



Curriculum and Assessment Office

Colleges of the Arts and Sciences  
4132 Smith Laboratory  
174 W. 18th Avenue  
Columbus, OH 43210

Phone (614) 292-7226  
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June 13, 2008

Dr. Kay Halasek  
Chair, Council on Academic Affairs  
Denney Hall  
164 West 17<sup>th</sup> Avenue  
CAMPUS

Dear Kay:

The Arts and Sciences Committee on Curriculum and Instruction (CCI) approved a new minor in **American Indian Studies** on May 30, 2008. The CCI Subcommittee on Interdisciplinary Initiatives (which also functions as the "college" committee for interdisciplinary curriculum) approved the minor at their meeting on April 9, 2008.

This new minor has been under development for quite some time and is a model of collaboration between the Columbus and regional campuses in the creation of curricular programs. The minor requires 20 credit hours of coursework which is in alignment with other ASC minors. There is a rich variety of courses from multiple fields incorporated into the major, as evidenced by the sample syllabi included in the proposal.

It is part of a larger initiative begun in 2000 to develop American Indian Studies at the Ohio State University and complements several other non-curricular program components already in place across the state. This minor also fits into the broader goal of the Colleges of the Arts and Sciences Executive Dean's Office to increase Ethnic Studies and diversity.

In addition to the proposal and cover letters, I have enclosed a transmittal history for this proposal.

Please let me know if I can be of further assistance as CAA considers these changes.

Sincerely,

A handwritten signature in black ink, appearing to read "Kathleen M. Hallihan".

Kathleen M. Hallihan  
Director, Curriculum and Assessment

c: Randy Smith  
Edward Adelson  
Lakshmi Dutta



Department of Linguistics

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1712 Neil Avenue  
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Executive Associate Dean Ed Adelson  
Federation of the Arts & Sciences  
114 University Hall  
CAMPUS

May 27, 2008

Dear Ed,

Subcommittee A of the CCI is recommending approval of the proposed Interdisciplinary Undergraduate Minor in American Indian Studies. The committee members believe that the Minor will be a valuable contribution to the OSU curriculum.

Allow me to provide you with a brief history of the review process thus far. The committee first reviewed the proposal on February 18, 2008. At that time, the Committee requested that some minor changes be made, e.g. clarifications, rewordings. Dr. Ballengee-Morris worked with Jessica Mercerhill to address the committee's questions and submitted the revised version on April 9, 2008. Subcommittee A unanimously approved the revised proposal on April 17, 2008.

Please do not hesitate to contact me if you would like additional information.

Regards,

A handwritten signature in cursive script, appearing to read "Beth Hume".

Beth Hume  
Professor & Chair, Linguistics  
ASCCII, Subcmte A, Chair

**Transmittal History for American Indian Studies Minor**

**5-30-08 ASC CCI- (unapproved minutes excerpt)**

**Unanimously Approved**

1. American Indian Studies Minor (Guest: Professor Lucy Murphy, Newark Campus)
  - a. History and Context (Sub A: Beth Hume Chair) Very supportive of proposal, minor was well motivated and requires 20 credit hours focusing on some aspect of Native American studies divided among various departments. Proposal received in February 2008, minor questions and clarifications were satisfactorily addressed. Committee felt proposal was well conceived.
  - b. Murphy: (Extended regrets from Christine Ballengee-Morris, who is out of the country and thus could not make meeting.) Proposal is part of a larger initiative begun in 2000 to develop AIS at Ohio State. Several other non-curricular program components are already in place and a curricular minor would complement other efforts.
  - c. One aim of the ASC Executive Dean's Office is to increase Ethnic Studies and this proposal is part of that effort.
  - d. At both the Newark and Columbus campuses there are significant resources for this minor. Both campuses offer programming, and special courses in history and anthropology. There is the possibility and desire for future offerings at other regional campuses.
  - e. Q: What are the current and expected enrollment trends? 5 students at Newark are waiting for this to be approved, anticipating at least 15 students and eventually 25-40 students on a regular basis.
  - f. Clarification; there are 4 assumed concurrences: Comp Studies, English, Music. Notifications and multiple reminders which were sent but documentation was never received and thus, as is ASC policy, were assumed (see appendix C)
  - g. Clarification: English 261 inclusion as a "Special Topics" course – not taught as such at Columbus. Is it taught this way elsewhere? It was taught at the Mansfield campus by a Native American Studies specialist, but this faculty member is no longer there so it will likely not be taught as such, at least in the near future.

Motion to Approve: Shanda, 2<sup>nd</sup> Vasey

**Unanimously Approved**

Note: Because this is an Interdisciplinary Studies minor and as such not housed in any one ASC college, Subcommittee A (Interdisciplinary Initiatives) of the CCI is considered the “college” committee through which this proposal was to be vetted.

**CCI Sub-Committee A – Unanimously Approved**  
**4-17-08 minutes excerpt**

2. American Indian Studies minor
  - a. Recommended revision of the assessment plan – taking out “focus group” due to practical concerns

**CCI Sub-Committee A – Sent Back**  
**2-18-08 minutes excerpt**

3. American Indian Studies Major Proposal
  - a. Intro by Beth Hume, Chair
  - b. Clarification needed on p. 4:
  - c. Discussion of 5 credit hours versus 3 credit hours courses
  - d. Are ASC 489 and 699 counted within the 20 credit hours?
  - e. Clarify the definition of “Native college”
  - f. p.5: Spanish 650 – a seminar course could be different year to year, how can it involve Native Americans? Merijn: Indigenous perspective. Suggestion to add [A FOCUS ON INDEGINOUS STUDY ON....], so that it would fulfill the objective of the category.
  - g. p.6: note that Music 694A is still being proposed (p.6) and not yet a course – this has since been approved (kmh 6-13-08)
  - h. p.8: can any 3 courses fulfill the learning objectives on p.8? How would these courses fulfill the learning goals? Thinking about it from the assessment perspective. There isn’t any one course that every AIS student needs to take
  - i. how many majors or minors similar are there in other universities. (see Appendix D)?
  - j. Why did some depts. not concur? The Curriculum Office will follow up on the concurrence (Appendix C p.12). (It is not that departments did not concur, they just never responded and per ASC policy, concurrence was assumed. Departments are made aware that a non-response will be considered a concurrence 6-13-08 kmh)
  - k. Request revision and invite representatives to a committee meeting
  - l. p.2- second last paragraph—how did it make them unique?
  - m. Clarification for the title: is this the Indians of the Americas or North America or US? What is the target group?



**From:** Jessica Mercerhill  
**Sent:** Thursday, March 20, 2008 4:02 PM  
**To:** 'Beth Hume'  
**Cc:** 'Christine Ballengee-Morris'  
**Subject:** RE: American Indian Studies Proposal

Hello Beth,

Dr. Ballengee-Morris and I met this afternoon to discuss Sub A's questions. I have provided answers after each question below. Please let me know if you need any additional information!

Jessica Mercerhill  
Director, Special Programs  
Colleges of the Arts and Sciences  
4132 Smith Laboratory  
174 W. 18th Avenue  
Columbus, OH 43210  
614-292-6248  
artsandsciences.osu.edu

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**From:** Beth Hume [mailto:ehume@ling.ohio-state.edu]  
**Sent:** Monday, March 03, 2008 4:12 PM  
**To:** morris.390@osu.edu  
**Cc:** Jessica Mercerhill; Elizabeth Hume  
**Subject:** American Indian Studies Proposal

Dear Professor Ballengee-Morris,

Subcommittee A of the Arts and Sciences Committee on Curriculum and Instruction (ASCCCI) met recently to review the American Indian Studies Minor Proposal. The committee members believe that the Minor will be a valuable contribution to the OSU curriculum. There are, however, some comments and questions which I've included below.

a. Clarification is needed on p. 4 regarding the following:

i. In paragraph 3, it states that students must take three courses that focus on American Indian Studies and at least one from a Global Indigenous and Comparative Ethnic Studies category. In the bottom paragraph, it states that students may include up to five credit hours of ASC 489 and 699. Do these count as part of the 20 hours and if so, how do they fit in to the minor given the description in paragraph 3?

I have added a line to the document to clarify this. 489 & 699 may be used provided they have a focus on American Indian Studies or Global Indigenous and Comparative Ethnic Studies. These would be completed in close connection to a faculty member in one of these areas, who will help ensure the topic is an appropriate substitution for the listed courses.

ii. Provide a definition of "Native college," or at least give some examples of colleges that would be included in this category.

Native colleges are often referred to as Tribal Colleges and are mostly two year institutions. Bay Mills Community College and Saginaw Chippewa Tribal College in Michigan are just two examples.

b. p.5 re: Spanish 650 – Since a seminar can be different from year to year, in order for the course to fulfill the objective of the category, you may want to include a qualification such as the following with the course listing: "...with a focus on indigenous Spanish." This has been done.

c. p.6: Note that Music 694A is still being proposed and not yet a course. You can simply include (proposed) after the listing. This has been done.

d. p.8: Can any 3 courses fulfill the learning objectives listed at the top of the page? If so, how would they do this? Since there isn't any one course that every AIS student needs to take, you should think about how the learning objectives will be satisfied from an assessment perspective.

The courses for the minor were chosen with the goals in mind. While there is no guarantee that every student will touch on every goal, as is the case with most minor programs, the assessment plan will help the committee determine what fine-tuning needs to take place to ensure that the goals are in large part being achieved.

e. With respect to Appendix D, how many similar majors or minors are there at other universities?

Page 7: VIII. Competitiveness with Other Institutions: Summary of Other American Indian Studies Programs, discusses this briefly. Programs on other campuses are usually housed within a specific department, such as Linguistics or Anthropology. Therefore we are creating a unique program that is truly interdisciplinary rather than discipline focused. It may also be noted that Ohio State is part of the CIC American Indian Studies group, with no actual program of our own.

f. Please clarify why there was not concurrence from all the departments that had been asked to concur.

As is standard practice when seeking concurrence from departments, concurrence is assumed if no response is received after a reasonable number of reminders are sent. In this case, 3 reminders were sent to the non-responsive departments. For those with courses as part of the minor (which is the case for the 4 non-responsive departments), concurrence may be assumed since no courses are listed on a minor without approval from the home department. I have changed the language on the Appendix C cover sheet to more clearly state this.

Please send your revised proposal to Jessica Mercerhill (cc'd) and myself at your earliest convenience, and don't hesitate to contact one of us if you have any questions.

Best regards,  
Beth Hume  
Professor and Chair, Dept. of Linguistics  
Chair, ASCCI, Subcmte A



Proposal for an Interdisciplinary Undergraduate Minor in  
American Indian Studies  
Colleges of the Arts and Sciences

Development Committee

Chadwick Allen  
Christine Ballengee-Morris  
Mansel Blackford  
Deni Allman Crews  
Douglas Crews  
Jay Miller  
Lucy Murphy  
Linda Schoen  
Judith Tonhauser

OSU faculty, graduate students, undergraduates, and staff working within the vibrant interdisciplinary field of American Indian Studies (AIS) energetically responded to the formation within the Committee on Institutional Cooperation of the American Indian Studies (CIC AIS) Consortium among Big Ten universities and the University of Chicago in 2000. They met often to discuss their common interests, coordinate course offerings, host brown bag talks on their research, host visiting scholarly advisors, and plan the creation of American Indian Studies as an undergraduate minor and graduate specialization at OSU, which will link with the American Indian Art Education Program. For international outreach, recognizing that only English uses the same word for the peoples of both India and the Americas (Indies), Native American diversity includes other valid spellings such as Indiæn, Indien, indios, and Indian.

## **I. Development**

The Committee for Native American Studies (CNAS) has met regularly since November 2000, and both faculty and graduate students have been regular, active participants in the CIC AISC conferences, symposia, workshops, and seminars. In July 2002, the Committee wrote and submitted a formal proposal for the creation of an American Indian Studies program.

Ohio today has an extremely diverse and dynamic American Indian population. The 2000 federal census counted 76,075 Ohioans who identified as American Indian. Ohio was where Indian Studies began as international and intertribal alliances were forged to hold back Euro-Americans, quite successfully for half a century. Much of counter-Colonialism has deep roots in Ohio.

OSU reflects this history, diversity, and energy, with an estimated American Indian student population of about 230, many of whom have to work to pay their university fees and have both family and cultural demands on their time. These students are nonetheless involved in several official American Indian student organizations, including the American Indian Council (AIC). Students have also organized local chapters of national Native organizations devoted to both activist issues and academic achievement, particularly in the sciences and engineering (AISES). OSU offers a Native American Living and Learning Program, and a range of services to American Indian students through its office of American Indian Student Services, mandated by federal court order, and now housed within the Multicultural Center.

The American Indian Studies program is located within the Colleges of the Arts and Sciences and has links to many academic units within the five colleges in the Arts and Sciences. In addition, the AIS program has broadened its links throughout the university, connecting with units such as the College of Engineering, College of Law, the College of Education and Human Ecology, the College of Medicine, the College of Social Work, the Fisher College of Business, the Kirwin Institute for the Study of Race and Ethnicity in the Americas, and the College of Food, Agricultural, and Environmental Sciences.

### AIS Theme: Intellectual Solutions as Survival Strategies

The OSU AIS program upholds traditional Native regard for a philosophy of balance, harmony, value, and respect by expanding its offerings outward from a focus on Native Ohio and the Ohio River as the heartland of the Great Lakes at the center of the continent. Matching this sweep of space is that of time. We embrace knowledge gained from diverse fields such as geology, archaeology, history, political science, folklore, law, geography, anthropology, and more. We value Native oral traditions, artifacts, and mementos as well as documents from European empires.

Our unifying theme of AIS is “intellectual solutions” because that is where Native Ohio has made lasting contributions to human survival strategies, academic understandings, and vast cultural landscapes. Over millennia, key solutions ranged from mechanical to social engineering, especially through international and intertribal alliances. Despite social trauma and defeat, Native cosmologies, ethnosciences, and tribal perspectives continue, though now in the face of academic hegemony. The value of such fragile traditional knowledge for appreciating human diversity will be emphasized by AIS.

Ohio has a rich, ancient, and momentous American Indian heritage that includes massive prehistoric earthen monuments, as well as historical events that forged and still color the United States. Columbus has had an organized and active urban American Indian community for at least thirty years.

In 1911, OSU and Columbus hosted the inaugural meeting of the Society of American Indians, the first national activist organization created by Native intellectuals. In 1928, OSU faculty contributed to the clarion call of the Merriam Report that reformed the administration of Indian reservations and government services. Continued strides by OSU faculty and Native rights groups led to major reforms in US policy during the New Deal, with lasting impacts on Native communities to this day. For over a century, OSU faculty members have made strong contributions to the study of Native languages and Midwestern archaeology, saving and sharing fragile knowledge.

College education, moreover, became the most effective asset in the Native arsenal. Since the late 1700s, tribal people from across the US, Alaska, and Canada have come to Ohio to develop careers that benefited their home communities. For two centuries, most have attended private colleges, but OSU has much more to offer in a wider variety of disciplines.

Today, OSU can benefit from the great contributions that Ohio Natives have long made to the US and the world, as well as becoming sensitive and educated to hurtful issues such as religious freedom, repatriation, cultural conflicts, stereotypes, mascots, racism, and, above all, continued invisibility, oblivion, or ignorance of a vital and uniquely Ohio aspect of diversity.

## **II. Rationale**

The AIS minor builds upon the keen interest and abilities among faculty in multiple academic units across the Colleges of the Arts and Sciences. It is matched by interest by students for the courses that are presently offered. A particular strength unique to OSU is a critical mass of scholars concerned with Indian slavery as a major component of the early Atlantic trade. Of particular note, it was just this slaving that devastated the native peoples of Ohio in the 1600s, and scattered the Shawnees before they returned to their homeland.

While major neighboring CIC universities have this minor, OSU conspicuously does not. Currently, faculty strength in American Indian studies is located in the College of Humanities (History, English, Linguistics, and Comparative Studies), in the College of the Arts (Art Education, Music), and in College of Social and Behavioral Sciences (Anthropology, Sociology, and Geography). The Newark Earthworks Center at the Newark Campus (OSUN) is especially focused on the past, present, and future of Native issues in Ohio, and confirmed that dedication by hosting the only CIC AISC Fall meeting to ever be held outside Chicago. Their on-going Oral History project gives voice to Ohio's living Natives.

## **III. Curriculum**

This minor requires 20 credit hours. In order to promote a broad and interdisciplinary understanding of American Indian Studies, students are asked to choose a minimum of four courses, from at least two different academic units. Three courses must come from coursework which focuses specifically on American Indian Studies. In order to provide a broader comparative framework, students are asked to complete at least one course from a Global Indigenous and Comparative Ethnic Studies category. Contemporary research and teaching in the field of American Indian Studies can be divided into four categories: 1) Local (Native Ohio/Great Lakes region in scope); 2) National (US federal in scope); 3) Hemispheric (pan-American in scope); and 4) Global (international in scope). It is hoped that as the minor develops coursework reflecting all of these aspects will be represented. Courses are listed below.

Students can undertake a variety of experiential and scholarly projects within AIS, ranging from community action with local Native groups to archival work in local and regional repositories. Cooperation with Native colleges, other universities of the Big Ten, and liaison with reservations in Oklahoma, Michigan, and the Dakotas will further enhance student opportunities. To satisfy the 20 credit hours, students may include up to five credit hours of variable credit courses, such as ASC 699 Undergraduate Research in the Arts and Sciences and/or ASC 489 Internship Experience, with the approval of the AIS Minor Faculty Advisory Committee. Such course work will be developed with a faculty member representing either American Indian Studies or Global Indigenous and Comparative Ethnic Studies.

American Indian Studies

Anthropology 350	Prehistoric Indians of the Ohio Valley (5 crs)
Anthropology 421.08	Indians of North America (5 crs)
Anthropology 553.02	Prehistoric Indians of Eastern North America (5 crs)
Art Education 467.01	Pow Wow: Cultural and Arts Exploration (5 crs)
Comparative Studies 322	Native American Religions (5 crs)
Comparative Studies 542	Native American Identity (5 crs)
English 586	Studies in American Indian Literature and Culture (5 crs)
History 368	Introduction to Native American History (5 crs)
History 568.01	Native American History from European Contact to Removal, 1560-1820 (5 crs)
History 568.02	Native American History from Removal to Present (5 crs)
Linguistics 251 (proposed)	Introduction to American Indigenous Languages (5 crs)

Global Indigenous and Comparative Ethnic Studies

Anthropology 241	The Culture and Cultures of the Middle East (5 crs) (Cross-listed with NELC 241)
Anthropology 400	Contemporary Views of the Ancient Near East: Orientalism, Archaeology, and Nationalism (5 crs)
Anthropology 553.01	Aztecs and their Predecessors (5 crs)
Anthropology 553.04	Ancient Maya Civilization (5 crs)
Art Education 367.01	Ethnic Arts: A Means of Intercultural Communication (5 crs)
Art Education 768	Indigenous People and Visual Culture (5 crs)
Comparative Studies 241	Introduction to Asian American Studies (5 crs)
Comparative Studies 242	Introduction to Latino/a Studies (5 crs)
Comparative Studies 274	Introduction to Comparative Cultural Studies (5 crs)
Comparative Studies 543	Studies in Asian American Literature and Culture (5 crs)
Comparative Studies 544	Studies in Latino/a Studies Literature and Culture (5 crs)
Linguistics 597.01	Language Endangerment and Language Death (5 crs)
Political Science 504	Black Politics (5 crs)
Political Science 508	Asian American Politics (5 crs)
Political Science 608	Ethnic Politics in the American Cities (5 crs)
Psychology 375	Stereotyping and Prejudice (4 crs)
Sociology 380	American Racial and Ethnic Relations (5 crs)
Sociology 382	Sociology of Asian American Life (5 crs)
Sociology 463	Social Stratification: Race, Class and Gender (5 crs)
Spanish 330	Reinventing America (5 crs)
Spanish 555	Indigenous and Colonial Literatures of Spanish America (5 crs)
Spanish H565	Indigenous Voices & Cultures of Latin America: Past and Present (5 crs)
Spanish 650	Senior Seminar in Spanish or Spanish American Literature (5 crs) – with a focus on indigenous Spanish

Special Topics and Regional Campus Offerings:

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

Art Education 605	Social and Cultural Factors in Art Education (5 crs)
Comparative Studies 470	Folklore of the Americas: Doing Oral History with Ohio Native American Indians (5 crs) (Newark campus)
Comparative Studies 651	Special Topics in Comparative Studies: - Mesoamerican Religions Before the Encounter with Europeans: Cosmovision and Ceremonial Centers (5 crs) - Mesoamerican Religions Since the Encounter with Europeans: Indigeinity and Hybridity (5 crs)
English 261	Introduction to Fiction (5 crs) (Mansfield campus)
English 270	Introduction to Folklore (5 crs) (Newark campus)
English H367.01	The American Experience (5 crs)
English 367.02	The U.S. Experience as Reflected in Literature (5 crs)
English 581	Special Topics in U.S. Ethnic Literatures (5 crs)
English 583	Special Topics in World Literature in English (5 crs)
English 592	Special Topics in Women in Literature (5 crs)
History 594	Group Studies: Native American History in the Midwest (5 crs.) (Newark campus)

As there are multiple courses within each category, students should have a range of course options and seat availability should not pose a problem to timely completion of the minor. Prerequisites for these courses are listed in Appendix A.

**IV. Administration and Advising**

The OSU bulletin will list this interdisciplinary minor as offered by the College of Arts and Sciences. A Coordinator will be appointed and work with an AIS Faculty Advisory Committee appointed by the Associate Executive Dean according to the guidelines approved for interdisciplinary programs by the College of Arts and Sciences Committee on Curriculum and Instruction (CCI), which will have curriculum oversight of the program.

Advising will be done by the coordinator of the minor, Arts and Sciences advisors, and by departmental advisors with courses listed on the minor. Course information and minor requirements will be available through the American Indian Studies website (<http://americanindianstudies.osu.edu/>).



## **V. Enrollment Projection**

It is projected that this minor will attract a number of students from across the university community. It is predicted that students with an American Indian background may pursue this minor, as well as students in majors in the arts, business, education, humanities, human ecology, social sciences, and social work. It is expected that the minor will enroll 15-20 students initially and increase to 35-40 within five years.

## **VI. Resources and Expenses**

Current facilities, faculty, and staff resources are adequate (but need strengthening) to support this minor (see Appendix B for a listing of faculty with teaching and research interests in this area). The Faculty Advisory Committee will need to monitor the offering of courses to ensure adequate staffing as decreases from the present faculty levels may impact on the number of offered courses. The interdisciplinary cooperation of units allows students to benefit from the resources that exist in disparate units to enhance the overall networking.

## **VII. Concurrence**

Letters of concurrence have been provided by academic units with listed coursework (see Appendix C). In addition, the Executive Dean of the Colleges of the Arts and Sciences, Jacquelyn Jones Royster, is supportive of this minor proposal.

## **VIII. Competitiveness with Other Institutions: Summary of Other American Indian Studies Programs**

Twelve universities, including most of the Big Ten American Indian Studies programs were reviewed: Arizona State, University of Iowa, Indiana University, Michigan State University, University of Illinois, University of Michigan, University of Minnesota, Penn State University, University of Wisconsin, University of Alaska, University of Arizona, and University of South Dakota (see Appendix D).

Among these 12 are 8 with minors, 4 with majors, 1 BS, 2 BAs, 1 PhD, 3 with undergraduate certifications, 1 graduate certificate, 1 specialization, and 1 double major. Half of the Minors require 15 credit hours, the others 18, but Minnesota is as high as 27 credits. Courses include an introduction to AIS, as well as native-theme classes on religion, culture, history, ethnography, native language (one local language per university), English, art, law, film, and women's studies.

## **IX. Implementation Date**

It is proposed that this minor be effective in Autumn Quarter 2007.

## **X. Assessment Plan**

AIS Minor learning goals are to make students aware, articulate, and analytical about representative tribes, especially in the Midwest, as well as historical, cultural, artistic, and legal aspects of the First Peoples of the Americas; foster a better (more complex, complete, and fairly balanced) understanding about Native diversity of Ohio, the United States, the Americas, and the World; and enable students to understand alterNative strategies as different yet valid lifeways in the multiplex global society beyond their familiar experiences in Ohio.

Faculty and the Coordinator, with support from the Office of Interdisciplinary Programs staff, will collect data regarding the numbers of students involved and their major programs, survey graduating seniors, and monitor metrics on class size, regular scheduling, and seat availability.

## **Appendix A: Prerequisites**

Anthropology 241	None
Anthropology 350	Anthropology 201 or permission of instructor
Anthropology 400	None
Anthropology 421.08	None
Anthropology 553.01	Anthropology 201
Anthropology 553.02	Anthropology 201
Anthropology 553.04	Anthropology 201
Art Education 367.01	English 110 or 111 or equiv, and soph standing
Art Education 467.01	Permission of instructor
Art Education 605	Art Education 225
Art Education 768	Permission of instructor
Comparative Studies 241	English 110 or equiv
Comparative Studies 242	English 110 or equiv
Comparative Studies 274	English 110 or equiv
Comparative Studies 322	Comparative Studies 270
Comparative Studies 470	English 110 or equiv
Comparative Studies 542	None
Comparative Studies 543	None
Comparative Studies 544	None
Comparative Studies 651	One course in Comparative Studies or Religious Studies or permission of instructor
English 261	None
English 270	None
English H367.01	Credit for English 110 and soph standing, enrollment in honors program or permission of instr
English 367.02	Credit for English 110 and soph standing
English 581	None
English 583	None
English 586	English 110, 110.01, 110.02 or 110.03
English 592	None
History 368	None
History 568.01	None
History 568.02	None
History 594	None
Linguistics 251	None
Linguistics 597.01	Jr or sr standing
Political Science 504	None
Political Science 508	None
Political Science 608	None
Psychology 375	Psychology 100
Sociology 380	None
Sociology 382	None
Sociology 463	None
Spanish 330	None

Spanish 555  
Spanish H565  
Spanish 650

Spanish 450  
Spanish H450  
Spanish 555; one of 560, 561; and 603

### **Appendix B: Faculty With Teaching or Research Interests in AIS**

This is a sample of faculty with current interests in AIS. It is not a complete listing.

#### Faculty

James Akins	School of Music
Chadwick Allen	Department of English
Derek Alwes	Department of English
Christine Ballengee-Morris	Department of Art Education
Mansel Blackford	Department of History
Katherine Borland	Department of Comparative Studies
Patricia Burdette	Department of English
Catherine Callaghan	Department of Linguistics
Marie Cieri	Department of Geography
Robert Cook	Department of Anthropology
Douglas Crews	Department of Anthropology
William Dancey	Department of Anthropology
Alcira Duenas	Department of History
Jennifer Eisenhauer	Department of Art Education
Alan Gallay	Department of History
Kristen Gremillion	Department of Anthropology
Barbara Groseclose	Department of History of Art
Lindsay Jones	Department of Comparative Studies
Brian Joseph	Department of Linguistics
Lucy Murphy	Department of History
Margaret Newell	Department of History
Barbara Piperata	Department of Anthropology
Daniel Reff	Department of Comparative Studies
Paul Sciulli	Department of Anthropology
Michael Sherfy	Department of History
Richard Shiels	Department of History
Judith Tonhauser	Department of Linguistics
Sabra Webber	Department of Comparative Studies
Richard Yerkes	Department of Anthropology
Amy Zaharlick	Department of Anthropology
Ulises Juan Zevallos-Aguilar	Department of Spanish & Portuguese

## **Appendix C**

### **Letters of Concurrence**

*\*Please note that concurrence requests were sent to the following departments, however no official response was received. These departments have provided an undocumented concurrence by agreeing to include their courses in the minor.*

*Comparative Studies*

*English*

*Music*

*Political Science*

<b>The Ohio State University</b> <b>Colleges of the Arts and Sciences Program Concurrence Form</b>
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The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. 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**

The Colleges of the Arts and Sciences	9/13/07
Initiating Academic Unit	Date

American Indian Studies	
Program Title	

Minor	Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate)	Level

Type of Request (Circle): X    New Program    Program Change

Department of Anthropology	
Academic unit asked to review the request	

October 5, 2007	
Date response is needed	

**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 supports the minor.*

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**Signatures**

1. Name	W. Scott McGraw	Chair, American Indian Studies	Unit	9/19/07	Date
2. Name	Charles S. Jan	Chair, Anthropology Dept.	Unit	9/19/07	Date
3. Name			Unit		Date

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

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. 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**

The Colleges of the Arts and Sciences 9/13/07  
Initiating Academic Unit Date

American Indian Studies  
Program Title

Minor Undergraduate  
Program Type (Major or Major Track/Minor or Minor Track/Certificate) Level

Type of Request (Circle): X    New Program    Program Change

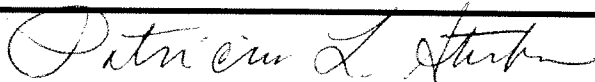
Department of Art Education  
Academic unit asked to review the request

October 5, 2007  
Date response is needed

**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 is in total support of this minor proposal and have courses that will be included in the course listing.  
Dr. Christine Ballengee-Morris in our Department will be teaching courses in the minor.

Signatures



9-21-07

Patricia L. Stuhr, Professor and Chair, Department of Art Education 9-21-07

1.	Name	Position	Unit	Date
2.	Name	Position	Unit	Date
3.	Name	Position	Unit	Date

<b>The Ohio State University</b> <b>Colleges of the Arts and Sciences Program Concurrence Form</b>
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The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. 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**

The Colleges of the Arts and Sciences	9/13/07
Initiating Academic Unit	Date

American Indian Studies	
Program Title	

Minor	Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate)	Level

Type of Request (Circle) ☒ New Program ☐ Program Change

Department of History	
Academic unit asked to review the request	

October 5, 2007	
Date response is needed	

**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 Undergraduate Teaching Committee of the Department of History has reviewed the proposal for a minor in American Indian Studies. The Committee agreed that the project was well-thought out and probably ready for adoption.

We recommended to the Chair of the Department of History that he sign this form to indicate concurrence.

Signatures			
1	Name	Position	Unit
	Date		
2	Name	Position	Unit
	Date		
3	Name	Position	Unit
	Date		



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

The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. 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**

<u>The Colleges of the Arts and Sciences</u>	<u>9/13/07</u>
Initiating Academic Unit	Date
<u>American Indian Studies</u>	
Program Title	
<u>Minor</u>	<u>Undergraduate</u>
Program Type (Major or Major Track/Minor or Minor Track/Certificate)	Level

Type of Request (Circle): ☒ New Program    ☐ Program Change

Department of Linguistics  
 Academic unit asked to review the request

October 5, 2007  
 Date response is needed

**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 of Linguistics fully supports this proposal. This is clearly a subject that our students should have knowledge of. The minor will serve the important function of encouraging increased awareness of the complexity of the issues affecting native Americans and greater sensitivity to the American Indian culture and history. The proposed minor appears well thought through and will, I suspect, attract undergraduate students from diverse majors.

**Signatures**

<u>Elizabeth Hume</u>	<u>Chair</u>	<u>Linguistics</u>	<u>9-19-07</u>
1. Name	Position	Unit	Date
<u> </u>	<u> </u>	<u> </u>	<u> </u>
2. Name	Position	Unit	Date
<u> </u>	<u> </u>	<u> </u>	<u> </u>
3. Name	Position	Unit	Date
<u> </u>	<u> </u>	<u> </u>	<u> </u>

<b>The Ohio State University</b> <b>Colleges of the Arts and Sciences Program Concurrence Form</b>
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The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. 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**

The Colleges of the Arts and Sciences	9/13/07
Initiating Academic Unit	Date
American Indian Studies	
Program Title	
Minor	Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate)	Level

Type of Request (Circle): X    New Program    Program Change

Department of Psychology

Academic unit asked to review the request

October 5, 2007

Date response is needed

**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 is pleased to concur.

**Signatures**

1. Name	Position	Unit	Date
Stephen Henry	Chair	Psychology	10.16.07
2. Name	Position	Unit	Date
3. Name	Position	Unit	Date

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

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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**

The Colleges of the Arts and Sciences 9/13/07  
 Initiating Academic Unit Date

American Indian Studies  
 Program Title

Minor Undergraduate  
 Program Type (Major or Major Track/Minor or Minor Track/Certificate) Level

Type of Request (Circle): X New Program Program Change

Department of Sociology  
 Academic unit asked to review the request

October 5, 2007  
 Date response is needed

**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	Chris as Sociology	Sociology Dept.	9/18/07
2. Name	Paul E. Bell	Dir. Undergrad Studies	9-19-07
3. Name			

<b>The Ohio State University</b> <b>Colleges of the Arts and Sciences Program Concurrence Form</b>
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The purpose of this form is to provide a simple system of obtaining departmental and college reactions to proposed development of and changes to academic programs. 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**

The Colleges of the Arts and Sciences	9/13/07
Initiating Academic Unit	Date

American Indian Studies	
Program Title	

Minor	Undergraduate
Program Type (Major or Major Track/Minor or Minor Track/Certificate)	Level

Type of Request (Circle): X    New Program    Program Change

Department of Spanish and Portuguese	
Academic unit asked to review the request	

October 5, 2007	
Date response is needed	

**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).**

-- please see below

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**Signatures**

Fernando Unzueta	Chair	Spanish & Portuguese	10/2/07
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. 17<sup>th</sup> Avenue or fax to 688-5678.

08/09/05

It is with great pleasure that we offer our strong support for the interdisciplinary minor in American Indian Studies. We support this minor both in terms of its relevance to U.S. ethnic studies, and due to its affinities with Latin American indigenous studies.

Indigenous peoples make up upwards of 50% of the population in some Latin American countries, and even in those countries where they are a small minority, their voices are growing increasingly stronger. In Bolivia, for instance, as a logical aftermath of the growing mobilization of indigenous groups, and due to the fact that they share a common agenda with broad sectors of the population, this nation recently elected an Aymara president who is bringing many indigenous linguistic, cultural, legal, and political issues to the forefront of his agenda.

The study of the literary and cultural production of this region's indigenous populations (in their interaction with dominant cultures and artistic forms) has become increasingly more important to our graduate and undergraduate program in Latin American literatures and cultures. We have several colleagues who devote part of their research and teaching to these topics (Ahern, Costigan, Rodríguez, and Unzueta), and another who devotes most of his teaching and research to them (Zevallos).

We have developed several courses that directly address the indigenous literatures and cultures of Latin America. These courses include one of our more recent additions to the honors program in Spanish (H565), the only one mentioned in the AIS' proposal, as well as others:

Spanish H565	Indigenous Voices & Cultures of Latin America
Spanish 555	Indigenous and Colonial Literatures of Latin America
Spanish 330	Reinventing America

As well as selected versions of our senior seminars in literatures or cultures:

Spanish 650	Senior Seminar in Spanish or Spanish American Literature
Spanish 660	Senior Seminar in Hispanic Cultures

Attached are syllabi for H565, 555, 330, and a 650 focused on indigenous issues.

While Spanish 330 is a GEC course (Arts & Humanities VPA) taught in English, the other courses are part of the Latin American literatures and cultures course concentration and they are taught in Spanish.

The CNAS and/or the AIS proposal development committee might want to consider adding some of our other courses (in addition to H565) to the minor's curriculum, even if it is under the special topics category.

While AIS should not be conflated with Latin American indigenous studies, we believe the study of indigeneity across the globe, in comparative perspective, is a fruitful and enriching intellectual effort, and that this is particularly true with the study of the indigenous peoples / Native Americans / First Peoples of the Americas. In this sense, Spanish & Portuguese has a lot to offer to the AIS minor, particularly as it encompasses a Hemispheric (pan-American) agenda.

In sum, the AIS minor has our full support.

## Appendix D

University	Program Name	Type of Program	Courses (Note: not all will be listed)	Degree Programs
<b>Arizona State</b> <a href="http://www.asu.edu/aii/">http://www.asu.edu/aii/</a> American Indian Institute Engineering Annex Bldg, Address: PO Box 879909, Tempe, AZ 85287-9909 Phone: 480-965-8044 Fax: 480-965-7201 Email: <a href="mailto:aii@asu.edu">aii@asu.edu</a>	American Indian Institute	BS degree w/in College of Liberal Arts and Sciences; emphasis in 1-legal policy, community, economic development and 2-arts, language and cultures.	Course listing not available as of July 14, 2006 (under construction). 2005 – Intro to AIS, Beg Navajo, Indigenous Law & Society, NA Religions, AI Research Methods, AI Rights and AIM Movement, Studies in Film	Three options: AIS Major: 42 semester hrs including 24 required core courses & 18 in area of emphasis. AIS Minor: 15 minimum semester hours Certificate in AIS: 21 semester hours w/min. 12 hrs must be upper level w/2.0 or better
<b>University of Iowa</b> <a href="http://www.uiowa.edu/~interdi/ainsp/index.shtml">http://www.uiowa.edu/~interdi/ainsp/index.shtml</a> Division of Interdisciplinary Programs	American Indian & Native Studies	AINSP is a broad, interdisciplinary area of research and scholarship that focuses on the indigenous inhabitants of the Americas. It includes (but is not limited to) subject areas such as history, legal policy, culture, literature, and art.	Required for Minor: Intro to AI or NA Studies (3sh) and AI & NA seminar (1 hr). Additional 11 courses from approved list from Anthro, Art & History, English, History, and Nursing.	Three degree options: AINS undergrad minor, AINS certification, AINS graduate certification
<b>Indiana University</b> <a href="http://www.indiana.edu/%7Eaistr/index.shtml">http://www.indiana.edu/%7Eaistr/index.shtml</a> American Indian Studies Research Institute	American Indian Studies Research Institute, an interdisciplinary research entity	The primary function of AISRI is to provide the institutional structure necessary to carry out research and educational projects, most of which are funded by outside sources including the National Science Foundation and the National Endowment for the Humanities.	Anthro, Linguistics, Folklore offer courses in Indian topics. Periodically, Indian topics are offered in English, History and Law Depts.	Not a degree granting program.  Three project categories: Research projects, Editorial Projects, and Educational Projects. Students apply for graduate admission in the department of their choosing: Anthro, Linguistics, or Folklore
<b>Michigan State University</b> <a href="http://www.aisp.msu.edu/">http://www.aisp.msu.edu/</a> 18A Morrill Hall Michigan State University East Lansing, MI 48824 Phone: (517) 432-2193 E-mail: <a href="mailto:aisp@msu.edu">aisp@msu.edu</a>	American Indian Studies Program	A.I. specialization is open to all undergraduates, requires the written approval of the AISP director. The specialization is completed while a student is enrolled in a separate degree-granting program.	College of Arts and Letters AL 446: AI Rhetoric AL American Studies Program *AMS 491: Perspectives in American Studies (3 cr) *AMS 492: Seminar in American Studies (3 cr) Dept of Anthro ANP 411: NA Indian Ethnography (3 cr) ANP 432: AI Women (3 cr) ANP 433: Contemporary AI Communities (3 cr) ANP 438 Great Lakes Indians (3 cr) ANP 452: NA Archaeology (3 cr) Depart of English ENG 354: NA Lit (3 cr) HST 378: NA in NA History to 1830 (3 cr) HST 379: NA in NA	Complete 19-24 credits that meet the following distribution requirements: Bezbig - general core courses: 12 credits from at least two different academic departments. Two of these courses from the "Selected Course Listings" Nlilzh - electives: six credits from courses that have a focus on NA subject matter. Niswi - internship: complementing the general

				History from 1830 (3 cr) *IAH 211C: Area Studies & Multicultural Civilizations:The Americas (4 cr) Dept of Linguistics and Languages LL 151 and LL 152: Beginning Ojibwe (4 cr) LL 251 and LL 252: Intermediate Ojibwe (4 cr) Dept of Religious Studies REL 306: NA Religions (3 cr)	core courses and electives is an internship or research project that requires students to visit, study, and participate in local Native American communities.
<b>University of Illinois (Urbana- Champaign)</b> <a href="http://www.nah.uiuc.edu/">http://www.nah.uiuc.edu/</a> 1206 WEST NEVADA STREET URBANA, ILLINOIS 61801 (217) 265-9870 NAH@UIUC.EDU WWW.NAH.UIUC.EDU	Native American House under the College of Liberal Arts & Sciences	The Native American House and American Indian Studies are interdisciplinary programs of teaching, and research providing students an opportunity to understand the experiences and values of American Indian communities and nations.	AIS 157 The Archaeology of Illinois AIS 165 North American Indians AIS 199 Undergraduate Open Seminar AIS 277 US Native Americans to 1850 AIS 278 US Native Americans Since 1850 AIS 288 American Indians of Illinois AIS 291 Independent Study AIS 449 North American Archeology AIS 490 Adv Topics in Am Ind Studies AIS 491 Readings in Am Ind Studies AIS 590 Am Indian Studies Grad Seminar	Waiting on info from Wanda Pillow w/info about degree programs (Not available on website). 9/8/06	
<b>University of Michigan</b> <a href="http://www.lsa.umich.edu/ac/native/">http://www.lsa.umich.edu/ac/native/</a> 3700 Haven Hall Ann Arbor, MI 48109-1045 Phone: 734-936-6872	Native American Studies program	American Culture.  The Native American Studies Program at the University of Michigan places American Indians at the center of broader inquiries into the nature of the human confrontation with intrusive power.	216, 217 Native American Studies 223 Elementary Ojibwa 262 Introductory Study of Native Religious Traditions 301 Native American Feminism 310 Blacks, Indians, and the Making of America 316 Native American Peoples of North America 322 Intermediate Ojibwa 323 Intermediate Ojibwa 367 American Indian History 328 Native American Lit. 417 Contemporary Native American Women Writers 422 Advanced Ojibwa 423 Advance Ojibwa 428 Native American Lit. 461 Language Culture and Society in Native NA. 496 Seminar: Native American Mental Health	<b>NAS Minor:</b> At least 5 courses totaling 15 credits, at the 200-level or above. At least two courses (6 credits) must be elected at the 300-level or above.	

