



February 8, 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 unanimously recommends the Department of Art Education's new graduate course **768 *Visual Culture and Indigenous Peoples***. As Dr. Ballengee Morris states in her rationale for the course, the Department of Art Education has risen to the charge to create courses that focus on Native American studies. Specifically, Dr. Ballengee Morris' course examines images of indigenous people as portrayed through visual culture and their relation to political structures and policies such as race, gender, class, ethnicity as the main focus for understanding Native American culture and its portrayal over the centuries.

The Arts Curriculum Committee gave suggestions and comments to Professor Ballengee Morris at our last meeting, and she has incorporated all of the committee's suggestions and has included rationale statement for the course as well. We are sending the proposal to you so that you may forward it on through the appropriate channels.

Please let me know if you have any questions about the course 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, Art Ed
Christine Ballengee Morris, Associate Professor

To: ASC Curriculum Committee

From: Christine Ballengee Morris, Associate Professor

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

Date: November 26, 2006

Re: 768 Visual Culture and Indigenous Peoples

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.

This course serves the Department as a part of the Masters On-line Arts Policy Administration Program, museum strand with an American Indian focus.

I have sent the syllabus and reading/resource list.

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

Art Education

Academic Unit

Book 3 Listing (e.g., Portuguese)

768 Indigenous People and Visual Culture

Number

Title

Indigenous Vis.Cul

un/gr 5

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn x

Winter

Spring

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*): In this course, we critically investigate images of indigenous people as portrayed through visual culture (i.e. television, films, advertising, art, and historic references).

Quarter offered: Autumn

Distribution of class time/contact hours: 2/2

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

Prerequisite(s):

W/A grad standing or permission

Exclusion or limiting clause:

Repeatable to a maximum of _____ credit hours.

Cross-listed with:

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

Honors Statement:

Yes No GEC: Yes No

Admission Condition

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:

American Indian Studies

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

This course is already a part of the teaching load of my 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: _____

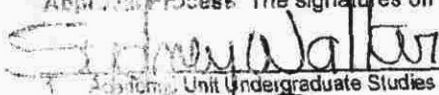
6. Expected section size: 15 Proposed number of sections per year: 1

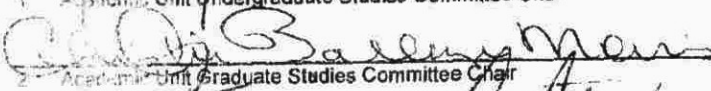
7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

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 ascurofc@osu.edu.

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

1.  SYDNEY WALKER 12-11-06
Academic Unit Undergraduate Studies Committee Chair (Printed Name) Date

2.  Christine Ballenger Morris 12-11-06
Academic Unit Graduate Studies Committee Chair (Printed Name) Date

3.  Patricia L. Stohr 12-11-06
ACADEMIC UNIT CHAIR/DIRECTOR (Printed Name) Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 150 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE (Printed Name) Date

6. ARTS AND SCIENCES EXECUTIVE DEAN (Printed Name) Date

7. Graduate School (if appropriate) (Printed Name) Date

8. University Honors Center (if appropriate) (Printed Name) Date

9. Office of International Education (if appropriate) (Printed Name) Date

10. ACADEMIC AFFAIRS (Printed Name) Date

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)

 768 Indigenous People and Visual Culture G 5
 Course Number Title Level Credit Hours

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

Communication
 Academic unit asked to review the request

01/12/07

 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).

Signatures

1. Name	Director	School of Communication	1/9/07
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

**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)

768	Indigenous People and Visual Culture	IG	5
Course Number	Title	Level	Credit Hours

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

Film Studies

Academic unit asked to review the request


01/12/07

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).

Film Studies fully supports the approval of this course, as it is an interesting and timely addition to the offerings at OSU. Suggestion: in the syllabus, several sessions are devoted to introducing, viewing, and discussing a film, which is hardly possible in the normal time span of 5 hr class meeting 2x per week. (E.g. the seminal *Smoke Signals* runs 90 min., in a class of 108 – some of the films listed run longer). Some allowance should be made for this.

