

Term Information

Effective Term Spring 2015

General Information

Course Bulletin Listing/Subject Area Art Education
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5367
Course Title Reel Injuns: Identity and Representation
Transcript Abbreviation ReelInjuns
Course Description This course 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.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions Not open to students with credit for 3367

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Doctoral Course
Intended Rank Sophomore, Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- 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, beliefs found in everyday visual media

Content Topic List

- Contemporary native arts
- Stereotypes in Hollywood
- Pow Wow's
- NAMI
- Sovereignty
- First Nations
- Native Identity

Attachments

- AIS%20Academic%20Program-3.docx: AIS minor
(Concurrence. Owner: Savage, Shari L)
- AE5367.Syllabus.doc: Syllabus
(Syllabus. Owner: Savage, Shari L)
- Rationale Reel Injuns.docx: Rationale
(Other Supporting Documentation. Owner: Savage, Shari L)

Comments

- Originally this course in its pilot stage was open to both undergraduates and graduate students. At a meeting with the Dean about the American Indian program and courses that I was developing, it was suggested that the course be divided into two courses and that one be a GE. Since then the undergraduate course has not been taught due to not having enough students, while the graduate course continued to have enough but the numbers were low. By recombining the course and offering it to both undergraduates and graduates, we will be able to fill the seats. We are withdrawing both the GE component and the old UG course 3367. All references to GE goals have been removed. This course is vital for the American Indian Studies minor and will replace 3367 on the minor list. *(by Savage,Shari L on 07/01/2014 04:29 PM)*
- 1) Please explain in the proposal whether Art Ed 3367 will be withdrawn once this new course is approved.
2) Is 5367 going to replace 3367 on the AIS minor?
3) Please remember that when requesting GE status, one should have a GE rationale and a GE assessment plan for each requested GE category. Those 2 documents are explained in the manual (pp. 33-58):
https://asccas.osu.edu/sites/asccas.osu.edu/files/ASC_CurrAssess_Operations_Manual.pdf
In other words, you need 4 additional docs. Please contact me if you need guidance.
4) Also, remember that an updated curriculum map needs to be provided if the course is part of the major of the unit—whether as a main course or as an elective. *(by Vankeerbergen,Bernadette Chantal on 06/12/2014 04:14 PM)*
- Hello Shari, the new syllabus has GEC language in it so it should be updated to GE language (see curricular language). Also the boilerplate language for academic misconduct and disability is not correct and needs to be revised in the syllabus.

Returned at Dept's request. *(by Heysel,Garett Robert on 05/21/2014 02:49 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Savage,Shari L	05/12/2014 05:48 PM	Submitted for Approval
Approved	Savage,Shari L	05/12/2014 05:49 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	05/20/2014 10:55 AM	College Approval
Submitted	Savage,Shari L	05/20/2014 01:47 PM	Submitted for Approval
Approved	Smith-Shank,Deborah Lee	05/20/2014 01:48 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	05/21/2014 02:49 PM	College Approval
Submitted	Smith-Shank,Deborah Lee	05/21/2014 06:12 PM	Submitted for Approval
Approved	Smith-Shank,Deborah Lee	05/21/2014 06:12 PM	Unit Approval
Approved	Heysel,Garett Robert	05/21/2014 07:42 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/12/2014 04:14 PM	ASCCAO Approval
Submitted	Savage,Shari L	07/01/2014 04:39 PM	Submitted for Approval
Approved	Savage,Shari L	07/01/2014 04:53 PM	Unit Approval
Approved	Heysel,Garett Robert	07/13/2014 09:40 PM	College Approval
Pending Approval	Hogle,Danielle Nicole Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Vankeerbergen,Bernadette Chantal Nolen,Dawn	07/13/2014 09:40 PM	ASCCAO Approval

**Arts Administration, Education, and Policy 5367:
Reel Injuns: Identity, Arts and Representation
Course Syllabus**

Course Credit: 3 hours
No Prerequisites

Professor Christine Ballengee Morris
Class: Office Hours: Office:
Mailbox E-Mail—morris.390@osu.edu

Required Materials
Readings on CARMEN

This course 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.

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.

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 21st 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?

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, film, and documentaries;
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.

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. *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 each class, 30 points).
 2. Assignment 2: Participate in the creation of an indigenous time-line on a class blog (evaluation will be based on ongoing activity and research, 20 points).

3. Assignment 3: Based on the class and outside readings in Indian Country Newspaper, current issues explores on NPR Indian Country and develop a research topic and paper that incorporates multiple perspectives, including current indigenous theories and visual cultural examples (20 points).
4. Assignment 4: Create an artistic expression (spoken word, images, dance, film) 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, 20 points).
5. Participation (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.

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

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

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 fro 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.

Disability Services:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Calendar:

Week One What do we know about Indigenous people?

Class One: Review Syllabus, Assignments, and Indian Methodologies and Philosophy Native Ways of Knowing approach to class.

Explore: What do we know?

Discuss the realities of colonialism and concept of treaties

Pre-test (What do you know and where did you learn it).

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

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

Journal prompt: What was new to you and how do you feel about it?

Week Two: Will the Real Indian Stand Up?

Class One: Identity government vs cultural identity—why is it important and who has it Blood quantum/ white card/-- tribal names and renaming. Removal and society's attitudes toward Native people (less than human).

Artists: continue exploring images of American Indians and the counter images of images by American Indians

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

Journal: What is real?

Class Two: Explore readings and watch Cherokee youtube--what is a real Cherokee. In small groups discuss question is there an authentic Indigenous Identity? What does it look like?

Watch: A Movie by American Indians (William the Orange) or Indian Country Diaries

For the next class: read: Indian and Tipis and selected Chapters from the Carlisle Book, <http://www.npr.org/templates/story/story.php?storyId=16516865>
<http://harvardmagazine.com/2008/03/indian-boarding-schools>

Journal: What were the boarding schools doing?

Week Three: Relocate again and regroup/Boarding Schools

<http://www.heard.org/currentexhibits/hmm/BoardingSchoolExperience.html>

Class One: History and Ramifications still today including ledger art and football
Jim Thorpe watch movie clip and documentary clip

Power point on ledger art

For Next Class: read: Marie Watt Blanket Stories, food articles
[Indian Country Diaries . History . Indian Boarding Schools | PB](#)

Class Two: The arts, blankets, food, and products of assimilation
www.pbs.org/weta/.../friendsofindian.htm

For next class: read [Tribal Sovereignty: History and the Law | Native American Caucus](#)
[Tribal Sovereignty](#)

Week Four: Sovereignty

Class One: AIM and Sovereignty began to develop Watch Trudell and lead into the Val Kilmer movie

Notes on the documentary—notice the use of his poetry—quoting Crazy Horse (show the sculpture of Crazy Horse). The use of poetry and flash transitions—revisiting the Incident at Oglala—the use of poetry and traditional music today the use of poetry and dance.
-- (place at the front)-creation stories/the right to tell our stories/land the importance.

For Next Class: explore: www.leonardpeltier.info/
[Exclusive: Leonard Peltier Speaks Out from Prison on Denial of .](#)

Class Two: Watch: Incident at Oglala: The Leonard Peltier Story by Robert Redford and discuss the other sites. Explore the artwork and political items that speaks to and about this imprisonment.

For Next Class: watch and read [Sovereignty | Native Now | We Shall Remain | American Experience .](#)
[\[PDF\]](#)
[What is Sovereignty and why is it Important to Native Ameri](#)

Week Five: Sovereign Nations

Class One: Watch American Outrage explore what it is to be a sovereign nation—federally recognized—tribal citizen
Artist Harry Fonseca (art piece and website).

Artist: Teri Greeves

www.youtube.com/watch?v=F4bE9e6zTsw

- Teri Greeves is a beadworker who both follows and updates the Kiowa tradition of beadworking. Teri uses her talents to tell the story of the American Indian, both contemporary and historical. Through her beaded objects and jewelry, and her signature beaded high-top sneakers, she continues the tradition of story-telling, considering native life in modern society.

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

Class Two: Discuss Russell Means chapter and his story about AIM and Self-determination and his Hollywood experience. What was learned?

For Next Class: 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.

Week Six and Seven: Stereotypes and Hollywood

Class One: Watch documentary, *Reel Injuns*. Discuss readings and the ideas about Hollywood and Indian and movies about Indians.

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

Class Two: Watch *Smoke Signals Business of Fancy Dancing* and discuss Sherman Alexie and his poems.

For Next Class: read: Ellis, *Heartbeat of the People*, *Powwow Trail*, *Wild West Show*

Week Eight: Powwows

Class One: Pow wow: Discuss the histories (Buffalo Bill), purposes, urban, suburban, identity, the regalia, drums, traditions, dance styles-watch documentary. Because it has become central in many ways there are two movies that utilize the idea of powwows to discuss the many layers.

For Next Class: read *Powwow Patter* and *Powwow*

Class Two: Watch *Powwow Highway*—Gary Farmer—artist, musician

For Next Class: read: You are Here and Amy Lonetree

Week Nine: NAMI

Class One: Explore Nagpra, Arts and Crafts, and NMAI/museums and watch 1,000 Roads, visit museum websites

For Next Class: 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 challenges Indian intellectuals to “declare our intellectual sovereignty and accomplish something.”

Class Two: Explore NMAI through the website

For Next Class: read Power of the Place and Sonya Atalay’s chapter

Week Ten: LAND and Teunure

Class One: Earthworks and the research Sonya Atalay, Brad Lepper, artwork past and present--games/website. Different perspectives.

For Next Week: read Who Owns Native Culture.

Class Two: Field trip: Ohio Historical Society

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

Ballengee Morris, C. B. 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.

Week Eleven: Traveling

Class One: Americas: Ancient Highways—earthworks- show the earthworks in Brazil; watch one of the creation Film about the fruit. Native issues in Brazil and the arts movement

For Next Class: read 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.

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

Week Twelve:

Class One: Chile-Mapuche Art civil movement

Class Two: Second class: Canada/first nations Canada/first Nations/brian jurgeon

For Next Class: Due Thursday:

Presentations of research project, baggage and luggage and portfolio reviews

Read excerpts of Wilma Art Book

Week Thirteen

Class One: Explore Wilma Mankiller and Chief Glenna Wallace Her writings and goals

Class Two: Presentations

Week Fourteen

Class One and Two: Contemporary Native Visual Culture—field trip to Eiteljorg

Reading List

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

Rationale for proposing Reel Injuns 5367

Originally this course in its pilot stage was open to both undergraduates and graduate students. At a meeting with the Dean about the American Indian program and courses that I was developing, it was suggested that the course be divided into two courses. Since then the undergraduate course has not been taught due to not having enough students, while the graduate course continued to have enough but the numbers were low. By recombining the course and offering it to both undergraduates and graduates, we will be able to fill the seats. We are removing the GE component attached to the former course and will also remove 3367 from our course listings. This course is vital for the American Indian Studies minor and will replace the 3367 on the AIS minor sheet.

Academic Program

Official requirements for the minor program are detailed in the Official OSU American Indian Studies Minor program description document.

The Minor in American Indian Studies requires 12 credit hours of course work. Students choose a minimum of four courses from at least two different departments. Three courses should be taken in American Indian Studies; the fourth course should be taken in Global Indigenous Studies or Comparative Ethnic Studies.

Students may include up to 3 credit hours of variable credit courses, with the approval of the AIS Minor Oversight Committee. Courses may overlap between the minor and the General (GE).

American Indian Studies

(12 credit hours)

Anthropology 3350, 3554

Art Education 3367.01

Comparative Studies 4822, 542

English 4586

History 2070, 3070, 3071

Linguistics 3501

Global Indigenous and Comparative Ethnic Studies

(5 credit hours)

Anthropology 241, 400, 553.01, 553.04

Art Education 2367.01

Comparative Studies 241, 242, 274, 543, 544

Linguistics 597.01

Political Science 504, 508, 608

Psychology 375

Sociology 380, 382, 463

Spanish 330, 555, H565, 650

Special Topics and Regional Campus Offerings

(optional)

Several courses may be offered at regional campuses. In addition, the following special topics coursework may be substituted if the specific offering has appropriate AIS content. Students should contact the AIS coordinator to see if a substitution may be granted.

Art Education 605

Comparative Studies 470, 651

English 261, 270, H367.01, 367.02, 581, 583, 592

History 594