- **Cultural Exploration:** Complete one of the "project and extension" activities listed at the end of the chapter. These should all include a written component.
- **Additional Reading(s):** At the end of each chapter in *Voices of Diversity*, there is a list of related readings. Investigate what these different books and articles are about. Select one book/article from the list to look at more closely. Write a summary of what the important ideas are that you learned from the author. If you selected a book, identify at least 1 specific chapter to respond to. If you don't feel that a book was that informative, please select a different book or reading.

**C) Additional Reading(s):**

- a. At the end of each chapter in *Voices of Diversity*, there is a list of related readings. Investigate what these different books and articles are about. Select two books/articles from the list to look at more closely. Write a summary for each reading of what the important ideas are that you learned from the author. If you select a book, identify at least 1 specific chapter to respond to. If you don't feel that a book or article was that informative, please select a different book or reading. These synopses are included in your final project portfolio.

**Paper Style and Format for Written Assignments**

All written assignments completed outside of class must be typed, meet required length, and should include:

- Include name, date and assignment on the right or left top corners of the paper.
- Page numbers on all pages
- Left and right margin: no larger than 1.5"; Top and bottom margin: no larger than 1.0"
- 12 point type
- Double-space all lines, except quotes over 40 words, which must be single-spaced and indented one-half inch.
- A Bibliography of all references: Use the *American Psychological Association (APA)* style sheet and follow it consistently. A guide for APA style is available on the Library website.

**Assignment Point Distribution and Due Dates**

Assignment	Point Value
Check Point 1	15 Points
Check Point 2	15 Points
Discussion Leader (Presentation/Activity)	30 Points
Final Video	40 Points
Final Project Portfolio	25 Points
Final Course Reflection	15 Points
Reading Reflections	20 Points
Class Participation: Critical Thinking (see Elder and Paul) and participation in regards to self-reflections/evaluations.	15 Points
Total:	175 Points

**Grading Scale**

Total of all Assignments = 175 points

Final course grade = Number of points earned/ 175 points

	A (93%-100%)	A- (90% - 92%)
B+ (87%-89%)	B (83% - 86%)	B- (80% - 83%)
C+ (77% - 79%)	C (73% - 76%)	C- (70% - 72%)
D+ (67% - 69%)	D (63% - 66%)	E (62% - 0%)

## **Important Student Responsibilities and Course Policies**

1. **Attendance:** As the course involves in-class writing, discussions and presentations, regular and timely attendance is required. **All absences require an email to the instructor explaining the reason for the absence, preferably before the class meeting.** In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor's approval (i.e., family emergencies, funerals.) **A student's final course grade will be reduced by half a letter grade for each unexcused absence that occurs after one excused or unexcused absence.** A student can fail this course due to poor attendance. It is the student's responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems. Three (3) incidents of unexcused tardiness and/or leaving class early equals one unexcused absence.
  
2. **Late Assignments:** **Assignment grades are reduced by 1/2 a letter grade for every weekday an assignment has not been handed in after the assigned due date.** Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox. Written assignments cannot be handed in as email attachments unless a student has received the instructor's prior approval.
  
3. **Meetings with your professor:** It is recommended that you request a meeting time during the following times:
  - Before and after our class (MW 9:00-9:30, 11:50-12:30)
  - Thursday 1:15-2:00
  - Friday: 11:00 – 12:00

If you are not available during these times, please contact your instructor. Please request appointments by email.

### **4. Academic Integrity**

- a. **Plagiarism:** The Ohio State University defines plagiarism as “the representation of another's work or ideas as one's own; it includes the unacknowledged, word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas” (Prohibited conduct 3335-23-04). A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. *If in doubt, credit your source.* Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

- b. Academic Dishonesty** also includes 1) providing and/or receiving unauthorized information/materials during examinations. 2) Providing or using assistance for assignments not approved by your instructor 3) submitting substantially the same work done in a previous course to satisfy the requirements for a current course without the permission of your current instructor. (Prohibited conduct 3335-23-04).
  - c. Further information:** Please visit the Committee of Academic Misconduct website for additional information on academic integrity including suggestions for ways you can preserve academic integrity at your university.  
<http://oaa.osu.edu/coam/faq.html> .
- 5. Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office of Disability Services, I encourage you to do so.



Course Calendar

Dates	Themes and Class Activities	Artist(s)/Artwork(s)	Readings and Assignments Due
<p><b>Week 1</b> <b>Wed.</b> <b>9-19</b></p>	<p><i>Course Introduction</i></p> <p><b>Class Activities:</b> Review Syllabus, Assign Cameras, Digital Video Survey, Discussion Leader Sign-up, Consent forms, General introduction to using the cameras</p>		<p><b>Course Introduction</b></p>
<p><b>Week 2</b> <b>Mon.</b> <b>9-24</b></p>	<p><b>Course Framework:</b> <i>Who am I?</i></p> <p><b>Class Activities:</b> Discussion of the readings Introduction to iMovie Introduction to Video Assignment #1: Who am I? A Metaphorical Portrait</p>		<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>E-RESERVE:</b> Chapter 1: The Complexity of Identity</li> <li><input type="checkbox"/> <b>E-RESERVE</b> Chapter 2: The Cycle of Socialization</li> </ul> <p><b>***BRING YOUR CAMERAS TO CLASS***</b></p> <p><b>Assignments Due Today :</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Tape some video footage to use in class—anything is fine. (1-2 minutes is sufficient)</li> <li><input type="checkbox"/> Reading Response: Write a metaphorical introduction of yourself. It may be helpful to begin, “I am like a....” Your response should be at least 1 paragraph.</li> </ul>