<p><b>University of Minnesota</b>  <a href="http://www.d.umn.edu/~amind/">http://www.d.umn.edu/~amind/</a>          116 Cina Hall          1123 University Drive          Duluth, MN 5581-3306          Phone: 218-726-8771</p>	<p>American Indian Studies</p>	<p>Department of Sociology-          Anthropology, College of          Liberal Arts.</p> <p><b>Language Requirements</b>          All majors take AmIn 1103;          Ojibwe language emphasis          students earn further          language credits as specified.</p> <p><b>Final Project Internship</b>          AmIn 3997 provides hands-          on experience for students          and gives something back to          the Indian community.</p>	<p>498 Seminar: Native American          Autobiography          498 Seminar: Native American          Women Writers          AmIn 1103*—Beg Ojibwe I          AmIn 1106*—American Indian          Prose, Poetry, and Oratory (3)          AmIn 1120*—American Indians in          the 20th Century          AmIn 2105*—Survey of North          American Indian Arts          AmIn 2115—Ojibwe History and          Culture (3)          Anth 1604*—Cultural          Anthropology (4)          AmIn 3106*—Indian-White          Relations (3)          AmIn 3333—Intro Federal Indian          Law (3)          AmIn 3410—Fur Trade in Canada          and United States          AmIn 3750—American Indian          Psychology (3)          Educ 5381—Teaching American          Indian Students          SW 5235—American Indians and          Social Policy          AmIn 3260—American Indian          Novel (3)          AmIn 3301—Advanced Ojibwe (3)          AmIn 4630—American Indians and          the Media (3)          AmIn 5905—Legal Aspects of          Federal Indian Policy for Human          Services (3)          Anth 3616—Cultures of Arctic          North America (3)          Anth 4621—Myth and Sacred          Symbols (3)</p>	<p><u>BA in AIS:</u>          Social studies concentration          (120 cr) include: Liberal          education          requirements: Advanced          writing requirements: Major          requirements (42 credits) .  <u>Minor</u> from another area of          study, CLA 1001 or SSP          1000 required (1 cr)</p>
<p><b>Penn State University</b>  <a href="http://www.ed.psu.edu/alip/">http://www.ed.psu.edu/alip/</a>          300 Rackley Building          University Park, PA 16802          AILP@psu.edu          Phone: 814-865-1487          FAX: 814-865-1480</p>	<p>American Indian          Leadership Program,          College of Education,          Dept. of Ed. Policy          Studies</p>	<p>Education Policy Studies          Undergraduate Minor</p> <p>This 18-credit minor may be          combined with any          undergraduate major at Penn          State.</p> <p>The minor consists of a          multidisciplinary program of          study in areas of education</p>	<p>Prescribed Courses (6 cr)          EDTHP 115 EDPSY 14          Select 12 cr          CI ED 470          EDLDR 405, EDLDR 409, EDLDR          476, EDLDR 480, EDLDR 481,          EDLDR 485, EDLDR 496          (Independent Studies), EDLDR 497          (Special Topics)          EDTHP 401, EDTHP 411, EDTHP          416, EDTHP 420, EDTHP 425,</p>	<p><u>Undergraduate minor</u> in EDP          is designed to introduce          students to the fundamental          tenets of education policy          development and analysis in          both the U.S. and other          countries. Students pursuing          the minor may choose from          courses on educational policy          in the areas of higher          education, educational</p>



<p><b>University of Wisconsin</b>  <a href="http://www.wisc.edu/amindian/index.html">http://www.wisc.edu/amindian/index.html</a>          American Indian Studies Program          315 Ingraham Hall          1155 Observatory Drive          Madison, WI 53706          Phone: (608) 263-5501          Fax: (608) 262-7137</p>	<p>American Indian Studies Program</p>	<p>related to numerous policy issues including social sciences, history, management sciences, and/or humanities.</p>	<p>EDTHP 427, EDTHP 430, EDTHP 440, EDTHP 441, EDTHP 496 (Independent Studies), EDTHP 497 (Special Topics)</p> <p>100 Intro-AIS          150 AI in Higher Education          151 AI in Sci&amp;Humanities          172 Intro to Lit of NA          208 Intro Archaeol-Native 275          Amer Indian Oral Lit          301 First Semester Ojibwe          302 2<sup>nd</sup> Semester Ojibwe 3          314 Indians of NA          317 Peoples&amp;Cultures Artic          325 AI Films          355 Archaeol of Eastern Namer          356 Archaeology - W. NA          371 Survey - NA Indian Languages 3          401 Third Semester Ojibwe          402 4th Semester Ojibwe 431 AI          Folklore          437 AI Women          444 NA Envir Iss &amp; Media          450 Issues in AIS          471 Ethnohistory of AI Religious &amp; Political Move. s          490 AI History          516 Indians and Spanish Borderlands          546 Writing Tribal Histories          578 Rur Min. Grp&amp;Povtry          639 AI - Contemporary Soc          649 Modernity NA Lit          650 Contemporary AI Lit          941 Indians and Empires          942 AI History, 1800</p>	<p>leadership, educational theory and policy, Native American education leadership, and comparative/international education.</p> <p><b>AIS Certificate:</b>          Twelve (12 cr) must be selected from list of courses.          An additional three (3 cr) total (15) credit hours.          Complete an additional three (3 cr) of AI Studies 699, Directed Study. Topic &amp; work for Directed Study should be selected in consultation with a faculty member affiliated with the AIS Program.</p>
<p><b>University of Alaska</b>  <a href="http://www.uaf.edu/ans/index.html">http://www.uaf.edu/ans/index.html</a>          Alaska Native Studies Department          University of Alaska Fairbanks          319 Brooks Bldg.          Fairbanks, AK 99775-6300          Phone: 907-474-7181          Fax: 907-474-5666</p>	<p>Alaskan Native Studies</p>	<p>BA degree in College of Liberal Arts Emphasis on Tradition and Change, Issues of Alaskan Native Politics, Alaskan Native Languages.          Masters in Cross-Cultural Studies.</p>	<p>Contemporary Native Language Literature, Narrative of Art of Alaskan People, Federal Indian Law &amp; Alaskan Natives, Comparative Aboriginal Rights &amp; Policies, Alaskan Native Dance, Cultural Knowledge of Native Elders</p>	<p><b>ANS Minor:</b> 15 + credits  <b>ANS Major:</b> 38-39 credits</p>
<p><b>University of Arizona</b>  <a href="http://aisp.web.arizona.edu/">http://aisp.web.arizona.edu/</a>          American Indian Studies</p>	<p>American Indian Studies</p>	<p>PhD degree, PhD Minor, Masters degree, JD/MA degree, Juris Doctorate, Minor</p>	<p>Nation Building, Dynamics of AI society, Tribal Law Clinic, History &amp; Philosophy of Dine', Development</p>	<p><b>AIS Minor</b> 3 units of core courses, 9 upper level units, total 18-24 units</p>

PO Box 210076 Harvill Building, Room 218 Tucson, AZ; 85721-0076		<b>NOTE: No Bachelors</b>	of Federal Indian Law & Policy, American Indian Higher ED	AIS Masters 21 units of required courses, 9 electives, 6 thesis units
<b>University of South Dakota</b> <a href="http://www.usd.edu/iais/">http://www.usd.edu/iais/</a>	American Indian Studies  American Indian Studies is an interdisciplinary department within the College of Arts and Sciences.	American Indian Studies offers a major, double major, or minor. Graduate work is also offered in American Indian Studies through the Master of Interdisciplinary Studies degree program.	AIS/LAKL 101 Introductory Lakota I AIS/HIST 257 Early American Indian History & Culture AIS 444 Siouan Tribal Cult AIS/HIST 466 NA: Sioux Country AIS/ENGL 214 AI Literature AIS/ARTH 251 AI Indian Art History AIS/POLS 417 Tribal Government & Politics AIS/SOC 422 Issues in Contemporary Indian Life AIS/ARTH 251 American Indian Art History AIS/HIST 369 Modern American Indian History & Culture Since 1867 AIS/POLS 417 Tribal Government & Politics AIS/SOC 422 Issues in Contemporary Indian Life AIS/CJUS 418 American Indian Law & Justice 3cr HIST 464 20th Century Frontier HIST 471 American Indians in Film HIST 472 U.S. Western History in Film HIST 476 History of South Dakota HIST 411 S. Dakota Indian Studies	AIS Major BA: 37 Major Hours, 128 Degree Hours  AIS Minor: 18 Hours  AIS Double Major: 28 Hours

**Appendix E**  
**Sample Syllabi**

## “Culture & Cultures of the Middle East”

Course Syllabus (revision 18-Sep-07)  
The Ohio State University, AUTUMN 2007

**Course Number:** Near Eastern Languages & Cultures (NELC) 241 / Anthropology 241  
[Master Schedule # 12591-3] [# 01393-6]

**Meeting Time:** Tuesday & Thursday 1:30pm – 3:18pm  
**Meeting Location:** Central Classrooms (CC) Room 209

**Instructor:** Morgan Y. Liu, Ph.D.  
**Email:** liu.737@osu.edu  
**Phone:** 614-292-5619                      FAX: 614-292-1262

**Office Hours:** Thursdays 11:00am – 1:00pm, and by appointment.  
**Office Location:** 331 Hagerty Hall  
**Mailbox:** 300 Hagerty Hall, NELC Department office.

### Course Description:

We will take an on-the-ground view of the Middle East today, looking at how ordinary people live, think, and act in the context of dynamic traditions with increasing global connections. Our focus is on everyday life, cultural commonalities and diversities throughout Middle Eastern societies, with an focus on their majority Muslim populations.

The course will also bring in relevant historical, political, economic, and religious contexts to help us understand the lived experience of the people we encounter. We will read ethnographic books and articles covering different parts of the Middle East (with some Central Asia), and watch films, which will be analyzed with the text materials and lectures.

If you fulfill the course requirements, by the end of the quarter you should:

- Acquire a grasp for *what societies in the Middle East are like*, how the people think, what they do, how daily life operates, what the governments are like to live under, etc.
- Learn some conceptual tools to *think analytically about culture*, both Middle Eastern and your own in comparison.
- Get a sense of *how the Middle East fits into the world at large today* & how economies, politics, religion, and cultures are globally connected. That is, understanding the world after 9/11.

### Prerequisites & Audience:

None, only college-level ability to read critically, and express yourself in speech and writing.

This class is for anyone interested in getting behind news headlines, and taking a ground-level view of the cultures, histories, politics, and religions of this part of the globe. Especially appropriate for students studying social sciences or humanities, but useful and appropriate for students of all majors.

No background is presumed in the history or languages of the Middle East, or Islam. Those with some background in those would still benefit from the course's analytic approach to culture. All readings in English.

**Requirements and Grading:**

<b>Participation:</b>	<b>15%</b>
<b>Quizzes:</b>	<b>25%</b>
<b>Midterm Exam:</b>	<b>25%</b>
<b>Final Exam:</b>	<b>35%</b>

**❖ Participation** is the key to doing well in the course. It means:

- *Do the assigned readings.* I cannot overstate the importance of this.
  - Pace yourself between our class meetings. Don't do last minute reading.
  - Refer to my handout: "How to Read an Academic Book or Article". (on course website)
  - Use my **Reading Questions (RQ)** to help guide you what to read for and how to think about it. I'll post them for each reading assignment on the course website.
- *Actively participate in class discussion.*
  - Be prepared to talk about the Reading Questions in class. You should jot down notes for the RQ as you read, and bring them to class.
  - Our goal is to interpret the material critically together and respond to others' arguments. Much of our learning in this course will come from class interactions. **You'll be graded for your conscientious engagement with the material and other students**, not how much you already know, or how smart you appear in discussion.
  - I realize some students naturally don't talk much in class. But try to speak up a few times during the quarter, ask questions, or talk to me outside of class – show me you are engaged with the material and with other students on the issues: that's participation.
- *Films shown in class are required* content, and will appear in quizzes and exams.

**❖ Quizzes:**

- *One Quiz every week* (almost), on Thursdays.
- *Covers the readings of that week* (the ones to be read for Tues & that day Thurs)
- *Quiz is in class*, very short, usually at start of class.
- Will check *if you've grasped the key points or ideas* of articles or book sections. May ask you to give an example or two from the reading. But will NOT ask for nitpicking detail, no trivial facts or figures.

**❖ Midterm & Final Exams**

- Midterm will be in class (see schedule). Final Exam is scheduled for **Wednesday, December 5, 2007, 1:30pm – 3:18pm**. *If you have a conflict with this, let me know now.*
- Format for both will be short essays (several paragraphs per question), and will ask you to reflect on the course material and discuss it, take a stance on an issue, and/or provide examples.
- If you *keep up with readings, do the Reading Questions, and participate in class*, you'll do fine.

## Policies

**Absences:** *you are allowed 2 absences to class without penalty.* This is meant to cover illness, family situations, job interviews, etc.

- Beyond that, *absences will negatively affect your overall grade, up to 5% per unexcused.* This is a lot! *You can fail just by missing a few too many classes!*
- For absences after the 2<sup>nd</sup> one, email me (ahead of time if possible) with your reasons. Email me even if you tell me verbally in class, because I need a record. I will use my discretion to decide how much grade penalty (up to the 5% per incident) applies, but probably at least some penalty will apply.
- If an unusual, lasting situation arises, you are responsible to let me know as soon as possible (or have someone else contact me). Disappearing (even with good reason) without telling me does not look good for you in terms of getting a reduced penalty.
- Also, let me know now about expected absences from *religious holidays ahead of time.* These are excused without counting to the no-penalty limit of 2.
- I will take attendance (but that's also so we'll get to know each others' names). Make sure I know you're here if you're late. Perfect attendance may get a grade boost!

**Missed Quizzes:** if you are absent for a quiz, tell me in advance. If you have good reason, I will let you make up that quiz in my office. You are responsible for asking for a makeup – it won't happen automatically. Limit of 1 or 2 makeups. I will drop everyone's lowest quiz grade anyway, but you don't want more than 1 zero on your quiz record.

**Lateness:** repeated lateness (every 3 or 4 instances) will be counted as absence. *Leaving class early* (without telling me ahead verbally) is treated as lateness. *Doing other activities during class* is treated the same (see below on class conduct).

**Incompletes:** I don't like to give incompletes. But if feel you need one, you must request this before the final exam, and give good reasons. I have discretion about whether to grant this, and it would mean some late penalty on the exam and/or makeup work even if I grant the incomplete.

**Class Cancellation:** In the unlikely event of class cancellation due to emergency, I will contact you via email and request that a note be placed on the classroom door. Afterwards, I'll email you about what I expect you to do for the following class. It is a good idea always to check your email the morning before each class.

**Plagiarism:** I take plagiarism or cheating on tests very seriously.

- All suspected cases will be reported to the Committee on Academic Misconduct, in accordance with university rules.
- *Substantiated cases would mean a failing grade in this course.*
- I may use new anti-plagiarism software to check for undocumented source material.
- Plagiarism is the representation of another's works or ideas as one's own. It includes the unacknowledged word for word use and/or paraphrasing of another person's work and/or the inappropriate unacknowledged use of another person's ideas.
- **Collaboration and sharing ideas** from others, however, is a *good thing*. We learn by building on each other's ideas. Just make sure you *acknowledge* your sources with footnotes in your writings, or orally in class. (Also *do something* with the ideas of others:

evaluate them, relate them to other ideas, argue for or against them, give your own examples illustrating them, etc. Don't just cite them.)

**Students with disabilities**, please make your needs known to me as soon as possible. The Office of Disability Services offers services for students with documented disabilities. Contact the ODS in 150 Pomerene Hall at 2-3307.

**In-class conduct:** I expect we will treat each other with respect in the classroom, both in behaviors and manner of discussions.

- Please do not read (newspapers, non-course books, email, websites, etc.) during class.
- Typing on devices is permitted only for notetaking.
- Keep any talk to each other to a quiet minimum.
- I reserve the right to ask students whom I judge is disrupting the classroom environment to leave, resulting in an instant absence deduction of 5% of total grade.

## Suggestions

- **Check email & course website** on Carmen throughout the week for any course news or updates on assignments.
- It's best to contact me by email, ([liu.737@osu.edu](mailto:liu.737@osu.edu)). I try to reply to email within 24 hours. For longer questions, see me before/after class or at my office hours. To get class assignments if you missed class, check your email or course website, or ask a friend in class before you ask me.
- Email me questions about what we did in class or read. "No question is stupid" – I mean it. I can answer them at the beginning of next class, because probably other students have the same question.
- Get the phone/email of 2 others in the class, for notes or updates in case you miss class.
- It's great to talk about the course material outside of class and share insights. **Do your Reading Questions with someone else!**
- Make sure I know you're in class if you come late and miss the roll call. You may check with me every so often that my record of your grades & attendance is accurate. I don't give your grade "so far in the quarter", but can tell you what grades you have for quizzes, etc.
- Clear, concise, **effective writing** in the quizzes and exams is key to doing well in this course. I highly encourage you to use the free services of the Writing Center, which works with you one-on-one, confidentially, to improve your writing. Check them out at: <http://cstw.osu.edu>, 614-688-4291.
- **Do come see me in my office hours** during the term. I'll be glad to chat with you about questions, or any topics of your interest. *You don't have to have a "problem" to see me!* You can just drop by during office hours, but it's best to email me to let me know you are coming, so I can make sure we have time to chat.

## Disclaimer

I have intentionally chosen readings & films that offer a range of different interpretations and viewpoints, some of which argue against each other. *The points of view expressed in the course material do not necessarily reflect my views or those of the University.*

This course is *not* trying to advance any particular political or religious point of view, nor to evaluate questions of official policy (like the current U.S. war in Iraq). Rather, we are trying to understand the Middle East and its people, who have their own points of view, which we will listen to, but not necessarily agree with.

Our common task is to evaluate everything thoughtfully, because an opinion you disagree with is instructive to all of us. You are NOT required to agree with what you read or hear (including from me), but ARE required to give every idea careful consideration and respect for those expressing them.

You are welcome to argue for your own point of view in a constructive manner. You will be graded not for which side you come down on in a debate, but how well you argue for it (using well-documented facts, materials from our course, methodical argument, etc.). This applies for what you say in class and what you write in your exams.

## Readings

All readings for this class are contained in 2 required books and articles available on the course website as PDFs.

The books can be bought at SBX Bookstore, 1806 N. High Street (across from Sullivant Library & Ohio Union), phone 614-291-9528, [www.sbx-osu.com](http://www.sbx-osu.com)

- |   |
|---|
| <ol style="list-style-type: none"><li>1. <i>Everyday Life in the Muslim Middle East</i>, edited by Donna Lee Bowen &amp; Evelyn Early.</li><li>2. <i>Writing Women's Worlds</i> by Lila Abu-Lughod.</li></ol> |
|---|

If SBX runs out, *let me know immediately*, and search for these books at other campus bookstores, like UBX, Barnes & Noble at South Campus Gateway, online, etc.

The books are also on reserve at the **Sullivant Library**. Our course is **listed under “NELC 241”** there.

The **Class Schedule for reading assignments** is in a separate document on the course website. It shows what you need to read for which class, and the theme of the day. Please see that now.



## NELC 241 Class Schedule: Themes and Readings to be completed

#	Class Date	Topic	Readings for Class	Where	Agenda in Class
1.	R Sep 20	Opening: Meet Middle Easterners			
					<i>Lecture: Getting Oriented in the Middle East</i>
					<i>Film in Class: "Young Voices from the Arab World: The Lives and Times of 5 Teenagers" (1998, 30min)</i>
					<i>Survey of Course Content</i>
2.	T Sep 25	Life Under Muslim Empire: ME before the 20th century	Marcus, pp. 13-27 (Introduction to the city of Aleppo)	14	WEB
			Marcus, pp. 37-48 (Aleppo's people & their social distinctions)	11	WEB
			Marcus, pp. 75-86 (What government did and <i>didn't</i> do)	11	WEB
					36
					<i>Lecture: What was it like living in the Ottoman Empire? How different from us? (Some surprising answers)</i>
					<i>Review of Course Policies</i>
					<i>Activity: How to Read Academic Writing</i>
3.	R Sep 27	Local Community			
					<b>Quiz 1</b>
			Marcus, pp. 219-246 (Religion, Learning, Popular Culture)	28	WEB
			Marcus, Chap 9 (Neighborhood & family life)	14	WEB
					42
					<i>Film: "The Muslim Town"</i>
					<i>Lecture: Islamic Cities &amp; Urban Community</i>
4.	T Oct 2	Two Weddings and a Funeral: Life Passages			

“Generations & Life Passages”, pp. 13-17	4	<i>Everyday Life</i>	<i>Visual presentation: Central Asian cities</i> (scenes from my own fieldwork)
Davis, “Growing up in Morocco”, pp. 24-35	11	<i>Everyday Life</i>	<i>Lecture: Family Life in the Middle East</i>
White, “Two Weddings”, pp. 63-77	14	<i>Everyday Life</i>	
Bowen, “Abortion and the Ethics of Life”, pp. 169-179	10	<i>Everyday Life</i>	
Ossman, “Fashioning Casablanca in the Beauty Salon”, pp. 180-188	8	<i>Everyday Life</i>	
Chraïbi, “Funeral”, pp. 89-91	2	<i>Everyday Life</i>	
	49		

## 5. R Oct 4 Women, Men & Gender Roles

### Quiz 2

“Gender Relations”, pp. 93-97 4 *Everyday Life* *Film: “A Veiled Revolution” (1982, Fernea & Gount, 26min)*

Friedl, “Thorny Side of Marriage in Iran”, pp. 111-120 9 *Everyday Life* *Lecture: Gender -- the “Vexed Question” of Middle Eastern culture*

Mir-Hosseini, “Tamkin: Stories from a Family Court in Iran”, pp 136-150 14 *Everyday Life*

Ferneau, “Veiled Revolution”, pp. 151-154 3 *Everyday Life*

Slackman 2007, “Quiet Revolution in Algeria: Gains by Women” 1 *WEB (link on our CARMEN site, and to right)*  
<http://www.nytimes.com/2007/05/26/world/africa/26algeria.html?ex=1337918400&en=d05071c0e0fc5e29&ei=5124&partner=permalink&exp=prod=permalink>

Abu-Lughod *article*, “Do Muslim Women Really Need Saving?” 7 *WEB*

Abu-Lughod book, pp 18-25 (Why read this book?) 7 *Writing Women*

[Begin reading Tuesday’s “Writing Women’s Worlds” assignment. We’ll

finish book, except chap 3, next week, so get ahead.]

## 6. T Oct 9 Gender in the Desert

Abu-Lughod, Chap 1 (Father's authority, decision-making, loyalty)	41	<i>Writing Women</i>	<i>Lecture: Life among the Bedouin. Is tradition a "prison"?</i>
Abu-Lughod, Chap 2 (Lives with multiple wives)	39	<i>Writing Women</i>	
	80		

## 7. R Oct 11 Gender in the Desert

- 2

## Quiz 3

*Lecture: How much choice do women have under patriarchy?*

Abu-Lughod, Chap 4 (Marrying your cousin)	37	<i>Writing Women</i>	
Abu-Lughod, Chap 5 (Sex, Honor, Shame)	37	<i>Writing Women</i>	
	74		

## 8. T Oct 16 Practicing Islam

"Popular Expression of Religion", pp. 241-245.	4	<i>Everyday Life</i>	<i>Lecture: Islam in Everyday Action</i>
Nelson, "Sound of the Divine", pp. 257-261 (Quranic recitation & its	5	<i>Everyday Life</i>	
Bowen, "Abu Ilya and Zakat", pp. 262-265 (tithing & social	3	<i>Everyday Life</i>	
Betteridge, "Muslim Women and Shrines in Shiraz", pp. 276-289 (local	13	<i>Everyday Life</i>	
Mottahedeh, <i>The Mantle of the Prophet</i> , pp. 38-50 (Elementary	12	<i>WEB</i>	

Mottahedeh, *The Mantle of the Prophet*, pp. 69-78 (Madrese --

9 WEB

46

9. R Oct 18 **Midterm Exam**  
*Review all readings so far in course. Re-read the most important or catch up on reading.*

**Midterm Exam in class, for entire class period after initial Q&A (Covers all material until now, including films)**

## 10. T Oct 23 Media

El-Nawawy & Iskandar, "Battle for the Arab Mind" & "Boxing Rings" (Al-Jazeera, the Arabic satellite TV news network & Arab public debate)

48 WEB

*Film: "Control Room" (Behind the scenes at al-Jazeera's TV studio in Qatar)*

<http://english.aljazeera.net/HomePage> 5  
 (Browse website, read 3 or 4 news stories)

WEB (link on CARMEN, and to right)

53

## 11. R Oct 25 Media - 2

<http://english.aljazeera.net/HomePage>  
 (Browse website, make a list of topics they cover, read 3 or 4 news stories, look at how the same stories are covered in another news source of your choice, prepare to present results in class)

WEB (link on CARMEN, and to right)

*Student Presentations* about content, style, and aims of Arab media. This counts as **Quiz 4** (NO written quiz this week)

Watch 20-30 min of Al Jazeera or other Arabic television at Hagerty Hall media center. Try to tell what story (or what sort of theme) they are covering, and the style of coverage.

Hagerty Hall, 1st fl.

*Class debate:* is al-Jazeera fair journalism? What is the significance of media for Middle Eastern societies?

**12. T Oct 30 Popular Culture**

Early, "Syrian Television Drama", pp. 12 *Everyday Life*  
 322-334.  
 Armbrust, "Riddle of Ramadan", p. 13 *Everyday Life*  
 335-348.  
 Douglas & Malti-Douglas, "Arabian 12 *WEB*  
 Success Story: Majid" (Arab Comic  
 Strips)

*Film: "Umm el-Kulthum" (Egypt's beloved  
 singer & her influence on Egyptian society)*

**37****13. R Nov 1 Everyday Politics****Quiz 5**

Singerman, "Networks, Jobs, and 9 *Everyday Life*  
*Everyday Life in Cairo*", pp. 199-208  
 (Importance of social networks in  
 urban neighborhood)  
 Barber, "Politics, Politics, and More 17 *Everyday Life*  
 Politics", pp. 209-226 (Why  
 Palestinian Intifada attractive to  
 youth).  
 Moaveni, *Lipstick Jihad*, "We Don't 24 *WEB*  
 Need No Revolution", pp. 67-91 (life  
 in Iran after Islamic Revolution)

*Lecture & Discussion: Is Pop Culture  
 political? How is Everyday Life political?*

**41****14. T Nov 6 Democracy**

*Election Day: Participate in American  
 democracy & go vote!*

*Film excerpt: "Day of Democracy" (Egyptian  
 women campaigning in elections)*

*Lecture: How could democracy work in the  
 Middle East or Central Asia?*

Friedman "Today's News Quiz." (It's 1 *WEB*  
 democracy, stupid!)

Slackman 2007, "Ballot Boxes, yes. Actual Democracy?" (Problems with ME democracy)	1	WEB (link on CARMEN, and to right)	<a href="http://www.nytimes.com/2007/06/07/world/middleeast/07democracy.html?ex=1338955200&amp;en=f1590364909e1086&amp;ei=5124&amp;partner=permalink&amp;exp=prod=permalink">http://www.nytimes.com/2007/06/07/world/middleeast/07democracy.html?ex=1338955200&amp;en=f1590364909e1086&amp;ei=5124&amp;partner=permalink&amp;exp=prod=permalink</a>
Roude & Gall, "Afghan Democracy 101" (US election experts teaching Afghan villagers how to "do democracy")	2	WEB	
Liu, "Why Culture Matters to Democratization" (in Central Asia today)	12	WEB	
	16		

## 15. R Nov 8 Middle Easterners in Europe

### Quiz 6

*Lecture: Clash of Civilizations??* ME migrants in Europe

Cohen, "For 'New Danes,' Differences Create a Divide" (Turks in Denmark caught between two worlds)	2	WEB	
Cesari, "The Secularization of Individual Islamic Practice" (Issues of Muslims in Europe: veiling, arranged & forced marriages, language, etc.)	21	WEB	
Manji, "Under the Cover of Islam" (Why can't modern Muslims be modern enough for Europeans?)	1	WEB	
Poggoli, "An Islamic Journey Inside Europe", 2/28/06 on NPR (Read & listen to radio news story, CLICK TO LISTEN)	2	WEB (link on CARMEN, and to right)	LINK: <a href="http://www.npr.org/programs/atc/features/2003/feb/europe_muslims/five_europe_muslims_five.html">http://www.npr.org/programs/atc/features/2003/feb/europe_muslims/five_europe_muslims_five.html</a>
Poggoli, "Danes' Anti-Immigrant Backlash Marks Radical Shift", 11/20/06 on NPR (Read & listen to radio news story)	2	WEB (link on CARMEN, and to right)	LINK: <a href="http://www.npr.org/templates/story/story.php?storyId=6505809">http://www.npr.org/templates/story/story.php?storyId=6505809</a>

Weiner, "Why Cartoons of the Prophet Insult Muslims", 2/8/06, on NPR (Read & listen to radio news story)

2 *WEB (link on CARMEN, and to right)*

LINK:  
<http://www.npr.org/templates/story/story.php?storyId=5196323>

30

### 16. T Nov 13 Evangelizing Islam

Wiktorowicz, "Islamist Activism in Jordan", pp. 227-239 (Islamic social transformation, civil society).

12 *Everyday Life*

Botcher, "Islamic Teaching among Sunni Women in Syria", pp. 290-299.

9 *Everyday Life*

Eickelman, "Inside the Islamic Reformation", pp. 246-256 (Religious values in modern life).

10 *Everyday Life*

*Lecture: The Big 20th Century Transformation of Islam*

31

### 17. R Nov 15 Yearning for Islamic Society

#### Quiz 7 (last one!)

Abdo, *No God but God: Egypt & the Triumph of Islam*, chaps 1 & 2.

37 *WEB*

*Film: "Bab El Oued" (Islamist leader & his neighborhood moral police in Algerian city)*

### 18. T Nov 20 Corruption in the ME

*Film: "Terrorism & the Kebab" (1992)*

Comedy about Middle Eastern bureaucracy

*Film: "Stepping Boldly off the Curb" (Chaos in Cairo streets, corruption)*

1 *WEB (link on CARMEN, and to right)*

<http://www.nytimes.com/2007/07/17/world/africa/17traffic.html?ex=1342411200&en=a09a3df379c0b558&ei=5124&partner=permalink&expd=permalink>

**19 R Nov 22 THANKSGIVING NO CLASS****20 T Nov 27 The Middle East in  
the Modern World**

*Lecture & Discussion:* What is the importance of the ME in the world today? Is there really a "Clash of civilizations" with the West? Can a society be traditional, religious, & modern at the same time?

<http://www.nytimes.com/2007/05/09/world/middleeast/09saudi.html?ex=1336449600&en=c4095095b62cf8ea&ei=5124&partner=permalink&exprod=permalink>

Slackman 2007, "Cultural Collisions, 1 *WEB (link on Riyadh)" (McDonalds in Saudi Arabia)* CARMEN, and to right)

Rushdie, "Yes, This is About 2 *WEB Islam" (Islam is to blame, needs to modernize or die)*

Hirschkind & Mahmood, "Feminism, 15 *WEB the Taliban, and Politics of Counter-Insurgency" (Rebuttal to Rushdie, biases of Western liberalism regarding veiling, democracy, public religion in Muslim societies)*

**21 R Nov 29 Conclusions &  
Review**

*Review session. Do your readings, Bring your questions!*

*Catch up reading! :)*



THE OHIO STATE UNIVERSITY  
Anthropology 350  
***PREHISTORIC INDIANS OF THE OHIO VALLEY***  
Autumn Quarter, 2006

**Instructor**

Dr. Richard W. Yerkes  
Office: 140 Lord Hall  
Phone: 292-1328

**Office Hours**

Tuesday and Thursday  
11:30 ASM -1:00 PM  
**E-mail: yerkes.1@osu.edu**

**Class Hours**

Tuesday and Thursday: 1:30-3:18 PM  
235 Lord Hall  
124 West 17<sup>th</sup> Avenue

**COURSE SYLLABUS**

- Required Texts:**
1. *Ohio Archaeology (2005)*, Bradley T. Lepper, Orange Frazer Press
  2. *Indian Mounds of the Middle Ohio Valley (2002)*, Woodward and McDonald

**Other REQUIRED readings available at OSU Libraries Electronic Reserves**

**Course Goals:**

To examine the culture history of Native American groups who inhabited the Ohio Valley from the time of the last Ice Age until their contact with Europeans. We review the methods of archaeology and define the terms used to describe ancient societies (and their associated artifacts) and place them in chronological order. Early archaeological investigations in the Ohio Valley will be outlined. The Historic tribes of the region will be introduced. Then we will move back to the end of the last Ice Age and consider the hunter-gatherers who first settled the area. Next, we will examine the changes in settlement and subsistence patterns that led to the construction of burial mounds and earthworks by Adena and Hopewell societies. The shift to farming by Late Woodland Indians will be explored, and the evolution of complex societies will be outlined as we examine the fortified towns of Late Prehistoric groups. Finally we will see how tribes of the Ohio Valley fared in the early Historic period.

**Class Format:**

Lectures will introduce topics and summarize current research. Students are expected to discuss these topics in class. Artifacts, images, web pages and visits to various prehistoric sites in central Ohio will supplement the lectures and discussion.

**Readings:**

The texts contain material that serves as an introduction to the lectures and classroom discussions. Students **must complete** the assigned readings by the date listed on the course outline and be prepared to discuss them in class.

**Class Projects:**

Each student will (1) define a series of archaeological terms, (2) complete a time-line and map of Ohio Valley prehistory, (3) present an oral and written portion of a group project on Native life ways in the Ohio Valley, and (4) write a summary report of a visit to a nearby prehistoric site.

<b>Grading:</b>	<b>Grades are based on the following:</b>	
	- Midterm take-home exam score:	100 points
	- Final take-home examination score:	100 points
	- Definitions	30 points
	- Time-Line Assignment:	30 points
	- Native Life Group Project:	60 points
	- Site Visit Report:	20 points
	- Class Participation:	<u>35 points</u>
	<b>TOTAL:</b>	<b>375 points</b>

## COURSE OUTLINE

### **PART I: Introduction**

<b>DATE</b>	<b>TOPIC AND ASSIGNED READINGS</b>
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21 Sept.(Thurs.)	<b>Introduction. <i>Definitions, Time Line, Day in the Life, and Site Visit assignments passed out.</i></b>
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26 Sept.(Tues.)	<b>(1) The Goals, Methods, and Terminology of Archaeology.</b> <i>Read:</i> Introduction, pp. vi-xvii in <u>Ohio Archaeology</u> , <b>and</b> <b>Electronic Reserve #1</b> <i>An Archaeological Primer</i> , by J. Chapman <b>Electronic Reserve #2</b> <i>A Note on Nomenclature</i> , by James L. Murphy <b>Electronic Reserve #3</b> <i>The development of American archaeology: a brief review</i> , by Stuart J. Fiedel
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	<b>(2) A Cultural History of the Ohio Valley.</b> <i>Read:</i> An Outline of the Prehistory of the Middle Ohio Valley pp. 7-14 in <u>Indian Mounds of the Middle Ohio Valley</u> , <b>and</b> <b>Electronic Reserve #4</b> <i>Cultural Overview</i> , by R. Berle Clay and C. M. Niquette.
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\* *Definitions* assignment due

28 Sept.(Thurs.)	<b>A History of Archaeology in the Ohio Valley.</b> <i>Read:</i> Early Accounts of Ohio's Mounds, pp. 237-249 in <u>Ohio Archaeology</u> , <b>and</b> Mounds during the Historic Period, pp. 75-92 in <u>Indian Mounds of the Middle Ohio Valley</u> , <b>and:</b> <b>Electronic Reserve #5</b> <i>A History of Public Archaeology in Ohio</i> , by P. Nick Kardulias.
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3 Oct. (Tues.)	<b>Who were the Moundbuilders?</b> <i>Read:</i> <b>Electronic Reserve #6</b> <i>The Myth of the Moundbuilders</i> by Kenneth L. Feder
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5 Oct. (Thurs.)	<b>Native ways of life in the Ohio Valley.</b> <i>Read:</i> <b>Electronic Reserve #7</b> <i>Great Lakes Indians upon Discovery: An Approximation...</i> by Ronald J. Mason <b>Electronic Reserve #8</b> <i>La Salle Explores the Mississippi Valley</i> , by Robert L. Hall
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<b>DATE</b>	<b>TOPIC AND ASSIGNED READINGS</b>
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10 Oct. (Tues.) **Conflict between Archaeologists and Native Americans - The Reburial Issue.**  
*Read:* Chapter 8, Legacies, pp. 251-269 in Ohio Archaeology, and:  
**Electronic Reserve #9** *Battlefields and Burial Grounds* by Roger C. Echo-Hawk  
and Walter R. Echo-Hawk

12 Oct. (Thurs.) **Oral Presentations: Shawnee, Miami, Illinois**

17 Oct. (Tues.) **Oral Presentations: Seneca, Wyandotte, Erie**

19 Oct. (Thurs.) **Oral Presentations: Cherokee, Delaware, Natchez**

**PART II: The First Inhabitants of the Ohio Valley**

24 Oct. (Tues.) **Who were the First Americans?**  
*Read:* Chapter 1, The PaleoIndian Period, pp. 25-51, in Ohio Archaeology, and:  
**Electronic Reserve #10** *Pennsylvania Pioneers*, by Adovasio and Carlisle.

