



February 22, 2007

Edward Adelson, Associate Executive Dean
Federation of the Colleges of the Arts and Sciences
186 University Hall
CAMPUS

Dear Ed:

The College of the Arts Curriculum Committee met on February 12, 2007, discussed, voted, and unanimously recommends the following proposal Art Education: 467
Powwow: Cultural and Arts Exploration.

The Department of Art Education has committed to creating course work that focuses on diverse cultures and the representation of those cultures in society. With the infusion of new faculty hires, Art Ed has been able to expand its offerings in American Indian Studies and visual representation within that culture. Professor Ballengee-Morris' syllabus uses this rich content as the foundation for a course that will fulfill two components of the General Education Curriculum (GEC): Category 1: Writing and Related Skills, c. Third Level Writing Course and Category 6: Diversity Experiences.

Professor Ballengee-Morris has included the GEC request form, rationales for both categories and an assessment plan for the course in addition to the usual materials. We are sending the proposal to you so that you may send it through the appropriate channels. Please let me know if you have any questions about the proposal or the committee's recommendations.

Sincerely,

Valarie Mockabee
Associate Professor, Department of Dance
Acting Assistant Dean, College of the Arts

cc:

Patricia Stuhr, Professor and Chair, Department of Art Education
Christine Ballengee-Morris, Associate Professor, Department of Art Education
Richard Harned, Professor and Chair, ARTS Curriculum Committee

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Art Education

Academic Unit

Art Education, American Indian Studies

Book 3 Listing (e.g., Portuguese)

467: Powwows: Cultural and Arts Exploration

Number Title

Powwows: Cul&Arts

U

5

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

Spring X

Year 2007

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (not to exceed 25 words): An interdisciplinary examination of contemporary powwow culture using concepts from history, the humanities, social sciences, and American Indian perspectives.

Quarter offered: Winter

Distribution of class time/contact hours: 2-2hr

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Second Writing Course

Exclusion or limiting clause:

Repeatable to a maximum of _____ credit hours.

Cross-listed with: American Indian Studies Minor

Grade Option (Please check): Letter S/U Progress What is course is last in the series?

Honors Statement:
Condition

Yes No

GEC: Yes

No

Admission

Off-Campus:

Yes No

EM: Yes No

Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ Subsidy Level (V, G, T, B, M, D, or

P) G

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

The Department of Art Education has a strong commitment to American Indian Studies. This course will serve our Department well in several ways. As an introductory course into the study of American Indian Studies through the arts, as an extension of our 2nd writing course 367.01: Ethnic Arts, and to introduce students to the possibilities of minoring in our Master's program in Cultural Arts Policy with a concentration in Museum Education.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s) An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course. This course has been developed and piloted under a temporary number. It has been taught in collaboration with a history course, community organization, American Indian Student Services, and the Multicultural Center. This course is also already a part of a full time faculty course load.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests? Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: no

6. Expected section size: 25 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms): Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair Sydney Walker SYDNEY WALKER 10/1/06

2. Academic Unit Graduate Studies Committee Chair Christine Ballengee Morris Christine Ballengee Morris 10-26-06

3. ACADEMIC UNIT CHAIR/DIRECTOR Patricia L. Stehr Patricia L. Stehr 10-26-06

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

- 5. COLLEGE CURRICULUM COMMITTEE
6. ARTS AND SCIENCES EXECUTIVE DEAN
7. Graduate School (if appropriate)
8. University Honors Center (if appropriate)
9. Office of International Education (if appropriate)
10. ACADEMIC AFFAIRS

**The Ohio State University
Colleges of the Arts and Sciences Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. A letter may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should be allowed two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Information from the academic unit *initiating* the request

Art Education 12/27/06

 Initiating Academic Unit Date

Art Education

 Book 3 Listing (e.g., Portuguese)

| | | | |
|---------------|--|-------|--------------|
| 467. | Powwows: Cultural and Arts Exploration | U | 5 |
| Course Number | Title | Level | Credit Hours |

Type of Request (Circle): **New Course** Course Change Course Withdrawal Other

Comparative Studies

 Academic unit asked to review the request

01/10/07

 Date response is needed (within two weeks of above date)

B. Information from the academic unit *reviewing* the request should include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

The department supports this proposal.