Signatures

	John E. Davidson, Director	Film Studies Program	12/29/06
1. Name	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

Subject: Re: Concurrence for Art Ed 667
From: Jay Miller <millier.3967@osu.edu>
Date: Thu, 04 Jan 2007 14:23:59 -0500
To: morgan.685@osu.edu

Happy New Year, Katherine. I wholly endorse this course under its new, fixed number of 667. And I'm delighted it came so quickly. Jay Miller (now 768)

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

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

Date: Thursday, December 28, 2006 4:23 pm

Subject: Concurrence for Art Ed 667

> Greetings,
>
> The attached course proposal, Art Ed 667:
>
> <http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=669>
>
> 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:
>
> - your department requires additional time to review the concurrence
> requests
>
> - you do not feel this concurrence is relevant to your department.
>
> Thank you.
>
> --
> Katherine Morgan, M. Ed.
> Program Coordinator, Curriculum Office
> Colleges of the Arts and Sciences
> The Ohio State University

**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)

708	Indigenous People and Visual Culture	G	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

01/12/07

 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 the proposal

Signatures

David Horn	Chair, Comparative Studies	1/5/07	
1. Name	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

**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)

<u>768</u>	Indigenous People and Visual Culture	IG	5
Course Number	Title	Level	Credit Hours

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

Anthropology

 Academic unit asked to review the request

01/12/07

 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).

Anthropology concurs and suggests that ANT 202 (Peoples and Cultures: An Introduction to Cultural Anthropology)

 and/or ANT 421.08 (Indians of North America) be considered as pre-requisites for this course.

Signatures

<u>W. Scott McGraw</u>	Chair, Undergrad studies	Anthropology	Jan 12, 2007
1. Name	Position	Unit	Date

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

Art Education 768: Indigenous People and Visual Culture Course Syllabus

I Course Information:

Course Credit: 5 hours

No Prerequisites

II. Personal Information

The Ohio State University

Professor Christine Ballengee Morris

Class: Monday/Wednesday

Office Hours: **T and TH 2-3**

Office: **Room—351B**

Mailbox: 258 Hopkins Hall, 128 N. Oval Mall

E-Mail—morris.390@osu.edu

614-292-1230

III Required Materials

-Course Reading Packet

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

-Mihesuah, D. (1996). *American Indians: Stereotypes and Realities*. Atlanta, GA: Clarity Press Inc.

--additional articles will be made available

IV New Course Proposal

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

V Course Rationale:

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

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

VI Course Description:

Indigenous people have become part of post-colonial visual culture. In this course, we will critically investigate the following questions through images of indigenous people as portrayed through visual culture (i.e. television, films, advertising, art, and historic references) by and through non-Natives' and American Indians' perspectives and interpretations. Have indigenous people been in a self-determining position as they participate in post-colonial visual culture? Has political positioning between indigenous people and their colonizers changed in the past 500 years? What do images in visual culture tell us about indigenous people? Are these images conveying the message that indigenous people want? If indigenous people self-determine these images in popular culture, are they de-colonizing or not? In the 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?

VII Course Goals/Objectives

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

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

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

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

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

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

VIII Course Requirements

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

2. **Guidelines for Class Discussions:** Students are expected to use appropriate terms and language within all course discussion. Racial slurs, derogatory namings or

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

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

Paper Style and Format

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

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

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

In-Class Written Assignments:

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

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

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

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

VII Grading Scale

Total of all Assignments = 100 points

Final course grade = Number of points earned/ 100 points

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

VII Course Policies

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

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

IX Calendar:

Week One

What is Indigenous Identity?

Monday—Introduction to course—

Discuss and document what one believes is Native.

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

Read for Wednesday:

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

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

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

Wednesday

Is There an Authentic Indigenous Identity?

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

Read for Monday:

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

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

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

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

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

Week Two

Monday

The Governmental Indian (Blood Quantum) and Sovereign Nations

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

Read for Wednesday:

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

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

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

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

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

Wednesday

Canada-Mexico-United States (Jay Treaty)

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

For Monday Read:

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

Week Three

Monday

Sports Mascots

Discuss Stereotyping cultures

Watch: In Whose Honor?

Read For Wednesday:

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

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

Wednesday

What is real and what is not? Marketing Native

Read for Monday:

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

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

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

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

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

Week Four

Geography and Indianess

Monday

Meet at the Newark Earthworks Research Center

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

For Wednesday Read:

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

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

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

Wednesday

Hollywood Indians

Watch a selection of Hollywood Movies and discuss

For Monday Read:

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

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

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

Week Five

Movies Made by Indians

Monday

Watch *Smoke Signals* and discuss

For Wednesday Read:

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

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

Wednesday

Indigenous Images Created by Disney

Watch Disney films and discuss

For Monday Read:

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

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

Week Six
Indigenous Aesthetics

Monday

Explore Aesthetics through objects with Dr. Patricia Stuhr

For Wednesday read.