**TAKE-HOME MIDTERM PASSED OUT**

26 Oct. (Thurs.) **Archaic Foragers of the Ohio Valley**  
*Read:* Chapter 2, The Archaic Period, pp. 53-77, in Ohio Archaeology.

**PART III: After the Ice Age**

31 Oct. (Tues.) **(1) TAKE-HOME MIDTERM DUE.** Discussion of Midterm

**(2) The Archaic-Woodland Transition. *Read:***  
**Electronic Reserve #11** *The Woodland and Mississippian Traditions in the Prehistory  
of Midwestern North America*, by Richard Yerkes  
**Electronic Reserve #12** *Woodland Traditions in the MidContinent*, by Mark F. Seeman

2 Nov. (Thurs.) **The Early Woodland Period and the Adena.**  
*Read:* Chapter 3, The Early Woodland Period, pp.79-107, in Ohio Archaeology.  
**Electronic Reserve #13** *The Essential Features of Adena Ritual ...*, by R. Berle Clay

7 Nov. (Tues.) **The Early and Middle Woodland Problem.**  
*Read:* Mound-Building Cultures., pp. 15-74 in Indian Mounds of the Middle Ohio Valley.  
**Electronic Reserve #14** *The Earth Reawakened...*by R. L. Hall

9 Nov. (Thurs.) **The Hopewell Climax.**  
*Read:* Chapt. 4, The Middle Woodland Period, pp. 112-169, in Ohio Archaeology, and:  
**Electronic Reserve #15** *Hopewell: Prehistoric America's Golden Age*, by John Carlson.

**DATE TOPIC AND ASSIGNED READINGS**

14 Nov. (Tues.) **Late Woodland**

**Read:** Ch. 5, The Late Woodland Period, pp.170-193, in Ohio Archaeology, and:  
**Electronic Reserve #16** *The Social and Technological Roots of Late Woodland*,  
by David P. Braun.

**PART IV: Village Life: Tribes and Chiefs**

16 Nov.(Thurs.) **The End of Prehistory.**

**Read:** Chapter 6, The Late Prehistoric Period, pp.195-227 in Ohio Archaeology, and:  
**Electronic Reserve #17** *Late Prehistory of the Ohio Valley*, by James B. Griffin.

**TAKE-HOME FINAL PASSED OUT**

21 Nov. (Tues.) **Fort Ancient and the Mississippians**

**Read:**

**Electronic Reserve #18** *Astronomical Alignments in a Fort Ancient Settlement at the  
Incinerator Site in Dayton, Ohio*, by Heilman and Hoefer.

**Electronic Reserve # 19** *Slack Farm and the Caborn-Welborn People*, by David Pollack,  
Cheryl Ann Munson, and A. Gwynn Henderson.

23 Nov. (Thurs.) **NO CLASS: Thanksgiving Break**

28 Nov. (Tues.) **Historic Tribes.**

**Read:** Protohistory..., pp. 228-235 in Ohio Archaeology, and:

**Electronic Reserve #20** *History of the Ohio Valley*, by William A. Hunter.

30 Nov. (Thurs.) **SUMMARY**

5 Dec. (Tues.) **\*\*FINAL TAKE-HOME EXAMINATION, TIME-LINE, AND  
FIELD TRIP REPORTS DUE IN MY OFFICE (140 Lord Hall)  
BY 4:00 PM**

**THIS MATERIAL IS AVAILABLE IN ALTERNATIVE  
FORMATS UPON REQUEST. STUDENTS WITH  
DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR  
NEEDS KNOWN TO THE INSTRUCTOR, AND ARE  
RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE  
FROM THE OFFICE OF DISABILITY SERVICES (ODS) AT  
292-3307 AS SOON AS POSSIBLE, AND CERTAINLY PRIOR  
TO THE FIRST EXAMINATION.**

**Please Note:**

In case of unexpected instructor absences the information will be posted on the following departmental web site. This site should be consulted during inclement weather to check for possible class cancellations or delays. Do not call the department, check the web site:

<http://monkey.sbs.ohio-state.edu/news.htm>

**Academic Misconduct:** All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees.

***Contemporary Perspectives on the Ancient Near East:  
Orientalism, Archaeology, and Nationalism***  
ANTHROPOLOGY 400, Spring Quarter 2006

**Instructor**

Dr. Joy McCorriston, Associate Professor (call me, "Professor McCorriston")  
218 Lord Hall  
Tel: 292-0230                      mccorriston.1@osu.edu

**Hours**

Class: Monday and Wednesday, 11:30-1:18 Lord Hall Room 235  
Office: Monday 1:30-3:30, Thursday 10-11

**Please note that upper floors of Lord Hall, where my office is located, do not offer disability access. I would like to meet with all my students. If you find my office difficult to access, please let me know after class, by email, or by phone. I will arrange to meet you at another location.**

**Texts**

1. Sa'id, Edward 1978 *Orientalism*. New York: Pantheon Books.  
(Required reading of selected chapters. Available at the University Bookstore and Main Library Reserve. This book is a classic, and for those students who will have a long-term interest in the Near East, history, international studies, political science, humanities, or literature, this is a book to keep on your shelves and to re-visit for important material and ideas not covered in this course.)
2. selected chapters, articles, and case studies will become available through Electronic Reserve on Oscar. (We will discuss access to Electronic Reserve on the first day of class)

**Course Description: Orientalism, Archaeology, and Nationalism**

Orientalism is a term used to describe much Western scholarship of an exotic East. Orientalist scholarship is now famously denounced as inherently flawed objectification of other cultures and a denial of their history, BUT it has an important history and impact across diverse disciplines and contemporary issues. This course introduces the Orientalist view of the ancient Near East. We will use case studies of archaeological scholarship to examine the role of Orientalist thinking in the development of today's perspectives on what happened in antiquity. Did the Israelites conquer a Promised Land? Did Mesopotamia decay under the rule of tyrants and despots? Were the early Arabs an uncivilized desert people? Did Crusaders only live in castles?

The course discusses a number of periods often ignored in Western anthropological archaeology, such as Early Islamic and Crusader Periods and examines the history of scholarship that has emphasized some archaeologies to the neglect of others. Archaeology of peoples "without history" (Wolf 1982)—the folk whose accounts were unwritten or written by others—is also emphasized. The course will examine different approaches to the past and ways of knowing with the Near East as example: the archaeologies of Bible and Holy Qur'an are briefly introduced. Students will also read about early Arab geographers whose histories, ethnographies, and theoretical perspectives offer alternative views of the social and cultural dynamics fossilized in

the archaeological record. The course will conclude with a study of contemporary archaeological practice, especially in the interests of religious identity and nationalism, in the Near East so that students can assess the lasting impact—positive and negative—of Orientalism in Near Eastern archaeology.

This course relies primarily on lecture and discussion to introduce students to the materials and issues that diverse contemporary views of the ancient Near East have played in interrelated religious, historical, political, ethnic, and social agendas. These agendas are 1) colonialism, 2) the development of archaeological approaches to uncovering the past, and 3) the use of archaeology in modern-day nationalism and ethnic-religious identity. Students will also practice research and writing skills in preparing brief (5-10 minute) class presentations on a minor topic and by applying issues raised in class to a term paper whose subject may or may not be geographically focused on the Near East. Because the Near East is the historical cradle of the world's 3 great monotheistic religions, construction of the ancient Near East for present identities resonates widely across diverse cultures around the world.

**Course Objectives:**

- Explore how different national, ethnic, social, and cultural perspectives and agendas condition and constrain interpretations of the human past, using the example of the ancient Near East with its broad implications for the 3 major, monotheistic, pan-global religions.
- Evaluate the impact of Orientalist scholarship and colonialism on contemporary archaeological practice in the Near East
- Develop critical thinking skills and extend students' abilities to read carefully and express ideas effectively through writing
- Survey some lesser-known archaeology in the Near East, including the archaeology of Crusader and Early Islamic periods, pastoralists, and women
- Introduce the contemporary issues of nationalism and ideology as they are employed to generate mythological-historical rationales for contemporary political hegemonies. The example of an idealized past used as foundation for the modern colony/nation-state in the Middle East has worldwide application and significance.

**Course Requirements:**

**Attendance:** The course meets twice week at a regular time for structured sessions with the entire class. Class meetings will combine lecture, discussions, visual presentations, and exercises. Group discussions will be held, and several classes will be devoted to student presentations. You should arrange your schedule so that you participate in *all classes*. Your classmates need to depend on your ideas and your preparation in discussions that will lead to presentations done by them. You will benefit from their input when your turn comes, and you have a responsibility to them to reciprocate. Attendance will affect your grade. Poor attendance furthermore makes it unlikely that you will be able to perform well on exams, the major component of student assessment for this class. Students with National Guard duty and other legitimate reasons for absence should alert me as early as possible.

**Reading:** About 40-75 pages assigned per week. Reading expectations are generally lower for weeks in which student presentations or exams are due.

**Class Preparation:** In addition to reading and reviewing lecture notes, I expect each student to spend time preparing for discussions. When questions have been distributed in advance, make notes and prepare your answers. Make sure you do this work before coming to class, *for it wastes your and your classmates' class time if you do your only thinking during the discussion period.*

**Discussions:** Periodically the class will break into groups for discussion based on *all the readings* for the week and on study questions. Please come to class prepared to discuss this material. Such class discussions and presentations provide an alternative to lecture, which does not equally help all students learn. **Please prepare an extra copy of your discussion question preparations for collection in class so that I can better assess your class preparation.**

**Exams:**       Exam #1 (4<sup>th</sup> week)  
                  Exam #2 (7<sup>th</sup> week)  
                  **NO FINAL EXAM OUTSIDE OF CLASS**

**Term paper:** due Wednesday June 7<sup>th</sup> at 1:30 pm. You will develop a term paper topic in consultation with the instructor. Your topic should be presented to me in a **1-2 page abstract** by Week 6 (1 May in class). Please feel free to visit my office hours to discuss them before submitting. *A topic abstract will consist of a well-crafted topical sentence that describes the focus, approaches, and conclusions of your paper plus a prose summary of the topic, materials and evidence you present, arguments—yours and others'—, and conclusions. Your abstract must be submitted with 8 bibliographic references, no more than 3 of which may be web-based.*

On the basis of your abstract and any discussions we have, I will **EITHER** a) require a submission of a full draft of your paper by the end of Week 8 (4pm, Friday 19<sup>th</sup> May) **OR** b) accept an expanded outline including references by the end of Week 8. This arrangement allows me to provide you with feedback for your final paper. Please note that I will not provide detailed feedback on grammar, spelling, and syntax—it is your responsibility to proof-read your work. I will comment on organization, content, and research.

**Term Paper should be 10 pages, double spaced, margins not greater than 1 inch!**

**Class participation & presentation:** includes preparation, discussions, attendance, and in-class presentations (5-10 minutes) of readings and minor topics. These will be scheduled during the latter half of the class. I encourage you to visit me in office hours to prepare your oral presentations.

**Evaluation criteria:**

Final grades will reflect each student's performance of written examinations, term paper, in-class and take-home assignments, and class participation. Written examinations will be based upon lectures, films, assigned readings, and class discussions and assignments.



The various components of class performance are weighted as follows:

**1<sup>st</sup> examination .....15%**

**2<sup>nd</sup> examination .....15%**

**Class discussions & participation .....35%**

[This component of class performance is graded according to the following:

Attendance...10%: Students should attend each class for full credit, although legitimate excuses (documented illness or emergency) will be accepted twice

Preparation & Presentations...15%: Students should complete all assigned readings before class and demonstrate that they have done so with contributions to discussion, prepared notes & questions, and with presentation handouts

Discussion...10%: Students should contribute their ideas and questions to discussion. These should be drawn from assigned readings and from personal experience and contemporary events. I will be considering both the quality of discussion contributions and their frequency.]

**Paper .....35%**

There are two examinations, both testing knowledge and application of concepts from the previous weeks. The second exam is cumulative and will include all course material. Knowledge and information acquired during the first half of the class will be necessary to discuss the concepts presented during the second half of the class. The exams will be short essay questions. Students are expected to master information from lectures, handouts, textbooks, films, and discussion sessions, and exam questions are drawn from these sources. Exams give you an opportunity to demonstrate your own progress. Although I encourage you to study together, I will give in-class, closed-book, silent exams.

Makeup exams will only be offered for legitimate absences. In all cases, a request for a makeup exam must include, but is not limited to, a dated and signed letter from the student stating his/her reason for absence. Students requesting a makeup exam must speak with the instructor within 48 hours of the scheduled examination time. We encourage you to discuss your exam needs and other learning needs, including arrangements for students with disabilities, with the instructor *ahead of time*. If you experience a legitimate emergency and miss a lecture, ask another student to go over his/her notes with you, then ask your instructor to clarify any issues or questions that you may have.

I will grade your term paper on

- A. Content, including research and original ideas
- B. Connections to the themes and issues of the class,
- C. Form (grammar, spelling, organization, etc.)

Please refer to the Office of Academic Affairs website on Academic Misconduct (<http://oaa.osu.edu/coam/faq.html#whatisacademicmisconduct>) for Ohio State University guidelines and policies on Academic Misconduct. I will follow these guidelines in this class—it is your responsibility to know them. Please review these procedures and policies carefully. Ask any questions about citations or exam procedures now, or in the course of the quarter, rather than learn from an “F.”

Code of Student Conduct:

[http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp);

The Committee of Academic Misconduct's web page:  
<http://oaa.osu.edu/coam/home.html>;

Ten Suggestions for Preserving Academic Integrity:  
<http://oaa.osu.edu/coam/ten-suggestions.html>; and

Eight Cardinal Rules of Academic Integrity:  
<http://www.northwestern.edu/uacc/8cards.html>.

*DEPARTMENT OF ANTHROPOLOGY STATEMENT ON ACADEMIC MISCONDUCT*

*All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees.*

My examination and credit policies follow policy and procedures established by The Ohio State University and specified in the Course Offerings Bulletin 05-06 (available to you from the Bulletin Office at (614) 292-3980 or on pages 2-4 of the .pdf file online at <http://www.ureg.ohio-state.edu/ourweb/scheduling/CourseBulletinInfo2005-06.pdf>).

A word about working together and working independently--the work you present as written work *MUST* be your own! While I encourage you to work together in discussions, I expect your scholarship to become increasingly independent as you become further and further engaged in your term paper topic. Thus, you may draw ideas from a discussion group, but it is your responsibility to see that they are properly attributed and properly referenced.<sup>\*</sup> A discussion group idea is an idea that needs substantiation. Please **do not reference a discussion group idea in a paper**, (e.g., Karen Smith, personal communication February 16 1996), but do mention it in prose if you are developing an idea that came up in class. (For example, you might write, "While considering the liberating circumstances that Middle Eastern travel afforded Victorian women, Judy Classmate noted the irony of women constrained by their native social circumstances unconstrained in a culture deemed "Oriental" precisely because it did constrain women!")

I only offer Incompletes (I) if the course work can be completed independently. I follow Ohio State University policy on incomplete marks. I prefer not to give incompletes ("I") because students often find it difficult to complete coursework while taking a new set of courses in the following quarter. I prefer also not to disadvantage students who do complete exams and assignments on time by allowing extra time to others for the explicit purpose of producing a late assignment or making up a missed exam. I recognize that contingencies arise: please do contact me if you feel that your circumstances justify extending the deadline for course completion. Please also come to me immediately with any further questions or concerns you have regarding these policies or other aspects of the class.

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<sup>\*</sup> I recommend and prefer the Author-Date System, but I will accept other standard referencing formats. *The Chicago Manual of Style* explains four. In my copy (1982, 13th edition) these are explained on Pp. 400-417.

I encourage and value *all* student participation in this class without prejudice.

In case of unexpected instructor absences the information will be posted on the following departmental website. This site should be consulted during inclement weather to check for possible class cancellations or delays. Do not call the department, check the website.

**<http://anthropology.ohio-state.edu/news.htm>**

Look for other exciting Anthropology classes and events on our Website. Use it as a resource !  
Consider joining the Undergraduate Anthropology Club  
or giving a graduate student Brown Bag presentation

### **Grading**

Here are my criteria for awarding letter grades (exams, assignments, and class participation). These criteria do not supercede Ohio State University Policy on grades, found in the *Course Offerings Bulletin*:

- A--demonstrated mastery of *all* important concepts and *all* minor ones.
- B--demonstrated mastery of *all* important concepts and *most* minor ones.
- C--demonstrated mastery of *most* important concepts and *few* minor ones.
- D--*generally failed to demonstrate* mastery of most important concepts.
- F--*failed to demonstrate any mastery* of important concepts.

STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR AS SOON AS THE QUARTER BEGINS AND ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE EH OFFICE OF DISABILITY SERVICES 292-3307, PRIOR TO OR AT THE BEGINNING OF THE QUARTER. I RELAY ON THE OFFICE FOR DISABILITY SERVICES FOR ASSISTANCE IN VERIFYING THE NEED FOR ACCOMMODATIONS AND DEVELOPING ACCOMMODATION STRATEGIES.

## DEVELOPING A TERM PAPER

Each student will develop a topic into a term paper (see “Term Paper” above) for part of his/her grade in this course. At minimum, this will provide you with an experience in developing a research idea, but at best, you will leave this course with a topic that you may chose to develop into a research project or for directed study credit elsewhere.

These are the steps in this process:

1. Take responsibility for an article or minor topic that you will present to the class. I will make assignments for the quarter and will consider suggestions that you bring me. While your term paper does NOT have to stem from your class presentation, you may find that it is efficient and inspiring to develop an in-class presentation further for a paper.
2. a. Participate in group-discussions. Assume that everyone in class has read the assigned material, and seek ideas and perspectives on how that material is related to the general themes of the course (see “Course Description” on your syllabus). Jot down comments, ideas, and questions for further research/references.
2. b. All students will be encouraged to raise questions after your in-class presentation, and this is a great opportunity for you to discover unanswered questions or additional lines of inquiry and evidence.
3. Look up keywords in Oscar AND do an electronic database search to find further information on your topic. At this point you may find your interest is diverging somewhat from the questions addressed in group-discussion. Document your train of thought—keep notes to yourself about where your interests went and why. I will let you develop your ideas independently, but I require you to be able to demonstrate how they grew out of your original interest. *You are required to keep these notes until final grades have been distributed.*
4. Use your bibliographic research to guide your reading. Turn in to me a **1-2 page abstract** by Week 6 (1 May). Please feel free to visit my office hours to discuss them before submitting. See (“Term Paper” above for topic abstract guidelines).  
*A topic abstract will consist of a well-crafted topical sentence that describes the focus, approaches, and conclusions of your paper plus a prose summary of the topic, materials and evidence you present, arguments—yours and others’—, and conclusions. Your abstract must be submitted with 8 bibliographic references, no more than 3 of which may be web-based.*

Your topic should *set out the question or (closely) related questions your research will/would address*. Your question might be, “Did God give the Israelites the Promised Land?” or “Why study Ottoman archaeology (when there are even older sites to dig)?” or “Were the Indus civilizations precursors to Dravidians?” or “Who built Great Zimbabwe?” or “Were ancient Egyptians black?”

Your topic should also *state what an introduction to a paper would be like--what background does a reader need to understand why your topic is important?* The

period and related processes in prehistory and history are essential here, as are the modern circumstances of archaeological inquiry.

Your topic should also include *a summary of the appropriate data* you would use. Will you be using archaeological site reports? Interviews? Letters and reports from colonial administrators? Diaries? Films and documentaries? Newspaper/media clippings and images? Secondary sources and compilations?

Your *bibliography* gives me good indication of your research on this topic and your success in formulating an important question and finding the appropriate sources with which to address it.

Congratulations! You have started a research paper.

5. Develop your topic paragraph into an introduction. Your first draft is now underway. Your paper should be organized as follows:

*Introduction*--sets out the question you will address.

*Evidence*--What kinds of methods or archaeological evidence can be used to address this question? What ancillary information is available from historical or representational sources?

*Interpretation*--show how the evidence can provide information to help you answer your main questions.

*Summary and Conclusion*--restates the main topic and your new perspective. Points out new directions for further research. Shows how solving this question helps clarify a larger problem. For example, "Lacking definitive archaeological evidence for Joshua's conquests strengthens the proponents of a 7<sup>th</sup> century BCE date for the compilation of the Old Testament/Hebrew Bible and suggests that the emphasis on Late Bronze Age archaeological sites in Judea and Samaria today serves greater political purpose than archaeological ." [This might be a good conclusion to an original question, "What archaeological basis is there for Joshua's conquests in Canaan?"]

Maps and illustrations are often appropriate. You should at least include a map with the sites and regions you are discussing clearly depicted. Do not forget to provide a scale, a north arrow, and a heading/title for all maps and figures.

6. I will look at any drafts and give you comment (not spelling, grammar, or syntax) if you turn them in to me at least a week ahead of the deadline. Also, you should ask members of your discussion group or a friend to proof-read your paper. I expect your grammar and spelling to be perfect. **WARNING...I will fail your paper (F) if you include any "sentence" that lacks a subject AND a verb!**

**PROOF-READ YOUR WORK!!!**

## PLAN OF CLASSES & READINGS

<b>WEEK 1</b>	<b>WHAT IS ORIENTALISM?</b>
Class 1.	Introduction
Class 2.	Orientalism: a Critique in Overview
Readings:	Sa'id pp. 1-14, 31-44
<b>WEEK 2</b>	<b>THE WEST AND OTHER</b>
Class 3.	Historical Geography of the West and the Other
	Discussion: Encountering Orientalism
Class 4.	Colonialism and Near Eastern Archaeology
Readings:	Sa'id pp. 49-79, 201-209 Lutz and Collins, Ch. 3 "Inside the Great Machinery of Desire." pp. 47-85. [OPTIONAL: Silberman, "Desolation and Restoration," pp. 76-86.]
<b>WEEK 3</b>	<b>PEOPLE OF THE BOOK I: BIBLICAL ARCHAEOLOGY</b>
Class 5.	Biblical Archaeology
	Discussion: Near Eastern Archaeology and the Western Gaze
Class 7.	The Production of Oriental Archaeology
Readings:	Sa'id pp. 79-87, 105, 108-109, 175, 230 Dever, "Biblical Archaeology" pp. 315-319. Silberman, "Digging in the Land of the Bible," pp. 36-47. Finkelstein, "Pots and People Revisited," pp. 216-230. Wright. "Forcing the End," pp. 42-53. Silberman, "Yahoos in Arabia," pp. 74-76.
<b>WEEK 4</b>	<b>PEOPLE OF THE BOOK II: ISLAMIC ARCHAEOLOGY</b>
Class 6.	Film: <i>Raiders of the Lost Ark</i>
Class 8.	Islamic Archaeology
	<b>Exam #1</b>
Readings:	Glock, "The Future of the Palestinian Past" pp. 302-322. Potts, "The Gulf Arab States and their Archaeology," pp. 189-199. Ozdogan, "Ideology and archaeology in Turkey," pp. 111-123. [RECOMMENDED: Schick, "Palestine in the Early Islamic Period," pp. 74-108.] [RECOMMENDED: Walker, "Militarization to Nomadization," pp. 202-226.]
<b>WEEK 5.</b>	<b>EAST MEETS WEST: CRUSADER ARCHAEOLOGY</b>
Class 9.	Crusaders & Crusader Archaeology
Class 10.	Film: <i>The Crusades</i>
	Discussion: Colonialism and Material Culture in Outremer (Identifying Ethnicity through Archaeology)

Readings: Boas, "The Frankish Period," pp.138-174.

**WEEK 6. ALTERNATE VIEWS OF HISTORY**

Class 11. Ibn Khaldun, Tribes & the Early Islamic State Archaeology & the Djahiliyya 1)  
Emergence of the State

2) Pre-Islamic Arabia

Class 12. Dar- al-Islam and the Middle Ages: Archaeology & the Arab Geographers  
Discussion: Original Globalization Student Presentations—Arab  
Geographers

Readings: Ibn Khaldun, Ch. 2, pp. 99-100, 107-111, 120-122, 123-150, 246-257.  
Sharer & Ashmore, "Multilinear cultural evolution models," pp. 560-564

ASSIGNED: Gabriel, "Among the Norse tribes," pp. 37-42

ASSIGNED: Bullis & MacDonald, "The longest Hajj," pp. 3-39

ASSIGNED: Insoll, "The road to Timbuktu," pp. 48-52

**WEEK 7. ARCHAEOLOGY & "PEOPLE WITHOUT HISTORY"**

Class 13. Archaeology & Nomadic Pastoralism

Class 14. Ethnoarchaeology, Text, and Orientalism

Discussion: Imagining the Primitive

**Exam #2**

Readings: Wiseman, "Barbarians at the Gate," pp. 12-14.  
Banning, "Peasants, Pastoralists, and *Pax Romana*," pp. 25 + 29-45  
Parker, "Peasants, Pastoralists, and *Pax Romana*: a different view," pp. 35-54  
Banning and Kohler-Rollefson, "Ethnographic Lessons for the Pastoral Past:  
Camp Remains near Beidha, Southern Jordan," pp. 181-201.

**WEEK 8. WAYS OF KNOWING IN NEAR EASTERN ARCHAEOLOGY**

Class 15. Science, History, & Revelation

Class 16. Discussion: "The Oriental Mind"

Student Presentations—"isms"

[e.g., rationalism, positivism, marxism, postmodernism]

Readings: Sa'id, pp. 79, 105-108, 191-197, 284-321  
Schimmel, "Islam," pp. 59-64  
CEI, "Shari'a," p. 321 [1.1], pp. 322-top 325 [4, 4.1, 4.2]  
CEI, "Djahiliyya," pp. 383-384

**WEEK 9. GENDER IN NEAR EASTERN ARCHAEOLOGY**

Class 17. Practitioners & Practice

Class 18. Interpreting Gender Roles in Ancient Cultures

Discussion: The Veiled East

Student Presentations—Archaeologists and Archaeologies  
[e.g., Gertrude Bell, Freya Stark, Hester Stanhope, Gertrude Caton-  
Thompson, Patty-Jo Watson, Kathleen Kenyon, Dorothy Garrod  
Lady Mallowan (Barbara Parker), Crystal Bennett]

Readings: Sa'id, pp. 184-191  
Wright, "Technology, Gender, and Class: Worlds of Difference in Ur III  
Mesopotamia," pp. 79-110.

**WEEK 10. NATIONALISM & ARCHAEOLOGY**

Class 19. MEMORIAL DAY—NO CLASS

Class 20. Current Archaeological Practice in the Near East  
Discussion: Whose Past, Whose Present?  
Student Presentations—Nationalist Agendas  
Conclusions

Readings: Silberman, "The Fall of Masada," pp. 87-101.  
Naccache, "Beirut's Memorycide," pp. 140-156.  
Raschka, "Beirut digs out," pp. 44-50.  
Glock, "Cultural Bias in Archaeology," pp. 324-339.  
review "The Future of the Palestinian Past"  
Diaz-Andreu, "Islamic Archaeology and the Spanish Nation," pp. 68-87.



## *Reading List*

THE FOLLOWING TEXTS INCLUDE, BUT ARE NOT LIMITED TO READINGS REQUIRED FOR CLASS AND DISCUSSIONS. WHILE ABSOLUTELY NOT COMPREHENSIVE, THIS LIST IS INTENDED TO SERVE AS A RESOURCE FOR FURTHER READING ON THE TOPICS COVERED AND FOR INITIAL RESEARCH ON PAPERS AND PRESENTATIONS.

**DO NOT CONFINE YOUR RESEARCH TO THIS LIST: I EXPECT YOU TO SEEK OTHER SOURCES!**  
Other sources may be located through

- a keyword search in Oscar (University Library home page),
- the Anthropology database (Eureka) and other databases found in "databases" on the University Library home page). This often helps in finding journal articles on a particular topic
- internet searches on key words
- reviewing and selecting sources from bibliographies cited in these works

Abdi, Kamyar 2001 Nationalism, Politics and the Development of Archaeology in Iran.  
*American Journal of Archaeology* 105: 51-76.

Abu el-Haj, Nadia 2001 *Facts on the Ground: Archaeological Practice and Territorial Self-Fashioning in Israeli Society*. Chicago: Chicago University Press.

Ahmad, S.M. 1965 Djughrsfiya, geography. *Encyclopedia of Islam* 2:575-587.

Ahmed, Akbar S. 1992 *Postmodernism and Islam*. London: Routledge.

Al-Ansary, A.R. 1982 *Qaryat al-Fau: a Portrait of Pre-Islamic Civilisation in Saudi Arabia*. Riyadh: University of Riyadh Press.

Alon, A. 1997 Politics and Archaeology. Pp. 34-47 in N.A. Silberman and D. Small, eds., *The Archaeology of Israel: Constructing the Past, Interpreting the Present*. Sheffield: Sheffield Academic Press.

Anonymous. 1725 [1905] *The Travels of Sir John Mandeville. (Cotton Manuscript)*. London: Macmillan and Co.

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[Ch. 5 The Fall of Masada, pp. 87-101]  
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#### Other Resources:

<http://almashriq.hiof.no/lebanon/900/930/930.1/beirut/reconstruction>

The History of Palestinian Archaeology. 1991. A four part video series produced by AAI/Our Gang with research by Jeffrey Blakely.

The Historical Geographers  
Petrie and Bliss at Tell el-Hesi

The Era of Excavation  
Enterprise and Paradigm

[www.catalhoyok.com](http://www.catalhoyok.com)

**Anthropology 421.08  
Indians of North America  
Autumn Quarter 2006  
Class: Monday and Wednesday 9:30-11:18  
Office Hours: M and W 9:00-9:30, 11:20-12:20**

**Dr. Amy Zaharlick  
Office: Lord Hall, 113C  
Office Phone: 292-9771  
Meet: McPherson Lab 1021  
Email [Zaharlick.1@osu.edu](mailto:Zaharlick.1@osu.edu)**

### **Course Objectives**

**Anthropology 421.08 helps satisfy the Social Science GEC requirement. Courses in social science help students understand human behavior and cognition, and the structure of human societies, cultures, and institutions. This course is intended as a general introduction to the study of the aboriginal populations of North America. The course objectives are the following:**

- 1. To describe some important phases in the history, development, and culture change of various groups of North American Indians and to convey some sense of the nature of their cultural systems.**
- 2. To acquaint the student with anthropological literature concerned with the study and understanding of Native American cultures and societies.**
- 3. To examine major concepts, methods, and theories used in anthropological studies of Native American cultures and societies.**
- 4. To provide opportunities for students to synthesize and to integrate data, concepts, and theories acquired through anthropological studies and discussions of Native American peoples.**
- 5. To gain insight into the richness and complexity of Native American life as it was and is lived in different ways and in different places in North America.**

### **Course Requirements**

- 1. Complete all assigned readings.**
- 2. Three (3) quarter examinations, *each one counting for 30% of your final grade*. On each one of the exams, students will be given the choice of answering either 50 objective questions or two essays questions. The exams are designed to test your knowledge of the material presented in class lectures, discussions, readings, and films and to test your ability to synthesize course materials and to utilize concepts.**
- 3. Complete a written class evaluation (SEI).**
- 4. Class participation, counting for the other *10% of your final grade*.**



Required Texts

Oswalt, Wendell H.

2006 *This Land Was Theirs: A Study of Native North Americans*. Eighth Edition.  
New York, New York: Oxford University Press.

Lobo, Susan and Steve Talbot, Compilers

2001 *Native American Voices: A Reader*. Second Edition. Upper Saddle River,  
New Jersey: Prentice Hall.

Academic Misconduct

All students should become familiar with the rules governing academic misconduct, especially as they pertain to plagiarism and cheating. Plagiarism is the inappropriate use of other people's work, which can often be addressed by correct citation and quotations. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct will automatically be reported to the Committee on Academic Misconduct.

Students with Disabilities

**STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR AS SOON AS THE QUARTER BEGINS AND ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE OFFICE FOR DISABILITY SERVICES 292-3307 PRIOR TO OR AT THE BEGINNING OF THE QUARTER. I RELY ON THE OFFICE FOR DISABILITY SERVICES FOR ASSISTANCE IN VERIFYING THE NEED FOR ACCOMMODATIONS AND DEVELOPING ACCOMMODATION STRATEGIES.**

Anthropology 421.08

Dr. Zaharlick

Class Outline and Assignments

Week	Dates	Topics	Assignments
1	Sept. 20	Introduction and orientation to the course	
	Sept. 25	Questions about Native Americans Video: "American Indians: Sacred Grounds"	Oswalt, Ch 1
2	Sept. 27	Indian—Non-Indian Relations	Oswalt, Ch 2
	Oct. 2	The Netsilik	Oswalt, Ch 3
3	Oct. 4	The Chipewyan: Subarctic Hunters	Oswalt, Ch 4
	Oct. 9	The Lower Kootenai	Oswalt, Ch 5
4	Oct. 11	<u>REPORTS</u>	L&T, P., I-III
	Oct. 16	EXAM I Video: "Discovering American Indian Music"	
5	Oct. 18	The Western Shoshone	Oswalt, Ch 6
	Oct. 23	The Crow Video: "The Ghost Dance"	Oswalt, Ch 7
6	Oct. 25	The Cahuilla Video: "Way of Our Fathers"	Oswalt, Ch 8
	Oct. 30	The Tlingit Film: "The Crooked Beak of Heaven"	Oswalt, Ch 9
7	Nov. 1	The Hopi: Farmers of the Desert Video: "Hopi: Songs of the Fourth World"	Oswalt, 10
	Nov. 6	<u>REPORTS</u>	L&T, IV-VI
8	Nov. 8	EXAM II Video: "The Sunrise Dance"	
	Nov. 13	The Navajo Video: "Seasons of the Navajo"	Oswalt, 11
9	Nov. 15	The Iroquois Video: "The Nations of the Northeast"	Oswalt, 12
	Nov. 20	The Eastern Cherokee Video: "The Tribes of the Southeast"	Oswalt, 13
10	Nov. 22	The Natchez Video: "In the White Man's Image"	Oswalt, 14
	Nov. 27	Overviews	Oswalt, 15
	Nov. 29	<u>REPORTS</u>	L&T, VII-IX
	Dec. 6	FINAL: EXAM III (Wednesday at 8:30)	

**ANTHROPOLOGY 553.01  
THE AZTECS AND THEIR PREDECESSORS**

**Instructor**

Dr. Kevin Johnston  
Office: 113B Lord Hall  
Phone: 292-0006; email: johnston.213@osu.edu  
Office Hours: Monday 1:00-4:00 PM, and by appointment

**Place and Time**

M W 9:30-11:18 AM, Cunz Hall, Room 168

**Texts** (Available at university-area bookstores)

Berdan, Frances F.

2005 *The Aztecs of Central Mexico: An Imperial Society*. Thomson Wadworth, Belmont, CA.

Coe, Michael, and Rex Koontz

2003 *Mexico: From the Olmecs to the Aztecs* (5<sup>th</sup> edition). Thames and Hudson Press.

**On Electronic Reserve, Main Library**

- All other class readings.

**Course Description**

Anthropology 553.01 examines the non-Maya civilizations of ancient Mesoamerica—including the Aztecs and their predecessors, the Olmecs, Toltecs, Mixtecs, and Zapotecs—as revealed by archaeological and textual sources. In recent years, the pace of Mesoamerican archaeology has quickened, and, thanks to the discovery of new sites and breakthroughs in epigraphy, archaeologists have developed new insights into the Mesoamerican past. In this class we examine those insights.

We start with the Mesoamerica's so-called "mother culture" and the region's first complex society: the Olmec. Topics include Olmec religion and worldview, the emergence of kingship, and the geographical spread of "Olmecism" (the adoption of Olmec symbols by non-Olmec peoples).

After examining Preclassic cultural developments elsewhere in Mesoamerica, we turn our attention to the great Classic-period urban and economic center, Teotihuacan. As research by archaeologists and art historians recently has demonstrated, Teotihuacan was a great military power, and its art links militarism to important natural, including cosmic, forces.

Next we examine the Zapotecs, who inhabited the bottomlands of the Valley of Oaxaca, and the Mixtecs, who inhabited rugged mountains west of the Valley. The expansion of the Zapotec military empire, centered at Monte Alban, is documented in their art and writing. The Mixtec are renowned for the colorful and intriguing picture-writing system, which we will examine and attempt to decipher. Two classes are devoted to Mixtec writing.

In the last section of class we examine the Aztecs of central Mexico, who during the 14<sup>th</sup> and 15<sup>th</sup> centuries developed Mesoamerica's largest and most powerful empire. After examining the origins and evolution of the Aztec state, we turn our attention to its remarkable political and economic organization. In readings and discussions we investigate how Aztec warfare functioned as a religious institution. Class concludes with a consideration of the impact of the Spanish Conquest on the native peoples of Mesoamerica and their continued quest for cultural survival.

**Format**

The course meets twice week at a regular time for structured sessions with the entire class. Class meetings will combine lecture, discussions, visual presentations, and exercises. Group discussions will be held, and several classes will be devoted to group exercises.

**Reading Assignments**

The number of pages of reading assigned each week ranges between 50 and 100 (average is approximately 70). Students will be expected to have done the reading in order to engage in discussion and to answer questions. Each student must complete the readings on the dates indicated in the syllabus, i.e., *before attending class*.

Readings for this course consist of two required texts available at the University Bookstore. Supplementary readings will be placed on Electronic Reserve at the Main Library Website [<http://library.ohio-state.edu/search/r>].

**Evaluation Criteria**

Final grades will reflect each student's performance of written examinations, in-class and take-home assignments, and class participation. Written examinations will be based upon lectures, films, assigned readings, and class discussions and assignments.

The various components of class performance are weighted as follows:

<b>Mid-term examination.....</b>	<b>40%</b>
<b>Final examination.....</b>	<b>45%</b>
<b>Class discussions, assignments, attendance.....</b>	<b>15%</b>

**Examinations**

There are two examinations—a mid-term and a final. The mid-term exam counts as forty percent of the final grade. The final exam counts as forty-five percent of the final grade. The exams are composed of objective (e.g., identification, matching, multiple choice, and sentence completion) and short essay questions.

The mid-term exam emphasizes materials covered during classes 1 through 9. The final exam emphasizes material covered during classes 10 through 19, but it will include questions that require use of knowledge and information acquired during the entire course. Students are expected to master information from the lectures, handouts, films, and textbooks; exam questions are drawn from all four.

Examination dates:

Mid-term exam..... April 25, Monday, in class

**Final exam..... June 8, Wednesday, 9:30-11:18 AM, in class**

Makeup exams will only be offered for legitimate absences. In all cases, a request for a makeup exam must include, but is not limited to, a dated and signed letter from the student stating his/her reason for absence. Students requesting a makeup exam must speak with the instructor within 48 hours of the scheduled examination time. We encourage you to discuss your exam needs and other learning needs with the instructor *ahead of time*. If you experience a legitimate emergency and miss a lecture, ask another student to go over his/her notes with you, then ask your instructor to clarify any issues or questions that you may have.

**Grading**

A (95-100); A- (90-94); B+ (86-89); B (83-85); B- (80-82); C+ (76-79); C (73-75); C- (70-72); D+ (65-69); D (60-64); F (Below 60)

Participation in class discussions, assignments, and attendance will count for 15 percent of the final grade, so being prepared for class is highly advised.