				<input type="checkbox"/> No Discussion Leaders.
<p><b>Wed. 9-26</b></p>		<p><i>Framing approaches to diversity in education</i></p> <p><u>Class Activities:</u> Discussion</p>	<p><b>James Luna</b></p>	<p><u>Reading:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li>o Chapter 1, "Introduction to the Diverse Classroom" AND</li> <li>o Chapter 2, "What is Multicultural Education?"</li> </ul> </li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 5.</li> <li><input type="checkbox"/> Respond to 1 question on page 16. <b>OR</b></li> <li><input type="checkbox"/> respond to 1 question on pages 19-20. (Please include the questions in your responses.)</li> </ul> <p>No Discussion Leaders.</p>
<p><b>Week 3 Mon. 10-1</b></p>		<p><i>Race and Ethnicity</i></p> <p><u>Class Activities:</u> Introduction to video assignment #2: Questioning places Discussion</p>	<p><b>Pepon Osorio</b> (Art21 DVD)</p> <p><b>Michael Ray Charles</b> (Art21 DVD)</p> <p><b>Fred Wilson, Mining the Museum</b></p> <p><b>Kara Walker</b> (see also 10-10)</p>	<p><u>Reading:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li>o Chapter 3, "Race and Ethnicity"</li> </ul> </li> <li><input type="checkbox"/> <b>E-RESERVE:</b> <ul style="list-style-type: none"> <li>o Chapter 9: "Defining Racism: Can We Talk?"</li> </ul> </li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 37 and 1 question on page 39. (Include the</li> </ul>

				<p>questions in your response.)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Discussion Leaders</li> </ul>
<b>Wed. 10-3</b>	<b>IN CLASS WORK DAY</b>			<b>LAB TIME</b>
<b>Week 4 Mon. 10-8</b>	<b>IDENTITY VIDEOS ARE DUE</b>			<b>IDENTITY VIDEOS ARE DUE.</b>
<b>Wed. 10-10</b>	<p><i>The "Color of Fear": Talking about race</i></p> <p><u>Class Activities:</u> Review First Checkpoint Assignment Discussion</p>	<p><b>Color of Fear, (documentary) Dr. E will be presenting this documentary.</b></p> <p><b>Adrian Pipher</b></p> <p><b>Glen Ligon</b></p> <p><b>Layla Ali</b></p> <p><b>David Hammons</b></p> <p><b>(See also artists on 10-1)</b></p>	<p><u>Readings:</u></p> <p><b>E-RESERVE:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Chapter 92: "How to Interrupt Oppressive Behavior"</li> <li><input type="checkbox"/> Chapter 94: "Bridging the 'Us/Them' Divide"</li> <li><input type="checkbox"/> Chapter 20 (2 pages): Develop Cross-Cultural Communication Skills</li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> We will be completing a reading response in class. You do not need to prepare a reading response for this class at home.</li> <li><input type="checkbox"/> Discussion Leaders</li> </ul>	
<b>Week 5</b>	<b>Socioeconomic Status</b>			<b>Readings:</b>

<p><b>Mon. 10-15</b></p>		<p><b>BRAINSTORM WORKSHEET DUE</b></p> <p><u>Class Activities:</u> Discussion</p>	<p>Cindy Sherman (Bus Riders) Barbara Kruger Examples from popular culture.</p>	<p><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Chapter 5, "Socioeconomic Class"</li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 70 <b>OR</b> page 73.</li> <li><input type="checkbox"/> Discussion Leaders</li> <li><input type="checkbox"/> BRAINSTORM WORKSHEET DUE</li> </ul>
<p><b>Wed. 10-17</b></p>		<p><b>NO CLASS</b> We will not be meeting on campus.</p>		<p>Individual Work Time</p>
<p><b>Week 6 Mon. 10-22</b></p>		<p><b>PLACE VIDEOS ARE DUE</b></p>		<p>View and discuss videos in class.</p>
<p><b>Wed. 10-24</b></p>		<p><i>Religious Beliefs</i></p> <p><u>Class Activities:</u> Introduction to Final Assignment Discussion</p>	<p><b>John Feodorov</b> <b>Christian Boltanski</b> <b>Shirin Neshat</b></p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Chapter 7, "Religious Beliefs"</li> </ul> </li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on pages 110-111 <b>OR</b> 114</li> <li><input type="checkbox"/> Discussion Leader</li> </ul>
<p><b>Week 7</b></p>		<p><i>Ableism and Disability</i></p>	<p><b>Joseph Grigley</b></p>	<p><u>Readings:</u></p>

<p><b>Mon. 10-29</b></p>		<p><b>CHECKPOINT 1 IS DUE.</b>   <u>Class Activities:</u>                  Discussion</p>	<p><b>Mary Duffy                  Carrie Sandahl                  Petra Kuppers                  Bill Shannon</b></p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li>o Chapter 10, "Learning (Dis)Abilities and Special Needs"</li> <li>o Chapter 11, "Physical Abilities"</li> </ul> </li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 161 <u>OR</u> page 164</li> <li><input type="checkbox"/> Respond to 1 question on page 177 <u>OR</u> page 180</li> <li><input type="checkbox"/> Discussion Leaders</li> </ul> <p><b><u>CHECKPOINT 1 IS DUE TODAY</u></b></p>
<p><b>Wed. 10-31</b></p>		<p><i>Ableism, Disability and Mental Health</i>   <u>In Class Activities:</u>                  Discussion</p>	<p><b>Popular Culture Examples</b></p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>E-RESERVE:</b> Wahl, Otto. (1995). "Chapter Two: Words of Laughter" in <i>Media Madness: Public Images of Mental Illness</i>. New Brunswick, New Jersey: Rutgers University Press. <b>14-35.</b></li> <li><input type="checkbox"/> <b>E-RESERVE:</b> Wahl, Otto. (1995). "Chapter Five: So What?" in <i>Media Madness: Public Images of Mental Illness</i>. New Brunswick, New Jersey: Rutgers University Press. <b>87-109.</b></li> <li><input type="checkbox"/> <b>Handout:</b> Appendix 1: "Words and phrases associated with mental</li> </ul>

<p>health/illness in the media” In Greg Philo’s <i>Media and Mental Distress</i>. New York: Longham.</p> <p><b>Assignments Due Today:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Psychiatric Disabilities Survey (understandings of)</li> <li><input type="checkbox"/> Synopses of each chapter</li> <li><input type="checkbox"/> Discussion Leader</li> </ul>			
<p><b>Readings</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Chapter 9, “Gender and Gender Roles”</li> </ul> </li> </ul> <p><b>Assignments Due Today:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 147/48</li> <li><input type="checkbox"/> Respond to 1 question on page 149</li> <li><input type="checkbox"/> Discussion Leader</li> </ul>	<p>Barbara Kruger</p> <p>Guerilla Girls</p> <p>Shirin Neshat</p> <p>Hannah Wilke</p>	<p><i>Gender and Sexism</i></p> <p><b>Class Activities:</b> Discussion</p>	<p><b>Week 8</b> <b>Mon.</b> <b>11-5</b></p>
<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Chapter 6, “Sexual Orientation”</li> </ul> </li> </ul> <p><b>Assignments Due Today:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Respond to 1 question on page 92</li> <li><input type="checkbox"/> Respond to 1 question on page 96</li> </ul>	<p><i>My Life in Pink</i>, Film</p>	<p><i>Sexuality and Heterosexism</i></p> <p><b>Class Activities:</b> Discussion</p>	<p><b>Wed. 11-7</b></p>
		<p><i>No Class: Veteran’s Day</i></p>	<p><b>Week 9</b> <b>Mon.</b> <b>11-12</b></p>

Wed. 11-14		<i>In Class Work Day</i>		LAB TIME
Week 10 Mon. 11-19		<b>CHECKPOINT 2 IS DUE</b> <i>In Class Work Day</i>		<b>CHECKPOINT 2 IS DUE</b> Art Ed 605 Final Project Work Day
Wed. 11-21		<i>In Class Work Day</i>		Art Ed 605 Final Project Work Day
Week 11 Mon. 11-26		Learning Exhibition		<b>Final Video Work, Final Portfolio, and Final Course Reflection are due at 9:30 AM today.</b>
Wed. 11-28		Learning Exhibition		
Week 12 Mon. 12-3		Final's Week		
Wed. 12-5		Final's Week		

## **Art Education 768: Indigenous People and Visual Culture Course Syllabus**

### I Course Information:

Course Credit: 5 hours  
No Prerequisites

### II. Personal Information

The Ohio State University  
Professor Christine Ballengee Morris  
Class: Monday/Wednesday  
Office Hours: **T and TH 2-3**  
Office: **Room—351B**  
Mailbox: 258 Hopkins Hall, 128 N. Oval Mall  
E-Mail—morris.390@osu.edu  
614-292-1230

### III Required Materials

- Course Reading Packet
- Leuthold, S. (1998). *Indigenous Aesthetics: Native Media and Identity*. Austin, TX: University of Texas Press.
- Mihesuah, D. (1996). *American Indians: Stereotypes and Realities*. Atlanta, GA: Clarity Press Inc.
- additional articles will be made available

### IV New Course Proposal

Art Education 768 introduces broad range of issues, theories, and practices of visual culture within the gaze of American Indians and how reaction to or rejection shapes indigenous identities, as well as non-Native understandings of American Indians. This course will explore action research practices, historical research methodologies, and critical readings.

### V Course Rationale:

The rationale for this course is to develop students' skills in reading, critical thinking and oral expression and foster an understanding of the pluralistic nature of institutions, society, and Indigenous cultures. In my pedagogical journey in dealing with Native issues, I have found that the exploring visual culture, historically and the impact of those images and structures influences current thoughts about Native Americans. The utilization of an inter-disciplinary approach makes possible critical examination of concepts of arts, history, humanities, and social sciences through Native perspective(s). Objects and people merge providing opportunities to be viewed in a living context.



The significance of art education in today's contemporary Native and non-Native communities is strongly connected to several sovereignty initiatives: filmmaking, powwows, operation of casinos, self-determined museums, art collection, and the National American Indian Museum. Native Americans acknowledge that filmmaking as one of the highest art forms that have misinterpreted them from an outsiders' view and can also redefine from an insider's perspective. This course explores visual culture as cultural transmitters, political activist opportunities, and culturally significant and as educational spaces.

#### VI Course Description:

Indigenous people have become part of post-colonial visual culture. In this course, we will critically investigate the following questions through images of indigenous people as portrayed through visual culture (i.e. television, films, advertising, art, and historic references) by and through non-Natives' and American Indians' perspectives and interpretations. Have indigenous people been in a self-determining position as they participate in post-colonial visual culture? Has political positioning between indigenous people and their colonizers changed in the past 500 years? What do images in visual culture tell us about indigenous people? Are these images conveying the message that indigenous people want? If indigenous people self-determine these images in popular culture, are they de-colonizing or not? In the 21<sup>st</sup> Century, it is said that the world is controlled by visual culture. How do indigenous people fit in a visual cultural world? What is indigenous peoples' visual political role in this world? Are indigenous people advocates for a self-determined political position? Alternatively, is their visual political role still decided by colonizing outsiders?

#### VII Course Goals/Objectives

The goals/rationale for this course is to develop students' skills in reading, critical thinking, and oral expression and foster an understanding of the pluralistic nature of institutions, society, and Indigenous cultures. Through lectures/discussions, slides/videos, field trips, reading, and written and oral assignments, students will investigate the multiple social and political factors present in visual culture and Indigenous issues; critically reflect upon how our own social/political/cultural identity construction informs our perspectives, and develop practical methods of interpreting and researching visual art producers and production at the local, state, and national/international levels. The learning objectives are for students to:

As a class, we will investigate these questions in order to formulate a methodology to meet the following objectives:

1. To critically examine indigenous images;
2. To determine if visual culture images are representative of indigenous people;

3. To explore the political genealogy of indigenous imagery;
4. To investigate visual advocacy and educational representation of indigenous people;
5. Demonstrate critical thinking through written and oral expression;
6. Retrieve and use written information analytically and effectively;
7. Describe the roles of categories and political structures and policies such as race, gender, class, ethnicity, and religion in the institutions and cultures of the United States;
8. Recognize the role of social diversity in shaping their attitudes and values.

This course is designed to facilitate student learning and meet the goals and objectives by providing an opportunity to:

- Analyze personal identity (age/race/ethnicity/gender/sexuality/socio-economic status) and its construction as it determines everyday behaviors and choices.
- Identify and examine ideas and issues, values and beliefs found in everyday visual media.
- Interpret contemporary social and political views influencing the production and the consumption of visual culture.
- Investigate conditions of change impacting visual culture: education, technology, economics, etc.
- Improve critical thinking skills through careful description, analysis, interpretation and evaluation of readings, videos, presentations, etc.
- Refine skills in research methods, expository writing and oral communication.

### VIII Course Requirements

1. **Attendance:** As the course involves in-class writing, discussions, media presentations, and field trips, regular and timely attendance is required. **All absences require an email to the instructor explaining the reason for the absence, preferably before the class meeting.** In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor's approval (i.e., family emergencies, funerals.) **A student's final course grade will be reduced by one-third of the grade for each unexcused absence that occurs after one excused or unexcused absence.** A student can fail this course due to poor attendance. It is the student's responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems. Three (3) incidents of unexcused tardiness and/or leaving class early equals one unexcused absence.
2. **Guidelines for Class Discussions:** Students are expected to use appropriate terms and language within all course discussion. Racial slurs, derogatory namings or

remarks disrespectful of the rights and dignity of “others” will not be tolerated. Beliefs and worldviews divergent from yours may be shared, and respect for those differences is to be maintained within the classroom.

3. **Class Participation:** Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 10 points of the final course grade. Class participation is evaluated daily. Therefore, excessive absences and highly inconsistent participation will impact class participation grades negatively. Quality participation includes consistent attendance, obvious preparation for class, asking pertinent questions and offering relevant comments, taking notes, actively engaging in classroom discussions and other activities, working constructively in large and small groups and submitting assignments on time.
4. **Assignments**
  1. Assignment 1: Keep a journal in which you keep your pre course reading responses and post class discussion responses concerning all course readings (due at the end of each class, 20 points).
  2. Assignment 2: Keep as a part of your journal, a portfolio or collection of other articles, images, and current events that you select as relevant to the course readings, viewings, and discussions (due at the end of the course, 30 points).
  3. Assignment 3: Participate in the creation of an indigenous time-line (evaluation will be based on ongoing activity, 10 points).
  4. Assignment 4: Based on the class and outside readings, develop a research topic and paper that incorporates multiple perspectives, which includes current visual cultural examples (20 points).
  5. Assignment 5: Create a visual image (visual culture/art form) based on the baggage you want to leave behind and the luggage you will take with you concerning issues dealing with indigenous people from your course experiences (due at the end of the course, 10 points).

#### Paper Style and Format

All written assignments completed outside of class must be typed, meet required length, and should include:

- A cover page with title, author’s name, course title and assignment title (i.e., artist paper, rough draft, etc.), and date.
- An engaging title for the paper.
- Page numbers on all pages
- Left and right margin: no larger than 1.5”; Top and bottom margin: no larger than 1.0”
- Use 12 point Times or Times New Roman font
- Double-space all lines, except quotes over 40 words, which must be single-spaced and indented one-half inch.
- Spell check, proof read, and **staple together.**

- Choose one of the following style sheets and follow it consistently: *American Psychological Association, Chicago, Modern Language Association.*

*In-Class Written Assignments:*

Students are required to write in-class assignments related to course readings, class discussions, and/or other assigned activities. These assignments are designed as opportunities to develop specific writing techniques, to improve critical thinking skills, and to explore course content topics without the pressure of a letter grade. These assignments are graded pass/fail. If the assignment is missed, it may not be made up and credit will not be received for the assignment.

**Rewriting Assignments:** Students may choose to re-write all papers that were handed in on time once. All rewrites are due **ONE WEEK** from the date your original paper is returned from the instructor. If the rewritten paper shows **significant improvement**, the grade may be improved up to one full letter grade (e.g., a C becomes a B). **There is no make-up or re-do for leading a discussion. There is no re-write for the final paper. Students cannot rewrite any paper that was handed in late.**

**Late Assignments:** Assignment grades are reduced by 1/3 a letter grade for every weekday an assignment has not been handed in after the assigned due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor’s mailbox. Written assignments cannot be handed in as email attachments unless a student has received the instructor’s prior approval.

**Returning Graded Assignments:** Papers will be returned two weeks after the instructor receives papers. Papers are typically returned during regular scheduled classes. The final paper can be picked up by students in the art education office, 258 Hopkins.

VII Grading Scale

Total of all Assignments = 100 points

Final course grade = Number of points earned/ 100 points

	A 93-100	A- 90-92
B+ 87-89	B 83-86	B- 80-83
C+ 77-79	C 73-76	C- 70-72
D+ 67-69	D 63-66	E 62-0

## VII Course Policies

**Plagiarism:** Copying/claiming someone else's words, ideas, or works (i.e., essays, term papers, in part or in full) as your own is considered plagiarism. A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. *If in doubt, credit your source.* Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration. State of Academic Misconduct: OSU Professors are expected to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures.1101.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

**Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office of Disability Services, I encourage you to do so. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

IX Calendar:

### Week One

#### **What is Indigenous Identity?**

Monday—Introduction to course—

Discuss and document what one believes is Native.

The class will watch film clips of *Once We Were Warriors* and *Whale Rider* to illustrate the problems of presenting authentic and accurate cultural identities.

Read for Wednesday:

Desai, D. (2000). Imaging Difference: The Politics of Representation in Multicultural Art Education. *Studies in Art Education*, 41(2), 114-129.

Desai presents an argument that multicultural education does not always provide authentic and accurate representations of cultural identity. This article will bring forward the question, "What is an authentic and accurate description of identity?"

Merskin, D. (1996) What Does One Look Like? In Bird, S. (Ed) Dressing in Feathers, Boulder, CO: Westview Press

Wednesday

**Is There an Authentic Indigenous Identity?**

Explore readings with films. In small groups discuss question is there an authentic Indigenous Identity? What does it look like?

Read for Monday:

Garrouette, E. M. (2003). *Real Indians: Identity and the Survival of Native America*. Los Angeles, CA: University of California Press.

This book is about the debate among Indigenous Peoples in the United States surrounding enrollment. Garrouette describes the complicated blood quantum system that tribal councils have developed to control enrollment into their tribe. The chapter we will read is called Enrollees and Outalucks. The Outalucks are the people of Indigenous heritage but are unable to either provide proof of blood quantum or do not have enough Indian blood according to the tribal specifications. Blood quantum is a very heavily debated subject area among Indigenous People in the United States.

Tallbear, Kimberly. (2003). DNA, Blood, and Racializing the Tribe. *Wicazo SA Review* Spring 2003, 81-107.

Weaver, H.N. (2001). Indigenous Identity: What Is It, and Who Really Has It? *American Indian Quarterly* 25(2), 240-255.

Weaver lays out the complexity of Indigenous identity. She suggests that there are three identities: self-identification, community identification and external identification. She acknowledges there are many ways to identify oneself, but she chooses cultural identity for this article. Weaver furthers her argument by introducing "internalized oppression" where the oppressors are other indigenous groups oppressing indigenous people. The class discussion will focus on how cultural groups can oppress their own members through identity issues furthering the conversation on authentic and accurate portrayals of cultural identity.

**Week Two**

**Monday**

**The Governmental Indian (Blood Quantum) and Sovereign Nations**

Discuss identity issues and when those issues become intertwined with policies such as NAGPRA, NAACA, and culture.

Read for Wednesday:

Gonzales, M.J. (1999). Dual or Dual Fiesta System? The Politics of Identity in Southern Mexico. *Wicazo SA Review*, 12(1).

Gonzales uses the city of Oaxaca, which holds two simultaneously Juxtlahuaca fiestas to honor the city's saint Santiago. The city used to have one fiesta but it is now divided between indigenous peoples and non-indigenous peoples. The article provides a good example of the struggles of identity of indigenous peoples in Mexico. This reading compliments "Enrollees and Outalucks and should enhance the class discussion.

Luna-Firebaugh, E.M. (2002). The Border Crossed Us: Border Crossing Issues of the Indigenous Peoples of the America. *Wicazo SA Review*, 17(1), 159-181.

Luna-Firebaugh demonstrates that colonial borders have affected indigenous nations in North America. The colonial borders of Mexico, Canada and the United States divide indigenous nations that were once one. Border officials when visiting family members are constantly harassing indigenous people. Treaties that once protected indigenous rights are being violated. This article provides a back- drop to the immigration problems that indigenous students have at The Ohio State University.

Errica, P. (1999). Native America in America. *Wiczzo SA Review*.

Wednesday

**Canada-Mexico-United States (Jay Treaty)**

Guest Speaker: Brent Peacock will share his experience as one from Canada and part of the Jay Treaty.

For Monday Read:

Mihesuah, D. *American Indians: Stereotypes & Realities*. Atlanta: GA: Clarity International

**Week Three**

Monday

**Sports Mascots**

Discuss Stereotyping cultures

Watch: In Whose Honor?

Read For Wednesday:

Johnson, K. & Underinger, T. (2001). *Command Performances: Staging Native Americans at Tillicum Village*. In C. J. Moyer & D. Royer (Eds), *Selling the Indian*. Tucson, AZ: University of Arizona Press.

Bird, S. *Savage Desires*. In C. J. Moyer & D. Royer (Eds.), *Selling the Indian*. Tucson, AZ: University of Arizona Press.

### Wednesday

#### **What is real and what is not? Marketing Native**

Read for Monday:

Warren, J. W. (1999). The Brazilian Geography of Indianess. *Wicazo SA Review*, 14(1), 61-86.

Warren argues “The geography of Indianess” and how this has led Brazilian indigenous resurgence, territorialization and why land is a central concern to indigenous people. The article provides an overview of Brazilian indigenous land claims. This article will be used as a catalyst to discuss the importance of land to indigenous peoples.

Stuhr, P. L. (In press). Miracle’s Gate: Altar for a White Buffalo. Unpublished.

This article discusses the importance of spiritual place for many Native Americans and its relationship to visual culture.

Brown, M. (2003). Who Owns Native Culture: Negotiating Mutual Respect. Cambridge, MA: Harvard University Press.

### Week Four

#### **Geography and Indianess**

##### Monday

Meet at the Newark Earthworks Research Center

Guest speaker: Dr. Dick Shiels and go to the Octagon Mounds

For Wednesday Read:

Rollins, P. & O’Connor, J. (1998). The Study of Hollywood’s Indian: Still on a Scholarly Frontier? In Rollins, P. & J. O’Connor (Eds.) *Hollywood Indian*. Berea, KY: The University of Kentucky Press.

Jojola, T. (1998). Absurd Reality II. In Rollins, P. & J. O’Connor (Eds.) *Hollywood Indian*. Berea, KY: The University of Kentucky Press.

O’Connor, J. (1998). The White Man’s Indian. In Rollins, P. & J. O’Connor (Eds.) *Hollywood Indian*. Berea, KY: The University of Kentucky Press.

### Wednesday

#### **Hollywood Indians**

Watch a selection of Hollywood Movies and discuss

For Monday Read:



Coulombe, Joseph L. (2002). The Approximate Size of His Favorite Humor. *American Indian Quarterly*, Winter 2002, v. 26, no. 194-115.

Singer, B.R. (2001). Wiping the War Paint Off the Lens: Native American Film and Video. Minneapolis, MN: University of Minnesota Press.

This second chapter presents a history of indigenous-made films before *Smoke Signals*, which was the first mainstream film directed by an indigenous person. The chapter explores six films made by indigenous people before the event of *Smoke Signals*. We will also view clips from *The Business of Fancy Dancing* and compare this film to the one previously viewed.

### **Week Five**

#### **Movies Made by Indians**

##### **Monday**

Watch *Smoke Signals* and discuss

##### **For Wednesday Read:**

Stripes, J. (1999). A Strategy of Resistance: The “Actorvism” of Russell Mean from Plymouth Rock to Disney Studios. *Wicazo SA Review*, 14(1), 87-101.

Stripes looks at former American Indian Movement (AIM) activist Russell Means and his life. The article he begins by discussing the controversy of Russell Means’ role as the voice of Powhatan in Disney’s *Pocahontas*. Stripes describes Means historically and suggests that his contemporary film roles might be contradictory to his earlier assertions as an AIM activist. The article locates the Disney Indian controversy in another realm of thought, because of Disney’s inclusion of indigenous players into its production. We will view clips of three Disney movies: *Peter Pan*, *Pocahontas*, and *Road to El Dorado*. The class will discuss Disney’s role in creating stereotypes of indigenous identities through their cartoon movies.