Signatures

| | | | | |
|---------|------------|-------|---------------------|--------|
| 1. Name | David Horn | Chair | Comparative Studies | 1/5/07 |
| | Position | Unit | | Date |

| | | | |
|---------|----------|------|------|
| 2. Name | Position | Unit | Date |
|---------|----------|------|------|

| | | | |
|---------|----------|------|------|
| 3. Name | Position | Unit | Date |
|---------|----------|------|------|

Please return this form to the ASC Curriculum Office, 105 Brown Hall, 190 W. 17th Avenue or fax to 688-5678. 08/09/05

X-Mailer: iPlanet Messenger Express 5.2 HotFix 1.14 (built Mar 18 2003)
Content-type: text/html; charset=us-ascii
Content-language: en
Content-transfer-encoding: 7bit
Content-disposition: inline
X-Accept-Language: en
Priority: normal
X-Spam-Score: 0.50 () [Tag at 4.50]
HTML_MESSAGE,HTML_MIME_NO_HTML_TAG,MIME_HTML_ONLY
X-CanItPRO-Stream: 11_tagonly_no_subject
X-CanIt-Stats-ID: Bayes signature not available
X-Scanned-By: CanIt (www . roaringpenguin . com) on 128.146.216.12
Original-recipient: rfc822;morgan.685@osu.edu

I wholly endorse this course under its new, fixed number of 467.01. And I'm delighted it came so quickly. Jay Miller

----- Original Message -----

From: Katherine Morgan <morgan.685@osu.edu>

Date: Thursday, December 28, 2006 4:12 pm

Subject: Concurrence for Art Ed 467.01

> Greetings,
>
> The attached course proposal, Art Ed 467.01:
>
> <http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=624>
>
> from the Art Education Department is being vetted through the ASC
> curricular process. I am writing to seek concurrence and ancillary
> appropriate comments from your department. Responses can come from the
> chair, the undergraduate or graduate studies chair(s), or other
> members of the department as deemed important. Spaces are provided
> on the
> attached form for departmental and curricular representatives of the
> departments to sign off, but we are glad to receive any response
> so long
> as it is sanctioned by the department.
>
> In order for your concurrence and feedback to be included with the
> course packet material, these concurrences need to be received by the
> ASC Curriculum Office as soon as possible but no later than
> January 10,
> 2007. Please inform Jessica Mercerhill or myself if:
>

To: ASC Curriculum Committee

From: Christine Ballengee Morris, Associate Professor

Contact Information: Hopkins Hall, Art Education; 2-1230; morris.390@osu.edu

Date: February 22, 2007

Re: Powwows: Cultural and Arts Exploration

The University and the Art Education Departments has a commitment to the teaching and research in the area of American Indian Studies. With the development of Ethnic Studies, two years ago, and the development of an American Indian Studies on main campus and the creation of the Newark Earthworks Research Center at OSU-Newark, courses that explore Native histories and contemporary issues are in demand. The Art Education Department has responded by placing Christine Ballengee Morris in a position of developing courses and a program that focuses on American Indians. The CIC American Indian Studies are supportive in the development of arts initiatives in the area of Native Studies, stating that this is an area that has not been explored or developed at any of the CIC universities.

Powwow: Cultural and Arts Exploration is a GEC third writing and social diversity course designed to expand and refine expository writing, analytic reading skills, research skills, and oral articulation by exploring the pluralistic nature of institutions, societies and Indigenous cultures and arts. As a third level writing course, this course is designed to develop students' skills in reading, critical thinking, oral expression and research. During the quarter, students will demonstrate the ability to read and write with comprehension, clarity and critical acuity. To this end, students will write at least 7,000 words of edited prose focused on their demonstrating application of critical methods in analyzing and interpreting and communicating research. Locating and evaluating written and visual sources (both print and on-line); recognize how sources can be addressed to various groups and how it affects style and purpose strives to meet the Third Writing Course Objectives for providing students with opportunities for research and to develop skills in understanding the conventions, circumstances and constraints that distinguish various resources.

By examining and applying colonial/self-determination and critical race theories and narrative methodologies to persuasively communicate in writing and in oral presentations ideas about powwows' role in shaping awareness of, attitudes toward, and beliefs about race, ethnicity, class, and gender in Native and American societies, meets the Third Writing Course Objective for providing students with opportunities to articulate their ideas both orally and in writing, as well as the Social Diversity component. Through exploring and problematizing government and societies historical and policies role in shaping diversity of race, gender, and class perspectives, placing personal experiences with Native within a broader social and scholarly context, meets Social Diversity

Objectives by promoting a critical examination of issues of race, gender, class, and ethnicity through powwows.

This course will serve the Department in several ways. As a continued exploration of ethnic arts, which extends the current course offering 367.01 Ethnic Arts. Powwow course will be offered as an elective for the American Indian Studies, as well as a leadership course for American Indian students who are a part of the American Indian Student Services and producers of the OSU Powwow. This course has been created and piloted for three years under a temporary number. I have sent the syllabus, reading/resource list, film list, survey, powwow etiquette, powwow terms, and writing rubric sheet.