**Student Responsibility**

Attendance is required and chronic absence will be noted. Disruptive behavior will be penalized. Students are held accountable for the content of the instructor's lectures and expected to master relevant material in the text. The student is advised to keep up with the reading assignments. Incompletes will be considered only in extreme cases.

Please turn off cell phones, beepers, and other electronics *before* arriving in class.

**Policy On Academic Misconduct**

All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees. Do your own work!

**Note:** When the instructor is unexpectedly absent, you will find this information posted on the departmental website. Students should consult the website during inclement weather to check for possible class cancellations or delays. Please do not call the department; instead, check the website.

**<http://monkey.sbs.ohio-state.edu/news.htm>**

THIS PUBLICATION/MATERIAL IS AVAILABLE IN ALTERNATIVE FORMATS UPON REQUEST. FOR FURTHER INFORMATION, PLEASE CONTACT MS. Jean Whipple, DEPARTMENT OF ANTHROPOLOGY, 292-4149.

Anyone who feels that they may need an accommodation based on the impact of a disability MUST contact me to arrange an appointment AS SOON AS THE QUARTER BEGINS. At the appointment we can discuss the course format, anticipate your needs and explore potential adaptations to meet your needs. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. YOU ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE OFFICE OF DISABILITY SERVICES 292-3307, PRIOR TO OR AT THE BEGINNING OF THE QUARTER

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## **COURSE SCHEDULE AND READING ASSIGNMENTS**

### **WEEK 1. INTRODUCTION**

#### **CLASS 1. March 28**

Introduction

*Readings:* Coe and Koontz, Chapter 1, pp. 11-19

#### **CLASS 2. March 30**

Geography; Earliest Occupation; The Olmecs

Film: *The Excavation of La Venta*

*Readings:* Coe and Koontz, Chapter 4, pp. 41-60

### **WEEK 2. THE OLMECS**

#### **CLASS 3. April 4**

Olmec religion and rulership—iconography

*Readings:* Coe and Koontz, Chapter 5, pp. 61-100

#### **CLASS 4. April 6**

Film: *The Spirit World: Religion and Ideology*

*Readings, Electronic Reserve:* Kent Reilly, "Art, ritual, and the Olmec world," pp.369-399.

### **WEEK 3. RELIGION DURING THE LATE PRECLASSIC**

#### **CLASS 5. April 11**

La Mojarra, Izapa, Abaj Takalik, and Kaminaljuyu; The Mesoamerican Calendar System

*Readings, Electronic Reserve:* John Pohl, "Izapa." In *Exploring Mesoamerica*, pp. 31-40.

#### **CLASS 6. April 13**

Teotihuacan

*Readings:* Coe and Koontz, Chapter 6, pp. 101-130

*Readings, Electronic Reserve:* George Cowgill, "State and society at Teotihuacan," pp. 300-323.

#### **WEEK 4. TEOTIHUACAN AND THE EPICCLASSIC**

**CLASS 7.** April 18

Epiclassic: Xochimilco, Cacaxtla, El Tajin

*Readings:* Coe and Koontz, Chapter 7, pp. 131-148

*Readings, Electronic Reserve:* John Pohl, "Cholula," pp. 162-172.

**CLASS 8.** April 20

The Zapotecs

*Readings, Electronic Reserves:* Richard Blanton et al., *Ancient Mesoamerica*, pp. 50-55, 69-105

#### **WEEK 5. THE MIXTECS**

**CLASS 9.** April 25

Mid-Term Exam

**CLASS 10.** April 27

Mixtecs: Geography, Archaeology, and Chronology

*Readings:* Coe and Koontz, Chapter 9, pp. 175-189

#### **WEEK 6. MIXTEC WRITING**

**CLASS 11.** May 2

Mixtec picture writing.

*Readings, Electronic Reserves:* Elizabeth Boone, "Aztec Pictorial Histories: Records Without Words," pp. 50-76.

- John Pohl, "Mitla," pp., 182-192

**CLASS 12.** May 4

Mixtec writing: In-class exercise

#### **WEEK 7. THE TOLTECS AND EARLY AZTECS**

**CLASS 13.** May 9

Tula and the Toltecs

*Readings:* Coe and Koontz, Chapter 8, pp. 149-174

**CLASS 14.** May 11

The Origins and Evolution of the Aztec Empire

*Readings:* Berdan—Chapter 1, pp. 1-19

#### **WEEK 8. THE AZTECS**

**CLASS 15.** May 16

Aztec Political and Economic Organization

*Readings:* Berdan—Chapters 2 & 3, pp. 20-50, 51-60.

**CLASS 16.** May 18

Aztec Militarism and Writing

*Readings:* Berdan—Chapters 3 & 5, pp. 60-72, 106-125.

**CLASS 17.** May 23

Aztec Religion

Film: *The Fifth Sun*

*Readings:* Berdan—Chapter 6, pp. 126-140.

**WEEK 9. THE AZTECS**

**CLASS 18.** May 25

The Spanish Conquest

*Readings:* Berdan—Chapter 8, p. 167-197.

**WEEK 10. THE SPANISH CONQUEST AND ITS AFTERMATH**

May 30—*Holiday, No Classes*

**CLASS 19.** June 1

Final Exam Review

*Readings:* Coe and Koontz, pp. 225-235.

**Final Exam: June 8, Wednesday, in class; 9:30-11:18 AM**



The Ohio State University  
Anthropology 553.02  
Prehistory of Eastern North America

Winter Quarter 2004

**Instructor:** Dr. William S. Dancey  
110 Lord Hall  
292-9770; e-mail: dancey.1@osu.edu

**Office hours:** Tuesdays and Thursdays 12:30-2:30 & by appointment

**Meeting time & place:** ~~Lord 235~~ <sup>Smith 1180</sup>, TR 9:30-11:30

**Text:** *Ancient North America*, (3<sup>rd</sup> ed.) by Brian Fagan (Thames and Hudson, 2000)

**Course description:** This course is an archaeological survey of the prehistoric cultures of eastern North America from initial human colonization to European contact, with geographical emphasis on the Southeast and Midwest. An ecological perspective will be used to present and analyze archaeological evidence for long-term changes in tradition and behavior. Aspects of change that will concern us include the colonization of the New World and human adaptation to the forests of the post-Ice Age era; the development of long distance exchange networks; the significance of mound construction and mortuary ritual; the domestication of native plants and the changing role of maize; the rise of social inequality and centralized authority; and the impact of European contact on indigenous societies.

**Course objectives:** Students who successfully complete this course should be able to list and describe major cultural transitions in the prehistory of eastern North America; describe how human groups adapted to the natural and cultural environments of the East; and discuss at least one regional research problem in up-to-date detail.

**Course requirements:** Students are required to complete two examinations, a research paper, and a brief presentation (in oral or poster form) on the results of their research. Students are also asked to hand in evidence of progress on their research at designated times (see course outline). The midterm and final will consist of essay and/or short answer questions. Instructions for the research paper and presentation will be distributed in the second week. These assignments are weighted as follows:

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Midterm examination	100 (30%)
Final examination	100 (30%)
Research paper	100 (30%)
Presentation	100 (10%)
<b>Total</b>	<b>400 (100%)</b>

**Grading.** Tests and other instruments of evaluation are graded according to the following scale : A (95-100), A- (90-94), B+ (86-89), B (83-85), B- (80-82), C+ (76-79), C (73-75), C- (70-72), D+ (65-69), D (60-64), E (Below 60)

**Student Responsibility.** Assigned projects and in-class exams are to be done individually. You are on your honor to work alone (unless instructed otherwise) and submit material that reflects your own ability. Anything else is academic misconduct and will be reported. You are also expected to take exams and submit written assignments on the days scheduled. Discuss anticipated absences or delays with the instructor in advance to avoid loss of credit. Class attendance is mandatory.

### COURSE OUTLINE

<u>Date</u>	<u>Topic and Reading</u>
T Jan 6	Introduction; History of research (Fagan Ch. 1-3)
R Jan 8	Cultural and environmental background
T Jan 13	Colonization of North America (Fagan Ch. 4)
R Jan 15	Eastern Fluted Point Tradition (Fagan Ch. 5, 6)
T Jan 20	Early and Middle Archaic (Fagan Ch. 16)
R Jan 22	Early mounds and earthworks (Fagan Ch. 17)
	<b>Paper topic due</b>
T Jan 27	The Shell Mound Archaic
R Jan 29	Caves, rockshelters, and early farming
T Feb 3	Adena and the Early Woodland (Fagan Ch. 18)
R Feb 5	Hopewell and the Middle Woodland (Fagan Ch. 19)
	<b>Paper bibliography due</b>
T Feb 10	<b>MIDTERM EXAMINATION</b>
R Feb 12	Late Woodland (Fagan Ch. 20)
T Feb 17	Mounds, maize, and Mississippian (Fagan Ch. 20)
R Feb 19	Mississippian economy and society
	<b>Paper outline due</b>
T Feb 24	Caddoans and Oneota (Fagan Ch. 7)
R Feb 26	Fort Ancient, Monongahela, and Iroquois (Fagan Ch. 21)
T Mar 2	The European invasion (Fagan Ch. 22)
R Mar 4	Presentations
	<b>RESEARCH PAPERS DUE</b>
T Mar 9	Presentations
R Mar 11	Summary and review

The final examination is scheduled for Thursday, March 18, 9:30 a.m.

**ANTHROPOLOGY 553.04  
ANCIENT MAYA CIVILIZATION  
AUTUMN QUARTER 2004**

**Instructor**

Dr. Kevin Johnston  
Office: 113B Lord Hall  
Phone: 292-0006; email: johnston.213@osu.edu  
Office Hours: Wednesday, 1:30-4:30 PM, and by appointment

**Place and Time**

M W 9:30-11:18 AM, University Hall 86

**Text** (Available at university-area bookstores)

Sharer, Robert. 1994. *The Ancient Maya* (5<sup>th</sup> edition). Stanford University Press.

**On Reserve, Main Library Reserve Room**

- Sharer, Robert. 1994. *The Ancient Maya* (5<sup>th</sup> edition). Stanford University Press.

**Course Description**

Anthropology 553.04 focuses on one of the greatest of Mesoamerica's pre-Columbian civilizations: the lowland Maya. In recent years, the pace of Maya archaeological research has quickened, and, thanks to a new generation of archaeological, epigraphic, and paleoecological fieldwork, a new picture of the ancient Maya has emerged. This class examines these new insights into the development of Maya civilization and its demise.

We begin with the Preclassic period, which commenced with the emergence of settled village life and closed with the construction of large, spectacular cities. Topics include the roots of Maya culture in pre-Maya Mesoamerican societies and the influence of urbanized mountain-dwelling groups on their lowland, rainforest-dwelling neighbors.

We then turn our attention to the florescence of Maya society during the Classic Period. Students learn about how Mayanists practice archaeology in the rainforest. Several classes are devoted to discussions of Maya political organization, royal history, palace life, and warfare. We review what is currently known about Maya religious beliefs, including the *Popul Vuh* creation story, and royal rituals, including blood sacrifice, the ballgame, and accession rites. Thereafter, several classes are devoted to the decipherment of Maya hieroglyphic writing, and students are taught how to read glyphic texts.

The next topic is maize agriculture and the economic foundation of Maya society. Students study ancient and modern Maya agricultural practice and review new insights into tropical ecology. We examine how agriculture generated anthropogenic, or human-induced, ecological change and the impact of that change on Maya society.

During the ninth-century AD, southern Maya society collapsed, and vast areas of the rainforest were abandoned. Why did the collapse occur and what were its outcomes? To answer these questions, we examine the demographic and ecological foundations of the collapse, and we discuss the lessons posed by the collapse for modern developing tropical nations. Readings and discussions focus on population-environment interactions

in tropical rainforests and the impact of those interactions on social and ecological development. The instructor illustrates discussions with discoveries made during his own field research in the Petén rainforest in northern Guatemala.

We conclude by turning our attention to the Postclassic Period, when Maya inhabiting the Yucatan Peninsula built large, well-known urban centers (e.g., Chichén Itzá and Tulum), and to the conquest and alteration of Maya society during the colonial Spanish era.

### **Format**

The course meets twice week at a regular time for structured sessions with the entire class. Class meetings will combine lecture, discussions, visual presentations, and exercises. Group discussions will be held, and several classes will be devoted to group exercises.

### **Reading Assignments**

The number of pages of reading assigned each week ranges between 45 and 70 (average is approximately 50). Students will be expected to have done the reading in order to engage in discussion and to answer questions. Each student must complete the readings on the dates indicated in the syllabus, i.e., *before attending class*.

Readings for this course consist of one required text available at the University Bookstore. Supplementary readings will be placed on Electronic Reserve in the Main Library.

### **Evaluation Criteria**

Final grades will reflect each student's performance of written examinations, in-class and take-home assignments, and class participation. Written examinations will be based upon lectures, films, assigned readings, and class discussions and assignments.

The various components of class performance are weighted as follows:

<b>Mid-term examination.....</b>	<b>40%</b>
<b>Final examination.....</b>	<b>45%</b>
<b>Class discussions, assignments, attendance.....</b>	<b>15%</b>

### **Examinations**

There are two examinations—a mid-term scheduled for the twelfth class and a final. The mid-term exam counts as forty percent of the final grade. The final exam counts as forty-five percent of the final grade. The exams are composed of objective (e.g., identification, matching, multiple choice, and sentence completion) and short essay questions.

The mid-term exam emphasizes materials covered during classes 1 through 11. The final exam emphasizes material covered during classes 13 through 21, but it will include questions that require use of knowledge and information acquired during the entire course. Students are expected to master information from the lectures, handouts, films, and textbooks; exam questions are drawn from all four.

Examination dates:

Mid-term exam.....November 1, Monday, in class

**Final exam.....Wednesday, December 8, 7:30-9:18 AM**

Makeup exams will only be offered for legitimate absences. In all cases, a request for a makeup exam must include, but is not limited to, a dated and signed letter from the student stating his/her reason for absence. Students requesting a makeup exam must speak with the instructor within 48 hours of the scheduled examination time. We encourage you to discuss your exam needs and other learning needs with the instructor *ahead of time*. If you experience a legitimate emergency and miss a lecture, ask another student to go over his/her notes with you, then ask your instructor to clarify any issues or questions that you may have.

My examination and credit policies follow policy and procedures established by The Ohio State University and specified in the Course Offerings Bulletin 04-05 (available to you from the Bulletin Office at (614) 292-3980) and by the University rules at <http://www.trustees.admin.ohio-state.edu/rules> (see "Marks," and "Exams").

**Grading**

A (95-100); A- (90-94); B+ (86-89); B (83-85); B- (80-82); C+ (76-79); C (73-75); C- (70-72); D+ (65-69); D (60-64); F (Below 60)

Participation in class discussions, assignments, and attendance will count for 15 percent of the final grade, so being prepared for class is highly advised.

**Student Responsibility**

Attendance is required and chronic absence will be noted. Disruptive behavior will be penalized. Students are held accountable for the content of the instructor's lectures and expected to master relevant material in the text. The student is advised to keep up with the reading assignments. Incompletes will be considered only in extreme cases.

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**Policy On Academic Misconduct**

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## COURSE SCHEDULE AND READING ASSIGNMENTS

### WEEK 1

Class 1. Sept. 22

Introduction

Reading: Sharer: Introduction, pp. 19-30, 33-43

### WEEK 2

Class 2. Sept. 27

Beginnings: The Preclassic Maya

Reading: Sharer: 71-72, 80-91, 107-128, 133-137

Class 3. Sept. 29

The Classic Period and the Maya Florescence

Reading: Sharer: Chapter 4, pp. 138-179

Films: *Tikal*, *Palenque*

### WEEK 3

Class 4. Oct. 4

Power and Politics in Prehistory

Reading: Webster, Evans, and Sanders, *Out of the Past*, Chapter 10, pp. 325-355.

Film: *Power, Prestige, and Wealth*

Class 5. Oct. 6

Maya Political Organization

Reading: Sharer: Chapter 10, pp. 464-476, 491-512

**WEEK 4**

Class 6. Oct. 11

Polity Interactions

Reading: Webster: "Warfare and status rivalry: Lowland Maya and Polynesian comparisons," pp. 311-351 [On Reserve].

Film: *Realms*

Class 7. Oct. 13

Maya Warfare

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 24-53. [On Reserve]

Sharer, Chapter 5, pp. 211-217

**WEEK 5**

Class 8. Oct. 18

Royal History

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 54-67, 101-115. [On Reserve]

Sharer, Chapter 5, pp. 220-

Class 9. Oct. 20

Maya Religion and World View

Reading: Sharer: Chapter 5, pp. 275-289; Chapter 11, pp. 513-516

Film: *Shamans*

**WEEK 6**

Class 10. Oct. 25

Ideology: Maya Religion in the Service of the State

Reading: Schele and Freidel, *A Forest of Kings*, pp. 64-77, 84-95. [On Reserve]

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Politics, Religion, and the Ballgame

Reading: Miller, "The Maya Ballgame: Rebirth in the Court of Life and Death," pp. 79-87. [On Reserve]

Film: *Popul Vuh*

**WEEK 7**

Class 12. Nov. 1

**In-Class Midterm Examination**

Class 13. Nov. 3

Royal Maya Rituals

Reading: Sharer: Chapter 11, pp. 520-555

**WEEK 8**

Class 14. Nov. 8

Working as a Maya Archaeologist. The Calendar

Reading: Sharer, Chapter 12, pp. 556-580.

Class 15. Nov. 10

Introduction to Maya Hieroglyphs

Reading: Sharer: Chapter 13, pp. 597-629.

**WEEK 9**

Class 16. Nov. 15

Reading Maya Texts

*Take-home Assignment*

Class 17. Nov. 17

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Reading: Sharer: Chapter 13, pp. 452-463.

**WEEK 10**

Class 18. Nov. 22

Tropical Ecology and Maya Agriculture

Reading: Nations and Nigh: "The evolutionary potential of Lacandon Maya sustained-yield tropical forest agriculture," pp. 1-15, 26-27. [On Reserve]

Class 19. Nov. 24

The Collapse of Classic Maya Society

Reading: Santley, Killion, and Lycett: "On the Maya Collapse." *Journal of Anthropological Research* 42(2): 123-159. [On Reserve]

**WEEK 11**

Class 20. Nov. 29

Terminal Classic and Postclassic Remnants: The Maya of Yucatan.

Reading: Sharer, Chapter 6 and 7, pp. 368-409.

Class 21. Dec. 1

Summary and Final Exam Review

**Final exam: Wednesday, December 8, 7:30-9:18 AM**



**ANTHROPOLOGY 553.04  
ANCIENT MAYA CIVILIZATION  
AUTUMN QUARTER 2004**

**Instructor**

Dr. Kevin Johnston

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Phone: 292-0006; email: johnston.213@osu.edu

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## **COURSE SCHEDULE AND READING ASSIGNMENTS**

### **WEEK 1**

Class 1.           Sept. 22

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Reading: Sharer: Introduction, pp. 19-30, 33-43

### **WEEK 2**

Class 2.           Sept. 27

Beginnings: The Preclassic Maya

Reading: Sharer: 71-72, 80-91, 107-128, 133-137

Class 3.           Sept. 29

The Classic Period and the Maya Florescence

Reading: Sharer: Chapter 4, pp. 138-179

Films: *Tikal*, *Palenque*

### **WEEK 3**

Class 4.           Oct. 4

Power and Politics in Prehistory

Reading: Webster, Evans, and Sanders, *Out of the Past*, Chapter 10, pp. 325-355.

Film: *Power, Prestige, and Wealth*

Class 5.           Oct. 6

Maya Political Organization

Reading: Sharer: Chapter 10, pp. 464-476, 491-512

**WEEK 4**

Class 6. Oct. 11

Polity Interactions

Reading: Webster: "Warfare and status rivalry: Lowland Maya and Polynesian comparisons," pp. 311-351 [On Reserve].

Film: *Realms*

Class 7. Oct. 13

Maya Warfare

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 24-53. [On Reserve]

Sharer, Chapter 5, pp. 211-217

**WEEK 5**

Class 8. Oct. 18

Royal History

Reading: Martin and Grube, *Chronicle of the Maya Kings and Queens*, pp. 54-67, 101-115. [On Reserve]

Sharer, Chapter 5, pp. 220-

Class 9. Oct. 20

Maya Religion and World View

Reading: Sharer: Chapter 5, pp. 275-289; Chapter 11, pp. 513-516

Film: *Shamans*

**WEEK 6**

Class 10. Oct. 25

Ideology: Maya Religion in the Service of the State

Reading: Schele and Freidel, *A Forest of Kings*, pp. 64-77, 84-95. [On Reserve]

Class 11. Oct. 27

Politics, Religion, and the Ballgame

Reading: Miller, "The Maya Ballgame: Rebirth in the Court of Life and Death," pp. 79-87. [On Reserve]

Film: *Popul Vuh*

**WEEK 7**

Class 12. Nov. 1

**In-Class Midterm Examination**

Class 13. Nov. 3

Royal Maya Rituals

Reading: Sharer: Chapter 11, pp. 520-555

**WEEK 8**

Class 14. Nov. 8

Working as a Maya Archaeologist. The Calendar

Reading: Sharer, Chapter 12, pp. 556-580.

Class 15. Nov. 10

Introduction to Maya Hieroglyphs

Reading: Sharer: Chapter 13, pp. 597-629.

**WEEK 9**

Class 16. Nov. 15

Reading Maya Texts

*Take-home Assignment*

Class 17. Nov. 17

Translating the Yaxchilan Texts. The Maya Economy.

Reading: Sharer: Chapter 13, pp. 452-463.

**WEEK 10**

Class 18. Nov. 22

Tropical Ecology and Maya Agriculture

Reading: Nations and Nigh: "The evolutionary potential of Lacandon Maya sustained-yield tropical forest agriculture," pp. 1-15, 26-27. [On Reserve]

Class 19. Nov. 24

The Collapse of Classic Maya Society

Reading: Santley, Killion, and Lycett: "On the Maya Collapse." *Journal of Anthropological Research* 42(2): 123-159. [On Reserve]

**WEEK 11**

Class 20. Nov. 29

Terminal Classic and Postclassic Remnants: The Maya of Yucatan.

Reading: Sharer, Chapter 6 and 7, pp. 368-409.

Class 21. Dec. 1

Summary and Final Exam Review

**Final exam: Wednesday, December 8, 7:30-9:18 AM**

**Art Education Ethnic Arts 367.01****Name****Contact Information****Office Hours****Rationale**

In this country, due to social, political, historical, and cultural inequities, many individuals and/or groups are disenfranchised or empowered on the basis of race, gender, class, sexual orientation, religion, and geographic location to name a few. This form of inequity or privilege is influenced by and influences construction, production and consumption of visual culture. This course has been constructed to confront and address the issues raised through the exploration of visual culture in the hope of challenging our biases and discriminatory practices within our society, which hinders democracy and social justice. This course provides opportunities for students to focus and communicate their learning and development to increase their multicultural competencies as national and world citizens.

**Course Description**

In this course, we will critically investigate personal, national and global identities. Personal and communal narratives surrounding visual culture define and construct meaning in our everyday lives. Visual culture (which includes both visual art and popular media) is investigated as a site through which social and cultural definitions, norms and values, and expectations are reinforced, constructed as well as challenged. The goals for this course are to develop students' skills in writing, reading, critical thinking, and oral expression and foster an understanding of the pluralistic nature of institutions, society, and culture(s) of the United States.

**Learning Objectives**

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

- Analyze personal identity (through its many components) and its construction as it determines everyday behaviors and choices.
- Identify and examine ideas and issues, values and beliefs found in 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, political and more.
- Improve critical thinking skills through careful description, analysis, interpretation and evaluation of readings, videos, presentations, and fieldtrips.
- Refine skills in inquiry methods, expository writing and oral communication.

Art Education 367.01 is a GEC (General Elective Course) that fulfills the requirements for: Second Level Writing, Art/Humanities, and Social Diversity.

### **Required Texts/Supplies**

- Text Book: The World is a Text, 2<sup>nd</sup> Edition
- A style sheet chosen from the following: *American Psychological Association, Chicago, Modern Language Association*

### **Student Responsibilities & Course Policies**

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 e-mail 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 half a letter grade for each unexcused absence that occurs.** 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 class 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; 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% 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. **Rewriting Assignments:** Students may choose to rewrite 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 letter grade (e.g., a C becomes a B). ***There is no makeup or re-do for leading a discussion. There is no rewrite for the final paper. Students cannot rewrite any paper that was handed in late.***



5. **Late Assignments:** Assignment grades are reduced by 1/2 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 e-mail attachments unless a student has received the instructor's prior approval.
6. **Returning Graded Assignments:** Papers will be returned two weeks after the instructor receives papers. Papers are typically returned during regular scheduled classes. Final papers will be available for pick up in the art education office, 258 Hopkins.
7. **E-mail :** E-mail is used as a means of communicating with students about the course. E-mail is sent to your Ohio State email account.

8. **Plagiarism:** Copying and 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 must 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.

9. **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.

## **Assignments**

Papers should describe, analyze and interpret visual culture forms and practices, their impact on cultural identities, and how they reflect and/or reinforce societal values. Do not write a paper that is only descriptive (i.e., a book report) or based on unsupported

opinions; A successful paper goes beyond descriptive and personal opinions by presenting clearly expressed ideas and a well-developed arguments substantiated with citations and examples.

### **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, your name, course title and assignment title and date.
- A descriptive 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 (plastic coversheets)**.
- 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.

### **Site Paper/Site Presentation:**

In this assignment, we will visit (in person) a cultural site or program, observe its characteristics, gather information (brochures, photos, etc), write a 3-page typed, double-spaced paper, and give a short presentation. Your paper should demonstrate how visual images contribute to a sense of “place” and should explain how these images relate to the individuals who visit the site, the immediate community and the larger social/cultural conditions. This assignment can be carried out as follows:

- Choose a place or event about which you have some knowledge, familiarity and experience, or about which you would like to learn more.
- Visit that cultural site and gather visual materials and information for analysis in your class presentation and paper.
- Using the course concepts, effectively describe the site (The space, artifacts, arts, aesthetic focus, etc), critically reflect upon how the site’s sense of “place” is constructed from both what is present *and* absent (questions of representation) analyze its connection to its cultural context and interpret how the site is culturally significant at different levels (personal, community, national and/or international). *Suggested* sites might include:

### **Galleries and Museums:**

OSU Multicultural Center: Ohio Union 4<sup>th</sup> floor

OSU Wexner Center For the Arts

OSU Hopkins Hall Gallery

OSU Exposures Gallery 292.9983

OSU Hale Black Culture Center 292.0074

The Ohio Craft Museum: 1665 W. Fifth Ave. Columbus, OH 614.486.4402; Free admission and parking

Columbus Museum of Art: 480 E. Broad St. Columbus, OH 614.221.6801; \$4 suggested student admission; \$3 parking; Thursday evening free admission.

Cultural Arts Center: 139 W. Main St. Columbus, OH 614.645.7047

King Arts Complex: 867 Mt. Vernon Ave. Columbus, OH 614.252.5464

Ohio Arts Council Riffe Gallery: 77 S. High St. Columbus, OH 614.644.9624

Ohio Historical Center: I-71 & 17<sup>th</sup> Ave. 614.297.2300

### **The Visual Culture Producer Paper:**

- People are engaged everyday in making aesthetic decisions and constructions. We are not simply consumers of visual culture, but are also continuously engaged in making aesthetic decisions that reflect our personal identity and/or are significant to ourselves, our families and/or communities. The Visual Culture Producer Paper requires you to prepare and conduct an interview with someone you select regarding his/her form of cultural production. Who you select to interview as well as your question strategies and completed paper should clearly relate your interview data to the larger goals of the course (i.e., the intersection of social/cultural identity and visual culture). You are encouraged to define “making” broadly. For example, collecting, decorating, performing are all forms of “making” that do not necessarily result in a “new” object.
- Write a 3-page, typed, double-spaced paper describing aspects of the producer’s identity relevant to your analysis. Always include the artist’s name. Other relevant information could include his/her: age, ethnicity, gender, place of origin, sexual orientation, training (professional and/or self-taught), etc. Discuss the relationship between the producer’s work and his/her interests, satisfaction, practice, beliefs and values. Be cautious not to objectify the person you interview and continuously reflect upon how to construct your writing in such a way as to create space for your visual culture producer’s voice and agency.
- Analyze what the producer makes or does (practice, product and/or process). What are the most common themes/ideas in his/her work? How do his/her values and beliefs inform his/her visual creation and/or its function?
- Analyze the visual form/practice and its relationship to the producer’s life experiences. What are his/her social and cultural affiliations? How did s/he get started making things? Why does s/he continue to make things? Why is making such visual works enjoyable/important? How does s/he relate personal identity to the work created? How does the producer’s work fit into his/her cultural traditions and changing cultural practices (Traditional, Transitional, or Transformative Arts)?
- Considering the course concepts, interpret the significance of the visual culture producer and his/her work. (What have you learned from the artist and his/her work? How has the producer and his/her work influenced your ideas about visual

that is clear and concise; the peer evaluator's constructive suggestions are beneficial in this process. Evaluation criteria will be given in class.

**The Final Paper Presentation** consists of a 5 minute discussion of the student's final paper within a panel of similar explorations. Presentations will be assessed on content, delivery, and presentational aids.

- **Content:** The content of a presentation must address the assignment criteria for the paper. An introduction should state clearly your purpose in the presentation (to inform, to demonstrate, to convince, etc.) and your position (thesis) regarding that topic. Your ideas should be sequenced to lead the audience to a significant understanding of the major ideas addressed in your paper. A summary of ideas at the end can be accomplished in any number of ways, but should engage the audience to reflect upon the issues raised.
- **Delivery:** Delivery is assessed primarily on organization and preparation. An outline of your argument should be prepared for the instructor. You may use the outline or note cards to organize/integrate the content, the presentational aids and the strategies for involving class members in a brief discussion or activity. Your presentation should be rehearsed with attention to appropriate speech, stance, eye contact, gestures, etc.). ***Do not read your paper. You should have a reasonable familiarity with the subject and your argument in order to "field" questions and opposing positions.***
- **Presentational Aids:** Use at least **one** of several forms of media to support and to enhance the content and delivery of your presentation. The following ***suggested*** aids should be carefully and meaningfully integrated into your presentation. (Actual objects, Audio, Visuals, Video clips, Internet, Digital Images)

## Evaluation

**Assessment Criteria for Writing Assignments:** Assignments in this course are evaluated using the following criteria:

1. The paper's topic and thesis are clearly presented.
2. The argument is effectively organized and supported by outside information. Style is appropriate to the purpose and the audience.
3. Grammatical and mechanical elements are controlled (word use, grammar, spelling, punctuation, sentence structure, paragraph transition and development).
4. Specific criteria of the class assignment have been met.

## Grade Distribution

15 pts	Quizzes
10 pts	Site Paper (3 pages)
5 pts	Site Paper Presentation
15 pts	Artist Paper (3 pages)
10 pts	Final Paper Proposal and Outline
10 pts	Final Paper Rough Draft

20 pts Final Paper (7 pages)  
5 pts Final Paper Presentation  
10 pts Participation in classroom activities, discussions, and fieldtrips

**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

Christine Ballengee Morris PowWow

**The Ohio State University**  
**Art Education 467.01: Powwow: Cultural and Arts Exploration**

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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

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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](http://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 6<sup>th</sup> week (5 points).
- Re-write is due the 8<sup>th</sup> 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 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.

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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 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/oaa/procedures.1101.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the

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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.

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

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

Course Packet/c/d

### **Course Calendar**

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## **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.

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

In-class peer review—topic idea and resources



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### 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*. 2<sup>nd</sup> 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.**
- **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.**

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- **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.***
- **Joseph, Alvin, Joane Nagel, and Troy Johnson. (1999). *Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> Edition. Lincoln, NE: U. of Nebraska Press. Chapter 5, "Spiritual and Cultural Renewal***

***Assignment: Pre-discussion response paper***

Class Activities:

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

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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***
- ***Joseph, Alvin, Joane Nagel, and Troy Johnson. (1999). Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> 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.

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

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## 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:*

- *Joseph, Alvin, Joane Nagel, and Troy Johnson. (1999). Red Power: The Indians' Fight for Freedom. 2<sup>nd</sup> 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 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.

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## **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. 2<sup>nd</sup> 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:**

- *Alexie, Sherman. (1992). The Business of Fancydancing. In The Business of Fancydancing,(69). Brooklyn: Hanging Loose Press.*

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- **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.

**Art Education 605**  
**Social and Cultural Factors in Art and Art Education**  
**Autumn 2007**

**The Ohio State University**  
**Department of Art Education**

Professor: Dr. Eisenhauer

MW 9:30 – 11:48, 362 Hopkins

Office Hours: By Appointment  
(Please see p. 10 of our syllabus for additional information)

Office: 343 Hopkins Hall  
Mailbox: 258 Hopkins Hall, 128 N. Oval Mall

**Course Description:**

**\*\*Please Note: This course is only open to Art Education students admitted to the licensure program.\*\***

This course explores the interrelationship of social and cultural issues, curriculum content, philosophies of teaching and the construction of democratic spaces of learning. Through a simultaneous exploration of contemporary visual texts (including art and popular culture), art criticism and educational and critical theory, this course emphasizes not only questions related to content in the art classroom, but also how social and cultural issues inform the construction of diverse teaching practices. Through reading, research, discussion, written and oral assignments, and studio investigations, this course aids each student, as researcher, in the construction of foundations of inquiry as interconnected webs containing different perspectives, experiences and written and visual texts. This course is designed to facilitate students' learning by providing opportunities to:

- Develop a critical language through which to speak about social and cultural issues informed by current theories of art, art education, and critical/cultural studies.
- Reflect upon how the construction of one's own social/political/cultural identity informs individual perspectives and philosophies of art education.
- Refine skills in research and written and oral communication especially as they relate to curriculum development.
- Investigate and apply current theories of art, art education, and critical/cultural studies to the teaching of diverse student populations.
- Recognize and investigate what and how current material/visual culture directed to and produced by art educators (posters, websites, catalogs, etc.) communicates about constructions of diversity.
- Integrate digital technologies and other mediums (mixed media) in the creation of works of art as a process of inquiry.

## **Course Goals: Critical Thinking**

In order to explore the interrelationship of social and cultural issues, curriculum content, philosophies of teaching and the construction of democratic spaces of learning, we must develop our abilities to engage our own ways of thinking. Self-reflection challenges us to explore the construction of our own perspectives and practices for the purposes of fostering tolerance and compassion. Through this development of self-reflection we aim to construct our own teaching practice, classroom spaces and curriculum that value the diversity of people and perspectives both globally and locally.

**Linda Elder and Richard Paul describe the following traits of a critical thinker:**

- **Intellectual Humility**
  - Self-Reflexivity about one's own biases, limitations and prejudices
- **Intellectual Courage**
  - Courage to face ideas that challenge us or to which we feel we will strongly disagree.
- **Intellectual Empathy**
  - While we never can actually experience another person's experience, intellectual empathy refers to thinking about yourself in another person's position for the purposes of temporarily thinking outside of your own experiences, position, and beliefs.
- **Intellectual Autonomy**
  - Intellectual autonomy entails a "commitment to analyzing and evaluating beliefs on the basis of reason and evidence."
- **Intellectual Integrity**
  - Holding ourselves to the same standards to which we hold others and approaching all of our own work with dedication and truthfulness.
- **Intellectual Perseverance**
  - Recognizing that in working towards particular goals that we will face obstacles and that as frustrating as obstacles can be they are ultimately the best teachers.
- **Confidence in reason**
  - A confidence that this moment is not the finish line and that we and others will continue to grow and that growth does not mean that everyone arrives at the same place that we do.
- **Fair-mindedness**
  - Recognizing the need to entertain all viewpoints. Remembering *to hear people out*.



## **Required Text and Supplies:**

- Class Text: *Voices of Diversity: Stories, Activities, and Resources for the Multicultural Classroom*, Available at SBX.
- Some class readings will be available on our class Carmen website.
- Three-Ring Binder for holding readings, disks, handouts etc. (It works best to bring this to class every time.)
- Thumb Drive for storing class related materials and writing.
- Additional video tapes
- Blank DVDs

## **Provided Supplies:**

- Computers and needed software
- Digital video camera
- Pocket Drive (to be shared)
- Firewire cords
- Video camera case
- Extra Camera Battery

**You are responsible for taking care of these materials and equipment. YOU are responsible for any lost or damaged equipment. Failure to do so can impact your course grade. If there are any issues related to borrowed equipment, it is your responsibility to immediately notify your instructor.**

## **Requirements**

### **1. Reading Reflections**

For each reading, you will be asked to either address particular questions or prompts in the book, a question that is posed by your instructor, or to complete a general reading reflection. Each day on our course calendar indicates what type of reading response you are to complete for that particular course day.

Responses to questions, prompts, and readings should be well written and thoroughly considered. When responding to a specific question your responses should be 1-2 paragraphs long for each question. The expectation is that you write clearly and completely enough to thoroughly express the ideas necessary to respond to that particular question or prompt. However, responses to these types of questions and prompts should not be too long either. One to two well written paragraphs per question is sufficient.

The underlying goal with the reading responses is for you to reflect on the issues raised in the reading(s) and to demonstrate your comprehension of that day's reading(s). In addition, to responding to specific questions and prompts you are always invited to provide additional reflective writing. Your reading reflection should be well written and demonstrate that you have closely read that day's reading assignment.

All reading reflections should be typed, printed on paper and are **due at the start of the class**. Reading responses are **not accepted as email attachments** unless approved by your professor.

**Reading assignments are not accepted late unless you receive the professor's permission.** Students who are excused by the professor from class for illness or a family problem are permitted to submit their reading responses late. I will be flexible with the first “**my computer ate it**” excuse, but please understand that out of fairness to your classmates and in our efforts to teach and learn professionalism, this will not be accepted as an ongoing valid excuse.

Reading reflections are required assignments that are part of the final course grade. Your professor will collect your paper and if the assignment is done satisfactorily will mark the assignment as completed and return your paper to you. Reading responses do not usually receive the kind of written feedback from your instructor that other assignments do. Rather, reading responses are discussed in class. At the end of the quarter, your reading reflections are assessed in regards to your performance and progress during the quarter.

## 2. Discussion Leader Assignment

- Activity: Each student will be required to participate in leading a class discussion of assigned readings. Discussion leaders should identify the authors' main points, the “big ideas” and “essential questions” reflected in that day's readings and develop an activity and discussion strategy to facilitate the class's exploration of these “big ideas.” Your strategy should encourage description, analysis, interpretation and critical evaluation. Discussion leaders should engage the class with activities that promote a complete investigation of important concepts, theories, issues, images, etc. presented in the articles.
- Visual Culture Connection: In addition to addressing the “big ideas” and “essential questions” in the readings, each discussion leader group should select some kind of visual text (i.e., an artwork, movie clip, advertisement, music video, etc.) that is relevant and meaningful to that day's themes. The discussion leaders should demonstrate a good understanding of the visual work's context and consult additional resources if necessary. The interpretation and discussion of this item from visual culture could become directly part of the activity you design. The syllabus lists artists relevant to that day's theme. Artists/works not listed may be used.
- Handout: Each discussion leader group will design a handout for the class that lists the “essential questions” identified in that day's readings and examples from visual culture. Good questions encourage discussions from both theoretical and self-reflective perspectives. Information regarding the visual culture connection (the artist's name, title, date of your visual culture example) and a bibliography that lists any resources in addition to that day's course readings used in preparing your activity should also be included in the handout. Discussion leaders *do not* prepare a reading response in addition the handout and outline.
- Meeting At least one class period before you lead the discussion, schedule to meet with the instructor to clarify discussion topics and methods for leading the class. Discussion leaders are required to come prepared to this meeting with ideas for their

activity and discussion strategy. See Dr. E about scheduling your meeting as early as possible. It is likely that you would be unable to get an appointment if you wait to the last minute. Please see p. 11 of the syllabus for suggested meeting times.