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

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

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

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

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

Wednesday

Explore issues of self-determination, NAGPRA and NAACA.

For Monday Read:

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

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

Week Seven
Indigenous Art Institutions

Monday

Discuss Museums roles—Visit collections on-line

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

Saturday is Field Trip

For Monday Read:

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

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

Week Eight

Contemporary Native Visual Culture

Monday

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

For Wednesday read:

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

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

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

Wednesday

Intellectual Sovereignty

For Monday read:

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

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

Week Nine

Indigenous Intellectual Property Rights

Monday

Discuss Intellectual property rights

Wednesday

Indigenous People in Photographs

Indigenous People on the Internet

Week Ten

Presentations of research project, baggage and luggage and portfolio reviews

REFERENCES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Annotated Bibliography

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

Alfred article demonstrates how spiritual intellectual property of American Indians is being appropriated by the New Age movement. This New Age Movement romanticizes that mystical American Indian spirituality will save their soul. "Meanwhile their fetishization of Native American spirituality not only masks the social oppression of real Indians peoples but perpetuates it." The article will open up a discussion of intellectual property rights of Indigenous people.

Ballengee-Morris, C., Karai Mirin, and Christina Rizzi (2000). "Decolonization, Art Education, and One Guarani Nation of Brazil." Studies in Art Education **41** (2)(Winter): 100-113.

This article provides three key things: one it is written in a methodology that is very visual, second it is written by three different women from three different backgrounds and lastly it provides a South American example of a self-determining art education institute. The article will contrast the class lecture/discussion and provide three examples of Indigenous Art Education Institutes in three countries.

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

Deloria's article is about academia, philosophical words and self-determining identity. Deloria argues that the language the academy uses creates artificial problems that are abstract and have no practical sense. He argues that time is spent debating these words and their transmutational meanings. He encourages Indian intellectuals to "declare our intellectual sovereignty and accomplish something." Class discussion should be around intellectual words and the futility of arguing over them because the time spent could be used to prescribe practical solutions.

D'Errico, P. (1999). "Native Americans in America: A theoretical and Historical Overview." Wicazo SA Review **14** (1)(Spring): 7-28.

This reading is not a required reading but it is included in the course pack as an optional supplementary reading. I would recommend this as background reading to the students because it provides a good overview. If the student needs further background reading then I will provide them with specific subject matter books or articles where they are most interested in writing their term paper.

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

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

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

Dove, M. (1990). *Coyote Stories*. Lincoln, University of Nebraska Press.

This oral story provides the students with an Okanagan Creation narrative. The story introduces the concept of the trickster and introduces an alternative to a western myth that horses came across with the Spanish and there were not horses in North America before that historical date. The story demonstrates an Indigenous aesthetic in an oral story.

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

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

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

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

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

Leuthold's book provides an excellent main textbook for this class. The book complements almost all the subject matter covered in this class and the students will read the entire book. I have selected chapters from this book to enhance the readings provided in the course pack. The book main concept is that "artistic expression is interconnected with worldview and that aesthetic experiences shape collective identity" (Hart, 2000). The book asks if there is an Indigenous aesthetic in film making. Leuthold interweaves identity, politics and culture around the art of film making. He develops his post modern arguments in a neocolonial world. He challenges art educational theorist that western ideas of art do not apply in the indigenous world. Leuthold like proponents of visual culture believe that we must re-look at how we conceptualize art and do away with critics who decide what is art and what is not art. The book should provide ample questions for discussion from the students who read it.

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

Lumna-Firebaugh demonstrates that colonial borders have affected Indigenous Nations in North America. Students will learn that Indigenous Nations that were once one are divided by the colonial borders of Mexico, Canada and the United States. Indigenous people are constantly getting harassed by border officials when visiting family members. Treaties that once protected Indigenous inherent rights are being violated. This article provides a back drop to the Immigration problems that Indigenous students have at Ohio State.

Mihesuah, D. A. (1996). American Indians: Stereotypes and Realities. Atlanta, Clarity Press Inc.

This book was also chosen to be used in Pow Wow 101. I would recommend that this book be used throughout the Native American minor program. The book brings up important issues and should provide students with discussion background information. Devon Mihesuah presents and counter argues issues which are woven throughout this course and Pow Wow 101.

Rosenstein, J. (2001). In Whose Honor? Mascots and the Media. Team Spirits: The Native American Mascots Controversy. Lincoln, University of Nebraska Press: 241-256.