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Art Education

2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

467 Powwow: Cultural and Arts Exploration

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Category 6: Diversity Experiences and Category 1: Writing & Related Skills, c. 3rd Writing Course

4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date Spring 2007

6. If your unit has faculty members on any of the regional campuses, have they been consulted? _____

7. Select the appropriate descriptor for this GEC request:

Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures

Academic Unit

Date


College Office/College Curriculum Committee

2/21/07
Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Art Education

**2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)
467. Powwow: Cultural and Arts Exploration**

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Category 6: Diversity Experiences + Category 2: Writing & Related Skills, C-3rd course

4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date Spring 2007

6. If your unit has faculty members on any of the regional campuses, have they been consulted? yes

7. Select the appropriate descriptor for this GEC request:

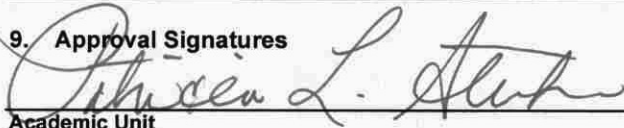
Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures



12-6-06

Academic Unit

Date

College Office/College Curriculum Committee

Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

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

Assessment Goals and Objectives

Both the GEC and course-specific learning objectives of *Powwow: Cultural and Arts Exploration* students should be able to:

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

Methods

To assess these objectives, it is believed that a variety of evaluations need to be utilized. In order to measure the efficacy of GEC Writing Course and Social Diversity Learning Outcomes, a (pre-assessment) Knowledge Survey will be completed by students in the first class and handed in. The data will be used to determine the amount of introductory material that will need to be presented and emphasis that will need to occur throughout the quarter. As part of the final research project, the Knowledge Survey will be returned for their review to help them analyze where they were at the beginning of the course and where they are now. This reflective process is meant to personalize their research and encourage going beyond exoticism or romanticism, by reviewing their starting point, learning, and analysis of their change (Addresses goals 1 and 2). Please see attachment to view the Knowledge Survey.

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

Clear presentation of theses, purpose, and content

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

Point: 1 — — 2 — — 3 — — 4 — — 5

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

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

quarter and culminates in the final presentation in class or at the American Indian Center or Newark Earthworks Research Center. The purpose is to draw upon and deepen their understanding of the concepts and perspectives encountered throughout the quarter. Combining personal reflection with the analysis and research of Native scholars expands the understanding and articulation of the social and cultural constructs of stereotyping that effect one's personal and social worlds (Meets goals 2, 5, and 6).

They will select one of the topics from below list:

- a. Critique 3 Internet powwow sites. Use as critique guides the two following articles from the course packet: Cubbins (1998) and Walent (1998). Describe why the sites were selected for review and be sure to include the web site addresses. Please do not include printouts of the web sites in the paper but do include them in your presentation. The paper should be 10 pages, double-spaced and typed.
- b. Provide a review of 3 books on powwows. Explain selected books, and include a complete citation for each at the end of the paper, along with any other articles cited in review. Paper should be 10 pages, double-spaced and typed.
- c. Create a lesson plan on powwows for an elementary or secondary class in music, art, history, or social studies.
- d. Volunteer to assist the Native American Indian Center of Central Ohio (NAICCO) in their powwow preparations. Make a list of questions or expectations concerning participation, journal experiences and observations. Write a paper that describes participation as it relates to initial expectations and class discussions. Paper should be 10 pages, double-spaced and typed.
- e. Select one aspect of powwows and complete a research paper about it. Paper should be 10 pages, double-spaced and typed.
- f. Select a dance style and write a research paper about it. Paper should be 10 pages, double-spaced and typed.
- g. Profile a drum group and write a research paper about it. Paper should be 10 pages, double-spaced and typed.

Timeline for assessment

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

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

Week 2 Topic for final project (5 points).

Week 4 Final Project Outline (5 points).

Week 5 Mid-term is the completion of the first draft with a peer review—due at the beginning of the 6th week (5 points).

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

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

Week 10 Final presentation of research will occur in class that final week (20 points).

Each step contributes to the final product and are equally important for a good research project. As part of an internal assessment of this course, evaluations of this course will be compiled and reviewed every three years. In particular, we will be looking for students' suggestions, difficulties, and likes. We will attempt to use the data to make appropriate adjustments to the course content and structure.

Christine Ballengee Morris PowWow

The Ohio State University

Art Education 467.01: Powwow: Cultural and Arts Exploration

Professor Christine Ballengee Morris

Office: Room—351B

Mailbox: 258 Hopkins Hall, 128 N. Oval Mall

E-Mail—morris.390@osu.edu

614-292-1230

New Course Proposal:

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

Course Rationale:

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

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

Anytime I have taught indigenous courses or lessons, I have found that covering several areas was necessary due to what I term *unprogramming*.

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

Course Description:

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

GEC Third Writing and Social Diversity Course

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

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

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

1. To critically examine indigenous issues as connected to Powwows;
2. To explore the political genealogy of indigenous identities and cultural expressions;

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

GEC Third Writing and Social Diversity Goals and Objectives

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

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

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

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

Student Learning Outcomes: GEC Third Writing and Social Diversity Course

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

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

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

In order to measure the efficacy of GEC Writing Course and Social Diversity Learning Outcomes (above), a (pre-assessment) Knowledge Survey will be completed by students in the first class and handed in. The data will be used to determine the amount of introductory material that will

need to be presented and emphasis that will need to occur throughout the quarter. As part of the final research project, the Knowledge Survey will be returned for their review to help them analyze where they were at the beginning of the course and where they are now. This reflective process is meant to personalize their research and encourage going beyond exoticism or romanticism, by reviewing their starting point, learning, and analysis of their change. Please see attachment.

Teaching and Learning Philosophy

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

Course Structure

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

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

Class Participation: Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 10% of the final course grade. Class participation is evaluated daily. Participation includes consistent attendance, obvious preparation for class, asking pertinent questions and offering relevant comments, taking notes, actively engaging in discussions and

other activities, working constructively in large and small groups and submitting assignments on time.

Assignments:

In-Class Activities:

1. Pre and Post Thoughts Responses

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

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

Clear presentation of theses, purpose, and content

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

Point: 1 — — 2 — — 3 — — 4 — — 5

Out of Class:

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

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

4. Research Project: Final paper and presentation:

The final assignment for this course is to write a formal research essay. This paper will be a capstone experience of personal and theoretical insights of this quarter because you will analyze powwows from a theoretical lens and methods experienced this quarter, offering new perspectives to the field. This is a building process that begins the second week of the quarter and culminates in the final presentation in class or at the American Indian Center or Newark Earthworks Research Center. The purpose is to draw upon and deepen your understanding of the concepts and perspectives encountered throughout the quarter. Combining personal reflection with the analysis and research of Native scholars expands the understanding and articulation of the social and cultural constructs of stereotyping that effect one's personal and social worlds.

You may select one of the topics from below list:

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

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

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

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

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

Paper Style and Format

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

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

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

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

Late Assignments: Assignment grades are reduced by 1/3 a letter grade for every weekday an assignment has not been handed in after the assigned due date. Late assignments can be handed

Christine Ballengee Morris PowWow

in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox. Written assignments cannot be handed in as email attachments unless a student has received the instructor's prior approval.

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

Assessment

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

Grades:

50 points: Reading Response Papers (10 papers)

20 points: Research Paper

20 points: Presentation

10 points: Attendance and Participation

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

Total of all Assignments = 100 points

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

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

Course Policies

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

Christine Ballengee Morris PowWow

the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures.1101.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

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

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

Required Materials

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

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

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

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

Course Packett/c/d

Course Calendar

Week One

Thursday (First Class)

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

Class Activities:

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

Informal writing & discussion: Take Knowledge Survey

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

Week Two

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

Tuesday

Readings for class discussion today:

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

Class Activities:

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

Thursday

Due to today:

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

Write pre-discussions response

Research topic and identified resources is due today.

Class Activities:

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

Christine Ballengee Morris PowWow

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

In-class peer review—topic idea and resources

Week Three

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

Tuesday:

Readings for class discussion:

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

Assignment: Write pre-discussion response

Class Activities:

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

Thursday:

Readings for class discussion:

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

Class Activities:

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

Week Four

Dance, Song, and Drum I

Social Diversity Focus: Gender, Ethnicity and LGBTQ

Tuesday

Readings for class discussion:

- **Browner, Tara. (2002). *Heartbeat of the People: Music and Dance of the Northern Powwow. Univ. of Illinois, chapter 3.***

Christine Ballengee Morris PowWow

- **Kavanagh, Thomas. (1992). *Southern Plains Dance: Tradition and Dynamics*. In Charlotte Heath's (Ed.), *Native American Dance: Ceremonies and Social Traditions* (105-123). Washington, D. C.: National Museum of the American Indian Smithsonian Institution and Starwood Publishing, Inc.**
- **Lassiter, Luke. (1999). *Southwestern Oklahoma, the Gourd Dance, and Charlie Brown*. In Duane Champagne (Ed.), *Contemporary Native American Cultural Issues*, (145-166). Walnut Creek, CA: Alta Mira Press.**

Pre-discussion response paper due

Class activities:

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

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

Thursday

Due Today:

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

Outline for Research Project is due

Class Activities:

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

Peer review research project outlines.

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

Week Five

Social Diversity Focus: Gender and Ethnicity

Dance, Song, and Drum II

Tuesday

Readings for class discussion:

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

Assignment: Pre-discussion response paper

Christine Ballengee Morris PowWow

Class Activities:

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

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

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

Week Six

Social diversity Focus: Race, Ethnicity, Class and Gender

The Historical Contexts of Powwows

Origins of powwows.

Tuesday

Readings for today's class discussion:

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

Assignments:

Write informal pre-discussion response to readings.

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

Class Activities:

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

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

Thursday

Readings for today's class discussion:

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

Assignments:

Write informal pre-discussion response to readings.

Classroom Activities:

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

Christine Ballengee Morris PowWow

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

Week Seven

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

Tuesday

Readings for today's class discussion:

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

Assignments:

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

Class activities:

Classroom guest Dr. Patricia Stuhr will share her research about Wisconsin Powwows.