- Outline: Each discussion leader will prepare an outline to be handed in the day they lead the class discussion. The outline should clearly indicate *how* the discussion leaders will approach the “big ideas” in that day’s readings as well as *what* points the discussion leaders plan to address. Think of this as your ‘map’.
  - Who will do which part of the activity/discussion etc.
  - What are the main points, key questions, and important information to be addressed at different parts of the activities/discussion.
  - Indicate your timing on your outline.
- Feedback: Your peers as well as your instructor will give you feedback in written form. These comments are not punitive, but rather are intended to help in our ongoing process of becoming reflective teachers. You will also give feedback to yourself.

**3. First Video Assignment: A Meditation on the question, *Who am I?*** This digital video work is an exploration of your own sense of self and identity. More information will be provided in class. (1-3 minutes)

**4. Second Video Assignment: Critically Exploring Cultural Spaces** This digital video work is a critical exploration of the intersections of socio-cultural issues and public and/or private spaces. More information will be provided in class. (1-3 minutes)

### **5. Final Course Reflection Assignment**

A culminating activity in this course is writing a final reflection. Throughout the course, we investigate multiple perspectives of art education. In this final assignment, you begin by reading Chapter 92, “How to Interrupt Oppressive Behavior” and Chapter 94, “Bridging the ‘Us/Them’ Divide: Intergroup Dialogue and Peer Leadership.” After reflecting upon all of your experiences in the course (readings, discussions, written assignments, discussion board postings etc.) you will examine the following in your written reflection statement:

- 1) The Personal: What have you learned? Think about your overall progress throughout the course. What ideas have changed, expanded, developed...?
- 2) The Pedagogical: In what ways do the ideas and issues explored in class impact your philosophy of teaching, your future classroom, and/or your understanding of curriculum?
- 3) And More: Are there other ways that the concepts and issues explored in class have impacted your thinking, practice and/or actions?

Clearly situate your reflection in relationship to the readings we have done in class, and the resources you used in the creation of your final project. The final reflection is at least 3 pages in length and includes a bibliography. Either selected sections or the entire final reflection should be included in your final project.

### **6. Class Participation**

Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 15 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 and lab periods, asking pertinent questions and offering relevant comments, taking notes, actively engaging in classroom discussions and other activities, working constructively in large and small groups, utilizing lab time to its fullest potential, and submitting assignments on time.

## 7. The Final Course Assignment: Exploring Social and Cultural Issues

While often one of the first things that comes to mind when we think of curriculum are the lesson plans themselves, effective curriculum development begins with sound research, brainstorming, fostering our own practice of self-reflection, identifying “big ideas” and “essential questions” and making meaningful connections. Our final course assignment is designed to provide students with an opportunity to explore a given theme selected by the student that relates to the course theme of social and cultural issues in art education. This assignment is a form of arts based research that engages artmaking not solely as *what* we teach, but also as a *process* through which we create curriculum, as a *way of thinking*. The final project evolves over the entire quarter as we encounter new ideas, readings, and visual works.

### **What is the final assignment about?**

Your final assignment includes 2 equally important parts: a video work and a research portfolio. You will select a social and cultural issue as the focus of your final project. You will identify what readings/chapters from class connect the most to your particular project’s focus. You will then complete written/research assignments that will help you explore the content and ideas related to your selected issue.

The final assignment includes smaller assignments completed throughout the quarter.

### **These are the different components to the overall final assignment:**

- 1) Topic Proposal Worksheet (due 10-17)
- 2) Checkpoint 1 (Due 10-29)
  - a. Checkpoint 1 includes a project statement, a completed project and extension activity, selected artist/visual culture research, and an Internet connection.
- 3) Checkpoint 2 (11-14)
  - a. Checkpoint 2 includes a revised project statement, a completed project and extension activity, selected artist/visual culture research, and a cultural exploration activity.
- 4) Synopses of Additional Readings
- 5) Final Video Work
- 6) Final Project Statement

### **Topic Proposal Worksheet:**

This assignment involves completing a worksheet where you identify at least 2 ideas for the topic of your final project. You will be asked to expand upon your interest and understanding of your selected ideas in writing.

### **The Final Video:**

Your final video work is the culminating video project of the quarter and should demonstrate your growth in using your artmaking as a means through which to explore challenging concepts and ideas. After identifying your focus, you will create a video work that explores your selected issue. The final video may take the form of a documentary, a performance work/happening, or an “art” film. If you have an idea that doesn’t seem to fit these categories, please discuss your ideas with me. Please don’t assume an idea won’t work without talking to your professor first. The final video should not exceed 5 minutes in length. If you feel as if it is absolutely necessary for your video to be longer than 5 minutes, please schedule a time to talk about this with me.

### **Introducing Your Project: The Final Exhibition**

At the end of autumn quarter, the Core teachers and students come together for the “Learning Exhibition.” The Learning Exhibition is a time to share what you have accomplished during the quarter and to reflect upon your own learning. We will be showing the final videos and sharing our final project portfolios from 605 at the Learning Exhibition. The Learning Exhibition is the last week of scheduled classes.

### **The Final Project Statement and Portfolio:**

Your final portfolio is an organized presentation of written assignments that you have already completed and revised, a new project statement, and synopses of additional readings that you select.

The final statement is your written companion to your final video. While the way you go about conceptualizing, constructing, and completing your video work should build off of class discussions and your completion of reflection and research activities, your final statement is where you will describe how these different components of have come together in the final video work. The final statement is not simply a description of the video work, but rather provides a behind the scenes perspective on what authors, ideas, readings, etc. have informed your conceptualization and creation of your video work.

Your portfolio can be created in many ways i.e., a small three ring binder or perhaps even something creative that you make to bind the papers together. Whatever you do, it should be neatly done. **You will be creating 2 copies.** One is your display copy for the learning exhibition and for your own use and the other is a copy for Dr. E. You hand in both copies to Dr. E, but the second copy can simply be stapled or paperclipped together. The stapled copy that you give Dr. E to keep should include your video project burned onto a DVD. You will receive your display copy back. Make sure that you burn yourself a copy of your video project to keep.

Your portfolio materials should be in the following order:

- 1) A title page (name, title, class number and title, professor's name, date)
- 2) Final Project Statement
- 3) At least two revised Project and Extension Activities (from your checkpoints)
- 4) At least one Cultural Exploration Activity (from your checkpoint 2 assignment)
- 5) At least two weekly responses that were for you the most meaningful (from weekly classes--revised).
- 6) At least one Internet Connection (from checkpoint 1)
- 7) Two artist pages (from your checkpoints) Include images of the artists' works.
- 8) At least 2 reading summaries for your selected outside readings (completed at your own pace)

**The final video and statement are assessed in relation to the following criteria:**

**Research**

Each final project should reflect a thorough investigation of the selected theme using both resources from our course reading packet as well as sources from outside of class. Your project should include a bibliography (APA style) that lists readings or other research materials that you used in completing your project.

**Exploration of Content:**

Content exploration is evaluated in regards to the student's ability to identify "big ideas" and construct meaningful "essential questions." In addition, content exploration is evaluated in regards to the quality of the connections that are made between concepts in the investigation of the theme. Meaningful connections are not superficial links, but rather take us to interesting places, make us think of ideas from multiple vantages and in different ways.

**Construction:**

This project is a visual work. It should be coherent, visually interesting, and well constructed. The visual quality of the video should be understood as part of the project's content (i.e., How does the visual quality of your project relate to and explore the ideas and concepts?)

**More detailed information about Checkpoints 1 and 2 and the Additional Readings Synopses:**

**A) Checkpoint One:**

**HAND IN 2 HARD COPIES to Dr. E. YOU WILL RECEIVE ONE BACK.**

**\*\*\* In order to complete CP #1 you need to identify what chapter or chapters from our course textbook relate the most to your selected topic. *If you can't identify a related chapter or have identified more than 2 chapters, please schedule a time to meet with your instructor or discuss your ideas over email.***

- **A statement:** One of the first steps in creating the project involves selecting a theme, identifying essential questions, researching relevant links to visual culture

and locating relevant resources. For checkpoint one you will prepare a typed description of your selected theme that clearly describes the theme, and that references your research as a means for developing a rationale i.e., why is this theme important to explore and what different aspects, ideas, points etc. are contained within the larger theme (i.e., Gender issues may also include other issues related to gender and the body, issues of representation, issues of equality within institutions (museums etc.). (At least three typed and well-developed paragraphs.)

- **Artist/Visual Culture Connection:** Identify one contemporary artist or popular culture item whose work relates to your own project. Include a paragraph that describes the artist and his/her work or popular culture item. Specifically identify relevant artworks/images, provide a description of those works, and include an image for each.
- **Internet Connection:** In the chapter that you identified in *Voices of Diversity*, select at least one Internet connection from the end of the chapter. Write a paragraph that describes what the website is and what the important things are that you learned from the site. If you don't feel like you learned anything significant from a website than pick another one.
- **Project and Extension Activity:** Complete one of the "project and extension" activities listed at the end of the chapter. These should all include a written component.

**B) Checkpoint Two:**

**HAND IN 2 HARD COPIES to Dr. E. YOU WILL RECEIVE ONE BACK.**

- **Revised Statement:** Your revised statement should reflect the growth of your project through your continued reflection and research.
- **One additional artist and/or visual culture connection:** Please follow the directions from CP #1.
- **Project and Extension Activity:** Complete one of the "project and extension" activities listed at the end of the chapter. These should all include a written component.
- **Cultural Exploration:** Complete one of the "project and extension" activities listed at the end of the chapter. These should all include a written component.
- **Additional Reading(s):** At the end of each chapter in *Voices of Diversity*, there is a list of related readings. Investigate what these different books and articles are about. Select one book/article from the list to look at more closely. Write a summary of what the important ideas are that you learned from the author. If you selected a book, identify at least 1 specific chapter to respond to. If you don't feel that a book was that informative, please select a different book or reading.

**C) Additional Reading(s):**

- a. At the end of each chapter in *Voices of Diversity*, there is a list of related readings. Investigate what these different books and articles are about. Select two books/articles from the list to look at more closely. Write a summary for each reading of what the important ideas are that you learned from the author. If you select a book, identify at least 1 specific chapter to respond to. If you don't feel that a book or article was that informative, please select a different book or reading. These synopses are included in your final project portfolio.

**Paper Style and Format for Written Assignments**

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

- Include name, date and assignment on the right or left top corners of 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"
- 12 point type
- Double-space all lines, except quotes over 40 words, which must be single-spaced and indented one-half inch.
- A Bibliography of all references: Use the *American Psychological Association (APA)* style sheet and follow it consistently. A guide for APA style is available on the Library website.

**Assignment Point Distribution and Due Dates**

Assignment	Point Value
Check Point 1	15 Points
Check Point 2	15 Points
Discussion Leader (Presentation/Activity)	30 Points
Final Video	40 Points
Final Project Portfolio	25 Points
Final Course Reflection	15 Points
Reading Reflections	20 Points
Class Participation: Critical Thinking (see Elder and Paul) and participation in regards to self-reflections/evaluations.	15 Points
Total:	175 Points

**Grading Scale**

Total of all Assignments = 175 points

Final course grade = Number of points earned/ 175 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%)



## **Important Student Responsibilities and Course Policies**

1. **Attendance:** As the course involves in-class writing, discussions and presentations, 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 half a letter 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. **Late Assignments:** **Assignment grades are reduced by 1/2 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.
3. **Meetings with your professor:** It is recommended that you request a meeting time during the following times:
  - Before and after our class (MW 9:00-9:30, 11:50-12:30)
  - Thursday 1:15-2:00
  - Friday: 11:00 – 12:00If you are not available during these times, please contact your instructor. Please request appointments by email.

### **4. Academic Integrity**

- a. **Plagiarism:** The Ohio State University defines plagiarism as "the representation of another's work or ideas as one's own; it includes the unacknowledged, word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas" (Prohibited conduct 3335-23-04). 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.

- b. Academic Dishonesty** also includes 1) providing and/or receiving unauthorized information/materials during examinations. 2) Providing or using assistance for assignments not approved by your instructor 3) submitting substantially the same work done in a previous course to satisfy the requirements for a current course without the permission of your current instructor. (Prohibited conduct 3335-23-04).
  - c. Further information:** Please visit the Committee of Academic Misconduct website for additional information on academic integrity including suggestions for ways you can preserve academic integrity at your university.  
<http://oaa.osu.edu/coam/faq.html> .
- 5. 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.

Course Calendar

Dates	Themes and Class Activities	Artist(s)/Artwork(s)	Readings and Assignments Due
Week 1 Wed. 9-19	<p><i>Course Introduction</i></p> <p><u>Class Activities:</u> Review Syllabus, Assign Cameras, Digital Video Survey, Discussion Leader Sign-up, Consent forms, General introduction to using the cameras</p>		Course Introduction
Week 2 Mon. 9-24	<p><i>Course Framework: Who am I?</i></p> <p><u>Class Activities:</u> Discussion of the readings Introduction to iMovie Introduction to Video Assignment #1: Who am I? A Metaphorical Portrait</p>		<p><u>Readings:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> E-RESERVE: Chapter 1: The Complexity of Identity</li> <li><input type="checkbox"/> E-RESERVE Chapter 2: The Cycle of Socialization</li> </ul> <p><b>***BRING YOUR CAMERAS TO CLASS***</b></p> <p><u>Assignments Due Today :</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Tape some video footage to use in class—anything is fine. (1-2 minutes is sufficient)</li> <li><input type="checkbox"/> Reading Response: Write a metaphorical introduction of yourself. It may be helpful to begin, “I am like a....” Your response should be at least 1 paragraph.</li> </ul>

				<input type="checkbox"/> No Discussion Leaders.
Wed. 9-26		<i>Framing approaches to diversity in education</i>  <u>Class Activities:</u> Discussion	James Luna	<u>Reading:</u> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li>Chapter 1, "Introduction to the Diverse Classroom" AND</li> <li>Chapter 2, "What is Multicultural Education?"</li> </ul> </li> </ul> <u>Assignments Due Today:</u> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 5.</li> <li><input type="checkbox"/> Respond to 1 question on page 16. <b>OR</b> respond to 1 question on pages 19-20. (Please include the questions in your responses.)</li> </ul>
Week 3 Mon. 10-1		<i>Race and Ethnicity</i>  <u>Class Activities:</u> Introduction to video assignment #2: Questioning places Discussion	<b>Pepon Osorio</b> (Art21 DVD)  <b>Michael Ray Charles</b> (Art21 DVD)  <b>Fred Wilson, Mining the Museum</b>  <b>Kara Walker</b> (see also 10-10)	No Discussion Leaders.  <u>Reading:</u> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li>Chapter 3, "Race and Ethnicity"</li> </ul> </li> <li><input type="checkbox"/> <b>E-RESERVE:</b> <ul style="list-style-type: none"> <li>Chapter 9: "Defining Racism: Can We Talk?"</li> </ul> </li> </ul> <u>Assignments Due Today:</u> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 37 and 1 question on page 39. (Include the</li> </ul>

				questions in your response.)  <input type="checkbox"/> Discussion Leaders
<b>Wed. 10-3</b>		<b>IN CLASS WORK DAY</b>		<b><u>LAB TIME</u></b>
<b>Week 4 Mon. 10-8</b>		<b>IDENTITY VIDEOS ARE DUE</b>		<b>IDENTITY VIDEOS ARE DUE.</b>
<b>Wed. 10-10</b>		<p><i>The "Color of Fear": Talking about race</i></p> <p><b><u>Class Activities:</u></b> Review First Checkpoint Assignment Discussion</p> <p>Color of Fear, (documentary) Dr. E will be presenting this documentary. Adrian Pipher Glen Ligon Layla Ali David Hammons (See also artists on 10-1)</p>	<p><b><u>Readings:</u></b> <b>E-RESERVE:</b> <input type="checkbox"/> Chapter 92: "How to Interrupt Oppressive Behavior" <input type="checkbox"/> Chapter 94: "Bridging the 'Us/Them' Divide" <input type="checkbox"/> Chapter 20 (2 pages): Develop Cross-Cultural Communication Skills</p> <p><b><u>Assignments Due Today:</u></b> <input type="checkbox"/> Readings <input type="checkbox"/> We will be completing a reading response in class. You do not need to prepare a reading response for this class at home. <input type="checkbox"/> Discussion Leaders</p>	
<b>Week 5</b>		<b>Socioeconomic Status</b>		<b><u>Readings:</u></b>

<b>Mon. 10-15</b>		<p><b>BRAINSTORM WORKSHEET DUE</b></p> <p><u>Class Activities:</u></p> <p>Discussion</p>	<p>Cindy Sherman (Bus Riders)</p> <p>Barbara Kruger</p> <p>Examples from popular culture.</p>	<p><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b></p> <ul style="list-style-type: none"> <li>○ Chapter 5, "Socioeconomic Class"</li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 70 <b>OR</b> page 73.</li> <li><input type="checkbox"/> Discussion Leaders</li> <li><input type="checkbox"/> BRAINSTORM WORKSHEET DUE</li> </ul>
<b>Wed. 10-17</b>		<p><b>NO CLASS</b></p> <p>We will not be meeting on campus.</p>		<p>Individual Work Time</p>
<b>Week 6 Mon. 10-22</b>		<p><b>PLACE VIDEOS ARE DUE</b></p>		<p>View and discuss videos in class.</p>
<b>Wed. 10-24</b>		<p><i>Religious Beliefs</i></p> <p><u>Class Activities:</u></p> <p>Introduction to Final Assignment</p> <p>Discussion</p>	<p>John Feodorov</p> <p>Christian Boltanski</p> <p>Shirin Neshat</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY</b></li> <li>○ Chapter 7, "Religious Beliefs"</li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on pages 110- 111 <b>OR</b> 114</li> <li><input type="checkbox"/> Discussion Leader</li> </ul>
<b>Week 7</b>		<p><i>Ableism and Disability</i></p>	<p>Joseph Grigley</p>	<p><u>Readings:</u></p>

<p><b>Mon. 10-29</b></p>		<p><b>CHECKPOINT 1 IS DUE.</b> <u>Class Activities:</u> Discussion</p>	<p>Mary Duffy Carrie Sandahl Petra Kuppers Bill Shannon</p>	<p><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b></p> <ul style="list-style-type: none"> <li>Chapter 10, "Learning (Dis)Abilities and Special Needs"</li> <li>Chapter 11, "Physical Abilities"</li> </ul> <p><u>Assignments Due Today:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 161 <u>OR</u> page 164</li> <li><input type="checkbox"/> Respond to 1 question on page 177 <u>OR</u> page 180</li> <li><input type="checkbox"/> Discussion Leaders</li> </ul> <p><b><u>CHECKPOINT 1 IS DUE TODAY</u></b></p>
<p><b>Wed. 10-31</b></p>		<p><i>Ableism, Disability and Mental Health</i> <u>In Class Activities:</u> Discussion</p>	<p>Popular Culture Examples</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>E-RESERVE:</b> Wahl, Otto. (1995). "Chapter Two: Words of Laughter" in <i>Media Madness: Public Images of Mental Illness</i>. New Brunswick, New Jersey: Rutgers University Press. <b>14-35.</b></li> <li><input type="checkbox"/> <b>E-RESERVE:</b> Wahl, Otto. (1995). "Chapter Five: So What?" in <i>Media Madness: Public Images of Mental Illness</i>. New Brunswick, New Jersey: Rutgers University Press. <b>87-109.</b></li> <li><input type="checkbox"/> <b>Handout:</b> Appendix 1: "Words and phrases associated with mental</li> </ul>

				<p>health/illness in the media" In Greg Philo's <i>Media and Mental Distress</i>. New York: Longham.</p> <p><b><u>Assignments Due Today:</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Psychiatric Disabilities Survey (understandings of)</li> <li><input type="checkbox"/> Synopses of each chapter</li> <li><input type="checkbox"/> Discussion Leader</li> </ul>
<p><b>Week 8</b> <b>Mon.</b> <b>11-5</b></p>		<p><i>Gender and Sexism</i></p> <p><b><u>Class Activities:</u></b> Discussion</p>	<p>Barbara Kruger Guerilla Girls Shirin Neshat Hannah Wilke</p>	<p><b><u>Readings</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li>o Chapter 9, "Gender and Gender Roles"</li> </ul> </li> </ul> <p><b><u>Assignments Due Today:</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Readings</li> <li><input type="checkbox"/> Respond to 1 question on page 147/48</li> <li><input type="checkbox"/> Respond to 1 question on page 149</li> <li><input type="checkbox"/> Discussion Leader</li> </ul>
<p><b>Wed. 11-7</b></p>		<p><i>Sexuality and Heterosexism</i></p> <p><b><u>Class Activities:</u></b> Discussion</p>	<p><i>My Life in Pink, Film</i></p>	<p><b><u>Readings:</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>VOICES OF DIVERSITY:</b> <ul style="list-style-type: none"> <li>o Chapter 6, "Sexual Orientation"</li> </ul> </li> </ul> <p><b><u>Assignments Due Today:</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Respond to 1 question on page 92</li> <li><input type="checkbox"/> Respond to 1 question on page 96</li> </ul>
<p><b>Week 9</b> <b>Mon.</b> <b>11-12</b></p>		<p><i>No Class: Veteran's Day</i></p>		



Wed. 11-14			<i>In Class Work Day</i>		LAB TIME	
			<b>CHECKPOINT 2 IS DUE</b>		<b>CHECKPOINT 2 IS DUE</b>	
Week 10 Mon. 11-19			<i>In Class Work Day</i>		Art Ed 605 Final Project Work Day	
Wed. 11-21			<i>In Class Work Day</i>		Art Ed 605 Final Project Work Day	
Week 11 Mon. 11-26			Learning Exhibition		<b>Final Video Work, Final Portfolio, and Final Course Reflection are due at 9:30 AM today.</b>	
Wed. 11-28			Learning Exhibition			
Week 12 Mon. 12-3			Final's Week			
Wed. 12-5			Final's Week			

**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](mailto: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 21<sup>st</sup> Century, it is said that the world is controlled by visual culture. How do indigenous people fit in a visual cultural world? What is indigenous peoples' visual political role in this world? Are indigenous people advocates for a self-determined political position? Alternatively, is their visual political role still decided by colonizing outsiders?

#### VII Course Goals/Objectives

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

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

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

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

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

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

## VIII Course Requirements

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

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

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

#### Paper Style and Format

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

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

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

#### *In-Class Written Assignments:*

Students are required to write in-class assignments related to course readings, class discussions, and/or other assigned activities. These assignments are designed as opportunities to develop specific writing techniques, to improve critical thinking skills, and to explore course content 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/oaa/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 portrayals of cultural identity.

**Week Two**

**Monday**

**The Governmental Indian (Blood Quantum) and Sovereign Nations**



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

Read for Wednesday:

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

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

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

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

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

Wednesday

**Canada-Mexico-United States (Jay Treaty)**

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

For Monday Read:

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

**Week Three**

**Monday**

**Sports Mascots**

Discuss Stereotyping cultures

Watch: In Whose Honor?

Read For Wednesday:

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

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

Wednesday

**What is real and what is not? Marketing Native**

Read for Monday:

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

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

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

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

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

**Week Four**

**Geography and Indianess**

Monday

Meet at the Newark Earthworks Research Center

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

For Wednesday Read:

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

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

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

Wednesday

**Hollywood Indians**

Watch a selection of Hollywood Movies and discuss

For Monday Read:

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

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

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

### **Week Five**

#### **Movies Made by Indians**

##### **Monday**

Watch *Smoke Signals* and discuss

##### **For Wednesday Read:**

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

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

##### **Wednesday**

#### **Indigenous Images Created by Disney**

Watch Disney films and discuss

##### **For Monday Read:**

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

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

**Week Six**  
**Indigenous Aesthetics**

**Monday**

Explore Aesthetics through objects with Dr. Patricia Stuhr

**For Wednesday read.**

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

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

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

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

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

**Wednesday**

**Explore issues of self-determination, NAGPRA and NAACA.**

**For Monday Read:**

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

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

**Week Seven**  
**Indigenous Art Institutions**

**Monday**

Discuss Museums roles—Visit collections on-line

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

## **Saturday is Field Trip**

### For Monday Read:

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

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

## **Week Eight**

### **Contemporary Native Visual Culture**

#### Monday

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

#### For Wednesday read:

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

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

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

#### Wednesday

### **Intellectual Sovereignty**

#### For Monday read:

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

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

**Week Nine**

**Indigenous Intellectual Property Rights**

Monday

Discuss Intellectual property rights

Wednesday

Indigenous People in Photographs

Indigenous People on the Internet

**Week Ten**

Presentations of research project, baggage and luggage and portfolio reviews

## REFERENCES

- 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.

CS 475 Introduction to Ethnography:  
Oral History Methodologies

Katherine Borland  
Adena 151  
740-366-9268  
Office Hours: MW 2:30-3:30

MWF 1-2:20

This course is a hands-on experiential education opportunity for students interested in learning the techniques of oral history interviewing. We will read and discuss the theory, methods and ethics of oral history. We will also examine existing published oral histories and ethnographies relevant to our topic. During the second half of the course, students will work in teams to record the life stories of Native Americans living in Ohio. Who are they? How did they come to Ohio? What has their experience been like here? What are their concerns? There will be one or more required fieldtrips to Cleveland and/or Seaman, Ohio to participate in community events and take oral histories. Additionally, some students may be assigned to work with Native American residents in Dayton, OH. We will also visit the Native American Indian Center of Central Ohio in Columbus to learn more about contemporary Native American issues. Finally, students will attend at least one Central Ohio Powwow to gain an understanding of local Native American Indian social and cultural life. This course constitutes part of OSU-Newark's ongoing American Indian Oral History Project. Through the course, students will not only learn how to conduct oral histories, they will also learn about contemporary Native American culture in Ohio directly from American Indian residents of the state. The oral histories that students collect will become part of the permanent archives at the Newark Earthworks Initiative.

Course Goals:

- Learn how to collect and evaluate oral sources for historical and cultural research
- Develop practical research skills
- Conduct ethical research
- Learn about local Native Americans and their culture
- Develop teamwork
- Contribute to the OSU-Newark oral history archive
- Keep a field journal documenting your experiences and thoughts
- Get out of the classroom and into the world

Required Texts:

Helen Hornbeck Tanner, ed. **Atlas of Great Lakes Indian History**. Univ. of Oklahoma Pr. ISBN 0806120568

Grele, Ronald J. 1991 **Envelopes of Sound: The Art of Oral History**. New York: Praeger ISBN 0275941841

Course Packet of Essays

One of the following texts will be required of each student depending on which oral history team he/she joins:

Thomas Constantine Maroukis. **Peyote and the Yankton Sioux : the life and times of Sam Necklace**. University of Oklahoma Press, 2004. ISBN 0806136162

Buffalo Bird Woman's Garden as told by Maxi'diwiac of the Hidatsa Indian Tribe  
<http://digital.library.upenn.edu/women/buffalo/garden/garden.html>

Mary Crow Dog and Richard Erdoes. **Lakota Woman**. New York: Grove. ISBN 0802111017

Circe Sturm. 2002. **Blood Politics: Race, Culture, and Identity in the Cherokee Nation of Oklahoma**. Berkeley: University of California Press. ISBN 0520230973

Course Requirements:

Reading assignments must be completed before the class day listed in the syllabus for our first discussion. Students should take notes on readings and come to class prepared to discuss what you have read.

Class Notebook	150 points [includes in-class writings, reading notes, reading responses, and reflections on speakers and other special events.]
Mid-term Exam	200 points [on class readings, lectures and discussion]
Book Review	150 points [A review and response to student-selected text]
Powwow observation paper	200 points [required visit to at least one Powwow]
Final Project	300 points
Field notes	
Tape recorded life story of an Ohio Native American	
Transcript/Finding guide	
Permissions/release forms	

I will make every effort to accommodate special needs, as long as these needs are clearly communicated to me at the beginning of the quarter.

Plagiarism, or using the ideas or words of others without appropriate citation, is an academic crime. Cases of suspected plagiarism will be taken to the Committee on Academic Misconduct, who will decide on the penalty, which may range from failure of the course to suspension from the University.

**Course Schedule**  
**[subject to revision]**

**Week One: Establishing Ourselves as Oral Historians**

- March 27: Introduction to the Course  
Assignment: Alex Haley: "Black history, oral history and geneology" in Course Packet.  
*Atlas of Great Lakes Indian History* pp 1-28  
A sample field journal
- March 29 What is Oral History?  
Kathleen Blee, "Evidence, empathy and ethics: lessons from oral histories of the Klan" in *The Oral History Reader*, ed. Robert Perks.  
[Course Packet]  
*Atlas of Great Lakes Indian History*, 29-37
- March 31 Special Problems in Oral History  
*Envelopes of Sound*, 1-49  
*Atlas of Great Lakes Indian History*, 38-53

**Week Two: Learning to Listen**

- April 3 Interview Dynamics  
Assignment: *Envelopes of Sound*, 50-105  
*Atlas of Great Lakes Indian History*, 54-67
- April 5 **Video:** Sandy Ives, *The Tape Recorded Interview*  
Assignment: *Atlas of Great Lakes Indian History*, 68-73 and 79-83  
Reading assignment by guest speaker
- April 7 **Special Guest: Marti Chaatsmith: Powwows**  
**Powwow assignment distributed**  
Assignment: *Atlas of Great Lakes Indian History*, 83-91  
*Envelopes of Sound*, 106-125

**Week Three: Techniques and Technologies**

- April 10 Oral History as Poetry  
Assignment: *Atlas of Great Lakes Indian History*, 96-104  
*Envelopes of Sound*, 196-210
- April 12 Online Guides to Oral History  
Assignment: *Atlas of Great Lakes Indian History*, 105-121  
Reading assignment by guest speaker

April 14      **Special Guest: Rena Dennison**  
Assignment: *Atlas of Great Lakes Indian History*, 122-125 and 133-138.  
*Envelopes of Sound*, 212-241.

**Week Four: Interpretation**

April 17      Case Studies in Interpretation  
Assignment: *Atlas of Great Lakes Indian History*, 151-154 and 155-161  
Katherine Borland, 1990 "'That's Not What I Said': Interpretive Conflict  
in Oral Narrative Research" in *Women's Words*, eds. Daphne Patai and  
Sherna Gluck. NY: Routledge. [Course Packet]

April 19      Issues of Interpretation  
Assignment: *Atlas of Great Lakes Indian History*, 162-178  
reading assignment by guest speaker

April 21      **Special Guests Rick and Vicky Haithcock**  
*Atlas of Great Lakes Indian History*, 175-182  
*Envelopes of Sound*, 242-283.

**Week Five: The Midwest Native American**

April 24      Midterm Review

April 26      **Midterm: Turn in Class Notebook**  
Assignment: Rayna Green. 1988. "A Tribe Called Wannabee," *Folklore*  
99 (1): 30-55. [Available online at JSTOR]  
Begin reading selected life story.

April 28      **Practical Workshop—Equipment**  
Assignment: James Clifford. 1988 "Identity in the Mashpee," in his *The  
Predicament of Culture*. Cambridge, MA: Harvard Univ. Press. [Course  
Pack]

**Week Six: The Contemporary Scene**

May 1      Contemporary Identity Issues  
Assignment: Selected oral interviews from **Always a People** [Course  
Packet]

May 3      Contemporary Woodlands Indians  
Assignment: Continue reading selected life story

May 5      **Fieldtrip to NAICCO**

**Week Seven: Living a Native American Lifestyle**

- May 8            Student Reports on Independent Reading  
Assignment: Excerpt from *Decolonizing Methodology*, by Linda Tuhiwai Smith. [Course Packet]
- May 10           **Book Reports Due**  
How to practice decolonizing methodologies  
Reading Assignment by fieldtrip host
- May 12           **Fieldtrip: Seaman Ohio, Land of the Singing Coyote Indian Center**  
Assignment:  
Devon A. Mihesuah, 2001 "Anna Mae Pictou-Aquash: An American Indian Activist" in *Sifters: Native American Women's Lives*, pp. 204-222, ed., Theda Perdue. New York: Oxford. [Course Pack]

**Week Eight    AIM and Contemporary Indian Politics**

- May 15           The American Indian Movement  
Assignment: Selections from *Red Power: The American Indian's Fight for Freedom*. eds. Alvin M. Josephy Jr., Joane Nagel, E Troy Johnson. Lincoln: Univ. of Nebraska Press. [Course Pack]
- May 17           Film: The American Indian Movement  
Assignment: Reading Assignment by Guest Speaker
- May 19           **Fieldtrip: Cleveland Ohio**

**Week Nine    Avoiding Romanticization**

- May 22           Student Reports on Fieldtrips
- May 24           Working Class Session on Technology
- May 26           **Student Fieldtrips**

**Week Ten    Wrapping up our Project**

- May 29           Memorial Day/No Class
- May 31           Student Reports/Working class session
- June 2           Student Field Reports/Working class session

**Week Eleven**

Final Projects, Field Journals and other work due    Wednesday June 8<sup>th</sup>, 12 noon

# American Indian Identity

Comparative Studies 542

Instructor: Professor Daniel Reff, 430 Hagerty Hall; 292-1485 (Reff.1@osu.edu)

Office Hours: T & TH: 2:30-4pm (or by appointment)

## REQUIRED TEXTS (at SBX)

1. **Spider Woman's Granddaughters**, edited by Paula Gunn Allen
2. **A Breeze Swept Through**, by Luci Tapahonso
3. **The Business of Fancy Dancing**, by Sherman Alexie
4. **HalfBreed**, by Maria Campbell

## XEROXED ARTICLES FROM FOLDER

See \*items on page 2 of syllabus

## COURSE DESCRIPTION:

This course is intended as an introduction to issues of American Indian identity, particularly in the United States. Roughly a third of the class will focus on popular and scholarly representations of American Indians in art, literature, film, and academic texts. The bulk of the class will be spent considering how American Indian authors, artists, and scholars have endeavored to transcend or negate non-Indian images and construct an "indigenous" self. The course is interdisciplinary in nature, drawing particularly from anthropology, history, religious studies, and literature. As noted on the syllabus, we will devote all or part of a half-dozen class periods to the representation of American Indians in film.

## COURSE REQUIREMENTS:

Regular attendance and class participation; you are expected to do the assigned reading, take appropriate notes, and come prepared to class to discuss issues posed in class and raised by the readings.

## Evaluation, Grading, and Miscellaneous Regulations:

Students will be evaluated on the basis of class participation (25%) and seven short essays (@3 pages), each of which will focus on an issue(s) related to the weekly reading assignment. The essays must be typed and polished (largely free of typing errors and other indicators of carelessness). Essays will be due at the beginning of class, as per page 2 of the syllabus. Late essays will not be accepted.

Note: *If you need accommodation based on the impact of a disability please contact me to discuss your needs. I rely on the Office for Disability Services (ODS) for verifying the need for accommodation and developing accommodation strategies. If you have not previously contacted the ODS I encourage you to do so.*

## SCHEDULE OF TOPICS AND ASSIGNED READING

- Week 1 *Topic: Introductions*  
1/3 Introductions
- Week 2 *Topic: American Indians: More or Less than We Think!*  
1/8 Handout: "The Crucible of American Indian Identity", pp. 31-47, by Ward Churchill, from **Native American Voices** (2001), edited by S. Lobo and S. Talbot. Upper Saddle River, NJ: Prentice Hall.  
1/10 FILM (a contemporary American Indian production)
- Week 3 *Topic: Western Paradigms of Otherness and Indian*  
1/15 NO CLASS ; MLK BIRTHDAY  
1/17 Essay 1 Due. \*"Prologue" and "Sex, Race and Holy War" (pp. 149-93) by D. Stannard from **American Holocaust** (1992). N.Y.: Oxford University Press; \*"Preface" and "Book I, Chaps. I-VI from **History of the Triumphs of Our Holy Faith Amongst the Most Barbarous and Fierce People of the New World**, by Andres Perez de Ribas [1645]. Critical English-language edition (1999) by Daniel T. Reff, Maureen Ahern, and Richard Danford. Tucson: University of Arizona Press.
- Week 4 *Topic: Casualties and Resistance*  
1/22 \*"Train Time", by D'arcy McNickle, from **The Singing Spirit** (1989), edited by B. Peyer, University of Arizona Press, Tucson, pp. 162-166. \*"Indien Personhood" by Jay Miller, from **American Indian Culture and Research Journal** (2000) 24:121-141; FILM (documentary on Boarding Schools)  
1/24 Essay 2 Due. **The Business of Fancydancing**, by Sherman Alexie
- Week 5 *Topic: Indians, Real and Imagined*  
1/29 \*"Introduction and Natural Indians and Identities of Modernity" from **Playing Indian** (1998) by Philip J. Deloria, Yale University Press, pp. 1-9, 95-127. FILM CLIPS  
1/31 Essay 3 Due. **Haflbreed**, by Maria Campbell
- Week 6 *Topic: Mother Earth and "The Ecological Indian"*  
2/5 Essay 4 Due. \*"Chapters 1,2,7 and 8" from **Mother Earth**, by Sam Gill.  
2/7 \*"A Little Matter of Genocide", by W. Churchill, from **Fantasies of the Master Race**, 1992. Monroe, Maine: Common Courage Press; \*"Genesis, chapters 1-11"; \*"The Pueblo Indian World in the Sixteenth Century", from **When Jesus Came the Corn Mothers Went Away**, 1991, by Ramon Gutierrez. Stanford: University Press; FILM CLIPS
- Week 7 *Topic: Some Traditional and Contemporary Indian Voices*  
2/12 Essay 5 Due. **Spider Woman's Granddaughters**, edited by Paula Gunn-Allen. N.Y.: Ballantine Books.  
2/14 Further discussion of **Spider Woman's Granddaughters**.
- Week 8 *Topic: Being Navajo*  
2/19 Essay 6 Due. **A Breeze Swept Through**, by Luci Tapahonso.  
2/21 FILM
- Week 9 *Topic: Urban Indians*  
2/26 Essay 7 Due. \*Sand Creek Survivors, from **Earthdiver** (1981), by Gerald Vizenor, University of Minnesota Press, pp. 33-46. \*"Is Urban a person or a place? Characteristics of Urban Indian Country" by Susan Lobo, pp. 56-66, and " from **Native American Voices** (2001), edited by S. Lobo and S. Talbot. Upper Saddle River, NJ: Prentice Hall.  
2/28 FILM
- Week 10 *Topic: Being Indian in 21<sup>st</sup> Century America*  
3/5 Summation



RETAIN THIS SHEET!!!!

Reff

## SHORT ESSAYS

Most challenging and well-paying jobs require that you read texts of one kind or another (e.g. law books, blood-chemistry data, sales reports, blueprints) and "take them apart", that is, discern underlying patterns and the logic behind the conclusions advanced by an author of a report or text. Making sense of things is half the battle. Equally important, you will have to write up a long memo in which you outline your views on a text or data-set so that they can be shared with others, and perhaps more likely, weighed against the conclusions of co-workers. Because your boss is busy, you will have to write in a direct, no BS manner, clarifying how and why you reached a particular conclusion and why that conclusion makes more sense than another.

As your "Boss" I am going to ask you to read texts, "take them apart" (discern underlying patterns or an author's logic) and then write short essays outlining and explaining your conclusions.

Each essay that you will write will be in response to a particular question or questions. To do well you must 1) understand the question or questions I'm asking you to reflect on, 2) read the text carefully, keeping in mind my question(s), and 3) write a pointed or direct essay (no BS or skirting of the issues) in response to my question or questions.

In general, your opening paragraph should provide a concise answer to the question(s) I pose. In the middle part of your essay you should elaborate on the point or points you made in your opening paragraph. Any thoughts you have that go beyond the question (instances where you see something that you think important but not implied by my question) should come toward the end of the essay, and after you are confident that you have answered my question or questions.

Remember, everybody is entitled to their opinion. That does not mean, however, that all opinions are equal. This is particularly true in a democracy; we have to determine which opinions make more sense than others. Usually opinions that are substantiated are preferable to those that are not grounded in some reality ("I think it is going to rain" is not as good an answer as "I think it is going to rain because the barometric pressure is dropping and there are clouds on the horizon").

It is imperative that you make clear in your essays how you arrived at an opinion or conclusion (indicate what "patterns" or parts of a text prompted an inference or conclusion -- don't leave me to guess how you reached a conclusion).

## SHORTHAND I WILL USE WHEN GRADING YOUR PAPERS:

- AWK There is something (often phrase order, a missing article, grammar) wrong with a sentence; the thought you are trying to convey is not coming across in a clear or powerful way (e.g. "*When Europeans came the Indians were hunting and gathering and not in towns*" vs "*When Europeans reached the New World many Indians were living as hunter-gatherers and did not reside in towns*").
- NS Not a sentence.
- WW Your using the wrong word (e.g. "*Jack opened his presence*" instead of "*Jack opened his presents*").
- ?? It is unclear what you are saying (e.g. "*Women on the frontier weren't that*"; you meant to say "*Women on the frontier were more than a stereotype*").
- SP Your spelling is incorrect .
- Logic? The statement your making is not supportable (e.g. "*Europeans have more traditions than Americans*").
- MGen Meaningless generalization (e.g. "*Americans value family*" -- in what country is family not valued!)

Essay on Ribas & Stannard (@3-4 pages)

A couple of pages summarizing Stannard's argument, whether it makes sense (does it shed light on Indian and European identities and relations; does it oversimplify), and then an assessment of how Stannard's take on the encounter squares with Perez de Ribas' (1645) description of the Indians of the Greater Southwest and what is today northern Mexico.

Essay on Deloria and Playing Indian (@3-4 pages)

Is Deloria insightful in his analysis of early non-Indian playing Indian? And what about today? Where can you see people (Indians and non-Indians) playing Indian and what can this playfulness be attributed to?

Professor Mansel Blackford  
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292-6341  
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**HISTORY 368**  
**INTRODUCTION TO NATIVE AMERICAN HISTORY**  
**SPRING, 2005**

In this survey course, we shall explore American Indian history from precontact times to the present. We shall examine Native American societies and their interactions with other societies in what is now the United States. We shall look at personal relations, economic interactions, socio-cultural interactions—and their impacts on both Indians and non-Indians in North America. While most of our time will be spent on developments in the seventeenth, eighteenth, and nineteenth centuries, we shall also look at twentieth-century developments, especially federal government Indian policies and how Indians have reacted to those policies. For history majors, this course is a Group B, pre-1750 or post-1750 course.

All students must be enrolled by the end of the second week of the quarter; no students will be added after that time. Any student with a university-recognized disability must see me to make suitable arrangements. The Department of History takes the position that note-taking makes an important contribution enhancing the analytical skills necessary to perform good historical work. Therefore, I have not authorized any note-taking company to take and sell notes for this class. In addition, I do not allow tape recorders in class. Nor will I lend notes for the class. Students who miss a lecture are responsible for getting notes from other students. Lecture outlines are available on Carmen.

Grading will be based on two 6-page-long essays (each 33 1/3%) and a 6-page-long take-home final exam (also 33 1/3%).

**Required Books:**

R. David Edmunds, *Tecumseh and the Quest for Indian Leadership*  
James Welch, *Fools Crow*  
Charles Wilkinson, *Blood Struggle: The Rise of Modern Indian Nations*

**Topics and Reading Assignments:**

March 27: Introduction: Diversity in the Indian World  
March 29: American Attitudes toward Indians

April 3: Ohio Valley and Great Lakes Indians in the Creation of a Middle Ground  
April 5: A Clash of Empires: British, French, and Indians  
Discuss *Tecumseh*, chs. 1-4

April 10: The Erosion of a Middle Ground and the Ohio Country Wars

April 12: Tecumseh and Confederacy

Discuss *Tecumseh*, chs. 5-9

April 17: Removal Experiences and Indian Religious Responses

April 19: Great Plains Indian Life and the Fur Trade

**First Paper Due**

April 24: Warfare on the Northern Plains

April 26: Warfare in the Southwest and Pacific Northwest

Discuss *Fools Crow*, parts 1 and 2

May 1: The Ghost Dance, and Wounded Knee

May 3: The Federal Government's Attack on Indian Culture

Discuss *Fools Crow*, parts 3-5

May 8: Federal Indian Policies, 1887-1945

May 10: Termination and Indian Activism

**Second Paper Due**

May 17: Red Power

May 15: Sovereignty Issues

Discuss: *Blood Struggle*, parts 1 and 2

May 22: Native Hawaiians and Alaskan Natives

May 24: Continuing Issues

Discuss: *Blood Struggle*, parts 3 and 4

May 29: Memorial Day, No Class

May 31: Native Americans Today

**Take-Home Final Exam Due**

**Written Assignments:**

**First Paper:**

Please write a 6-page-long essay (12-font, double-spaced, hard-copy) on one of the following topics:

We have seen that the French and Algonquian Indians created and sustained something of a middle ground in the Great Lakes region for about a century, 1650-1750. What were the major elements of this middle ground? Why and how did this middle ground fall apart after about 1750, as seen in *Tecumseh*?

OR

How and why were Indians defeated by Euro-Americans moving into the Eastern Woodlands? What were the major reasons for war? Be sure to use examples from your reading to support your generalizations.

**Second Paper:**

Please write a 6-page-long essay on one of the following topics:

There was no uniform response of Native Americans to the invasion of their country by Euro Americans. What were the responses of the Plains Indians, especially as seen in *Fools Crow*? How do you account for the variety of responses?

OR

*Fools Crow* depicts Native American society in a time of change. What was Native society like? In what major ways did it begin to change with the influx of Euro Americans, as seen in *Fools Crow*?

**Final Exam:**

Please write a 6-page-long essay on one of the following topics:

Sovereignty has taken many forms for modern-day Native Americans: political, legal, economic, and socio-cultural. Choose any two of these four forms and discuss the major ways Native Americans have sought sovereignty in recent times. How successful have they been? Why?

OR

We have read three accounts about Native American life in this class. Assess the strengths and weaknesses of each account as historical sources. What are the pros and cons of using each account as a way of understanding history? What could you learn and not learn from each account? Why?

Prof. Margaret Newell  
265 Dulles Hall  
Office Hours: W 1-3p.m. and by appointment, ph. 292-2495

History 568.01  
ML 161  
W1 2002

### **Native American History from European Contact to Removal, 1560-1820**

Themes. In this course, we will explore the major issues and events in Native American History from the era immediately before European invasion and colonization through the early 1820s. First, we will examine the variety of indigenous cultures in pre-contact North America. Next, we will assess the different impact of English, Spanish, and French colonization on Native Americans, and the changing nature of Indian/European relations in the seventeenth and eighteenth century. In addition, we will explore the consequences of the American Revolution for Native Americans, and the effects of U.S. Indian policy during the Early Republic era.

Objectives. In lectures, readings, and discussion, students will consider how Native Americans experienced these enormous economic, demographic, cultural and political challenges, and what kinds of strategies for survival they employed.

Aside from mastering issues of content, this course will help students develop their skills in historical writing and research through the critical consideration of primary and secondary works. Some of the questions we will consider include: how do authors reconstruct the experience of people who left little in the way of written records, except those produced by often hostile and incomprehending Euro-Americans? Is it even possible to recapture the Indians' culture at a particular moment in the past? What do scholars in other fields like anthropology, epidemiology, and environmental studies have to offer historians? Students will apply their skills and insights by completing a research paper of their own.

Required Readings. (All books are available at SBX & University Bookstores, and on closed reserve at the Main Library. I also have copies to lend out.)

Albert Hurtado, Major Problems in American Indian History

William Cronon, Changes in the Land

Ramon Gutierrez, When Jesus Came, the Corn Mothers Went Away

Theda Perdue, Cherokee Women

Anthony F.C. Wallace, The Death and Rebirth of the Seneca

Daniel Usner, Indians, Settlers, and Slaves in a Frontier Exchange Economy

Course Requirements. There will be a one-hour **in-class midterm** on Wednesday February 6 and a two-hour **comprehensive final examination** on Monday March 18. Both exams will consist of short-answer and essay questions. In addition, each student will write a **6-8pp. term paper** using primary sources. Papers must be typed, double-spaced, and written in clear, correct prose. No paper will be accepted after the stated due

date without prior permission from Professor Newell, late papers will be penalized. A separate handout will describe the paper project in greater detail.

**Attendance** is important, especially on designated **discussion days**. You should come to each class having read and digested the reading assignment, and you should be prepared to participate actively in discussion. You will also write several short (1-2 pp.) reaction papers on questions listed at the end of the syllabus; these papers will be included in your discussion grade. Each student will also take responsibility for leading a class discussion (with partners) once during the quarter.

**Evaluation**—Grades will be computed as follows: 20% for participation/reaction papers/discussion leading, 20% for the midterm, 30% for the term paper, and 30% for the final.

#### Schedule of Assignments:

**Week 1 (Jan. 7-9):** Introduction, The Diversity of Native American Cultures and the "Problems" of Indian History, America before the Europeans, part I. Read Chapters 1 & 2 in Hurtado, Major Problems in American Indian History.

**Week 2 (Jan. 14-16):** America before the Europeans, part II, Indians Discover Europeans in the Southwest Borderlands. Read the documents and the essay by Stefanie Beninato in Chapter 4 of Hurtado, Major Problems, and Chapters 1-4 of Gutierrez, When Jesus Came, the Corn Mothers Went Away.

**\*\*Discussion Day: Weds. January 16--reaction paper #1 due\*\***

**Week 3 (Jan. 23 [no class Jan. 21--MLK Birthday]):** Encounters in the Northeast, Ecological Revolutions, Invasion, Settlement. Read documents and essay by Bruce Trigger in Chapter 3 of Hurtado, Major Problems, and Cronon, Changes in the Land, pp. 1-127.

**Week 4 (Jan. 28-30):** Acculturation, Religion, and Empire; Read Cronon, Changes in the Land, pp. 127-151, and James Ronda, "Generations of Faith," handout.

**\*\*Discussion Day: Mon. January 28--reaction paper #2 due**

**Week 5 (Feb. 4-6):** The Iroquois Confederacy, the Fur Trade, and Gender Frontiers. Read Daniel Richter, "War and Culture: The Iroquois Experience" (handout), and Hurtado, Major Problems, Chapter 5.

**\*\*\*Discussion Day, Monday: Feb. 4--reaction paper #3 due**

#### **MIDTERM EXAMINATION, WEDS. FEB. 6**

**Week 6 (Feb. 11-13):** The Middle Ground and Strategies for Survival: The Ohio Valley and Louisiana. Read Daniel Usner, Indians, Settlers, and Slaves in a Frontier Exchange Economy (read part 1 carefully, but you can skim part 2—do look at the hunting and foodways sections).

**\*\*Discussion Day, Weds. Feb. 13--reaction paper #4 due\*\***

Week 7 (Feb. 18-20) The French and Indian War and the Decline of the Playoff System. The Indians' Revolution, part I. Read Chapter 6 in Hurtado, Major Problems, and pp. 1-144 in Wallace, Death and Rebirth of the Seneca.

Week 8 (Feb. 25-27) The Indians' Revolution, part II. Tecumseh and Handsome Lake. The American Revolution and its Aftermath. Read pp. 144-303 in Wallace, Death and Rebirth.

\*\*Discussion Day, Mon Feb. 25--reaction paper #5 due\*\*

Week 9 (March 4-6) Resistance and Persistence: Indians in the New Republic. Read James Merrell, "The Indians' New World: The Catawba Experience," in Hurtado, Major Problems, Chapter 3, finish Death and Rebirth, and read chapters 1-3 of Perdue, Cherokee Women.

Week 10 (March 11-13) Renaissance and Renewal Movements, the Cherokee, The Trans-Mississippi West. Finish Perdue, Cherokee Women.

\*\*Monday March 11--final papers due\*\*

\*\*Discussion Day, Weds. March 13--no reaction paper due\*\*

## **FINAL EXAMINATION, MONDAY MARCH 18, 9:30-11:18 A.M.**

### Reaction Papers

The reaction papers should be 1-2 pp. long. They are not meant to torture you but rather to get you thinking about the reading and in-class movies. I'd prefer that they be typed (double-spaced), but handwritten is acceptable if your handwriting is clear. Correct spelling, complete sentences, and the usual conventions of good writing still apply.

### Topics for Reaction Papers

#1--pick *one* of the following questions to answer:

- a. Ramon Gutierrez won a McArthur "genius grant" for writing *When Jesus Came*, yet, some among the Hopi, Zuni, and Pueblo dislike and disagree with his book. What do you think? What are its strengths and weaknesses, and what might the Native groups be criticizing?
- b. What caused the Pueblo Revolt?

#2. Were missionaries merely another destructive tool of European invasion and empire? Did Christianity have anything to offer Native Americans or specific groups within Native society?

#3. Write a review of the movie "Black Robe." In particular, is the movie accurate and sensitive in its depiction of Native culture? Why or why not?

#4. In what ways did Europeans assimilate to Native American culture on the Mississippi frontier?

#5. Who was more important to the Seneca's "rebirth", Tecumseh or Handsome Lake?



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History 568.02: Native American History from  
Removal to the Present

This course will examine major issues and events in American Indian history from the 1820s to the twenty-first century. Our studies will include the forced relocation of the eastern tribes, concentration of the western people, and creation of reservations. In addition, we will examine the Indian wars, Native American cultural adaptation and persistence, and experiences with federal policies. Finally, we will look at Indian activism and contemporary issues. Activities will include lectures, discussions, films, pow wows, and guest speakers. This course is considered to be in “Group B” of History Department courses.

Course objectives:

Students will

- < gain an understanding of major issues in American Indian history during the nineteenth and twentieth centuries.
- < acquire an appreciation of the diversity of Native American cultures.
- < familiarize themselves with a variety of Native voices and viewpoints.
- < consider the challenges to cultural, social, economic, and political survival faced by Indian people during this period, and acquaint themselves with Native responses to these challenges.
- < gain an understanding of major phases of U.S. government policy affecting Indians.
- < study issues of concern to Indian people today, and the history behind those issues.
- < enhance their reading, analytical, discussion, and writing skills.

Readings:

The newspapers Indian Country Today and News from Indian Country will be put on reserve in the library, for weekly reading. Students are expected to spend **at least** 1/2 hour each week reading current issues.

- **Books:** (Available in the book store, and on reserve in the library:)
- Sterling Evans, ed., American Indians in American History 1870-2001 (Praeger Publishers)
- Ruth M Underhill, ed., Papago Woman (Waveland Press)
- Luther Standing Bear, My People, The Sioux (University of Nebraska Press)
- Brenda J. Child, Boarding School Seasons: American Indian Families, 1900 - 1940 (University of Nebraska Press)
- Orin Starn, Ishi's Brain: In Search of America's Last "Wild" Indian (Norton)
- Optional but recommended: Carl Waldman, Atlas of the North American Indian (Checkmark books)

Web sites: <http://americanindianstudies.osu.edu/ohio.cfm> OSU's American Indian Studies Program  
[http://www.geocities.com/aic\\_osu/](http://www.geocities.com/aic_osu/) OSU's American Indian Council, student group  
<http://multiculturalcenter.osu.edu/aiss/links.asp> OSU's American Indian Student Services office  
[www.indiancountry.com](http://www.indiancountry.com) Indian Country Today  
[www.indiancountrynews.com](http://www.indiancountrynews.com) News from Indian Country  
[www.nativenews.net](http://www.nativenews.net) National Native News listen at 7 pm on WCBE, 90.5 fm in Columbus, 106.7 fm in Newark

**Evaluation** Grades will be based on:

- Participation: 10% This includes attendance, contributions to class discussions, effort.
- 2 Quizzes: 10% each
- Midterm exam: 30%

- “Indian Country” Journal and Paper 10%
- Final exam: 5%
- Pow Wow: 5% (Attend at least one Pow Wow and write a short paper about it—information available in class) April 8-9, May 27-29
- Term project: 20%

**Term Project:** Students will write a term paper of 5-8 pages based upon a minimum of four sources. A detailed handout explaining the assignment will be given out in class. All term paper topics must be discussed in consultation with Dr. Murphy and approved by May 2. Some students will have the opportunity to participate in the Oral History Project: “Discovering the Stories of Native Ohio” by interviewing an American Indian with ties to Ohio, as part of a team. Information about this will be provided in class.

### **Indian Country Journals and Papers**

- #1 Due May 2 (with the Midterm Exam) and
- #2 Due May 18

Students should spend at least 30 minutes each week in the library reading the newspapers Indian Country Today and News from Indian Country. Students are expected to read material from at least six different dates over the course of the quarter. It is recommended that you read at least 15 articles by midterm, and at least 30 articles during the quarter. (This is a bare minimum: for a good grade, read more.) You should take notes, keeping track of the following:

#### **a) JOURNALS: TYPE UP AND HAND IN:**

- 1) the name and issue date of each newspaper read; and
- 2) the names of the articles or features read;

**in addition, you should**

- 3) take notes for your own use on articles and features you find most interesting. These notes will not be graded nor handed in, but will help you to write short papers on your impressions of the newspapers.

**AND b) WRITE 2 SHORT PAPERS** You should include a 2-3 page paper, typed, summarizing what you learned from reading these newspapers, and discussing how the articles relate to what we have been covering in class.. Hand this in stapled to your “Indian Country” journal.

**Tests** will consist of map knowledge, identification, short answer, and/or essay questions.

**Extra Credit** will be available to students who attend some of the many events this quarter:

- Guest lectures by Dr. Joe Saunders, April 12; Dr. Helen Hornbeck Tanner, April 26; Dr. Jason Jackson, May 10 (all are Wednesdays from 7-9 pm in Room 210 of the Main Library. Receptions to follow)
- The Conference on Indian Removal from Ohio, May 18-20 (<http://www.defiance.edu/NAC.html>) Inspired students may incorporate these into their term projects.
- Other extra credit opportunities may be announced in class.

#### **Tips for Success:**

- Keep up with the reading. Keep a dictionary at hand to build your vocabulary.
- Take good notes. Outline readings to improve comprehension.
- Ask questions.
- Contribute to class discussions.
- Stop by Dr. Murphy's office, 261 Dulles, for extra help. Office hours are Tuesdays 12:45 – 2:00, and by appointment.

#### **Reminders:**

- All assignments must be typed, double-spaced. Keep a hard copy of everything you hand in. Proofread all assignments before you hand them in. Do not waste my time by handing in an assignment you have not checked for typing, spelling, grammar, and punctuation errors. If in doubt, have a friend proofread your final copy.
- All assignments must be your own work and must be in your own words. Use quotation marks when borrowing someone else's phrases, and cite your sources. Avoid long quotations. When in doubt, ask the professor for assistance. **Do not copy phrases, sentences, or any other text from any source, including web sites, without using quotation marks and citing the source properly. If you have any questions about this, ask Prof. Murphy.**
- You are expected to attend class regularly and to be on time. Absences will reduce your participation in class, and of course, your participation grade will reflect this.
- **Chronic tardiness is a sign of extreme disrespect. So is leaving class early.** Your participation grade will reflect this, too.
- Late assignments will receive lower grades, unless approved by the professor in advance.
- Exams may be made up only if the student's absence was caused by a documented personal emergency or illness.

The following policies are those of the History Department:

- All students must be officially enrolled in the course by the end of the second full week of the quarter. No requests to add the course will be approved by the Chair of the Department after that time. Enrolling officially and on time is solely the responsibility of the student.

- Academic Misconduct

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

Here is a direct link for discussion of plagiarism:

[http://cstw.osu.edu/writingCenter/handouts/research\\_plagiarism.cfm](http://cstw.osu.edu/writingCenter/handouts/research_plagiarism.cfm)

Here is the direct link to the OSU Writing Center: <http://cstw.osu.edu>

- Disability Services

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

- Grading

Since the University does not record D- grades, a student earning a course average below 62 will receive an E in this course.

Here are the grade breakdowns:

A: 92.6 and above; A-: 89.6-92.5; B+: 87.6-89.5; B: 82.6-87.5; B-: 79.6-82.5; C+: 77.6-79.5; C: 72.6-77.5; C-: 69.6-72.5; D+: 67.6-69.5; D: 62-67.5; E: below 62

Grading Your Exams: Most of your grade in this course will be based on how well you communicate in writing what you have learned.

"C" essays will include: an introductory paragraph that contains your thesis; a body of several paragraphs in which you offer evidence from the readings, lectures, and discussions to support your thesis; and a conclusion that reiterates your basic argument.

"B" essays will include: all of the above requirements for a "C" essay plus more relevant data and analyses than are found in an average essay.

"A" essays will include: all of the above requirements for a "B" essay plus more data and some indication of independent or extended thought.

As for "D" and "E" essays: usually, these essays do not include a viable thesis and/or they do not include very much information from the course.

**Make-up Exams:** If you have to miss the in-class portion of an exam because of illness or a verifiable emergency, you must contact me, before the exam. To make-up any exam, you will have to take it during one of the regularly scheduled exam sessions offered by the Department of History. Only in extraordinary and verifiable cases will I give an extension on the out-of-class essay assignments.

#### **Tips for Good Discussion**

- \$ Be prepared for class. If you are not prepared, don't try to fake it.
- \$ Do participate in each class discussion with comments, questions, and/or suggestions.
- \$ Speak to the whole class, not just to the professor.
- \$ Do not run on and on. Give others a chance to participate.
- \$ Encourage others to participate. Ask what others think.
- \$ Explore alternative interpretations.
- \$ Be respectful of other points of view, but don't be afraid to disagree. Disagreement can be very good for the learning process.
- \$ Give examples and details from readings, films, etc.
- \$ Try to keep a sense of humor, where appropriate.
- If you miss a class, you are not participating. Each absence will reduce your participation grade.

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The following schedule is likely to change. Changes will be announced in class.

### Course Outline

- T. Mar. 28: Introduction to Native American History film excerpt: "Ishi, the Last Yahi"
- Th. Mar. 30: Background: Native America in the Early Nineteenth Century  
Read: Evans, Ch. 1, "Being Native to this Place" (Return your 3x5 cards)
- T. Apr. 4: Northern Removal: The Midwest guest speaker: Dr. Mike Sherfy, on Black Hawk  
Read: Murphy, handout
- Th. Apr. 6: Removal in the Southeast guest speaker: Sande Garner on An Introduction to Pow Wows  
film excerpt: "The Trail of Tears" tentative.  
OSU American Indian Council Pow Wow this weekend, April 8-9, French Field House. Please try to attend.
- T. Apr. 11: Indians and Mining Frontiers  
Read: Ishi's Brain, through chapter 7
- Th.. Apr. 13: Reservations  
Read: My People, The Sioux through p. 122
- T. Apr. 18: The Civil War, and the Early Plains Wars QUIZ  
**Schedule a time to chat with Dr. Murphy about your term project**  
Read: Evans, Ch. 2, "Wars of the Peace Policy"
- Th. Apr. 20: Life on the Northern Plains, film excerpt: "In the White Man's Image"  
  
Read: My People, the Sioux through p. 190 (Optional: Evans, Ch. 4, "Federal Indian Education")
- T. Apr. 25: Religions, Change, and Adaptation  
**Term project topics due**  
Read: Evans, Ch. 5, "'The Father Tells Me So!' Wovoka: The Ghost Dance Prophet"
- Th. Apr. 27: Plains Wars and Reservations: Southern Tribes film excerpt "Legacy of Generations"  
Read: Papago Woman
- T. May 2: Dawes Act: Allotment MIDTERM EXAM  
**Term project topics must be approved by this date**  
Read: Evans, Ch. 3: "Becoming a Community: The Nez Perces Confront the Dawes Act"
- Th. May 4: Survival in the Early Twentieth Century;  
Read: My People, the Sioux (the rest); recommended: Evans, Ch. 10: "The Labor of Extras: American Indians in Hollywood, 1941-1960"
- T. May 9: The Indian New Deal  
Read: Boarding School Seasons
- Th. May 11: World War II film excerpt: "Navajo Code Talkers"

Read: Evans, Ch 7, "The Indian New Deal as a Mirror of the Future," and 8, "Fighting a White Man's War."

T. May 16: Termination and Relocation      film excerpt: "In the Spirit of Crazy Horse"  
Read: Evans, Ch. 9, "Building Toward Self-Determination," and 14, "Commonality of Difference: American Indian Women"

Th. May 18: Urban Life: Guest speaker, Mark Welsh, Program Director of the Native American Indian Center of Central Ohio  
INDIAN COUNTRY JOURNAL AND PAPER DUE

T. May 23: Indian Activism in the 1960s and '70s  
Read: Evans, Ch. 11, "Federal Indian Policy and Self-Determination during the Kennedy and Johnson Years;" Ch. 12, "A Journey to Freedom: Richard Oakes, American Indian Activism, and the Occupation of Alcatraz;" and Ch. 13, "The Peyote Religion and the Native American Church."

Th. May 25: Issues of the Late Twentieth Century      film excerpt: "Bones of Contention"  
Read: Ishi's Brain, the rest; optional: Evans, Ch. 15, "Repatriation, Reburial, and Religious Rights"

Over the weekend: NAICCO MEMORIAL DAY POW WOW: Please try to attend at least one day.

T. May 30: Contemporary Issues, Guest speaker: Dr. Christine Ballengee Morris  
film excerpt: "In Whose Honor?"

Th. June 1: Contemporary Issues, Course Conclusion, and Review      QUIZ  
Read: Evans, Ch 16, "Coyote's Game: Indian Casinos and the Indian Presence in Contemporary America," and Ch. 17, "The Demand for Natural Resources on Reservations"

TERM PROJECTS DUE by Monday June 5 at 5 pm.

FINAL EXAM: Thursday June 8, 9:30 – 11:18 a.m.

The American Indian Council (AIC) at The Ohio State University

# **3rd Annual Powwow**

## **PRESERVING OUR PAST, FOUNDING OUR FUTURE**

April 8-9, 2006

French Field House on the Ohio State campus,  
460 Woody Hayes Dr. 43210

**No Entrance Charge or  
Parking Fee!**

**Raffles for a  
Variety of  
Items,  
including a  
football signed  
by  
Archie Griffin!**

**Enjoy Native  
American  
Crafts, Food,  
Dancing and  
Music!**

**Drum Prize:  
1st, 2nd, & 3rd  
Cash award!**

**Head Staff:**

MC: Larry Grigsby

AD: Martin Tallhorse

Host Drum: Istayape

Invited: Fearless Hawk

Head Man: Jamie Oxendine

Head Woman: Amanda Fox

Head Vet: Richard Bringsthem

For more information:

[aicou@yahogroups.com](mailto:aicou@yahogroups.com)

Tel: 614-247-6834

Vendors: [tannehill.13@osu.edu](mailto:tannehill.13@osu.edu)

[www.geocities.com/aic\\_osu](http://www.geocities.com/aic_osu)

Fax: 614-293-4462

**Doors open 10 am both days**  
**Grand Entries at 1 pm**



**Doors close 8pm Saturday.**  
**Giveaway at 5pm Sunday.**

Sponsored by The Office of Minority Affairs, The Multicultural Center / American Indian Student Services, Undergraduate Student Government, and Office of University Housing

A Course Proposal for  
Group Studies 594, "Native American History in the Midwest,"  
To be taught Spring Quarter, 2005  
By Prof. Lucy E. Murphy  
OSU Newark campus

This course is designed to give students an opportunity to examine the experiences of Native Americans in the Midwest (defined loosely as the Great Lakes and Ohio Valley regions) from ancient times to the present. The course is presented as part of the OSU Newark Oral History Project, "Discovering the Stories of Native Ohio," which has been funded by a grant from the OSU Office of Outreach and Engagement. Students who enroll in this course and/or in Comparative Studies 470 will have the opportunity to interview Ohio Native Americans about their histories.

**Objectives:** Students will

- acquire an appreciation of Native American histories and cultures throughout the Midwest.
- gain an understanding of major trends in American Indian history in the Midwest.
- familiarize themselves with a variety of Native voices and viewpoints by reading and discussing primary sources produced by Indian people from several eras.
- examine major influences on Native American economies, religions, and politics.
- gain an understanding of the ways U.S. government policy affected Indians in the Midwest, and vice versa.
- study issues of concern to Indian people today, and the history behind those issues.

**Special activities:**

- Students will be encouraged to attend the Native American Indian Center of Central Ohio's Memorial Day Pow Wow, to be held in Columbus
- Guest speakers will vary from quarter to quarter, but may include (if available):
  - Ray Gonyea, curator for Native American art and culture, Eiteljorg Museum of American Indians and Western Art, Indianapolis, to discuss the creation of an exhibit on Native Americans in Indiana
  - Darryl Baldwin, a leader from the Miami Tribe's language revitalization project
  - A representative from an Ohio Native American urban center such as the Native American Indian Center of Central Ohio
  - Prof. Patricia Stuhr of OSU, who does research on the ways that Native casinos support and display the works of Native American artists.

**Books:**

- Helen Hornbeck Tanner, ed., Atlas of Great Lakes Indian History (Norman: University of Oklahoma Press, 1987) ISBN: 0-8061-2056-8
- R. David Edmunds, ed., People of Persistence (Urbana: University of Illinois Press, forthcoming)
- Charles A. Eastman, Indian Boyhood (New York: Dover Publications, [1902] 1971) ISBN 0-486-22037-0



- Ignatia Broker, Night Flying Woman: An Ojibway Narrative (St. Paul: Minnesota Historical Society Press, 1983) ISBN 0-87351-167-0
- Bill Dunlop and Marcia Fountain-Blackledge, The Indians of Hungry Hollow (Ann Arbor: The University of Michigan Press) ISBN 0-472-08653-7
- Larry Nesper, The Walleye War: The Struggle for Ojibwe Spearfishing and Treaty Rights (Lincoln: University of Nebraska Press, 2002) ISBN 0-8032-8380-6
- Students will also be expected to read News from Indian Country, a national newspaper published in Hayward, Wisconsin, on a regular basis. Copies will be available on reserve in the library.

Grades will be based on:

- participation, 10%
- a quiz, 10%
- a mid-term exam, 20%
- a paper, 20%, and
- a presentation and paper based on an interview or on a research project, 40%.

Here are the grade breakdowns from the History Department

A: 92.6 and above; A-: 89.6-92.5; B+: 87.6-89.5; B: 82.6-87.5; B-: 79.6-82.5; C+: 77.6-79.5; C: 72.6-77.5; C-: 69.6-72.5; D+: 67.6-69.5; D: 62-67.5; E: below 62

**Grading Your Exams:** I furnish below brief descriptions of how you will earn your essay grades:

“C” essays will include: an introductory paragraph that contains your thesis; a body of several paragraphs in which you offer evidence from the readings, lectures, and discussions to support your thesis; and a conclusion that reiterates your basic argument.

“B” essays will include: all of the above requirements for a “C” essay plus more relevant data and analyses than is found in an average essay.

“A” essays will include: all of the above requirements for a “B” essay plus more data and some indication of independent or extended thought.

As for “D” and “E” essays: usually, these essays do not include a viable thesis and/or they do not include very much information from the course.

### **The History Department’s statement on plagiarism:**

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### **Disability Services**

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## **Course Outline**

### **Week 1: Introduction; Ancient Cultures**

*Read: Atlas to p. 27; R. David Edmunds, "A German Chocolate Cake, with White Coconut Icing: Ohio and the Native American World," from Geoffrey Parker, Richard Sisson, and William Russell Coil, eds., Ohio and the World, 1753-2053 (2004, OSU Press)*

### **Week 2: Native lifeways circa 1600**

**Early contact with Europeans; Iroquois wars; Fur trade; French-Indian relations**

*Read: Atlas to p. 47; Charles A. Eastman, Indian Boyhood*

### **Week 3: Traditional religions, Christian missionaries      QUIZ**

**Wars: Fox Wars, Pontiac's Rebellion: English-Indian relations  
Indian religious movements: Tecumseh and the Shawnee Prophet; War of 1812**

*Read: Atlas to p. 121; Helen Hornbeck Tanner, "The Glaize in 1792: A Composite Indian Community," Ethnohistory 25/1 (Winter 1978) pp. 15-39*

### **Week 4: Mining; The Winnebago Revolt and the Black Hawk War**

**The Indian Removal Act; Treaties**

*Read: Atlas to p. 161; Steve Warren, "The Ohio Shawnees Struggle Against Removal: 1814-1830;" Lucy Murphy, "'Their Women Quite Industrious Miners: ' Native American Lead Mining in the Upper Mississippi Valley, 1788-1832," from People of Persistence; excerpt from Donald Jackson, ed., Black Hawk, An Autobiography [1833] (Urbana and Chiciago: University of Illinois Press, 1990) ISBN 0-252-72325-2*

### **Week 5: Reservations and Refugees; Identity      MIDTERM EXAM**

**Dakota Revolt, Civil War    Film: "The Dakota Revolt"**

*Read: Atlas to p. 182; Rebecca Kugel, "Re-Working Ethnicity: Gender, Work Roles, and Contending Re-Definitions of the Great Lakes Métis, 1820-1842," and Susan Sleeper-Smith, "Resistance to Removal: The 'White Indian,' Frances Slocum," in People of Persistence*

**Week 6: The Dawes Severalty Act; Boarding Schools; Sports**

**Film: "Medicine Fiddle"**

*Read: Ignatia Broker, Night Flying Woman; Brenda Child, "A New Seasonal Round: Government Boarding Schools, Wild Rice Production, and Ojibwe Family Life During the Great Depression" in People of Persistence*

**Week 7: Society of American Indians, National Congress of American Indians  
The Depression Era PAPER DUE**

*Read: Bill Dunlop and Marcia Fountain-Blackledge, The Indians of Hungry Hollow*

**Week 8: Economic Development; Activism, Fishing Rights  
Termination, Relocation: Urban Indian Centers**

*Read: Brian Hosmer, "Blackjack and Lumberjack: Economic Development and Cultural Identity in Menominee Culture," and James Lagrand, "Indian Work and Indian Neighborhoods: Adjusting to Life in a Midwestern Metropolis during the 1950s," in People of Persistence*

**Week 9: Cultural Resurgence; Pow wows  
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*Read: Larry Nesper, The Walleye War*

**Week 10: Contemporary Issues: Native American Graves Protection and  
Repatriation Act; Stereotypes and Mascots; Preservation;  
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*Read: selected chapters from Rita Kohn and W. Lynwood Montell, Always a People: Oral Histories of Contemporary Woodland Indians (Bloomington: Indiana University Press, 1997) ISBN 0-253-33298-2*

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**MIDTERM EXAM**

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Final exam date: Student presentations and papers due

## Introduction to American Indigenous Languages

Draft for Spring quarter 2008/09

### Instructor:

Judith Tonhauser  
Oxley Hall, Room 209A

Office phone: (614) 292-7849  
Email: judith@ling.osu.edu

### Description:

This course introduces students to the study of American indigenous languages. The course is organized around a detailed exploration of four language families and the people who speak the languages: the Mayan language family (Mexico, Guatemala, Belize), the Tupí-Guaraní language family (Paraguay, Bolivia, Brazil, Peru, French Guiana), the Quechua language family (Peru, Colombia, Ecuador, Bolivia, Chile, Argentina) and the Uto-Aztecan language family (Mexico, USA). For each of these language families, we study their history and the history of the people who speak the languages. We explore the socio-political status of the currently spoken languages, linguistic properties of these languages that are markedly different from linguistic properties of European languages like English, and the written and oral traditions of the speakers of the languages. At the end of the course we address the relation between language and culture, in particular, the question of whether the language we speak affects the way we think.

**Prerequisites:** None.

### Readings selected from the following books (and others):

- Campbell, Lyle (1997): *American Indian Languages: The Historical Linguistics of Native America*, Oxford: Oxford University Press.
- Grenoble, Lenore A. and Lindsay J. Whaley (2006): *Saving Languages. An introduction to language revitalization*, Cambridge: Cambridge University Press.
- Hinton, Leanne and Ken Hale (eds) (2001): *The Green Book of Language Revitalization in Practice*, New York: Academic Press.
- Silver, Shirley and Wick R. Miller (1997): *American Indian Languages*, Tuscon: The University of Arizona Press.
- Suárez, Jorge A (1983): *The Mesoamerican Indian Languages*, Cambridge: Cambridge University Press.

### Overview of Weekly Topics and Readings:

#### INTRODUCTION

- **Week 1:** Language families in the Americas; history of indigenous settlement in the Americas; language versus dialect; evidence for a 'language family'.
- **Week 2:** Socio-political status of languages; language and identity; bi- and multi-lingualism; language endangerment, maintenance and revitalization.



THE MAYAN LANGUAGE FAMILY: Mexico, Guatemala, Belize

- **Week 3:** History of Mayan language family and culture; Mayan (cardinal) spatial orientation system; Mayan counting system.
- **Week 4:** Mayan hieroglyphic writing system; linguistic properties of Mayan languages (phonetic inventory, classifiers, free word order).

THE TUPÍ-GUARANÍ LANGUAGE FAMILY: Paraguay, Bolivia, Brazil, Peru, French Guiana

- **Week 5:** History of Tupí-Guaraní language family and culture; socio-political status of Paraguayan Guaraní; language attitudes in Paraguay.
- **Week 6:** Linguistic properties of Tupí-Guaraní languages (inclusive/exclusive number marking, postpositions, question markers); Tupí-Guaraní plant and animal names.

THE QUECHUAN LANGUAGE FAMILY: Peru, Colombia, Ecuador, Bolivia, Chile, Argentina

- **Week 7:** History of the Quechua language family and Inca culture; spoken languages; numerical accounting (quipu strings).
- **Week 8:** Linguistic properties of Quechua languages (bipersonal conjugation, agglutinative language, polysynthesis, evidentials).

THE UTO-AZTECAN LANGUAGE FAMILY: Mexico, USA

- **Week 9:** History of Uto-Aztecan language family and (especially Aztec) culture; Aztec counting system; Aztec writing system (pictographs); linguistic properties of Aztec languages (honorification, verbal classification).

LANGUAGE AND CULTURE

- **Week 10:** Linguistic relativity and linguistic determinism (Sapir-Whorf hypothesis).

#### Assessment:

weekly assignments (8 × 6%)	48%
midterm	20%
final	20%
participation	12%

#### Special needs:

Student who feels they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs and to discuss potential accommodations. I rely on the Office of Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. I encourage you to contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations.

**Academic misconduct:**

I expect all the work you do in this course to be your own, unless collaboration is explicitly requested for a particular task. While you are encouraged to discuss assignments with each other, the final write-up has to be done individually. Academic dishonesty will not be allowed under any circumstances. Any case of cheating or plagiarism will be reported to the university committee on academic misconduct, and will be handled according to academic policy.