Rosenstein's essay is a historical piece about media, mascots and the efforts to change mascot images. He uses personal experiences that he had making the film *In Whose Honor*. The article I hope will provide the students with some background information before watching the film *In Whose Honor*. The class will have an opportunity to discuss and argue about the impact sports mascots have on the public perception of Indigenous identity and how they have lead to stereotypes. In the case of the University of Illinois where the mascot is a college cultural fabrication and has no roots in Indigenous culture.

Rushing, W. J., Ed. (2001). After the Storm: The Eiteljorg Fellowship for Native American Fine Art, 2001. Seattle, University of Washington.

This text provides a profile of six successful American Indian artists. The students will learn about the artists and see examples of their work. The text is a lead up to the scheduled field trip to the Eiteljorg on the following class. Student will then have the opportunity to see the original works that they have just learned about.

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

The class reads back to back chapters in this book. The first chapter is titled, *The War Painted Years*. This chapter is about early Hollywood westerns and the frontier myth of savages, outlaws, and the war defeat of American Indians. The film clips that I picked out to accompany this reading should illustrate the problems of having hollywood create Indigenous identities. The second chapter is called *On the Road to Smoke Signals*. This chapter lays out a history of Indigenous made films before *Smoke Signals* which was the first mainstream film

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directed by an Indigenous person. The chapter looks at six films made by Indigenous people before *Smoke Signals*. I will show film clips from *Smoke Signals* and possibly other clips from *The Business of Fancy Dancing*. The class will discuss how these two films show Indigenous peoples differently.

Stripes, J. (1999). "A Strategy of Resistance: The 'actorvism' of Russel Mean from Plymouth Rock to Disney Studios." Wicazo SA Review **14 (1)**(Spring): 87-101.

Stripes looks at former American Indian Movement (AIM) activist Russel Means and his life. The article starts off talking about the controversy of Russel Means's role as the voice of *Powhatan* in Disney's *Pocahontas*. Stripes looks at Means historically and suggests that his contemporary film roles might be contradictory to his earlier assertions as a AIM activist. The reading brings the Disney Indian controversy into another realm of thought because of Disney's inclusion of Indigenous players into its production. I will show film clips from three Disney movies: *Peter Pan*, *Pocahontas* and *Road to El Dorado*. The class will discuss how Disney has created Indigenous identities and stereotypes from their cartoon movies.

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

Warren argues "the geography of Indianness" and how this has led Brazilian Indigenous resurgence, territorialization and why land is a central concern to Indigenous peoples. This article will help students realize that although Indigenous people have maintained an identity that they must still have a land mass as well. The paper gives an overview of Brazilian Indigenous land claims. The paper will start a class discussion about the importance of land to Indigenous people.

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

Weaver lays out the complexity of Indigenous identity. She suggests there are three identities: self-identification, community identification and external identification. She acknowledges there are many ways to identify yourself but she chooses cultural identity for this article. Weaver furthers her argument by introducing '*internalized oppression*' where the oppressor is other Indigenous groups oppressing Indigenous people. The class lecture is titled Government Indian but it does not say whose government. The class discussion will be on how cultural groups can oppress their own through identity issues furthering the conversation on authentic and accurate portrayals of cultural identity.

Art Education 768: Indigenous People and Visual Culture
An International Exploration-Course Assessment

1. Did I keep my course journal with my pre-class and post-class responses up to date?
 - a. What was the most significant insight I learned from this process?
 - b. Instructors' comments on my pre-class and post-class responses:
2. Did I keep a portfolio or collection of other articles, images, and "other stuff" relevant to the course as part of my class journal?
 - a. What was the most significant affect of this collection on my thinking?
 - b. Instructors' comments on my collection:
3. Did I contribute consistently to the indigenous time-line?
 - a. What was the most significant thing that I learned from this assignment?
 - b. Do you see this activity of having value in your practice as a professional? If so, in what way(s)?
 - c. Instructors' comments concerning my image collection:
4. What have you learned from this experience about the metaphorical baggage you left behind and the luggage you will take with you concerning issues dealing with indigenous people from the course experiences?
 - a. What was the most significant thing I learned from the class and their metaphorical baggage/luggage assignments?

- b. Instructors' comments on my metaphorical baggage/luggage product?
5. Considering my contributions and personal learning in this course, I feel I deserve the following letter grade:
- a. Instructors' grade for my courses performance: