

Term Information

Effective Term Summer 2017
[Previous Value](#) [Spring 2015](#)

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Proposing to offer ARTEDUC 5367 as a distance learning course.

What is the rationale for the proposed change(s)?

To offer a course that is convenient for students who cannot come to campus to take an in person course; to reach students in our Online MA program; to offer a convenient alternative to in person courses

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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	Reel Injuns
Course Description	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, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Previous Value	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	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

- ARTED5367_syllabus.docx: syllabus
(Syllabus. Owner: Pace, Lauren Kate)
- AAEP 5367 Ballengee Morris.pdf: Final technical feasibility review document
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- AE5367.Syllabus in-class.doc: in-class syllabus
(Syllabus. Owner: Vankeerbergen, Bernadette Chantal)

COURSE CHANGE REQUEST
5367 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
12/20/2016

Comments

- I learned this course has not been taught in person. It was originally taught in person under a different course. Do you need that syllabus? *(by Pace, Lauren Kate on 12/06/2016 01:04 PM)*
- Please also upload the regular, in-class syllabus for this course (for comparative purposes). See p. 28 in curriculum and assessment manual. *(by Vankeerbergen, Bernadette Chantal on 11/22/2016 12:23 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	11/22/2016 09:12 AM	Submitted for Approval
Approved	Savage, Shari L	11/22/2016 10:12 AM	Unit Approval
Approved	Heysel, Garrett Robert	11/22/2016 12:09 PM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/22/2016 12:23 PM	ASCCAO Approval
Submitted	Pace, Lauren Kate	12/06/2016 01:04 PM	Submitted for Approval
Approved	Hutzel, Karen Elizabeth	12/06/2016 01:05 PM	Unit Approval
Approved	Heysel, Garrett Robert	12/14/2016 08:25 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	12/14/2016 08:25 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

SYLLABUS: 5367 ARTS ADMINISTRATION EDUCATION AND POLICY SYLLABUS: REEL INJUNS: IDENTITY, ARTS AND REPRESENTATION:

TERM 2017

Course overview

Instructor

Instructor: Christine Ballengee Morris, PhD

Email address: morris.390@osu.edu

Phone number: 614-506-2910 (personal cell phone)

Office location and hours: Sullivant Hall 231 T/TH Carmen Connect

Course description

AAEP 5367 is an online course that introduces broad range of issues, theories, and practices of visual culture with the gaze of American Indians and how reaction to or rejection shapes indigenous identities, artmaking, museum representations, laws and policies, and educational applications. This course explores action research practices, indigenous and historical research methodologies and indigenous ways of knowing. This course has two related goals:

1. To familiarize students with questions and arguments;
2. Issues of contemporary American Indian arts and to refine students' processes of critical thinking and writing.

Course learning outcomes

This course provides an overview of topics in American Indian Studies, contemporary art(s) education, commentary, current trends in international, national, and local issues in American Indian art education. By the end of this course, students should successfully be able to:

1. Construct an understanding that embeds an Indigenous theoretical framework.
 - a. Identify & explore issues, points of view, personal and philosophic stances and biases regarding the teaching about American Indian art and exhibition and museum practices.
2. Define current classroom and/or museum practices, analyze those practices and demonstrate those approaches to their teaching and/or exhibiting.
 - a. Be able to identify and analyze issues, analyze questions in contemporary American Indian art education and identify applications in one's teaching and curriculum development.
3. Critically analyze and interpret current trends, theoretical frameworks, and research methodologies in American Indian academics, museum practices and art education.
 - a. Be critical readers and pinpoint a controlling argument; identify the argument's significance and relevance; analyze the argument's cogence; raise significant and relevant questions; and relate arguments to prior knowledge.
4. Recognize the curricula possibilities for their classrooms and apply those changes.
 - a. Develop curriculum that is applicable and relevant for their students based on reflective practices.
5. Identify self-reflective practices and determine the best course for change.
 - a. Develop self reflective practices that demonstrates critical examination of current research trends and personal applications
6. Develop research practices that are guided by self-assessment and communicate those ideas orally and in a written format that is suitable for their time, place, and audience.
 - a. Clearly communicate, conduct, and write critical responses and research papers that will begin to prepare students for their thesis and for publication.
 - b. Initiate the development of one's research topics for thesis.