# LINGUISTICS 597.01:

## Language Endangerment & Language Death

**Instructor:** Brian D. Joseph  
206 Oxley Hall // 395 Cunz Hall  
292-4981  
[joseph.1@osu.edu](mailto:joseph.1@osu.edu)

**Class Meetings:** Monday & Wednesday 11.30 – 1.18, in 201 Enarson Hall.

**Office Hours:** Monday (206 Oxley) 9.00 - 10.00 (AM)  
Wednesday (395 Cunz) 10.00 – 11.00 (AM)  
or by appointment

**Course Description and Goals:** Of the 6,000 or so languages in the world today, more than half are seriously in danger of losing all their speakers and dying out altogether. The chief goal of this course is to study the phenomenon of *language endangerment* — and by the same token, *dialect endangerment* — from a number of perspectives, considering such questions as:

- what are the social, economic, and political factors causing language/dialect endangerment?
- how does minority status for a language/dialect affect its speakers?
- what effects can endangerment have on the structure of a language/dialect?
- are there meaningful parallels to be drawn between language/dialect endangerment and the endangerment of biological species? Between linguistic diversity and bio-diversity?
- is language/dialect endangerment a new phenomenon or has it been going on for millennia?
- can language/dialect endangerment and death be reversed? Are revitalization efforts possible? Are they successful?
- what can be done to document languages/dialects that are threatened with extinction?

A secondary course goal is to expose students to the principles and methods of linguistics relevant to the study of language endangerment (e.g., the embedding of language in society, the interaction between language and culture, the relation of speakers to their language, how languages are structured, how languages change, etc.)

A tertiary course goal is to develop students' critical thinking and argumentation skills.

**A Few Words on Expectations:** Here is what I expect out of you, as members of this class — I expect that you will attend class regularly, stay for the whole class each time, listen attentively while you are here, show through your behavior that you respect the fact that others in the class are here to learn, put effort into your work for the class, and be honorable and truthful in your presentation of your work; please see the statement in the next section of the syllabus for more on this matter and see me if you have any questions. For my part, as instructor (and so also for the GTA), I promise to listen to and respond to your questions and comments, address issues that come up with regard to class assignments, provide you with interesting material to work on, return papers promptly to you, and generally do what is necessary so that you can achieve the objectives set out above for the class.

**Academic Misconduct:** To state the obvious, academic dishonesty is not allowed. Cheating on tests or on other assignments will be reported to the University Committee on Academic Misconduct. The most common form of misconduct is plagiarism (the representation of someone else's ideas or words as your own, without attribution). It is critical to recognize that any time you use the ideas or the materials

of another person or persons, you must acknowledge that you have done so in a citation. This includes material that you have found on the Web. The University provides guidelines for research on the Web at <http://gateway.lib.ohio-state.edu/tutor/>.

**Readings:** *Language Death*, by David Crystal (Cambridge University Press, 2002) [required]  
*Flutes of Fire*, by Leanne Hinton (Heyday Books, 1994) [required]

Plus: various articles, mostly from the journal *Language*, available in downloadable form via journals on-line through Main Library (for volumes 77-80) and via JSTOR ([www.jstor.com](http://www.jstor.com)) or to be provided by instructor (in electronic form if possible on class web-folder)

**Website for Class Materials:** Syllabus, written assignments, and some readings are posted and available electronically at [www.ling.ohio-state.edu/~bjoseph/Ling311](http://www.ling.ohio-state.edu/~bjoseph/Ling311) (dates of availability to be announced)

### Course Requirements (and percentage towards final grade):

1. Keeping up with assigned readings..... 0% (but crucial to the successful completion of other requirements)
2. Regular class attendance..... 0% (but crucial to the successful completion of other requirements, as material covered in class is not necessarily covered in the readings yet is critical to understanding concepts)
3. Adopt-a-language project (in-class presentation and write-up; details forthcoming; work in small groups (up to three students) will be permitted with approval) ... 30% (see below re homework policy)
4. Mini Written Assignments (details forthcoming):
  - a. Questions re 1<sup>st</sup> Movie..... 5%
  - b. Questions re 2<sup>nd</sup> Movie..... 5%
  - c. Field Experience Simulation report ..... 10%
  - d. Report on attendance at relevant outside events (approved list to be made available, covering lectures, panels, etc. on campus this quarter)..... 10%
5. Preparation for and Participation in Class Debate (details to be given later)..... 30%
6. Final exam (take-home essay) ..... 10%

I reserve the right to alter the number of assignments – and thus the value of particular assignments – as the course progresses; however, I will **not** add assignments, but will only delete some (if at all).

### Grading Policies

1. WRITTEN ASSIGNMENTS: these must all be written in English that is *clear enough to allow me to be sure you know what you are talking about*. Thus, you should write in *complete sentences* and *coherent paragraphs* and make sure your writing is free from mechanical errors. Papers are graded primarily on content, but matters of style, diction, organization, and grammar count towards the grade, especially where errors and/or lapses interfere with the clear presentation of your ideas. Papers unacceptable due solely to poor writing *may be rewritten* (the two versions being averaged to yield the ultimate grade). Where possible, you should feel free to turn in preliminary drafts (well before the due date) so that I

can make suggestions on your writing.

2. **POINTS ASSIGNED:** All assignments are given a number of points out of a total of 1000 that they are worth, commensurate with their percentage towards the final grade (thus a 5% assignment is worth 50 points, a 30% assignment is worth 300, and so on). The larger assignments have points assigned to subparts (e.g. the class presentation for the adopt-a-language assignment is worth 150 points and the written report on the assignment is worth 150). Each assignment is given with very specific guidelines spelled out regarding what needs to be done and how the accomplishment and execution of the requirements contributes to the grade for the assignment; points are assigned in each category of requirement and added up to give the total grade. The final grade is based on the total points earned, with point totals corresponding to letter grades as follows:

940 - 1000 = A	740 - 769 = C
900 - 939 = A-	700 - 739 = C-
870 - 899 = B+	670 - 699 = D+
840 - 869 = B	640 - 669 = D
800 - 839 = B-	600 - 639 = D-
770 - 799 = C+	0 - 599 = E.

3. **LATE ASSIGNMENTS:** Late assignments automatically lose credit, though turning in a paper late is preferable to not turning it in at all, as a missing paper receives a zero. Papers more than two weeks late will **not** be accepted, however. Collaboration with classmates on individual assignments is perfectly acceptable, as far as discussing strategies and concepts is concerned -- often two can learn more about an assignment by discussing it together. However, any work you turn in must ultimately be defensible as your own effort and yours alone. Any work suspected of not adhering to this ethical standard will be referred to appropriate University disciplinary committees. Those assignments that are designed for small groups (the debate especially but some groups are permissible for the adopt-a-language assignment) of course permit sharing of ideas and to the extent that the final product is a group effort, the grade will reflect the overall group success but also individual contributions to the product (e.g. the individual presentations during the debate).

**Students with Disabilities:** Students who need an accommodation based on the impact of a disability should contact the instructor to arrange an appointment as soon as possible to discuss the course format, to anticipate needs, and to explore potential accommodations. The Office of Disability Services will be called in for assistance in verifying the need for accommodations and developing accommodation strategies. Students who have not previously contacted the Office for Disability Services are encouraged to do so (614-292-3307; [www.ods.ohio-state.edu](http://www.ods.ohio-state.edu)).

**Topic Outline, Readings, and Assignments (see attached list of articles, referred to here by author)**

**WK 1: Class 1a:** Introduction and organization; Discussion of course goals, expectations, assignments, etc.; Some basic concepts on language endangerment; Introduction of basic linguistic concepts, starting with language and social identity via in-class showing of "Tarheel Talk" video

**Class 1b:** More on basic concepts; counting languages; language vs. dialect; the geography and demographics of language endangerment and language minorities

- Reading: Crystal, Preface; Ch. 1; Hale et al. article (Krauss)
- Project assignments (debate, adopt-a-language, outside event reporting)  
to be handed out and discussed ••

WK 2: **Class 2a:** Linguistic minority status – by what criteria?

- Reading: Hinton, Introduction, Ch. 1 (optional: 6)

**Class 2b:** Minorities in our midst – in-class showing of video "Sound and Fury: The Communication Wars of the Deaf"

- Reading: Gramley & Wilson article; Keiser article
- Questions for Mini Written Assignment #4a to be handed out prior to movie ••

WK 3: **Class 3a:** Perspectives on Linguistic diversity (what different languages can tell us)

- Reading: Crystal, Ch. 2; Hinton, Ch. 4, 5, 7, 9, 10, 12, 13; Hale et al. article (Hale)
- Mini Written Assignment #4a DUE ••

**Class 3b:** Causes of language endangerment; bilingualism, language contact, language collision, language coexistence

- Reading: Crystal, Ch. 3; Hinton, Ch. 15, 16, 17

WK 4: **Class 4a:** More on causation – in-class showing of "Between two worlds" video

- Questions for Mini Written Assignment #4b above to be handed out prior to movie ••

**Class 4b:** Some case studies of language endangerment and revitalization: Mam

WK 5: **Class 5a:** More case studies of language endangerment: Arvanitika; Ocracoke

- Reading: Wolfram & Schilling-Estes article
- Mini Written Assignment #4b DUE ••

**Class 5b:** Language endangerment and language death through the ages

- Reading: Kahane & Kahane article

WK 6: **Class 6a:** "Adopt-a-Language" presentations to begin

**Class 6b:** More "Adopt-a-Language" presentations

WK 7: **Class 7a:** What is to be done – language revitalization efforts revisited

- Reading: Crystal, Ch. 5; Hinton Ch. 18, 19, 20, 21, 22; Hale et al. article (Watahomigie & Yamamoto; Jeanne); Ladefoged article; Dorian article

**Class 7b:** More on revitalization efforts: A Navajo case-study

WK 8: **Class 8a:** What is to be done – documentation and field work

- Reading: Bird & Simons article; Crystal, Ch. 4, Ch. 5

- Adopt-a-Language assignment write-up DUE ••
- Field work simulation experience mini-assignment #4c to be given out ••

**Class 8b:** Politics of language endangerment and linguistic minorities

- Reading: Crystal, Ch. 2 (again); Hinton, Ch. 18 (again); Kramer article; Hale et al. article (Craig; England)

WK 9: **Class 9a:** Birth of new languages: dialects and dialect split; pidgins and creoles; in-class preparation for debates

**Class 9b:** More In-class preparation for debates

- Mini Written Assignment #4c DUE ••
- Final Essay assignment to be given out ••

WK 10: **Class 10a:** Summation – what have we learned?

**Class 10b:** In-class debates

EXAM WEEK: Scheduled time for Final Exam:

- Outside event report (mini-written assignment #4d) due; Final Exam essay due ••

**DETAILS ON READING SELECTIONS:****Required Books (chapters and length):**

*Language Death*, by David Crystal (Cambridge University Press, 2002)

Preface	pp. vii - x	[4 pages]
Chapter 1	pp. 1 - 26	[26 pages]
Chapter 2	pp. 27 - 67	[41 pages]
Chapter 3	pp. 68 - 90	[23 pages]
Chapter 4	pp. 91 - 126	[36 pages]
Chapter 5	pp. 127 - 166	[40 pages]

*Flutes of Fire*, by Leanne Hinton (Heyday Books, 1994)

Introduction	pp. 13 - 19	[7 pages]
Chapter 1	pp. 20 - 33	[14 pages]
Chapter 4	pp. 48 - 59	[12 pages]
Chapter 5	pp. 60 - 69	[10 pages]
Chapter 7	pp. 86 - 93	[7 pages]
Chapter 9	pp. 100 - 105	[6 pages]
Chapter 10	pp. 112 - 121	[10 pages]
Chapter 12	pp. 133 - 137	[5 pages]
Chapter 13	pp. 138 - 143	[6 pages]
Chapter 15	pp. 156 - 163	[8 pages]
Chapter 16	pp. 164 - 171	[8 pages]
Chapter 17	pp. 172 - 179	[8 pages]
Chapter 18	pp. 181 - 187	[7 pages]
Chapter 19	pp. 190 - 209	[20 pages]
Chapter 20	pp. 210 - 219	[10 pages]
Chapter 21	pp. 220 - 233	[14 pages]
Chapter 22	pp. 234 - 247	[14 pages]

**Required Articles (author, title, length):**

- Bird, Steven & Gary Simons. 2003. "Seven dimensions of portability for language documentation and description". *Language* 79.3.557-582. [26 pages]
- Dorian, Nancy. 1993. "A response to Ladefoged's other view of endangered languages". *Language* 69.575-579. [5 pages]
- Gramley, Chuck & Christine Wilson. 2003. "ASL in Central Ohio". To appear in *State Linguistic Profiles* (Ed. by B. Joseph, C. Preston, & D. Preston). Michigan State University Press (2005) [10 pages]
- Hale, Kenneth; Michael Krauss; Lucille Watahomigie & Akira Yamamoto; Colette Craig; La Verne Jeanne; Nora England. 1992. "Endangered languages". *Language* 68.1.1-42. [42 pages]
- Kahane, Henry & Renee Kahane. 1979. "Decline and survival of Western prestige languages". *Language* 55.1.183-198. [16 pages]
- Keiser, Steven H. 2003. "Pennsylvania German in Ohio". To appear in *State Linguistic Profiles* (Ed. by B. Joseph, C. Preston, & D. Preston). Michigan State University Press (2005). [30 pages]
- Kramer, Christine. 2004. "Minority Language Rights in Primary Education: A Century of Change in the Balkans". Manuscript of Fifth Annual Kenneth E. Naylor Memorial Lecture (May 2002); to appear in Naylor Memorial Lecture Series, #5 (2004). [35 pages]



- Ladefoged, Peter. 1992. Another view of endangered languages". *Language* 68.809-811. [3 pages]
- Wolfram, Walt & Natalie Schilling-Estes. 1995. "Moribund dialects and the language endangerment canon: The case of the Ocracoke Brogue". *Language* 71.4.696-721. [26 pages]

# SYLLABUS

## **Native American Flute—MUS 694 Being proposed as Music 749**

**Instructor:** Professor James Akins  
School of Music, 217, Hughes Hall, 1899 College Road  
akins.8@osu.edu

**Class information:** Class meets three times per week for 48 minutes each session. Time TBA. Class is open to undergraduate and graduate level. Credit is variable from 3 to 5 hours. Student must purchase a Native Flute kit, available through the instructor. This may be accomplished at the 1<sup>st</sup> class meeting. Approximate kit price is \$45 depending on materials chosen. Printed materials will be mostly in the form of handouts, but there will be a recommended reading list. Books on reserve in the Music/Dance Library

This course will involve three main components. The first will be making a native flute from two levels of basic kits. The first kit is targeted toward one with no woodworking experience. The second kit will allow one with woodworking skills more freedom in the creation of an instrument. A general understanding of woodworking is a plus, but not necessary. Kits will be available through the instructor and are required to complete this course. Note that the instructor does not make the kits, nor is there any financial gain for the instructor in the sales of the kits. The second component will be a historical study of the Native American Flute. Tribal variances and styles, history of the instrument, as well as playing characteristics of various current and past performers will be explored. Many listening examples will be employed to gain understanding for the third component, which will be learning to play the Native American Flute. Musical background is NOT a necessity. Music will be available in standard notation and fingering tablature for those unable to read music. This instrument is traditionally taught without the use of printed music.

**Recommended Reading:** “Flute Magic: An Introduction to the Native American Flute”, by Tim Crawford with Kathleen Joyce-Grendahl (\$24.95), “The Art of the Native American Flute”, by R. Carlos Nakai and James DeMars (\$19.95)

**Grading Policies:** Attendance is required. Un-excused absences will result in a drop in grade. Completion of all assignments on time are expected, with the exception of the woodworking portion of the class. This could be due to long wait times for some tools or specific unforeseen problems with wood related troubles, such as wood splits, knots, etc. In this case, extra time will be allowed. No one will be required to use any tool they are not comfortable with. Use of certain power tools and burning equipment will be optional in this case. A first aid kit will be available in the class. Safety goggles, when appropriate, and exhaust fans will be used.

There will be a final exam for this class, based on construction skills, history and a ‘mild’ playing exam to test understanding of basic playing concepts and styles, not ‘artistic’ value of

performance. Graduate level will include an extra paper, assigned at the beginning of the historical section.

These basic grading criteria supplement mid-term and finals.

A= Attendance, successful completion of a playable, well tuned Native American Flute. A well written paper relevant to the design and markings chosen by the student. Improvement and understanding woodworking skills.

B= Up to 2 missed classes, missing deadlines for papers and flute completion, but completed successfully.

C= Up to 3 missed classes, incomplete flute, due to extenuating circumstances, average papers.

D= Up to 4 missed classes, poor attempts to complete work.

E= 4 or more missed classes. no attempt to complete work, poorly written, or missed assignments.

### **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to Investigate or establish procedures for the Investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; Illustrated by, but not limited to, cases of plagiarism and dishonest practices In connection with examinations. Instructors shall report all Instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional Information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/Info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/Info_for_students/csc.asp)).

### **Disability Services**

**Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should Inform the Instructor as soon as possible of their needs. The Office for Disability Services Is located In 150 Pomerene Hall, 1760 Neil Avenue; telephone 292.3307, TDD 292.0901; <http://www.ods.ohio-state.edu>**

## WEEKLY OUTLINE

### Week 1

Introduce the Native American flute. Describe its' various parts, and their function.  
Take orders for flute kits, depending on woodworking skills shown on scrap materials.

### Week 2

Begin roughing-in flute kits. Show by example details of tuning the flute by hole placement and size. Approach finishing kits. Begin final completion of finishing kits.

### Week 3

Finish kits. Short test on flute parts and function. Begin history of the flute, and related Native American historical information. Begin basic playing information. Discuss and assign topics for graduate level papers. Relay due dates for papers, which will be last class of week 8.

### Week 4

Continue historical section, and introduce recorded playing examples.

### Week 5

Continue and complete historical section. Review test information. Continue use of CD's.

### Week 6

Begin week with test covering NAF history. Shift class focus to playing techniques. Begin 'play along' sessions with students.

### Week 7

Continue playing techniques, and begin class 'performances'. These performances will count as the test for the playing and performance section of this course.

### Week 8

Continue class participation; collect graduate papers assigned in week 3. Discuss web-related information, including INAFA site. (International Native American Flute Association.)

### Week 9

Hold an informal performance featuring enrolled students. Location is TBA, but Unions, Wexner center lobby, etc.. Will be explored. Begin Final exam review.

### Week 10

Wrap up class with review for final, and finish listening examples. Discuss graduate papers and relay grades. Discuss in class paper topics and information.

### Week 11

Final exam

The Ohio State University  
PS 504: Black Politics  
Summer 2001  
Cockins Hall, Rm 218  
Mon., Wed. 8:30 AM-10:18 AM  
Office Hours: Mon. and Wed. 1-2:00PM,  
And by appointment

Khalilah L. Brown  
2120 Derby Hall  
Dept. of Political Science  
  
292-2881(0)1262-9185 (H)  
brown.1712@osu.edu

**PS 504  
Black Politics  
Summer 2001**

Course Description:

This course explores the unique political experiences of African Americans with a particular emphasis on both traditional (e.g. voting, office holding and lobbying) and non traditional (e.g. riots/protests, music, mass movements) efforts to gain political stamina. By focusing on the quality of Black political leadership, ideology, participation, representation, and strategies for empowerment, we will analyze the following questions: How has the nature of Black politics evolved over time, and what factors have shaped that evolution? What are the institutional conditions that have influenced the relationship between African Americans and the political system? What gains have been made by the increased presence of African Americans in the institutions of government? How have the internal dynamics of African American communities shaped collective efforts to gain empowerment? And finally, what are the contemporary challenges to the endurance of Black Politics? To address these questions, we will rely on a combination of lectures, readings, discussions, videos, and in-class presentations.

This course is a challenging one that will require students to think and write critically and thoughtfully about the topics discussed. Students who want to do well in this course should follow a simple but proven formula for success: come to class regularly and on time; read thoroughly and prior to the class period in which the readings will be discussed; contribute regularly to class discussion; pay attention and ask questions when you don't understand; complete assignments in a timely manner; and finally, contact me if you find that you are having difficulties. The syllabus clearly illustrates what I expect from you, but you can also expect me to be dedicated to helping provide you with the tools necessary to do well in this course. Further, I am committed to making this course a worthwhile experience for each of you.

**REQUIRED TEXTS:**

- ~ Bell, Derrick. 1992. *Faces at the Bottom of the Well: The Permanence of Race in America*. Basic Books.
- ~ Cohen, Cathy. 1999. *The Boundaries of Blackness: AIDS and the Breakdown of Black Politics*. University of Chicago Press.
- ~ Walton, Hanes and Robert C. Smith. 2000. *American Politics and the African American Quest for Freedom*. Allyn and Bacon/Longman.

These books are available at Long's, SBX, and the OSU Bookstore. A course **packet** with the remaining readings is on sale and available at the **University Bookstore** (. All readings on the syllabus are required and expected to be completed before each class. In addition, all of the required books and a copy of the course packet have been placed on closed reserve at the Main Library.

**COURSE REQUIREMENTS AND GRADING:**

Student evaluation will be based on the following criteria:

- **Active attendance and participation** 15%
  - Attendance will be taken each class period and students are permitted two excused absences during the quarter. Although excused absences do include illness (must be accompanied by a doctor's note), routine appointments will not be excused because such appointments should be scheduled outside of class time. Active participation includes completing the assigned reading before each lecture and thoughtfully and respectfully participating in class discussions. Occasionally, unannounced reading quizzes will be given to make sure that students are completing the readings. These quizzes are designed to benefit your understanding of the class themes in general, and the reading themes in particular. Scores on these quizzes will be factored into the student's overall attendance and participation grade.
- **Midterm examination (Wednesday, July 18)** 20%
  - Students will be expected to complete an in-class examination on material covered in lecture and in the readings. For information about make-up exams please read the exam policy below.
- **Final Examination (TBA)** 30%
  - Students will be expected to complete a comprehensive, take-home, essay-based examination on material covered throughout the course in lecture and in the readings.
- **Short Essays** 15%
  - Students will be required to submit three short writing assignments that represent a reaction to the readings. The essay should reflect a critical analysis of the day's topic rather than a summary of the readings. These reaction papers should be no more than 1-2 pages (typed, single-spaced, 10/12 font) and should address points that you find interesting or that you perhaps do not agree with. The papers should be based on the readings, but you are encouraged to move us beyond the readings by raising questions/issues that you find relevant to the topic at hand. All papers are **due at the start of class** and late papers will be dropped 1/3 of a letter grade per day. The first paper is worth a total of 33 points, the second paper a total of 33 points, and the third paper is worth a total of 34 points. Lastly, the papers must draw on readings from at least three sections in the course. For example, a student may write her/his first paper on a topic from Part I of the course, a second paper on a topic from Part III of the course, and the third paper on a topic from Part V of the course.
- **Term Paper (Due Friday, August 10 by 5PM)** 20%
  - Students will be expected to write a well-organized, thoughtful research paper on a topic relating to African-American politics and/or participation. In addition, students will be required to collect original data (i.e. surveys, interviews, etc.) for the research component of the project. Each essay should be typed, double-spaced, using no larger than a 12 point font and no smaller than a 10-point font, and should be at least 10 pages in length (exclusive of the title page and bibliography). Students are expected to follow an accepted social science footnote and bibliographic style (please do not use MLA style). A one to two page statement of the proposed paper topic and a preliminary list of sources is due at the start of class on July 9. In addition, students are required to schedule an appointment to discuss the topic with me. This appointment should occur by July 16. The paper will be graded based on organization and format, consistency and use of logic, use of literature, conceptual formation, substantive value, originality of research, depth of scholarship, and use of language and writing. Students are *strongly* encouraged to take advantage of the services offered by the OSU Writing Center (located in the Younkin Success Center on Neil Avenue) A more detailed handout of paper expectations will be distributed later.

**COURSE POLICIES**

Late assignments will be penalized 10 points for each day that they are late. Assignments that are more than one week late will not be accepted. Failure to take exams at the scheduled time will result in a grade of zero with no exceptions. Students with legitimate reasons ("I overslept" is **NOT** an appropriate reason) for missing an exam must notify me **in advance** so that arrangements can be made for a make-up exam. Please note that students must provide me with appropriate documentation before a make-up exam will be administered. Students who notify me after the exam will be allowed to take a make-up, but will be penalized 15 points unless they can demonstrate to my satisfaction that it was impossible to notify me sooner. Since make-up exams are always harder than the original exam, students are strongly encouraged to take exams at the scheduled time.

**ACADEMIC HONESTY :**

All of the work you do in this course is expected to be your own. Absolutely no cheating or plagiarism (using someone else's words or ideas without proper citation) will be tolerated. Any cases of cheating or plagiarism will be handled according to university policy, and, when appropriate, reported to the university committee on Academic Misconduct.

**DISABILITY:**

Students with disabilities that have been certified by the Office for Disabilities Services will be appropriately accommodated, and should inform the instructor of their needs during the first week of the quarter. Students may also contact the department's coordinator, Mr. Wayne DeYoung (292-2880) for more information about specific services.

**OFFICE HOURS:**

Students are strongly encouraged to meet with me throughout the quarter to discuss their progress in the course, the course material, papers, or any other relevant topic. Students who are having difficulty in the course are especially encouraged to meet with me to discuss strategies for improving your mastery of the course material. My office hours are Mondays and Wednesdays from 1PM-2PM in Derby 2120, but if these times are not convenient for you please schedule an appointment with me.

**COURSE OUTLINE AND READING SCHEDULE:**

**\*\*Please note that I reserve the right to alter this schedule as necessary\*\***

June 18                      What is Black Politics?: Course Introduction and Overview

**Part I: Establishing the Theoretical Framework: Race, Racism, and Power**

June 20                      **Can We All Just Get Along?: Race and Racism in America**  
Hacker, Andrew, "Race and Racism: Inferiority vs. Equality," pp.17 -30  
King, Martin Luther, "Where are We?," pp.1 -12  
King, Martin Luther, "Racism and the White Backlash," pp.67-96

June 25                      **Realizing the American Dream or Hitting the Political Glass Ceiling?: Race and Political Power in America**  
Carmichael, Stokely (Kwame Ture) and Charles Hamilton, "White Power," pp.2 -31  
Bell, Derrick, *Faces at the Bottom of the Well*, Preface and Introduction, pp. xiii-14  
Walton, Hanes and Robert Smith, *American Politics and the African American Quest for Universal Freedom*, Foundations and Chapter 1, pp.1 - 18

June 27                      **The Struggle for Self-Definition: Black Political Thought**  
Malcolm X, "The Ballot or the Bullet," pp.23-44  
King, Martin Luther, "Black Power," pp.23-66

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July 2                        **Fighting for Social Change: Social Movements and the African American Struggle for Political Recognition**  
Walton and Smith. Chapters 2 and 7

July 4                    **Independence Day: Class Cancelled**

**Part II: From Margin to Mainstream: African American Politics in the Institutional Arena**

**July 9                    Knocking Down Boundaries: The Voting Rights Act of 1965 and Black Political Participation**

Davidson, Chandler, "The Voting Rights Act: A Brief History," pp.7 -27  
Guinier, Lani, "The Triumph of Tokenism: The Voting Rights Act and the Theory of Black Electoral Success." (not in packet, will be distributed in class)

**July 11                    A Force to be Reckoned With?: African Americans in the Electorate**

Dawson, Michael, "The Changing Class Structure of Black America and the Political Behavior of African Americans," pp.3 -12  
Dawson, Michael, "The Politicization of African-American Racial Group Interests," pp. 44-63  
Walton and Smith, Chapters 5 and 10

**July 16                    The Life of the Party: African Americans and Party Politics**

Walton and Smith, Chapter 9  
Tate, Katherine, "Blacks and the Democratic Party," pp.50-74

**July 18                    MIDTERM**

**Part III:                    Representation and Empowerment**

**July 23                    Subordination or Empowerment?: The Substance and Quality of African American Leadership**

Barker, Lucius and Mack Jones, "Black Leadership and the Continuing Struggle for Racial Justice," pp.353-360  
Cohen, Cathy, *The Boundaries of Blackness: AIDS and the Breakdown of Black Politics*  
Chapter 8

**July 25                    The Quest for Representation at the National Level**

Walton and Smith, Chapters 11 and 12

**July 30                    The Quest for Representation at the Local Level**

Persons, Georgia, "Black Mayoralities and the New Black Politics," pp.38-65  
McCormick, Joseph and Charles Jones, "The Conceptualization of Deracialization," pp. 66-84  
Persons, Georgia, "The Election of Gary Franks and the New Black Conservatives," pp. 194-208

**PART IV: Taking it to the Streets: Black Politics in the Social Arena**

**August 1                    Social Expressions of Discontent: The Politics of Popular Culture**

Pratt, Ray, "Popular Music and Politics," pp.1 -19  
Rose, Tricia, "Hidden Politics: Discursive and Institutional Policing of Rap Music," pp. 236-251  
Walton and Smith, Chapter 6

**PART III:**

**July 23                    The Mules of the Earth?: African American Women**  
**August 6**

Giddings, Paula, "The Women's Movement and Black Discontent," pp.299-324  
Locke, Mamie, "Deconstruct to Reconstruct: African American Women in the Post-Civil



Rights Era, pp.375-395

**PART V: Contemporary Themes and Challenges: The Politics of Community**

August 8      **Contested Boundaries: AIDS and the African American Community** Cohen, Cathy, *The Boundaries of Blackness: AIDS and the Breakdown of Black Politics*, Entire Book

***FINAL PAPER DUE FRIDAY, AUGUST 10 BY 5PM***

August 13    **African Americans and the Criminal Justice System**  
Henderson, Wade, "The Color Line and the 'Thin Blue Line,'" pp.217-226  
Brown, Khalilah L. and Javonne A. Paul, "Stolen Democracy: Felony  
Disenfranchisement Laws and the Future of Black America"

August 15    **Permanent Dilemma or Permanent Excuse?: Racism Revisited** Bell, Derrick, *Faces at the Bottom of the Well*

**FINAL EXAM TBA**

5

**Top Ten List of Ways to Irritate Your Professor**

Adapted from Dr. William Nish, Georgia College

- 10) Do not read your assignments in advance of class lecture and discussion.
- 9) Label as "busy work," "irrelevant," and "boring" anything that you do not like or do not understand.
- 8) Read a newspaper or talk to a friend if you are not interested in the lecture topic.
- 7) Avoid using the professor's office hours for appointments.
- 6) Be consistently late to class and other appointments.
- 5) Be very casual about class attendance.
- 4) Avoid taking exams at the same time and under the same conditions as the rest of the class.
- 3) Always be ready with reasons why you are an exception to the rules established for the class.
- 2) Expect your professors to be waiting at home to take your phone calls.
- 1) Do not participate in such mundane activities as departmental advising appointments.



The Ohio State University  
335 Campbell Hall  
Spring 2004  
Office Hours: Wed. 2:00-3:00  
and by appointment

Professor Sanbonmatsu  
2104 Derby Hall  
292-9986  
sanbonmatsu.1@osu.edu

**Asian American Politics  
Political Science 508**

This course is an introduction to Asian American politics. We will discuss the political history of the various Asian American groups (e.g., Chinese, Japanese, Filipinos, Koreans, Asian Indians, and Vietnamese) and examine the extent to which a subjective, panethnic identity exists across groups. Do Asian Americans have shared political interests and behave in politics as a cohesive group? Topics include public opinion, mass political behavior, elite politics, and several policy debates including immigration and racial profiling. Throughout the course, we will examine the ways in which ethnicity, class, gender, citizenship status, and generation shape the political experiences of Asian Americans. We will also compare the experiences of Asian Americans with the experiences of Latinos and African Americans, and consider the possibilities of coalition building across racial/ethnic groups.

Course Objectives: This course will provide students with a basic understanding of Asian American politics and political behavior and a background in several policy areas. Successful students will develop an analytic framework for understanding current debates and policies concerning Asian Americans.

Course Requirements: Your grade will be based on:

- one 4-5 page essay (25%)
- one midterm exam (30%)
- one final exam (30%)
- class participation (15%)

There will be a midterm exam on Monday, May 3. You will write a short essay that is due at the start of class on Wednesday, May 19. Topics for this essay will be handed out in class on Wednesday, May 5. (Note that I will not accept electronic versions of this paper; you must give me a hard copy.) The final exam will be held on Wednesday, June 9 from 9:30 - 11:18 a.m. Attendance at all class meetings is expected. Your participation grade will be based on your participation in class discussion and in small group work during class.

Late essays will be penalized 1/3 of a letter grade each day that it is late. There will be no makeup exams. The only exceptions that will be granted are the cases of a family emergency or a serious illness. (In the case of a family emergency or a serious illness, contact me as soon as possible by phone (292-9986) or email (sanbonmatsu.1@osu.edu). In the event of illness, please be advised that I will also need an original note from a medical doctor.)

Required Books:

- Gordon H. Chang, Ed. 2001. *Asian Americans and Politics: Perspectives, Experiences, Prospects*. Washington, DC: Woodrow Wilson Center Press. (Chang)
- Eric Lai and Dennis Arguelles, Eds. 2003. *The New Face of Asian Pacific America: Numbers, Diversity & Change in the 21st Century*. Berkeley, CA: AsianWeek and UCLA Asian American Studies Press. (Lai and Arguelles)
- Pei-te Lien, M. Margaret Conway, and Janelle Wong. 2004. *The Politics of Asian Americans: Diversity and Community*. New York: Routledge. (Lien, Conway, and Wong)
- Julie Otsuka. 2002. *When the Emperor Was Divine*. New York: Anchor Books.
- Frank H. Wu. 2002. *Yellow: Race in America Beyond Black and White*. New York: BasicBooks. (Wu)

All readings on this syllabus are required. The five required books are on sale at the OSU Bookstore, Long's, and other local bookstores. All remaining readings are on electronic reserve at the OSU library <<http://www.lib.ohio-state.edu/>>. (From the library homepage, select "Reserves-by Course" from the "FIND" menu and then enter "Political Science 508." Click on the electronic reserves for this course. Readings appear in the same order as they are listed on the syllabus. You will need to enter your name and your Social Security number, barcode, or university id. number to access the readings). Most of the books have also been placed on reserve at the Main Library. The Otsuka book does not circulate; it is available in the CHA Stacks in the Rare Books and Manuscripts section of the Main Library (The William Charvat Collection of American Fiction, available Mon. – Fri. 9:00 a.m. to 5:00 p.m.).

Academic Honesty: All of the work you do in this course is expected to be your own. Absolutely no cheating or plagiarism (using someone else's words or ideas without proper attribution) will be tolerated. Any cases of cheating or plagiarism will be handled according to university policy and, when appropriate, reported to the university Committee on Academic Misconduct.

Disability: Students with disabilities that have been certified by the Office for Disabilities Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs.

Week 1

**March 29      Introduction**

## **ASIAN AMERICANS AND PANETHNIC IDENTITY**

### **March 31      Who Are Asian Americans?**

Wu: Chapter 1, “East is East, East is West: Asians as Americans.”

Lai and Arguelles: Introduction and Section I, Chapter 1.

Lien, Pei-te. 2002. *The Making of Asian America through Political Participation*. Philadelphia, PA: Temple University Press. Introduction and Chapter 1, “Charting a Hidden Terrain: Historical Struggles for Inclusion and Justice Prior to the Era of Civil Rights and Electoral Politics.”

## **Week 2**

### **April 5              Immigration, Citizenship, and the Social Construction of Race**

Chang: Chapters 1-3.

“Asian Americans and Politics: Some Perspectives from History” (Gordon H. Chang);

“The Racial Triangulation of Asian Americans” (Claire Jean Kim);

“Citizenship Nullification: The Impossibility of Asian American Politics” (Neil T. Gotanda).

### **April 7              Panethnic Identity**

Lien, Conway, and Wong: Chapters 1, 2: “Introduction”; “Who am I? Mapping Ethnic Self-Identities.”

Lai and Arguelles: Section I, Chapter 2.

## **Week 3**

### **April 12            Panethnic Mobilization**

Wu: Chapter 2, “The Model Minority: Asian American ‘Success’ as a Race Relations Failure.”

Lai and Arguelles: Section I, Chapter 4 (“Socioeconomics”).

Lien, Pei-te. 2002. *The Making of Asian America through Political Participation*. Philadelphia, PA: Temple University Press. Chapter 2, “Constructing a Community That (Almost) Cannot Be: Contemporary Movements Toward Liberation and Empowerment—After 1965.”

## **PUBLIC OPINION AND POLITICAL BEHAVIOR**

### **April 14            Public Opinion and Party Identification**

Lien, Conway, and Wong: Chapter 3, “Political Orientations: Beliefs and Attitudes about Government.”

**Week 4**

**April 19      Electoral Behavior**

Lien, Conway, and Wong: Chapters 4-5, “Understanding the Contours, Sources, and Impacts of Political Partisanship”; “Political Participation in Electoral and Non-electoral Settings.”

Chang: Chapter 9, “Asian Pacific American Youth: Pathways for Political Participation” (Peter Nien-Chu Kiang).

**April 21      Gender and Political Behavior**

Lien, Conway, and Wong: Chapter 6, “Where and When Does Gender Matter?”

**Week 5**

**ELITE POLITICS**

**April 26      The New Elites: Asian American Elected Officials**

Lai and Arguelles: Section IV, Chapter 4 (“Politics and Civil Rights”).

Chang: Chapter 13, “Lessons Learned from the ‘Locke for Governor’ Campaign” (Judy Yu and Grace T. Yuan).

James S. Lai, Wendy K. Tam Cho, Thomas P. Kim, and Okiyoshi Takeda. 2001. “Asian Pacific-American Campaigns, Elections, and Elected Officials.” *PS: Political Science & Politics* (September): 611-617.

Esther K. Arinaga and Rene E. Ojiri. 1992. “Patsy Takemoto Mink.” In *Called from Within: Early Women Lawyers of Hawai‘i*, ed. Mari J. Matsuda. Honolulu: University of Hawaii Press.

**April 28      Elections and Party Competition**

Chang: Chapter 11, “The Impact of Mainstream Political Mobilization on Asian American Communities: The Case of Korean Americans in Los Angeles, 1992-1998” (Edward J. W. Park).

Lai and Arguelles: Section II, Chapter 1 (“Chinese”); Section II, Chapter 4 (“Koreans”).

Leland T. Saito and John Horton. 1994. “The New Chinese Immigration and the Rise of Asian American Politics in Monterey Park, California.” In *The New Asian Immigration in Los Angeles and Global Restructuring*, ed. Paul Ong, Edna Bonacich, and Lucie Cheng. Philadelphia, PA: Temple University Press.

**Week 6**

**May 3**

**\*\*Midterm Exam\*\***

**May 5            Fundraising**

**\*\* Essay topics to be handed out in class \*\***

Chang: Chapters 12, 14.

“People from China Crossing the River: Asian American Political Empowerment and Foreign Influence” (Frank H. Wu and Francey Lim Youngberg);

“Building on the Indigenous Base: The Fund-Raising Controversy and the Future of Asian American Political Participation” (Paul Y. Watanabe).

Wu, Chapter 3: “The Perpetual Foreigner: Yellow Peril in the Pacific Century.”

**Week 7**

**POLICY ISSUES**

**May 10            Japanese American Internment**

Lai and Arguelles: Section II, Chapter 6 (“Japanese”).

Otsuka. *When the Emperor Was Divine*.

