

## **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**

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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 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 portrays 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 transmutational 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 Astroturf 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

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



To: Arts and Sciences Committee on Curriculum and Instruction  
From: Christine Ballengee Morris, Associate Professor, Art Education  
Re: Assessment Plan for proposed GEC course, AE 467

### **Assessment Goals and Objectives**

Both the GEC and course-specific learning objectives 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.

## Methods

To assess these objectives, it is believed that a variety of evaluations need to be utilized. In order to measure the efficacy of GEC Writing Course and Social Diversity Learning Outcomes, 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 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 (Addresses goals 1 and 2). Please see attachment to view the Knowledge Survey.

Pre-thoughts are used to explore and assess students' processing of the weekly readings. Time will be given at the end of each class to write Post Thought Responses. Both are due at the end of each class, when appropriate. The response papers are assessed on how succinctly they articulate their understanding of the concepts and history found in the class discussions, the reading assignments, guest speakers, and films. The responses are utilized for subsequent class discussion. Each paper is 1 page, double-spaced in length, and must be typed or readable (Addresses goals 3 and 4). 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 they make with the material and/or questions they 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**

Attending one Powwow and working as a volunteer in some capacity provides students with an opportunity to take theory to practice. They will process their experience through discussion and creative writing assignment. (Address goals 1 and 5).

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 the quarter by analyzing 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 their 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 (Meets goals 2, 5, and 6).

They will 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. The paper should be 10 pages, double-spaced and typed.
- b. Provide a review of 3 books on powwows. Explain selected books, and include a complete citation for each at the end of the paper, along with any other articles cited in review. 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 participation, journal experiences and observations. Write a paper that describes participation as it relates to initial expectations and class discussions. Paper should be 10 pages, double-spaced and typed.
- e. Select one aspect of powwows and complete a research paper about it. Paper should be 10 pages, double-spaced and typed.
- f. Select a dance style and write a research paper about it. Paper should be 10 pages, double-spaced and typed.
- g. Profile a drum group and write a research paper about it. Paper should be 10 pages, double-spaced and typed.

### **Timeline for assessment**

Pre and Post Thoughts are weekly (10 papers) 50 points

Week 1 Pre Assessment (This will be used as part of Week 9's activity)

Week 2 Topic for final project (5 points).

Week 4 Final Project Outline (5 points).

Week 5 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).

Week 8 Re-write is due with opportunities to resubmit (5 points).

Week 9. In small groups construct demographic chart around the metaphor: baggage and luggage—what will one leave behind and what will one take with them. We will construct a class narrative including visuals and give to the Ohio Oral History Project for their archives. (5 points as part of participation)

Week 10 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. As part of an internal assessment of this course, evaluations of this course will be compiled and reviewed every three years. In particular, we will be looking for students' suggestions, difficulties, and likes. We will attempt to use the data to make appropriate adjustments to the course content and structure.

**A. Clear presentation of paper's 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. How does the introductory paragraph catch the interest of readers? How exactly does it open—with a quotation? An anecdote? A question? A strong statement?
4. Are key points stated clearly throughout the paper?
5. Is conclusion able to recap what the introduction sets up?

**Point:** 1 — — 2 — — 3 — — 4 — — 5

**B. Effectively ordered and fully supported ideas (Organization and references)**

1. (Check the thesis sentence in each paragraph) Does the first sentence in each paragraph let readers know what the paragraph is about?
2. Is each paragraph organized in a way that is easy for readers to follow? By what means are sentences linked?
3. Do the supporting ideas make sense to the topic sentence? Does the argument flow logically? Or fragmented?
4. Does the last sentence in some way conclude that paragraph's discussion?
5. Does the author use references? Does the author explain how the references support/are relevant to the topic sentence? Should the connection be more explicit?

**Point:** 1 — — 2 — — 3 — — 4 — — 5

**C. Style is appropriate to purpose and audience**

1. Does the paper turn out to be purely descriptive? How can you make the paper be more self-reflective and make the argument be more critical?
2. Is the author's voice colloquial, too informative, or pejorative?
3. How long is the paragraph? Does some paragraph seem too long or short?
4. Are discussions tightly linked to each other? Identify loosely constructed argument and give some suggestions for improvement.
5. Is the purpose clearly stated—what is the argument, the point and is this clear?

**Point:** 1 — — 2 — — 3 — — 4 — — 5

**D. Control of grammatical and mechanical elements**

1. Are there incomplete sentences, fragment sentences, run-on/fat sentences?
2. Are there any sentences unclear, too dense, or unfinished?
3. Does the paper have an engaging title?
4. Does the paper need a major revision on grammar, syntax, and mechanical elements?
5. Should the word usage, grammar, sentence structure, tone of voice, and paragraph transition be refined/revised?

**Point:** 1 — — 2 — — 3 — — 4 — — 5

**E. Address specific criteria as specified in class assignment, discussion, or handout**

1. Is the author's voice established? Is there any way to make the author's voice stand out stronger?

- 2. Does the author use multiple dimensions to develop topic sentence/theme?
- 3. Does the author present discussions professionally?
- 4. Are the references from reliable sources? Where?
- 5. Is the paper topic connected to the course content and to self?

Point: 1 — — 2 — — 3 — — 4 — — 5

Grade \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_ / 5 = @\_\_\_\_\_