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

Thursday

Readings for today's class discussion:

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

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

Class Activities:

Discuss Dr. Stuhr's presentation in light of the new reading and the concept of resurgence of identity and culture using Ohio as an example. Afterwards, explore with peer partner where your research project should be presented and why. Develop the goals/objectives of your presentation

Christine Ballengee Morris PowWow

and what will need to be used to best present ideas to the audience. Remember Dr. Stuhr's article and how she presented the same information in her classroom presentation.

Week Eight

Social Diversity Focus: Subjectivity and Social Diversity
Activism and Powwows

Tuesday

Readings for class discussion:

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

Assignment:

Create a discussion list.

Class Activity

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

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

Thursday

Assignment:

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

Class Activities:

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

Week Nine

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

Tuesday

Readings for class discussion:

Christine Ballengee Morris PowWow

- *Alexie, Sherman. (1992). The Business of Fancydancing. In The Business of Fancydancing,(69). Brooklyn: Hanging Loose Press.*
- *Browner, Tara. (2002). Heartbeat of the People: Music and Dance of the Northern Powwow. Univ. of Illinois, chapters 5-6, "Afterword."*

Assignment:

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

Class Activities:

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

Finalize presentations for next week

Thursday

For today's class:

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

Class Activities:

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

Week Ten

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

Tuesday and Thursday

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

Readings and Resources

- Alexie, S. (1992). *The business of Fancydancing*. Brooklyn: Hanging Loose Press.
- Allen, P. G. (1989). *Spider woman's granddaughters: Traditional tales and contemporary writing by Native American women*. New York: Fawcett Columbine.
- Bernstein, D. (1996). *We dance because we can: People of the Powwow*. Marietta, GA: Longstreet Press.
- Browner, T. (2002). *Heartbeat of the people: Music and dance of the Northern Powwow*. Urbana: University of Illinois Press.
- Cook-Lynn, E. (2000). How scholarship defames the Native voice and why. *Wicazo Sa Review* 15(2):79-92.
- Cubbins, E. (1998). Evaluating American Indian web sites. *Wicazo Sa Review* 13(2):137-139.
- Dilworth, L. (1996). *Imagining Indians in the Southwest*. Washington, D. C.: Smithsonian Institution Press.
- Drinnon, R. (1987). The metaphysics of dancing tribes. In Calvin Martin (Ed.), *The American Indian and the problem of history*, (106-113). New York: Oxford University Press.
- Gelo, D. J. (1999). Powwow patter: Indian emcee discourse on power and identity. *Journal of American Folklore* 112 (Winter):40-57.
- Kavanagh, T. (1992). Southern Plains dance: Tradition and dynamics. In Charlotte Heth (Ed.), *Native American dance: Ceremonies and social traditions*, (105-123). Washington, D. C.: National Museum of the American Indian Smithsonian Institution and Starwood Publishing, Inc.
- Lassiter, L. (Ed.), (1998). Boy scouts, hobbyists, and Indians. In the power of Kiowa song: A collaborative ethnology, (22-29). Tucson: University of Arizona Press.
- Lassiter, L. 1999. Southwestern Oklahoma, the Gourd dance, and "Charlie Brown." In Duane Champagne (Ed.) *Contemporary Native American cultural issues*, (145-166). Walnut Creek, CA: AltaMira Press.
- McIntosh, P. (1989). White privilege: Unpacking the invisible knapsack. *Peace and Freedom*:July/August.
- Mattern, M. (1999). The Powwow as a public arena for negotiating unity and diversity in American Indian life. In Duane Champagne (Ed.) *Contemporary Native American cultural issues*, (129-144). Walnut Creek, CA: AltaMira Press.
- Moore, J. H. (1993). *The political economy of North American Indians*. Norman: University of Oklahoma Press.

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Fancydance. 1997. Swearingen, Scott and Sandy Rhoades, Producers. 30 min. Full Circle Videos. 1131 South College Ave., Tulsa, OK 74104. 800-940-8849.

Into the Circle: an introduction to Native American Powwows. 1992. Swearingen, Scott and Sandy Rhoades, Producers. 60 minutes. Full Circle Videos. 1131 South College Ave., Tulsa, OK 74104. 800-940-8849.

PowWow Highway. 1991. This movie explores activism and spirituality journeys through reservation issues, court systems, and one cultural significance of powwows.

Keep Your Heart Strong. 1986. Minneapolis, Minn:Intermedia Arts. 58 min.
A documentary from Native perspective about northern powwows. Very good.

Lassiter, Luke. 1998. The Power of Kiowa Song: A Collaborative Ethnology.
University of Arizona Press. ISBN: 0816518343

Very nice ethnology about how Luke became interested, and what he learned from Indian people who follow powwow. Southern plains, Oklahoma.

Marra, Ben. 1996. Powwow: Images Along the Red Road. New York:Harry N. Abrams, Inc. Publishers.

Beautiful photos, small text boxes for each person in their own words.

Native American Men's and Women's Dance Styles, Vol. 1. 1994. Swearingen, Scott and Sandy Rhoades, Producers. 60 min. Full Circle Videos. 1131 South College Ave., Tulsa, OK 74104. 800-940-8849.

Excellent for dance styles and understanding drum, dress, song, dance.

Native American Men's and Women's Dance Styles, Vol. 2. 1994. Swearingen, Scott and Sandy Rhoades, Producers. 60 min. Full Circle Videos. ISBN: 1-889988-06-5. 1131 South College Ave., Tulsa, OK 74104. 800-940-8849.

Excellent for dance styles and understanding drum, dress, song, dance.

White, Julia. 1996. The Powwow Trail: Understanding and Enjoying the Native American Powwow. Book Publishing Co. ISBN: 1570670293.

PowWow

Rules of Etiquette

- 1) A Powwow is a celebration of life and joyful gathering. Powwows are both social and spiritual in nature. The circle, the drums, the eagle feathers, the elders, and the veterans, as well as other items and aspects of the Powwow circle are very sacred to the American Indian people and their diverse cultures. Each of these things must be treated with respect and reverence.
- 2) Alcohol, Drugs, Firearms, or Weapons are **NOT ALLOWED!** Do not bring them.
- 3) The key to enjoying and understanding a Powwow is **Respect!**
- 4) Listen to the Master of Ceremonies, who will usually speak over a microphone. .
- 5) The dance circle is **Sacred**. Please do not let your children enter the circle unless they are dancing. Please walk around the circle (clockwise is best), not across it, and remember *the circle represents the circle of life*.
- 6) Do not sit in the arena or dance circle.
- 7) During the Grand Entry, Flag Songs, Invocation, Memorial, Victory Songs, Veterans' Songs, and Closing Songs, please **stand**; women wear shawls and men must remove their hats.
- 8) **Do not touch anyone's dance regalia without his or her permission.**
- 9) Do not take pictures without the Powwow host's permission. Then check with the person you would like to take a picture of and ask their permission too.
- 10) All tape/voice recording must be done with the permission of the Master of Ceremonies and the Lead (or Head) Singer of **EACH drum**.
- 11) Only those with the permission of the Lead Singer may sit at a drum. It is common courtesy to ask the newcomer to lead the next drum song.
- 12) If you are asked to dance by an elder, do so. It is rude and disrespectful to say, "I don't know how." How can you learn if you turn the elders down?
- 13) *American Indian dances are more than the word "dance" can possibly describe. They are a ceremony and a prayer which encompasses all life and produces many emotional and spiritual responses and reactions.*
- 14) **Respect Mother Earth!** Please put your trash/recyclables in their proper receptacles.
- 15) And last but not least, the most important rule: *Have fun! Ask questions (politely)! Bring your friends!*

Terminology Used at Powwows

Arbor: Also called the **Dance Arena** or **Dance Circle**. It is blessed before the Powwow begins and is considered to be sacred ground for the duration of the celebration or event. It should be treated as one would treat the inside of a church or other sacred places. There should be no drugs, alcohol, profanity, or unruly behavior in the Arbor or in the area around it.

Head Staff: A group of people who have been selected by the Powwow committee for special honors; their role is to “officiate” over the Powwow and make the event happen. It is a great honor and sign of respect to be part of the Head Staff of any Powwow.

Master of Ceremonies: He or she maintains adherence to the schedule of events established in the Organizing Committee’s agenda; ensures protocol is followed; guides the Arena Directors in their duties; and tries to keep the participants entertained with commentary, insights into powwow protocol, recognition of honorees, and humor.

Arena Director: This person maintains order in the dance circle, ensures that protocol is followed and that conflicts are resolved; may act as security, and assist the Master of Ceremonies in ensuring the Powwow progresses smoothly. This is who one should talk to about sponsoring any specials or events, or to ask questions about protocol at the Powwow.

Head Man Dancer: This man has been honored to represent all male dancers as the head man.

Head Woman Dancer: This woman has been honored to represent all female dancers as the head woman.

Head Dancers are selected primarily for their dancing ability; knowledge of a wide range of dances, customs and protocols; and often for their reputation, popularity and following.

Host Drum(s): Selected because of their knowledge and reputation. There may be a Northern and Southern host drum if the Powwow has representation from both groups. A Southern Head Drum is set up in the center of the dance arena. Other drums are set up around the circle. The drum is the heart of the Powwow. Without a drum, there is no Powwow.

Host Color Guard: A group of veterans that serve to carry in the eagle staff and the flags and represent all of the many warriors who have fought in all conflicts.

Grand Entry: Parade or procession of dancers that starts each session of a Powwow; the procession is lead by the Eagle Staff. The Staff itself is carried by a veteran and followed by the Color Guard, then the Head Staff and then all the dancers.

Eagle Staff: Sometimes also called the American Indian Flag. A staff, very sacred and spiritual in nature, covered with cloth and/or fur and hung with Eagle Feathers and other decorations commemorating the veterans; this Flag is carried by a veteran. It carries all the same type of

respect and protocol given to the American Flag, but means much more to the Indian people.

Dance Categories: Dancers are categorized by age (from tots to over 65) and gender as well as dance styles and their particular regalia. When watching the dance, pay close attention to items that mirror what was worn by earlier warriors: a breast plate made of animal bones or shell to ward off arrows, a neck choker for protection against knives and a shield made of animal skin and decorated with tribal symbols. Categories include, but are not limited to:

Men's Traditional Dancers: Also called Men's Northern Traditional. Dancers wear natural outfits with beads and patterns traditionally based in both color and design. The dancers generally wear bustles (a feathered disk symbolic of a battlefield) made of eagle or hawk feathers, carry an eagle or hawk feather fan and often have a dance stick that is tipped with the claw or head of an eagle or hawk. They wear a "roach" headdress with one or two eagle feathers. These dancers are proud and deliberate and represent the warrior tradition and glory of the Plains people.

Men's Southern Straight Dancers: These men are dressed in the traditional dress of the Southern Plains tribes and the Eastern tribes. These hunters/Warriors are distinguished by a roach headdress with one eagle or hawk feather, cloth or buckskin outfits, and precise and beautiful beadwork. They generally wear an otter-skin trailer, mirrors and bandoleers and sashes. Their overall dance is one of smoothness and dignity in representing the warrior tradition and glory of the Plains people.

Men's Fancy Dance: This is a dance style that originated in Oklahoma. The participants wear bright, fancy colored and flashy outfits with brilliantly hued hackle (stiff) feather bustles.

Dancers are noted for their fancy footwork and athletic movements in addition to their agility and originality. This is the favorite and most popular of the contest categories as it is a contest between the dancers and the drums.

Grass Dancer: Considered Northern Dancers, these dancers wear brightly colored outfits with yarn or ribbon fringe. They move their arms, shoulders and hips along with intricate footwork and many strenuous movements and steps to evoke wind blowing over Plains grasslands.

Women's Traditional: The natural outfits are beautifully decorated with elaborate bead work, or shell work, or elk teeth. In the Buckskin category, the women have precise movements and dance steps that causes their long buckskin fringe to move and sway in gentle harmony with their bodies and the beat of the drum. These dancers are very proud and deliberate and represent our Indian women with beauty, style and grace.

Jingle Dress: These women wear fabric dresses in beautiful and bright colors with numerous 'jingles' attached to them. This dance came from the Ojibwa nation. The jingles are generally made from the lids of snuff cans and are sewn in line or chevron patterns. The distinctive sound they make represents waves of water or thunder and is considered good luck because it chases away any unhealthy spirits.

Fancy Shawl: This is the women's equivalent to the Men's Fancy dance. The outfits are beautifully and brightly colored and often made from taffeta or other shiny material with ornate designs and patterns. The dancers often wear elaborately beaded belts, hair ties, and barrettes. Most importantly, the shawl is worn over the shoulders and is held out as the dancer does her twirls, elaborate footwork and fluid movements.

Singer/Drum: The drum is the heartbeat of Mother Earth and the Powwow; it is the heart of the people for whom it is used. The term "drum" refers to the musical instrument itself or to a group of singers and drummers who function as a unit. Each drum has its own name which it keeps, even though the singers associated with it may change. Drums are known to have inherent power; a variable whose effect is obvious but unquantifiable in the playing of songs as well as in competition. The drum is a large base covered with the hide of buffalo, deer, or cow. Forming a circle, eight or more men strike the drum in unison with covered wands (drumsticks). Each person who sits at the drum is a Singer. The Lead Singer starts the songs, and others repeat the line with melody on a different key. Singers have many styles of songs, some use words and others use only vocables. It is difficult to over-exaggerate the importance of the drum: it epitomizes the heartbeat of the Indian people. No drum means no Powwow.

Dance/Song Types: In all aspects of the dance, the traditional dancer presents an air of dignity, pride and enjoyment. In some aspects of the dance, movements imitate the warrior or hunter, or various animals and birds, or forces of nature.

Exhibition Dance: Usually a performance by a single person or group such as a hoop dance or a tribal cultural dance.

Grand Entry Song: Song played for the procession of dancers that begins each session of the Powwow.

Flag Song: Song composed to honor veterans and the eagle staff. The songs have the same meaning and should be treated with the same reverence as the "National Anthem".

Veteran's Song/Victory Song: Song composed to honor veterans of all wars, Indian Wars, WWI, WWII, Korea, Vietnam, Desert Storm, etc., or a single war veteran. Indian people accord special recognition to their veterans and pay special tribute to the men and women who have served and are serving their country. American Indians have served in all major conflicts, even before they were "citizens" of this country. Per capita, American Indians are the most decorated of any minority and have the largest percentage of people who have served.