Course materials

Required

Contemporary American Indian Arts: Research, Pedagogy, and Studio by Christine Ballengee Morris and Kryssi Staikidis, NAEA.

This book may be purchased through NAEA

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

It would be to your best interest to acquire technical skills with your computer/laptop and become familiar with the learning management system.

- **Carmen:**
 - Carmen, Ohio State's Learning Management System, will be used to host materials and activities throughout this course. To access Carmen, visit [Carmen.osu.edu](https://carmen.osu.edu). Log in to Carmen using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.
 - Help guides on the use of Carmen can be found at <https://resourcecenter.odee.osu.edu/carmen>
 - Accessibility information for Carmen can be found at <http://resourcecenter.odee.osu.edu/accessibility>
- **Carmen Connect:**
 - Carmen Connect, Ohio State's webinar tool, will be used to host synchronous class meetings. Log in to Carmen Connect using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.
 - Help guides on the use of Carmen Connect can be found at <https://odee.osu.edu/resourcecenter/carmenconnect>
 - Accessibility information for Carmen Connect can be found at <http://resourcecenter.odee.osu.edu/carmenconnect/accessibility-carmenconnect>
- **YouTube:**
 - YouTube will be used to view course materials. Technical Support for YouTube can be found at <https://support.google.com/youtube/?hl=en#topic=4355266>

- Accessibility information for YouTube can be found at <https://www.google.com/accessibility/>
- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

Technology skills necessary for this specific course

- CarmenConnect text, audio, and video chat
- Collaborating in CarmenWiki
- Recording a slide presentation with audio narration
- Recording, editing, and uploading video

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Grading and faculty response

Grades

Assignment or category	Points and Percent
Pretest	5
15 Discussions	15
Module 1 Lesson/Exhibition Design	10
Museum Paper	15
Stereotype Lesson/Exhibition Design	15
Final Project	40

Total	100 Points and 100%
--------------	----------------------------

See course schedule, below, for due dates

Late assignments

An assignment that is one day past the due date will be considered late and will be dropped one letter such as: the paper was an A and is now an A-.

Grading scale

93–100: A
 90–92.9: A-
 87–89.9: B+
 83–86.9: B
 80–82.9: B-
 77–79.9: C+
 73–76.9: C
 70–72.9: C-
 67–69.9: D+
 60–66.9: D
 Below 60: E

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

Grading and feedback

For large weekly assignments, you can generally expect feedback within **7 days**.

E-mail

I will reply to e-mails within **24 hours on school days**.

Discussion board

I will check and reply to messages in the discussion boards every **24 hours on school days**.

Attendance, participation, and discussions

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK**
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours and live sessions: OPTIONAL**
All live, scheduled events for the course, including my office hours, are optional. For live presentations, I will provide a recording that you can watch later. If you are required to discuss an assignment with me, please contact me at the beginning of the week if you need a time outside my scheduled office hours.
- **Participating in discussion forums: 4+ TIMES PER WEEK**
As participation, each week you can expect to post at least four times as part of our substantive class discussion on the week's topics.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Other course policies

Student Academic Services

Arts and Sciences Advising and Academic Services' website provides multiple support such as advising. The site is: <http://artsandsciences.osu.edu/about/college/contacts/advising>

Student Services

The Student Service Center assists with financial aid matters, tuition and fee payments. Please see their site at: <http://ssc.osu.edu>

Copyright Disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Academic integrity policy

Policies for this online course

- **Quizzes and exams:** You must complete the midterm and final exams yourself, without any external help or communication.
- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow **[APA]** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build

on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

- **Falsifying research or results:** All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.
- **Group projects:** This course includes group projects, which can be stressful for students when it comes to dividing work, taking credit, and receiving grades and feedback. I have attempted to make the guidelines for group work as clear as possible for each activity and assignment, but please let me know if you have any questions.

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://studentlife.osu.edu/csc/>

Accessibility accommodations for students with disabilities

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614-292-3307, slds@osu.edu; slds.osu.edu

Requesting accommodations

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.

- Please review the following for more details: <http://ada.osu.edu/resources/Links.htm>

The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; ods@osu.edu; <http://ods.osu.edu/>

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Desire2Learn\) accessibility](#)
- [Carmen \(Canvas\) accessibility](#)

Course schedule (tentative)

Module	Dates	Topics, Readings, Assignments, Deadlines
1		<p><u>Introduction: Precontact, earthwork builders, language, sciences, math and art 1 week</u></p> <p>Topic: Relocation</p> <p>Themes: Indian country, contact, colonialism, cultural conflicts</p> <p>Goals:</p> <p>*Native Ways of Knowing Approach</p> <p>*What do we know about Indigenous people?</p>

		<ol style="list-style-type: none"> 1. A Pretest is located in the section called Assignments, answer the questions accordingly and place in the discussion section labeled “Pretest” The purpose is to establish what you know and where you learned it? (Objective 1, 1a) 2. Read the chapter: <i>Earthworks, Native Pedagogy, Digital Games and Interactive Learning</i>, Christine Ballengee-Morris (Cherokee) 3. Explore: consider your role as either an educator, museum staff, or another role and think about the ideas that were presented in this article such as renaming and erasure and what is being suggested as ways in which to convey this knowledge to the younger generations-- what questions do you have? Suggestions: How could you use the site? (objective 1, 1a) 4. Watch the following media presentation that explores contact and an example of the impact. (objective 2,2a) https://www.youtube.com/watch?v=m6K4ar1nm5A 5. In the Discussion Section of Canvas- explore your thoughts about the impact of contact—what compensations could be made for the American Indians today—is there a way to compensate for the loss? How could this area be taught? (Objective 1, 1a) 6. Watch Chief Glenna’s talk about relocation and the importance of knowing Ohio now. https://www.youtube.com/watch?v=Qx4AWeU0GWs https://www.youtube.com/watch?v=Qx4AWeU0GWs <p>In the discussion site, explore your thoughts and questions after viewing these sites. What is her goals for the tribe and how could these ideas be presented to students or to the non-indigenous public?(Objective 1, 1a)</p> <ol style="list-style-type: none"> 7. Go to earthworks.rising website and explore the site and the arts of the earthwork builders: http://earthworksrising.osu.edu/ As an educator how could you use this site? Place your thoughts in the Discussion area in Canvas. (Objectives 1, 1a, 4,) 8. Go to the Ancient Ohio Trail site and view one of the sites in Ohio and the resources—what could or would you use for your students: http://www.ancientohiotrail.org/ (Objectives 2, 2a)
--	--	--

		<p>9. Go to NMAI and view their exhibition: http://www.nmai.si.edu/explore/exhibitions/item/?id=530</p> <p>10. For the Ancient Ohio Trail site and NMAI—How could you use what the Ancient Ohio Trail site and NMAI have to offer place in Discussion site in Canvas. (Objectives 4, 4a)</p> <p>11. In the back area of the book, find the following artists and explore their work and websites—consider how their work could be used in your teaching or museum situation and what the artists have suggested teachers should teach about them. Place your response in the discussion section. <u>Linda/America/ Terry/ Daniel</u> (Objectives 4, 4a)</p> <p>12. Read:</p> <p><i>Hawaiian Eyes: Pedagogy for Teaching an Indigenous Worldview</i> by Sachi Edwards (Maoli)</p> <p><i>Connecting Indigenous Ways of Knowing in the Native Studies Undergraduate Classroom</i> by Courtney Elkin Mohler (Santa Barbara Chumash)</p> <p>13. After reading the chapters consider how renaming is another way of relocating people after reading and watching and exploring earthworks and American Indian history and the four artists, write a lesson or design an exhibition draft that readdress representation. How will this lesson or exhibition utilize a Native Pedagogy? (Objectives 2, 2a, 4a). Place in dropbox.</p>
2		<p><u>Module Two: Research 2 weeks</u></p> <p><u>Introduction: NAGPRA, Arts & Crafts Act, Identity cards by government vs cultural identity, blood quantum, boarding schools Topic: Ramification of Relocation</u></p> <p>Themes: Indian country, contact, colonialism, cultural conflicts</p> <p>Goals:</p> <p>*Native Ways of Knowing Approach</p> <p>*What do we know about the impact of colonialism in current times?</p>

	<p>1. After many Natives were removed from their ancestral lands and relocated many of their children were removed from the home and placed into boarding schools to learn the ways of the colonizers and have a trade. One of the schools was called Carlisle Industrial School, located in Carlisle, Pennsylvania. General Pratt created the idea of the boarding school and was located at Carlisle, an army fort, which is still a fort today. Read the articles and watch the clip:</p> <p>http://www.npr.org/templates/story/story.php?storyId=16516865</p> <p>http://harvardmagazine.com/2008/03/indian-boarding-schools</p> <p>Indian Country Diaries . History . Indian Boarding Schools PB</p> <p>(Objectives 1, 1a, 2, 2a)</p> <p>3.Discussion: What were the boarding schools doing intentionally and non-intentionally? (1.a)</p> <p>4. Explore the following sites about ledger art—some artists grew out of that blending of Native and Western ways of expression.</p> <p>http://www.nativepeoples.com/Native-Peoples/September-October-2011/Looking-Between-the-Lines/</p> <p>https://plainsledgerart.org/ Free to sign up - (Privacy Policy)</p> <p>https://www.mpm.edu/research-collections/anthropology/online-collections-research/ledger-art-collection</p> <p>After viewing how could ledger art be presented and explored? What would be the main/key concepts and objectives? Share in the discussion area. (1a., 4.a)</p> <p>5. Read: <i>A Tapestry of Individuality: Weaving Complexion, Identity, and Authority</i> by Steve Willis's (Western Cherokee Nation) (1a,2a)</p> <p>6. Consider the ramifications of one's identity being dictated by an amount of blood instead of how you have been reared. View these artists' visual responses to this issue:</p> <p>Erica Lord: http://ericalord.com/home.html</p> <p>James Luna: https://www.youtube.com/watch?v=dAa69BVwPYg</p> <p>Vantage Point - Take a Picture with a Real Indian</p> <p>How could you utilize these artists in your classroom, studio, or museum? Respond in the Discussion area (1.a, 3, 3.a.)</p>
--	--

	<p>7. The following videos explores the impact of assimilation on the language and arts and the movement by young American Indians to maintain cultural expressions: (1.a, 2.a)</p> <p>https://www.youtube.com/watch?v=Y5JiqS_eAME</p> <p>https://www.youtube.com/watch?v=Tx1uvgmXP48</p> <p>https://www.youtube.com/watch?v=r4DrwBPYYcg</p> <p>https://www.youtube.com/watch?v=MnMS44xjbcw</p> <p>8. Explore the following museum's exhibitions including The Trail of Tears (1.a, 2.a)</p> <p>http://www.cherokeeheritage.org/</p> <p>9. Two laws/policies that came about for different reasons but similar purposes are</p> <p>NAGPRA and Arts And Crafts Act.</p> <p>National NAGPRA (Native American Graves Protection and Repatriation Act) is a Federal Law passed in 1990, providing a process for museums and Federal agencies to "return certain Native American cultural items—human remains, funerary objects, sacred objects or objects of cultural patrimony—to lineal descendants, and culturally affiliated Indian tribes and Native Hawaiian organizations."</p> <p>Review the site and become familiar with the multiple aspects of this law and the possible impact it might have and place your thoughts in the Discussion area of Carmen</p> <p>https://www.nps.gov/nagpra/ (1.a., 2.a., 3, 3.a)</p> <p>9. Analyze the Indian Arts And Crafts Act of 1990 (1.a, 2, 2.a)</p> <p>With the development of NAGPRA in 1990, the Indian Arts and Crafts Act was also established. This law defines an Indian as a member of any federally or officially State recognized Indian Tribe. The law is:</p> <p style="padding-left: 40px;">a truth-in-advertising law that prohibits misrepresentation in marketing of Indian arts and crafts products within the United States. It is illegal to offer or display for sale, or sell any art or craft product in a manner that falsely suggests it is Indian produced, an Indian product, or the product of a particular Indian or Indian Tribe or Indian arts and crafts organization, resident within the United States. For a first time violation of the Act, an individual can face civil or criminal penalties up</p>
--	---

		<p>to a \$250,000 fine or a 5-year prison term, or both. If a business violates the Act, it can face civil penalties or can be prosecuted and fined up to \$1,000,000. (https://www.doi.gov/iacb/act)</p> <p>Here are two sites to visit:</p> <p>https://www.doi.gov/iacb/act/</p> <p>https://www.doi.gov/iacb/</p> <p>Also review the material found at: http://www.ssc.wisc.edu/~oliver/soc220/Lectures220/AmerInds/AmerInd%20FAQs%20from%20BIA.htm</p> <p>Review how National Museum of the American Indian identifies art/artifacts in their collection database:</p> <p>http://nmai.si.edu/searchcollections/help.aspx</p> <p>11.Go to a local museum to explore the types of American Indian artifacts, material culture or art that is shown to the public and the signage. Interview the museum educator or curator and inquire how the museum has complied with NAGPRA and the Indian Arts and Crafts act. With the information that you have been able to find—construct an evaluation of how that museum has or has not complied, why or why not, and within that paper describe what type of objects are present and your opinion about the signage. What is that museum stating about their philosophical stance in displaying and educating their audience about American Indian Arts and Crafts. How could use this as a topic for your students? Place paper in dropbox by (1.a, 2.a., 3, 3.a., 5, 5.a., 6, 6.a)</p>
Module 3		<p>Module Three: The Power of Stereotyping a Group 2 weeks</p> <p><u>Introduction:</u></p> <p>Themes: Colonialism, cultural conflicts, commodification</p> <p>Goals:</p> <p>*Native Ways of Knowing Approach</p> <p>*What do we know about the impact of stereotypes in current times?</p>

		<p>Indian stereotypes are consistently employed in commerce and indeed, have become so commonplace and have been with us for so long that many of us fail to notice them anymore or realize their implications. Read this article about what we might be teaching and what we should be teaching and the work of Charlene Tetters.</p> <p>1.Read: <i>A Critical Race Theory Analysis of Online Resources for Creating Native American Art</i> by Joni Boyd Acuff</p> <p>After reading this chapter, consider the author's perspective, positioning, and advice, and write a short response to how you might consider the practicality and relevance to your situation presently or in the future and place in the discussion section of Carmen. (1.a., 2.a., 3, 3.a., 5, 5.a.)</p> <p>2.Wild West Shows introduced American Indians in a romantic way and of the past, as well as creating stereotypes that sold tickets for admission and later to the movies; watch this original footage of the Wild West Show:</p> <p>https://www.youtube.com/watch?v=UJ7DZD-zATw</p> <p>https://www.youtube.com/watch?v=kjIH5AUglos</p> <p>(1.a, 2.a, 3, 3a.)</p> <p>Explore the exhibitions, videos, and history of the museum Buffalo Bill Center of the West</p> <p>https://centerofthewest.org/explore/buffalo-bill/</p> <p>Consider these questions while looking at these websites: Who was Buffalo Bill?</p> <p>How was he significant in American History? How did his life affect American Indians? Read this newspaper article written during the time of Buffalo Bill.</p> <p>Buffalo Bill - newspaper article</p> <p>Explore this website and read what you think looks interesting. There is a lot to read and explore. I do not expect you to read and know everything.</p> <p>https://centerofthewest.org/research/papers-of-william-f-cody/</p> <p>What are you really finding out about Buffalo Bill? How is he put forth for you to observe? Write a response to the above questions and place in the Discussion section of Carmen. (1.a., 3, 3.a., 5, 5.a.)</p> <p>3.Read the article:</p>
--	--	---

	<p>Kalter, S. (2001). America's Histories Revisited: The Case of Tell Them They Lie. <i>American Indian Quarterly</i>. 25 (3), 329-517</p> <p>http://muse.jhu.edu/journals/american_indian_quarterly/v025/25.3kalter.html</p> <p>When reading consider this:</p> <p>How do historical observations change with new ideas and ways to look at historical events? Write response and place in the Discussion area in Carmen. (1a., 3, 3.a., 5, 5.a.)</p> <p>4. Indian' logos and nicknames create, support and maintain stereotypes of a race of people. When such cultural abuse is supported by one or many of society's institutions, it constitutes institutional racism. Since, Historically American Indian images were used to sell items or ideas. With the sports, the AI mascot began around 1920, not too long after AI heads were being removed for bounty. Children spend a great deal of their time in school, and schools have a very significant impact on their emotional, spiritual, physical and intellectual development. As long as such logos remain, both Native American and non-Indian children are learning to tolerate racism in our schools. The controversy surrounding the use of Indian mascots, symbols, and names in sports has origins that run deep throughout the history of Indian and non-Indian relations. Video, In Whose Honor? This video follows the story of Charlene Teters, a Spokane Indian and mother of two, and her transformation from a graduate student into a leader of a national movement to end the use of Indian mascots. The following is a clip of this video: https://www.youtube.com/watch?v=8lUF95ThI7s</p> <p>After watching consider how you could expose your students to this information and what activities would you think about doing to help make this relevant to their lives. Place in the Discussion area in Carmen. (3, 3.a., 4.a, 6, 6. a)</p> <p>5. In the section: In Their Words read about Charlene Teters and review part of the documentary about her experiences "In Whose Honor." (1.a)</p> <p>6. Read Contemporary Approaches to Teaching American Indian Art by <i>Melanie Buffington</i>. (1.a)</p> <p>7. Read: <i>The Atomic Indian Corporation: We Love Selling Indian-ness!</i> by Stephanie Danker and Zachary Presley (Chickasaw) (1.a)</p> <p>8. Taking the chapters and the information presented to you in the module and design a lesson or exhibition (including specific artists (either in the book or others outside of this book). Include rationale, learning objectives, and</p>
--	--

		relevancy to the students or community. (1.a., 2.a., 3, 3.a., 4.a., 5, 5.a., 6, 6.a., 6.b.)
4		<p>Module 4 Sovereign Nations and Contemporary American Indian Art 1 week</p> <p>Introduction:</p> <p>Themes: Self Determination and Sovereignty</p> <p>Goals:</p> <p>*Native Ways of Knowing Approach</p> <p>1. Watch the following video about the concept of sovereignty for American Indians.</p> <p>https://www.youtube.com/watch?v=r3pohsdryNc</p> <p>After viewing this video, what is sovereignty for American Indians? Place in Discussion section (1.a., 5, 5.a.)</p> <p>2. Read Chapter 24: <i>Native American Art History: Critical Interventions in Theory and Practice</i> by Shanna Ketchum-Heap of Birds (Diné/Navajo Nation) (1.a)</p> <p>Read: <i>Individual Paths and Sharing, Collaboration, and Community: An Interview with Artist Melanie Yazzie</i> by Kryssi Staikidis (1.a)</p> <p><i>Transformations: The Performativity of Being Contemporary and Indigenous, the Aesthetic and Pedagogical Impulses in the Work of Virgil Ortiz</i> by Adetty Pérez-Miles (1.a)</p> <p>Consider the three readings and create an introduction/rationale (this will be utilized down below) that could be used for your teaching/museum situation. (1.a., 2.a., 3, 3.a, 4.a., 5, 5.a, 6, 6.a., 6.b.)</p> <p>3. Read the last section of the book: Putting it into Practice: In Their Words. Choose an artist that will be central to your final lesson plan that you will develop—the artists can be any artists in the textbook. Consider your students’ background, where you live, how would you explore the various topics with your students? What resources would you need? Speakers? Could you include a local artists? Include the rationale/introduction that you wrote from above?</p>

		<p>As this is the final project, include the following:</p> <ul style="list-style-type: none"> a. Create a teaching or introduction to an exhibition powerpoint. b. Lesson plan or exhibition plan must be specific and include any of the above that you find relevant or appropriate. c. Create a 10min. video recorded introduction to your project that includes outside resources, your process in creating this project and your personal journey in working through the material in this class—what were some of your assumptions that were made visible in the pretest to where you are today. Place all of the materials in the discussion area in Carmen. Please visit this area and view other classmates' projects and make comments. (1.a., 2.a., 3, 3.a., 4.a., 5, 5.a, 6, 6.a., 6.b.)
--	--	---

Further 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.

**Arts and Sciences Distance Learning Course Component Technical Review
Checklist**

Course:
Instructor:
Summary: Online Course

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	✓			<p>The tools selected for this course support the learning objectives or competencies.</p> <ul style="list-style-type: none">• Carmen Connect virtual classroom• Carmen Connect online office hours• Carmen discussions• Virtual field trips
6.2 Course tools promote learner engagement and active learning.	✓			<ul style="list-style-type: none">• Synchronous online class meetings• Discussion forums• Group projects• Weekly readings• Viewing topic based videos• Online museum and web resources
6.3 Technologies required in the course are readily obtainable.	✓			<p>All required technologies for this course are easily obtainable as online resources. Technologies for this course also include hardware such as a webcam and microphone. Links are provided in Carmen for all online resources required for this course. Carmen can also be accessed via mobile device.</p>
6.4 The course technologies are current.	✓			<p>All course technologies being used for this course are current and up to date. This course takes advantage of the tools available in Carmen and all course materials are made available through Carmen.</p>
6.5 Links are provided to privacy policies for all external tools required in the course.	✓			<p>The only external tool being used for this course that requires an account is https://plainsledgerart.org. Since a username and password are required there should</p>

				be a privacy policy available to safeguard their accounts. A link to this information should be included in the syllabus.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	✓			Technical support links for both Carmen and Carmen Connect are provided in the “Course technology” section of the syllabus. With Youtube being the platform delivering a large portion of the multimedia clips for this course, it is recommended that a link to technical support for Youtube be included in the “Course technology” section of the syllabus.
7.2 Course instructions articulate or link to the institution’s accessibility policies and services.	✓			a
7.3 Course instructions articulate or link to an explanation of how the institution’s academic support services and resources can help learners succeed in the course and how learners can obtain them.	✓			b
7.4 Course instructions articulate or link to an explanation of how the institution’s student services and resources can help learners succeed and how learners can obtain them.	✓			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	✓			Recommend using the Carmen Distance Learning Course Shell to provide a consistent student-user experience in terms of navigation and access to content.
8.2 Information is provided about the accessibility of all technologies required in the course.	✓			Links should be provided to the accessibility information for Carmen, Carmen Connect, and Youtube.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	✓			Recommend that resources be developed to address any requests for alternative means of access to course materials. These resources should be in formats that meet the needs of diverse learners. The multimedia content being accessed on Youtube is captioned.
8.4 The course design facilitates readability	✓			Recommend using the Carmen Distance Learning Course Shell to provide a consistent student-user experience in terms of navigation and access to content.
8.5 Course multimedia facilitate ease of use.	✓			The multimedia elements used in this course are cross

				platform and facilitate ease of use through any up-to-date standard web browser.
--	--	--	--	--

Reviewer Information

- Date reviewed: 10/18/2016
- Reviewed by: Mike Kaylor

Notes

^aPlease include in the disability statement “Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614-292-3307, slds@osu.edu; slds.osu.edu.” Consider putting text for the accessibility statement in BOLD 16 pt font.

^bAdd to the syllabus an overview and contact information for the student academic services offered on the OSU main campus.
<http://artsandsciences.osu.edu/about/college/contacts/advising>

^cAdd to the syllabus an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.

Additional notes:

The following URL’s appear to no longer be available. Please verify that the links are active and update as needed.

<http://photoswest.org/exhib/faves/BBintro.htm> (Picture of Buffalo Bill)

<http://http://www.bbhc.org/pointsWest/index.cfm> (Collection of essays on Buffalo Bill)

**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?

Goals and 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:**

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).

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).

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): for undergraduates this could be a unit or lesson plan or 5 page paper excluding bibliography and for graduate students this paper must be 15-20 pages utilizing primarily American Indian scholars.

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). 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 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.

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 cence.
-- (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 : Stereotypes and Hollywood

Class One and Two: 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.

Week Seven: Stereotypes and Hollywood

Class One and 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 Jungeon

For Next Class: Due Thursday:

Presentations of research project, baggage and luggage and journal 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.