##### **Wednesday**

#### **Indigenous Images Created by Disney**

Watch Disney films and discuss

##### **For Monday Read:**

Leuthod, S. (1998). *Indigenous Aesthetics: Native Art, Media and Identity*. Austin, TX: University of Texas Press.

Leuthod’s book complements almost all of the course subject matter. The book’s main concept is “artistic expression is interconnected with world view and that aesthetic experiences shape collective identity” (Hart, 2000). It also raises the question, “Is there an indigenous aesthetic in filmmaking?” Leuthold interweaves identity, politics and culture around the art of filmmaking. He develops his postmodern arguments in a neoclassical world. He challenges art educational theorists to consider that Western ideas of art do not apply in the indigenous worlds.

**Week Six**  
**Indigenous Aesthetics**

Monday

Explore Aesthetics through objects with Dr. Patricia Stuhr

For Wednesday read.

Brown, M. (2003). Who Owns Native Culture? Native Heritage in the Iron Cage. Cambridge, MA: Harvard University Press.

Ballengee-Morris, C.; Mirin, K.; Rizzi, C. (2000). Decolonialism, Art Education, and One Guarani Nation of Brazil. *Studies in Art Education*, 41(2), 100-113.

The article is written in a very accessible style and uses research methods applicable to the visual, includes the researched individuals in the written research, and it presents a case of an art institution based on the concept of self-determination with a critique on why it did not work as effectively as it was envisioned to do.

Ballengee-Morris, C. (2004). Telling Many Stories. *The International Journal of Arts Education*, 2(2), 98-113.

This article is an ethnographic portrait of a Chilean indigenous arts education initiative told through many voices.

Wednesday

**Explore issues of self-determination, NAGPRA and NAACA.**

For Monday Read:

Lewis, Randolph. (2001). The Native Roots of Modern Art: Rereading the Paintings of Leon Polk Smith. *American Indian Quarterly*, Winter 2001, v. 25, no.1, 93-113.

Do web research on the Smithsonian National American Indian Museum in Washington, D.C and read about its history, programs, exhibitions, internships, and educational programming.

**Week Seven**  
**Indigenous Art Institutions**

Monday

Discuss Museums roles—Visit collections on-line

No class on Wednesday—will meet Saturday to go to Indiana and visit **Eiteljorg** museum

## **Saturday is Field Trip**

### For Monday Read:

Stuhr, P. L. (2004). Native American Re-representation through Visual Culture in Wisconsin Casinos: A Preliminary Ethnographic Study. *The International Journal of Arts Education*, 2(2), 76-87.

This article deals with how contemporary indigenous visual culture producers and forms affect and are affected by Wisconsin Native American gaming industry.

## **Week Eight**

### **Contemporary Native Visual Culture**

#### Monday

Discuss museum experience and current issues. Guest Speaker Dr. Patricia Stuhr

#### For Wednesday read:

Beck, David R.M. (2002). Developing a Voice: The Evolution of Self-Determination in an Urban Indian Community. *Wicazo SA Review*, Fall, 2002, 117-141.

Deloria, V. (1998). Intellectual Self-Determination and Sovereignty: Looking at the Windmills in our Minds. *Wicazo SA Review*, 13(1), 25-31.

This article is about academia, philosophical meanings of words, and self-determining identity. Deloria argues that the language the academy uses creates artificial problems that are abstract and senseless. He argues that valuable time is spent arguing meanings of words and their transnational meanings. He challenges Indian intellectuals to “declare our intellectual sovereignty and accomplish something.”

#### Wednesday

### **Intellectual Sovereignty**

#### For Monday read:

Alfred, L. (2000). Plastic Shamans and Astro turf Sun Dances: New Age Commercialization of Native American Spirituality. *American Indian Quarterly*, 24(3), 329-352.

Alfred’s article illustrates how the New Age movement is appropriating spiritual intellectual property of American Indians. This New Age Movement romanticizes; mystical American Indian spirituality will save their souls. “Meanwhile their fetishization of Native American spirituality not only masks the social oppression of real Indian peoples but perpetuates it. This article will be used to facilitate a discussion of intellectual property rights of indigenous people.