Honor Dance/Song: A special dance played to honor a person or event. Participants are family or group members and friends and relatives, or spectators who come into the dance arena to donate funds or food, shake hands and honor those being honored.

Round Dance: A two-step danced in a circle. This is a social dance. All people are invited to dance: Indian, non-Indian, in regalia or not.

Two-Step: Another social dance where partners dance and follow the lead couple and copy their movements and actions. Usually everyone is encouraged to participate. This is the only dance where men and women dance together as partners.

Intertribals: Include all dance types and categories and is a social dance for all ages and genders.

Blanket Dance: A dance that has the purpose of gathering money. The purpose for the collection and the placement of the blanket will be announced. Spectators may contribute voluntarily and in whatever amount they feel appropriate.

Shawl: A fringed garment made of cloth worn around the shoulders of women not already wearing regalia and worn over the shoulders or carried by women in dance outfits. Women generally put on their shawls when they are not dressed in regalia before entering the dance arena for an honoring, intertribal, two-step, round dance, or any other purpose. It is considered respectful and appropriate for women to wear a shawl. Today, the women wear shawls to honor the modesty and beauty of their grandmothers as well as their own femininity. If you don't have a fringed shawl, a blanket will do... It's about respect!

Roach: A headdress made of porcupine guard hair and deer tail that is worn by men dancers and may be brightly colored or more traditionally colored depending on the dance style.

Bustle: A circular burst of feathers worn by male traditional dancers and fancy dancers. The male traditional dancer generally wears one bustle at his waist that is made of eagle feathers. The Fancy dancer wears two bustles, one at his waist and one at his neck that are very colorful and contain many hackles (stiff feathers).

Special/Give Away: A distribution of gifts by a family to friends, relatives and visitors in honor of a person or event; in this way the ancient redistribution/reciprocity system balances out the contemporary society in both material and non-material wealth. Often the head staff has giveaways. The giveaway is always preceded by an honor song.

Indian Time: The time all Indian events, especially Powwows, run on. Things happen when they happen. People come together when the time not the watch is right. There is always a schedule, but the schedule is not often adhered to because things start when they start and end when they end...so relax and leave the Rolex at home!

Raffle: At Powwows, one common way of soliciting money and paying the bills is by raffling off items such as star-quilts, craft items, blankets, etc. Another common raffle at a Powwow is a 50:50 where the Committee and the Winner split the money gathered. Have fun...buy a winner!

Brief Powwow History

Though the Powwow as we know it today was largely influenced by the Plains Indians of the Nineteenth Century, it had its roots in the celebrations of North American tribes centuries before non-Indian arrival into the western hemisphere. In the old days, Indian people gathered at

Name _____ Date _____

(Pre- Assessment) Knowledge Survey Powwows: Cultural and Arts Exploration

Instructions: This is a knowledge survey rather than a “test.” It is designed to help the instructor refine the course curriculum. This survey will not be graded, it is for course planning purposes only; your performance will not affect your grade in the course.

The survey consists of multiple choice, true/false, and a few brief written response questions. Even if you are unsure of how to respond to what’s being asked, please answer each question to the best of your abilities.

Multiple Choice:

1. Self-determination is
 - a. a political movement
 - b. a way of creating through one’s own decisions
 - c. a way of analyzing cultural and political constructs and creating policies and procedures according to what is determined.
 - d. a political and social movement that began with A.I.M
 - e. all of the above

2. What is a powwow?
 - a. a festival
 - b. an event that provides economic sovereignty
 - c. an event that people dance to drums
 - d. events that brings many different tribes together for many reasons
 - e. dancing and drumming events that happen twice a year for American Indians

3. What is Native protocol?
 - a. ways in which ancient ceremonies and traditions are adhered through proper behavior.
 - b. Rules
 - c. how American Indians learn to be Native
 - d. a way of demonstrating respect
 - e. all of the above

True or False

1. True or False: Once the dance arena has been blessed with sage and prayer it becomes spiritual ground.
2. True or False: Powwows creates and reinforces cultural values through language, dance, and song.

A. Clear presentation of paper's theses, purpose, and content

1. What's the most important thing the author wants to say about his/her subject?
2. Does the thesis statement reveal the main theme as well as all other major topics of the paper?
3. How does the introductory paragraph catch the interest of readers? How exactly does it open-with a quotation? An anecdote? A question? A strong statement?
4. Are key points stated clearly throughout the paper?
5. Is conclusion able to recap what the introduction sets up?

Point: 1 — — 2 — — 3 — — 4 — — 5

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

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

Point: 1 — — 2 — — 3 — — 4 — — 5

C. Style is appropriate to purpose and audience

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

Point: 1 — — 2 — — 3 — — 4 — — 5

D. Control of grammatical and mechanical elements

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

Point: 1 — — 2 — — 3 — — 4 — — 5

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

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

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

Point: 1 — — 2 — — 3 — — 4 — — 5

Grade _____ + _____ + _____ + _____ + _____ = _____ / 5 = @