**Week Nine**

**Indigenous Intellectual Property Rights**

**Monday**

Discuss Intellectual property rights

**Wednesday**

Indigenous People in Photographs

Indigenous People on the Internet

**Week Ten**

Presentations of research project, baggage and luggage and portfolio reviews

## REFERENCES

- Alfred, L. (2000). Plastic shamans and Astroturf Sun Dances: New Age commercialization of Native American spirituality. *American Indian Quarterly*, 24(3), 329-352.
- Avey, G. (2004). Welcome home: National Museum of the American Indian opens at long last. *Native Peoples Arts & Lifeways*, 17(6), 28-30.
- Ballengee-Morris, C.; Mirin, K.; Rizzi, C. (2000). Decolonialism, Art Education, and One Guarani Nation of Brazil. *Studies in Art Education*, 41(2), 100-113.
- Ballengee-Morris, C. (2004). Telling Many Stories. *The International Journal of Arts Education*, 2(2), 98-113.
- Beck, David R.M. (2002). Developing a Voice: The Evolution of Self-Determination in an Urban Indian Community. *Wicazo SA Review*, Fall, 2002, 117-141.
- Bird, S. Savage Desires. In C. J. Moyer & D. Royer (Eds), *Selling the Indian*. Tucson, AZ: University of Arizona Press.
- Black, Jason. (2002). The "Mascotting" of native America. *American Indian Quarterly*, Fall 2002, v. 26, Issue 4.
- Brown, M. (2003). *Who Owns Native Culture? Native Heritage in the Iron Cage*. Cambridge, MA: Harvard University Press.
- Carlson, Keith T., et al (2001). An annotated bibliography of major writings in Aboriginal history, 1990-1999. *Canadian Historical Review*, v. 82, 122-171.
- Coulombe, Joseph L. (2002). The Approximate Size of His Favorite Humor. *American Indian Quarterly*, Winter 2002, v. 26, no. 194-115.
- Deloria, V. (1998). Intellectual self-determination and sovereignty: Looking at the windmills in our minds. *Wicazo SA Review*, 13(1), 25-31.
- D'Errico, P. (1999). Native Americans in America: A theoretical and historical overview. *Wicazo SA Review*, 14(1), 7-28.
- Desai, D. (2000). Imaging difference: The politics of representation in multicultural art education. *Studies in Art Education*, 41(2), 114-129.
- Dove, M. (1990). *Coyote stories*. Lincoln, NE: University of Nebraska Press.
- Garrouette, E. M. (2003). *Real Indians: Identity and the survival of Native America*. Los Angeles, CA: University of California Press.

Gonzales, M.J. (1999). Dual or dual fiesta system? The politics of identity in southern Mexico. *Wicazo SA Review*, 12(1),?

Hart, Daniel. (2000). Indigenous aesthetics: Native Art, Media, and Identity. *Wicazo SA Review*, Fall 2000, 145-147.

Johnson, K. & Underinger, T. (2001). Command Performances: Staging Native Americans at Tillicum Village. In C. J. Moyer & D. Royer (Eds), *Selling the Indian*. Tucson, AZ: University of Arizona Press.

Jojola, T. (1998). Absurd Reality II. In Rollins, P. & J. O'Connor (Eds) *Hollywood Indian*. Berea, KY: The University of Kentucky Press.

Leuthod, S. (1998). *Indigenous aesthetics: Native art, media and identity*. Austin, TX: University of Texas Press.

Lewis, Randolph. (2001). The Native Roots of Modern Art: Rereading the Paintings of Leon Polk Smith. *American Indian Quarterly*, Winter 2001, v. 25, no.1, 93-113.

Luna,-Firebaugh, E.M. (2002). The border crossed us: Border crossing issues of the indigenous peoples of the America. *Wicazo SA Review*, 17(1), 159-181.

Merskin, D. (1996) What Does One Look Like? In Bird, S. (Ed) *Dressing in Feathers*, Boulder, CO: Westview Press

Mihesuah, D.A. (1996). *American Indians: Stereotypes and realities*. Atlanta, GA: Clarity Press.

O'Connor, J. (1998). The White Man's Indian. In Rollins, P. & J. O'Connor (Eds) *Hollywood Indian*. Berea, KY: The University of Kentucky Press.

Paul, Jim. (2004). Accreditation Team Criticizes U. of Ill. *NAICCO*, August 27, 2004.

Rollins, P. & O'Connor, J. (1998). The Study of Hollywood's Indian: Still on a Scholarly Frontier? In Rollins, P. & J. O'Connor (Eds) *Hollywood Indian*. Berea, KY: The University of Kentucky Press.

Rosenstein, J. (2001). In whose honor? Mascots and the media. *Team Spirits: The Native American Mascots Controversy*. Pp. 241-256. Lincoln, NE: University of Nebraska Press.

Rushing, W.J. (Ed.). *After the storm: The Eiteljorg Fellowship for Native American Fine Art*. Seattle, WA: University of Washington.

Singer, B.R. (2001). *Wiping the war paint off the lens: Native American film and video*. Minneapolis, MN: University of Minnesota Press.

Stripes, J. (1999). A Strategy of resistance: The "Actorvism" of Russell Mean from Plymouth Rock to Disney Studios. *Wicazo SA Review*, 14(1), 87-101.

Stuhr, P. L. (in press). Miracles gate: Altar for a white buffalo. In Ed. C. Ballengee-Morris. *Altar Art*. Madison, WI: University of Wisconsin Press.

Stuhr, P. L. (2004). Native American re-representation through visual culture in Wisconsin casinos: A preliminary ethnographic study. *The International Journal of Arts Education*, 2(2), 76-87.

Tallbear, Kimberly. (2003). DNA, Blood, and Racializing the Tribe. *Wicazo SA Review* Spring 2003, 81-107.

Warren, J.W. (1999). The Brazilian geography of Indianess. *Wicazo SA Review*, 14(1), 61-86.