Brenda L. Moore. 2003. *Serving Our Country: Japanese American Women in the Military during World War II*. New Brunswick, NJ: Rutgers University Press. Chapter 3.

**May 12            Racial Profiling and the Wen Ho Lee Case**

Wu, Chapter 5: “True But Wrong: New Arguments Against New Discrimination.”

Lai and Arguelles: Section II (“Ethnicity”).

**Week 8**

**May 17            Immigration Policy**

Chang: Chapter 5, 8.

“Asian Americans as the Median Voters: An Exploration of Attitudes and Voting Patterns on Ballot Initiatives” (Wendy K. Tam Cho and Bruce E. Cain);

“U.S.-Born, Immigrant, Refugee, or Indigenous Status: Public Policy Implications for Asian Pacific American Families” (Kenyon S. Chan).

Lai and Arguelles: Section 1, Chapter 3 (“Immigration”); Section III (Geography).

**May 19 California Politics**

**\*\* Essay Due at start of class \*\***

Lai and Arguelles: Section III, Chapter 1 (“California”).

**Week 9**

**May 24 Current Policy Issues**

Lai and Arguelles: Section IV (“Culture and Society”).

**COALITION BUILDING**

**May 26 Intergroup Relations and Comparisons**

Wu: Chapter 8, “The Power of Coalitions: Why I Teach at Howard.”

Claire Jean Kim and Taeku Lee. 2001. “Interracial Politics: Asian Americans and Other Communities of Color.” *PS: Political Science & Politics* (September): 631-637.

**Week 10**

**May 31 \*\* Memorial Day Holiday \*\***

**June 2 Conclusion**

Lien, Conway, Wong: Chapter 7, “Conclusions and Implications.”

Yen Le Espiritu. 1992. *Asian American Panethnicity: Bridging Institutions and Identities*. Philadelphia, PA: Temple University Press. Chapter 7.

**\*\*Final Exam\*\***: Wednesday, June 9, 9:30 – 11:18 a.m.



POLITICAL SCIENCE 608

ETHNIC POLITICS IN AMERICAN CITIES

AUTUMN QUARTER 2005

Professor William E. Nelson, Jr.  
Office: 486 University Hall  
Telephone: 292-0453  
E-Mail: [Nelson.18@OSU.EDU](mailto:Nelson.18@OSU.EDU)

THE COURSE

The central focus of this course will be the impact of ethnic and racial factors on politics and governance in American cities. We will explore the nature of ethnic identity and the political impact of immigration in city politics. We will take a penetrating look at the political behavior and experiences of major ethnic and racial groups in America, including The Irish, Italians, Jews, African-Americans, Latinos, Asians, Native Americans and Muslims. The analysis will explore processes of group formation, identity, and political mobilization as expressed through protest, economic development, government lobbying, the building of indigenous institutions and networks, and electoral participation. The course will evaluate prospects for the construction and maintenance of biracial and multiracial alliances. A number of key policy issues affecting ethnic and race relations in the cities will also be explored.

This will be a lecture-discussion class, with great emphasis on student participation. Students are expected to attend all classes and come prepared to discuss the reading assignments. Students will produce a final paper analyzing key issues in the area of American ethnic and racial politics. There will be two examinations, a midterm and a final. Both the midterm and final examinations will count for one third of the final grade. The final third will be based on the quality of the term paper and contributions by students to classroom discussions.

REQUIRED READINGS

Steven Erie, Rainbow's End: Irish-Americans and the Dilemmas of Urban Machine Politics, 1840-1985

Rufus P. Browning, Dale Rogers Marshall, and David H. Tabb (eds.), Racial Politics in American Cities, Third Edition

John A. Garcia, Latino Politics in America: Community, Culture, and Interests

Wilbur C. Rich ( ed. ), The Politics of Minority Coalitions: Race, Ethnicity and Shared Uncertainties

Ronald Walters, White Nationalism, Black Interests

## COURSE OUTLINE

1. POLITICS, ETHNICITY AND POWER  
Rich, The Politics of Minority Coalitions, Introduction
2. AMERICAN IMMIGRATION  
Suggested Readings:  
Oscar Handlin, The Uprooted  
Marcus Lee Hansen, The Atlantic Migration  
Juan F. Perea, Immigrants Out
3. THE IRISH AND MACHINE POLITICS  
Erie, Rainbow's End, Chapters 2-7.
4. VILLAGE POLITICS: ITALIAN AMERICANS AND ETHNIC MOBILITY  
Suggested Readings:  
Nathan Glazer and Daniel P. Moynihan, Beyond the Melting Pot  
Mark Levy and Michael S. Kramer, The Ethnic Factor  
Edgar Litt, Ethnic Politics in America
5. JEWISH POLITICS: LIBERALISM AND ETHNIC IDENTITY  
Lana Stein, "American Jews and their Liberal Political Behavior," in Rich, Part IV;  
Terri Susan Fine, "The Impact of Demographic and Social Change on the Jewish Political Agenda in the 1990s," in Rich, Part IV.  
Suggested Readings:  
L. Sandy Maisel and Ira N. Forman ( eds. ), Jews in American Politics  
Lawrence H. Fuchs, The Political Behavior of American Jews  
V.P. Franklin, Nancy L. Grant, Harold M. Kletnick and Genna Rae McNeil  
African Americans and Jews in the Twentieth Century: Studies in Convergence And Conflict  
Jonathan Kaufman, Broken Alliance: The Turbulent Times Between Blacks and Jews In America  
Samuel DuBois Cook ( ed. ), Black-Jewish Relations
6. AFRICAN AMERICAN POLITICS: ISSUES OF INCORPORATION AND EMPOWERMENT  
Browning, Marshall and Tabb, "Mobilization, Incorporation, and Policy in 10 California Cities," in Browning, Marshall, and Tabb, Racial Politics in American Cities, Chapter 1; Raphael J Sonenshein, "Post Incorporation Politics in Los Angeles," in Browning, Marshall and Tabb, Chapter 2; John Mollenkopf, "New York: Still the Great Anomaly," in Browning, Marshall and Tabb, Chapter 4; Dianne M. Pinderhughes, "Chicago Politics: Political Incorporation," in Browning, Marshall and Tabb, Chapter 5; Michael Leo Owens and Michael J. Rich, "Is Strong Incorporation Enough? Black Empowerment and the Fate of Atlanta's

Low-Income Blacks,” in Browning, Marshall and Tabb, Chapter 7; Huey L. Perry, “ The Evolution and Impact of Biracial Coalitions and Black Mayors in Birmingham and New Orleans,” in Browning, Marshall and Tabb, Chapter 8; Ronald Walters, *Black Nationalism, White Interests*

#### 7. LATINO POLITICS: RESOURCES AND GROUP MOBILIZATION

Chistopher L. Warren and Dario V. Moreno, “ Power Without A Program: Hispanic Incorporation in Miami,” in Browning, Marshall and Tabb, Chapter 10; Rodolfo de la Garza, “ The Effects of Primordial Claims, Immigration and the Voting Rights Act on Mexican American Sociopolitical Incorporation,” in Rich, Part III; John Garcia, Latino Politics in America, Chapters 4, 5, 6, 7, 8, and 12.

#### 8. BLACK-LATINO COALITIONS

Paula D. McClain, “ Coalition and Competition: Patterns of Black-Latino Relations in Urban Politics, in Rich, Part I; Rodney E. Hero and Susan Clarke, “ Latinos, Blacks And Multiethnic Politics in Denver: Realigning Power and Influence in the Struggle For Equality,” in Browning, Marshall and Tabb, Chapter 11; Raphael J. Sonenshein, “The Prospects for Multiracial Coalitions: Lessons from America’s Three Largest Cities,” in Browning, Marshall and Tabb, Chapter 12; Garcia, Chapter 11.

#### 9. POLITICS AT THE MARGINS: ASIANS, NATIVE AMERICANS AND MUSLIMS

Don Toshiaki Nakanishi, “ Beyond Redress: The Future of Japanese American Politics on the Mainland,” in Rich, Part II; Arati Rao, “ Bridges Across Continents: South Asians in the United States,” in Rich, Part II; Glenn T. Morris, “Coalitions and Alliances: The Case of Indigenous Resistance to the Columbian Quincentenary,” in Rich, Part V; Walter C. Fleming, “ Politics in the Mainstream: Native Americans As The Invisible Minority,” in Rich, Part V; Mohammed T. Mehdi, “ Arabs and Muslims In American Society,” in Rich, Part VI; Ayad Al-Qazzaz, “ The Arab Lobby: Political Identity and Participation,” in Rich, Part VI.

Suggested Readings:

Don T. Nakanishi and James S. Lai ( eds. ), Asian America Politics: Law, Participation and Policy

William Wei, The Asian American Movement

David E. Wilkins, American Indian Politics and the American Political System

John M. Meyer ( ed. ), American Indians and U.S. Politics: A Companion Reader

#### 10. ETHNICITY AND THE POLICY PROCESS: THE DEBATE OVER RIGHTS AND REPRESENTATION

Ronald Walters, *White Nationalism , Black Interests*

Suggested Readings:

Harrell R. Rodgers, Jr. Racism and Inequality: The Policy Alternatives

Thomas Byrne Edsall and Mary D. Edsall, Chain Reaction

W. Avon Drake and Robert D. Holsworth, Affirmative Action and the Stalled Quest For Black Progress

George E. Curry ( ed. ), The Affirmative Action Debate

Don Kinder and Lynn M. Sanders, Divided by Color  
Allan P. Sindler, Bakke, Defunis and Minority Admissions  
Nathan Glazer, Affirmative Discrimination  
Paul M. Sniderman and Edward C. Carmines, Reaching Beyond Race  
Linda Williams, The Constraint of Race

Call number 18316-0, Rm: HH 255  
SPA 330/WINTER 2006  
T/TR 1:30-3:18 p.m.  
Office Hours: T/TR 3:30-4:30

Prof. Maureen Ahern  
ahern.1@osu.edu  
Hagerty 262; tel:292-4924/4958

## SPA 330 Re-Inventing America: Constructing Colonial Identities

We may distinguish between two types of imaginative process: the one that starts with the word and arrives at the visual image, and the one that starts with the visual image and arrives at its verbal expression. - Italo Calvino, *Six Memos for the Next Millennium*.

**OBJECTIVES:** This course discusses the construction of ethnic and cultural identities in colonial Latin American through the visual and verbal representations in literature and the visual arts. It seeks to develop insights into past and present Latin American cultural and aesthetic expression through the critical reading, viewing and analysis of visual, cultural and literary texts from indigenous as well as Hispanic cultures.

**FORMAT:** Discussion, reading and viewing of texts in English translation and video. In addition to an oral presentation, the student will write short essays based on the cultural texts we discuss and may expect short quizzes and exams.

### REQUIRED TEXTS:

*Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings.* Trans and Intro. Dennis Tedlock. Rev. ed. Simon & Schuster, 1996.

Schwartz, Stuart B. ed. *Victors and Vanquished: Spanish and Nahua Views of the Conquest of Mexico.* Bedford/St. Martin's, 2000.

Núñez Cabeza de Vaca, Alvar. *The Narrative of Cabeza de Vaca.* Ed, transl and intro by Rolena Adornia and Patrick Charles Pautz. University of Nebraska Press, 2003.

Castillo, Ana del. *Goddess of the Americas/ La diosa de las Américas: Writing on the Virgin of Guadalupe.* Riverhead Books, 1996. Selections

Sturken, Marita and Lisa Cartwright. *Practices of looking: an introduction to visual culture.* Oxford University Press, 2001.

### Contextual and Supplemental Materials:

Access to files and on-line links for students enrolled in the course at:

\*= SPA 330 Webpage at: <http://people.comums.ohio-state.edu/ahern1>

**Videos and Extra Credit books are on reserve under the course number, SPAN 330 at Closed Reserve in the Main Library.**

CALENDAR OF COURSE READINGS AND TOPICS  
(subject to minor modification)

\*= SPA 330 Webpage at: <http://people.comums.ohio-state.edu/ahern1>

**MAYA QUICHE CREATION, IDENTITY AND CULTURE**

**Week 1**

**T/ 03 January**

Orientation - Course organization and requirements.

**TR/06 January –**

**Read:** *Popol Vuh*, Preface, Introduction (Tedlock), Parts I and II, 1-88.

**Discussion Topic:** Quiché Myth, History and Creation;

\*Popol Vuh: Texto bilingüe y cuestionario

**Video:** "The Mayas: Temples, Tombs and Time" or "Lost Kingdoms of the Maya" (Nat. Geographic) (also in Closed Reserve, Main Library)

**See:** "Ancient Mesoamerican Writing" or "Mayan Codices" via Google. One of the best sites is: <http://pages.prodigy.com/GBonline/ancwrite.html> (go to Maya)

**Read:** *practices of looking*, pp. 1-21

**Context:** \*Coe-Maya Calendar

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**Week 2**

**T/10 January**

**Read:** *Popol Vuh*, Parts III, IV, V, 91-198.

**Discussion:** Quiche Modes of Knowing and Telling: Oral, Visual and Written: Ancient and Modern Visions

**Video:** *Popol Vuh* (Patricia Amlin, NEH)

**Prepare & Discuss:** Modes of Narrating: Oral, Visual and Written in *Popol Vuh*, from questionnaire

**Read:** *practices of looking*, p. 21-44

**TR/12 January**

**See:** Video News Clip -PBS – "Mayan Community Mourning & Identity 2005 y/o

Power Point: Mayan Iconography, life, myth & art.

**Group Discussion continued**

**Read:** *practices of looking*, 45-58

**Context:** \*Shele & Friedel, "Sacred space, Holy Time and the Maya World"; "The Mayan Ballgame"

**Oral Presentations on *Popol Vuh***

**Required Essay # 1 on *Popol Vuh* due on Tuesday, January 17<sup>th</sup>.**

## COLUMBUS AND THE CARIBBEAN: FIRST IMAGES, STEREOTYPES AND THE DEFENSE OF HUMAN RIGHTS

### Week 3-

#### T/17 January

First European Impressions of the Caribbean: Marveling and Naming.

**Read:** \*Section 1, the Basel Printed Letter and Translation, Section 2, History, Manuscript Letters, at <http://www.usm.maine.edu/~maps/columbus>.

\*Columbus Texts: -Columbus Letter about the First Voyage; 39-40; Selections Columbus' Log Book, 86-136.

**Discussion:** Writing, Re-Writing and Transmission: Codes of inscribing the 'Other': Marvels, Naming and Nudity, Early Stereotypes.

**Read:** *practices of looking*, 58-71

**Video:** "Columbus and the Age of Discovery" Part 2

#### TR/19 January

**Read:** \*Hanke & Rauch: Selections: *The Requirement (188-190)*, Montesinos' Advent Sermons; (201-204) Las Casas on the *Island of Hispaniola* and *In Defense of the Indians*. (205-210, 221-226. \* Mann, "1491"

*practices of looking*, 72-93

**Discussion:** America in 1491, The Debates on Humanity, Just War and Human Rights

**Video:** "Columbus and the Age of Discovery, Part 5, 'The Cross and the Sword'"

**Context:** Texas Humanities Resource Center: "The New World" see: Columbus, the Genovese and The Role of Books in the Making of the New World.  
<http://www.humanities-interactive.org/newworld/timeline.htm>

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### Week 4

#### T/24

**Read:** \*The Black Legend and Anti-Hispanic Stereotypes"

**Read:** [http://oregonstate.edu/instruct/phl302/philosophers/las\\_casas.html](http://oregonstate.edu/instruct/phl302/philosophers/las_casas.html)

"The Legacy of Bartolomé de Las Casas, Benjamín Keene.

<http://oregonstate.edu/dept/philosophy/ideas/papers/keen.html>

*practices of looking*, 93-108

**Discussion:** Constructing Identities and Stereotypes

**Context:** \*Arias: "Las Casas Representation of the Other(s)"

**Oral Presentations on Columbus and Bartolomé de Las Casas**

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**Essay on Columbus, the Caribbean and Human Rights due Thursday 1/26/06**



**Week 4 continued**  
**Tr/26 January**

**MEXICO: VERBAL AND VISUAL TESTIMONIES OF THE CONQUEST**

Schwartz : *Victors and Vanquished: Spanish and Nahua Views of the Conquest of Mexico* (VV),

**Read:** Part I, 1-39 Introduction: Civilizations in Conflict and Ch. 1 Forebodings and Omens , Sahagún and Durand; Ch. 2 Preparations, Bernal Díaz del Castillo; Hernán Cortés, Letters 1 and 2; p. 40-78.

*practices of looking*, 109-130

Power Point: Brief Overview of Mexican History to the Conquest

**Prepare and Discuss:** Questions in VV, p. 247-48.29.

**See:** "Aztec Pictorial Writing:

[www.ancientcripts.com/Aztec.html](http://www.ancientcripts.com/Aztec.html)

[www.azteca.net/Aztec/nahuatl/writing.html](http://www.azteca.net/Aztec/nahuatl/writing.html)

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**Week 5**

**T/31 January**

**Read:** VV: Ch 3 Encounters (Letters Cortes, Bernal Diaz, Florentine Codez); Ch. 4, The March Inland: Tlaxcala and Cholula, Ch. 5 Tenochtitlan, pp. 79-155.

*practices of looking*, 130-150

**Prepare and Discuss:** Questions, p. 247-248, for 3, 4, and 5

**Visuals:** Power Points: The Lienzo of Tlaxcala, Muñoz Camargo and or ; PP Views of Tenochtitlan and Gruzinski, *Painting the Conquest*

**Context:** \*"Peterson: "Imaging Malinche"; \*Phillips: "Marina Malinche: Masks & Shadows."

**Th/2 February**

**Read** VV:: Ch. 6, 7, & 8: 156-211, Noche Triste, Siege and Fall of Tenochtitlan; Aftermath: Tradition & Transformation.

\*"The Lords and Holy Men of Tenochtitlan Reply to the Franciscans, 1524." 19-22.

*practices of looking*, 151-172

**Prepare and Discuss:** Questions, p. 247 for 6, 7. and 8.

**See:** *Codex Mendoza*: [www.geocities.com/alma\\_mia/codex/?200526](http://www.geocities.com/alma_mia/codex/?200526)

**Video and Discussion** of Stereotypes in Conquistadors: Cortés, Michael Woods, PBS

**Oral Presentations on Encounters & Conquest**

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**Essay on *Victors and Vanquished* due Tuesday Feb 7**

**Week 6**  
**T/7 February**

**Midterm Written Exam** - Tentatively some identifications, map quizz and an essay question

**FORGING NEW FRONTIER IDENTITIES:  
THE AMERICAN JOURNEY OF ALVAR NUNEZ CABEZA DE VACA**

**Th/9 February**

**Read:** *The Narrative of Cabeza de Vaca* = CV, *Introduction*, 1-37, Chs. 1-14, 44-92.  
*practices of looking*, 172-188

**See:** Film: PBS: *Conquistadors*, Part 4, Alvar Núñez Cabeza de Vaca, "All the world is human"

**Prepare** Group Discussion Questions: Handout

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**Week 7**

**T/14 February**

**Read:** CV, Ch. 15-30, p. 93-149. Narrating Physical and Spiritual Survival  
*practices of looking*, 182-209

**Prepare & Discuss:** Questions from handout

**Visuals:** PP From Islands to Continent. Discussion of maps and early images of the American natural world from Oviedo's *Historia* John Whyte, deBry.

**See:** "The Luso-Hispanic World in Maps", Library of Congress  
<http://www.loc.gov/rr/geogmap/luso/how.html>

**Th/16 February**

**Read:** CV, Ch. 31-38, pp.150-178,  
*practices of looking*, 209-236

**Discussion** Transculturation and new American Identities

**Oral Presentations on *The Narrative of Cabeza de Vaca***

**Context:** Ahern,\* "The Cross and the Gourd, Ritual Codes..."  
Stone, \*"The Filming of Colonial Spanish America."

**Film:** for outside viewing: "Cabeza de Vaca." English subtitles. (closed reserve)

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**Essay on Cabeza de Vaca Narrative Due Tuesday February 21**

**TONANTZIN/GUADALUPE: TRANSFORMATIVE SPIRITUALITIES:  
ICON AND IDENTITY**

**Week 8**

**T/21 February**

**Read:** \*Carroll, "The Apparition Narrative and Image.", "Guadalupe, Background and Apparitions", and either *Burkhart, "Cult of the virgin of Guadalupe in Mexico", 3-17* or \*Nebel, "The Cult of Santa María Tonantzin, Virgin of Guadalupe in Mexico"; *practices of looking, 209-236*

**PP lecture:** The Virgin of Guadalupe

**Context:** Clendennin, "Ways to the Sacred: Reconstruction of Religion in 16<sup>th</sup> Century Mexico."

**TR/23 February**

**Discussion:** Guadalupe in Contemporary Culture

**Read:** \* "Juan Diego, Myth vs. Miracle", *NYTimes*, \*

**Read:** 2 Selections from Castillo, ed. *Goddess of the Americas*\* among the following:  
R. Rodriguez, "India"; J. Rodriguez, "The Feminine Face of God"; S. Cisneros, "Guadalupe the Sex Goddess" R. Martinez, "The Undocumented Virgin"; R. Castellanos, "Once Again Sor Juana"; G. Gómez-Peña, "The Two Guadalupe", *practices of looking, 237-259*

**Group Discussion**

**Visuals:** PP: The Virgin of Guadalupe and Popular Culture in Los Angeles; Juan Diego

**Oral Presentations on Virgin of Guadalupe**

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**Essay on Virgin of Guadalupe due Tuesday February 28<sup>th</sup>**

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**CONSTRUCTING RACE, CASTE AND CLASS IN COLONIAL MEXICO**

**Week 9**

**T/28 February**

**See and Read:** Africa in the Americas – Texas Humanities Resources Timeline, <http://www.humanities-interactive.org/newworld/africa>

**Read** Carroll, \*Black in America ; \*Hanke & Rauche, "Sandoval, Black Studies' First Advocate"; Gerhard, "Slaves in Spanish America."

**Read:** Mills and Taylor: "Miguel Hernández, Master of Mule Trains," 125-131

\*The Mulatto Gentlemen of Esmeraldas, Ecuador," 127-149

*practices of looking, 259-278*

**Discussion**

**TR/2 March**

**Read:** Mills and Taylor: "Two 'Castas' Paintings from Eighteenth-Century Mexico" 322-327. Carrera, "Envisioning the Colonial Body" *practices of reading*, 315-333

**Visuales :** PP The Casta Paintings of 18<sup>th</sup> century Mexico  
Discussion

**Oral Presentations on Race and Caste in Colonial Americas**

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**Week 10 –**

**T/7 March**

The Casta Paintings: Race, Caste and Memory - continued

**Oral Presentations and Essays on Race and Caste**

**Take Home Exam distributed**

**TR/9 March** – Summary, Course Evaluation and Pending topics

**Last day for submission of any reaction papers due (late papers accepted but points deducted).**

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**Exam Week 11 –**

**T/14 March**

**1:30 p.m.** Pass in Written Take Home or Write in Classroom  
Early submissions appreciated

**COURSE REQUIREMENTS AND EVALUATION**  
(subject to minor modification)

**EVALUATION**

1 oral Presentation	10%
2 essays	30%
Mid Term, Final Exam, Quizzes	40%
Participation and improvement	20%

**COURSE REQUIREMENTS**

**ACTIVE PARTICIPATION** in the class sessions and attentive reading of all the required texts and other assigned materials before each class session are absolutely required. This is a **discussion based** class. Your consistent participation is a key component of our learning environment, thus you are expected to come to class ready to discuss the readings, to articulate questions about what you did not understand, and to help your classmates understand something you did understand. Be aware that this course will require extensive weekly reading and discussion beyond merely attending class and taking notes.

**ATTENDANCE** For the above reasons, punctual regular attendance is required for successful progress in this course. More than three unexcused absences will definitely jeopardize your final grade, and may result in the loss of an entire grade point. Acceptable grounds for excused absences are strictly limited to: a) pre-arranged, university sponsored activities; b) your own illness; c) death or grave illness in your immediate family; d) jury duty or required legal appearances. All instances require written validation. Request excuse by phone or e-mail before class. No make-up will be allowed without a medical/legal written excuse.

**TARDINESS:** Plan to arrive punctually. Late arrivals are disruptive to class sessions and discourteous to your classmates and your instructor. Late work will be accepted past the due date but 5 points will be deducted for each day that it is overdue. Exceptions will be made only in the case of serious documented excuses. Work will not be accepted after the last day of classes

**GRADING** is on the basis of quality, improvement, participation and attendance. No "Incompletes" except for documented legal or medical emergencies

**QUIZZES:** You can expect unannounced quizzes on each unit of required readings, videos or any materials discussed at any point in the course. **No makeups on quizzes missed.**

**MIDTERM AND FINAL EXAMS,** consist of written i.d.'s, maps, and essay questions. **No makeups** unless medical or legal certification.

**ORAL PRESENTATION:** 10-15 minutes of oral presentation of analysis of a visual, performative or cultural topic or perspective of one of the texts among those in the required reading or viewing. *Practices of looking* offers many kinds of applications of visual issues. It should be accompanied by a handout that outlines your major points and includes key citations, references and images etc. You should present the visual as well as verbal elements to illustrate your points and stimulate discussion. Close with a question about your topic. The written outline or version of your oral presentation can become the nucleus for one of your short written essays on the same or a similar topic. If you wish to use PowerPoint, you need to be sure your formats are compatible with the setup in our classroom and check beforehand that it will work. Always prepare materials for a back-up in case technology fails. Oral presentations must fall within the calendar days scheduled for the unit on the topic. You need to sign up for your date on the schedule that will be circulated and define your topic as early as possible. See the suggested topics on the handouts distributed for each unit. **You must consult me regarding choice of your topic before you begin preparation.** In case of changes of date or topic, I must be notified by phone or email before the day scheduled in order to plan class time equitably and productively. Team presentations are possible but the topic must be approved by the instructor in advance. It is not acceptable to present a descriptive summary of the plot, the author's life or repeat introductory information from my class lectures or Internet sites.

**WRITTEN ESSAYS** (3-5 pages minimum) These are thoughtful essays of the reaction paper type that first and foremost express your own ideas and reactions as well as visual and cultural analysis, for 2 of the assigned texts. You are encouraged to choose topics and texts that reflect your own interests or you may address topics suggested by the professor or questions raised during discussion or in consultation by e-mail or phone.

I'm happy to help you develop a specific focus or a topic through consultation during my office hours, or by email or by phone. It's advisable to consult me as far in advance as possible. Base your arguments on textual or visual evidence and be sure to include it and cite it in your paper. You can incorporate readings of critical and contextual materials for research beyond the collective reading assignments. In general, the more specific and focused the topic, the better. They may be comparative among two or more issues or texts, but must focus on a specific topic or issue. Be sure to include conclusions and bibliography of works cited or utilized.

Papers must word-processed DOUBLE SPACED, WITH A WIDE 1 " LEFT HAND MARGIN for ease of reading and revision, using a normal 12 point font. Do not try to manipulate the length of your paper by using abnormally large or small fonts or margins. Length is 3-5 pages minimum. Format is *MLA Handbook for Writers of Research Papers*, 5a ed. (at SBX and most all bookstores) with foot or endnotes and a page for works cited for all references, including digital or electronic media sources. See the short-cut sheet on this format in the Information Stand opposite the Circulation Desk at the Main Library. Papers are due the day indicated on the course calendar. Points will be deducted for late submissions. **Two short written essays are required.** Additional ones may be counted as

extra credit or can replace papers that received a lower grade. Topics are chosen according to the following distribution. **At least 1 is required on Popol Vuh. The remaining essay should deal with a text of your choice from the other required readings.** Don't hesitate to e-mail me in advance regarding your topics.

**EXTRA-CREDIT.** An additional oral presentation; or essay or review of book or discussion of the contextual readings can be counted as extra credit to improve your grade or to explore a topic for an Honor's thesis, or explore other interests beyond those discussed in class—or to substitute for a lower grade in an essay or presentation. I will be sending out a list of some suggested titles that may motivate reading beyond the required minimum. Contact me about extra credit before you begin to work on it.

## **REGARDING USE OF ANY INTERNET, WWW, VIDEO, FILM OR PRINT MATERIALS**

The sources for all material, images or information obtained through WWW or in any kind of print or video form must be correctly attributed. Any information of any kind that is not your own original idea must be correctly cited as indicated in the MLA format to be distributed in class. Any material that is not your own which remains uncited will be subject to the university guidelines concerning plagiarism and academic misconduct.

**Plagiarism** is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

*Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Terms and Conditions of Use posted on the Turnitin.com site.  
<http://www.turnitin.com/static/home.html?session-id=0ffb95e51f5b467f9013049eb1a1fe56>*

**The Office for Disability Services**, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact ODS at 2-3307

**ACADEMIC CONDUCT - University guidelines for academic conduct apply to all aspects of this course.**

In the unlikely event of **class cancellation** due to emergency, I will contact you via e-mail and request that a note on department letterhead be placed on the classroom door. In addition, I will contact you as soon as possible following the cancellation to let

you know what will be expected of you for our next class meeting.



## STUDY TIPS:

-**Do each week's reading before that week's classes.** Go over your notes after each class. Cross-reference your notes with the reading assignments. Use your syllabus as a table of contents for your notes.

- **Acquire a good Spanish/Spanish dictionary** such as *Vox* or *Larousse* from Latin American Book Sources, Inc. at [www.latambooks.com](http://www.latambooks.com) on the Web (type in *Vox* or *Larousse* in the search box) and keep a list of new vocabulary for each reading selection, as 16<sup>th</sup> –18<sup>th</sup> century colonial Spanish will challenge your lexicon. Get the Spanish dictionary not a bilingual one.

-**Above all, keep up with the reading.** There is an extensive amount of information in this course; you can't hope to master it by cramming at the last minute.

-If there is a gap in your notes or a concept you have missed, get notes from a classmate and handouts from the instructor or come to see me during office hours.

**SUGGESTIONS FOR MAKING THE COURSE MORE MEANINGFUL:** (especially for students new to Latin American and/or Colonial cultures).

-Use the Research Data Bases in the Main Library or its Home Web Page to check what research exists on your topic. Try the *Handbook of Latin American Studies* (HLAS), *The Hispanic American Periodical Index* (HAPI), the *Arts and Humanities Citation Index*, World Cat and for references on literature, *MLA Bibliography* (but be aware that it has big gaps for publications in Spanish language). *JSTORE* has excellent historical material -Check out topics, regions and historical figures on the Web, especially the cultural sections of Mexican newspapers such as *La Jornada* or cultural or interdisciplinary such as *Colonial Latin American Review*. **Be aware, however, that not all Web pages are free of historical inaccuracies or cultural bias of various kinds. Many are very superficial. Be very cautious about using the Web for serious research without solid back-up from the original or scholarly sources.**

-**National Geographic's Web site:** [www.nationalgeographic.com](http://www.nationalgeographic.com) has topics related to indigenous and cultural art and practices. Be aware, though, that the main purpose of this site is to sell the magazine; it will be of most interest to you for the clickable images.

-**Watch Hispanic cultural television channels such as Univisión or Televisa**, if you get them on a satellite dish or cable. PBS offers excellent cultural programs. Others may appear on the **Discovery Channel, the History Channel and the National Geographic Channel.**

-Take advantage of the lecture and film series sponsored by the Center for Latin American Studies on Wednesday evenings and films shown at the Wexner Center or the Drexel Theatres.

Call#18919-9/Rm.HH 0046

SPA HE 555/555 Primavera/2007

T/TR 9:30-11:18 a.m.

Hours T/TH 11:30-12 /TR 1:30-3 pm y por cita

Profa. Maureen Ahern

ahern.1@osu.edu Office

Hagerty 262 tel:292-4924/4958

**LITERATURA HISPANOAMERICANA:  
INDIGENA, COLONIAL Y SIGLO XIX**

Este curso presenta una visión panorámica del territorio imaginario de Hispanoamérica colonial mediante el examen de textos claves de sus discursos fundadores, incluyendo textos de las culturas indígenas de origen precolombino y colonial, selecciones de obras de la época colonial y otras representativas del período de formación nacional del Siglo XIX. Los objetivos son: desarrollar la capacidad de lectura crítica y afianzar el análisis de textos literarios y culturales de testimonio y creación. Se examinan también los contextos socio-culturales que los informan y la construcción de identidades que producen. Pre-requisito: SPA 403 y SPA 450 o H450 o equivalente.

**REQUIRED TEXTBOOKS**

Raquel Chang-Rodríguez and Malva E. Filer, *Heinle Voices: Selecciones literarias en español. Literatura Hispanoamericana: Indígena, Colonial y Siglo XIX*, Custom Textbook. Thomson/Heinle, 2007. En venta en SBX

*Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life*. Trans. & Intro. by Dennis Tedlock. Simon & Schuster: Rev.ed., 1996.

**Honors**

Las Casas, fray Bartolomé de. *Brevísima relación de la destrucción de las Indias*. Edición de Jean-Paul Duviols. Buenos Aires: Stockcero, 2006. paperback (Amazon.com)

Sor Juana Inés de la Cruz. *The Answer/La Respuesta*. Eds. & trans. Electa Arenal and Amanda Powell. The Feminist Press, 1994.

**Contextos críticos:** Carmen y Closed Reserve, Sullivant Library.

**Recommended :** A good Spanish language dictionary such as *Vox* or *Larousse*, not a bilingual or pocket edition. Available from [www.latambook.com](http://www.latambook.com)

Garibaldi, Joseph & Walter S. Achtert. *MLA Handbook for Writers of Research Papers*. 6th ed., 2004

**CALENDARIO DE LECTURAS Y TEMAS**  
(Sujeto a ajustes menores al sílabo y al calendario)

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M=Martes J=Jueves LH=Heinle Voices: *Literatura Hispanoamérica: Indígena, Colonia y Siglo XIX*. CRMN = Carmen, CR = Closed Reserve, Sullivant Library.  
CONTEXTOS estudios opcionales de consulta para las presentaciones y los trabajos de investigación.

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**Mesoamérica: La palabra antigua de los Maya-Quiché**

**Semana I 27 y 29 de marzo**

**Martes 27 marzo** - Orientación al curso.

LEER: LH, 2-3, 13-14.

Video "The Maya: Temples, Tombs and Time"

Ver: "Mundo Maya" On-line: Cosmología maya "Los enigmáticos códigos",

<http://www.mayadiscovery.com/es/historia/codices.htm>

**Jueves 29 marzo**

*Popol Vuh*. – Temas: Tiempo y creación Quiché; Oralidad, traducción, performance y escritura.

LEER: Preface y Part 1 (Tedlock) 1-74.

Comentar "*Popol Vuh*: Texto bilingüe" y Cuestionario [PDF]

CONTEXTOS

Mundo Maya On-line: "En busca del tiempo maya."

<http://www.mayadiscovery.com/es/historia/codices.htm>

de la Garza, "La visión maya de los orígenes en:

<http://www.mexicodesconocido.com.mx/espanol/historia/prehispanica/detalle.cfm?idcat=1&idsec=1&idsub=1&idpag=1862>

**Semana II 3 y 5 abril**

**Martes 3 de abril** - *Popol Vuh*. Temas: Modos de Narrar: Visual y escrito.

LEER: Tedlock: Parts 2,3, 4, 5, 77-198.

Film: "Popol Vuh"

Patricia Amlin. Comentario en clase del cuestionario: Narrando lo oral, lo visual y lo escrito.

CONTEXTOS: Schele & Friedel: "[The Mayan Ball Game](#)" [PDF] Schele & Friedel, "[Sacred Space, Holy Time and the Maya World](#)" [PDF]

y/o de la Garza, "Jugando el juego de los astros"

<http://www.mexicodesconocido.com.mx/espanol/historia/prehispanica/detalle.cfm?idcat=1&idsec=1&idsub=1&idpag=1864>.

**Jueves 5 abril**

<p><b>Research Workshop. Introduction to On-line Research Resources for Latin American Literatures and Cultures (OSU Library). Introducción a Recursos de Investigación On Line/. Dr. Edward Reidinger, Latin American Specialist Librarian. Bring your laptops!</b></p>
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**El Caribe: Primeras imágenes, encomienda y evangelización**

**Semana III 10 y 12 abril**

**M/10 abril** – Temas; Escritura, re-escritura y transmisión. Primeras imágenes. El Otro, Maravilla, Nombramiento, Desnudez

LEER: Cristóbal Colón, "Carta a Luis de Santangel", LH 21-25.

LEER: "Diario de a bordo, selecciones [PDF]

Ver: Maps and Images: old and new: <http://www.usm.maine.edu/~maps/columbus/>

CONTEXTOS: "Literatura and our Imaginative Heritage ", "Hechos, Ficción y el Nuevo Mundo: El papel de los libros en la construcción de América. Texas Humanities Resource at:

[http://www.humanities-interactive.org/a\\_base UD.html](http://www.humanities-interactive.org/a_base_UD.html).

[http://www.humanities-](http://www.humanities-interactive.org/newworld/fact_fict/index.html?collectionVar=LiteratureStop&pageVar=1)

[interactive.org/newworld/fact\\_fict/index.html?collectionVar=LiteratureStop&pageVar=1](http://www.humanities-interactive.org/newworld/fact_fict/index.html?collectionVar=LiteratureStop&pageVar=1)

Video: "Columbus and the Age of Discovery," Episode # 2

**J/12 abril** - Temas: Encomienda, evangelización y los derechos humanos

LEER: Fray Bartolomé de las Casas – LH, 27-35.

LEER:—"The Black Legend and Anti-Hispanic Stereotypes." [PDF]

**Honors**

LEER: Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias*.

Video; Columbus and the Age of Discovery, Episode # 5, "The Cross and the Sword"

**Semana IV 17-19 abril**

**M/17 abril**

**Honors Panel Discussions : Honors Mesa(s) Redonda(s)**

**sobre Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias***

**México: "Cosas nunca vistas ni oídas": El encuentro de dos mundos**

**J/19 abril**

LEER: Bernal Díaz del Castillo, *Historia verdadera de la conquista de la Nueva España*; LH, 37-47 y selecciones [PDF]

Temas para discutir: Nuevas identidades fundadoras: Gonzalo Guerrero, Jerónimo de Aguilar, Malintzin (Doña Marina, Malinche).

Power Point: Representaciones visuales de Malintzin

CONTEXTO: Favrot Peterson, "¿Lengua o Diosa? The Early Imaging of Malinche" [PDF].

**Semana V 24 y 26 abril.**

**M/24 abril - Cantos y códigos de los Mexica: Los libros pintados.**

LEER: Configuración del mundo hispanoamericanos LH 2-12.

Cantos (Poesía) Nahuatl, LH, 14-16 y hoja de selecciones. Cada alumno elige 1 para comentar.

Ver: Los Códices Mexicanos [PDF], "Sociedad nahua" [PDF]

Ver: La gran ciudad de Tenochtitlan en el *Códice Mendoza*: Fundación, Tributos, Gentes y vida cotidiana. Ver: *Códice Mendoza*. [http://www.geocities.com/a1ma\\_mia/codex/](http://www.geocities.com/a1ma_mia/codex/)

Ver: *Codex Mendoza*, imágenes [PDF].

Power Point: Simbología de la flor en cantos nahuas."

CONTEXTOS: Carrasco, "Symbol in Aztec Thought" en *City of Sacrifice*, Web E-book, OSCAR y Closed Reserve, Sullivant Library.

*Nuestros Poetas Aztecas* [PDF] – selección de cantos

**J/26 abril**

**Examen Parcial Escrito/Written Midterm.**

**Identidades andinas: memoria, mestizaje**

**Semana VI 1 y 3 Mayo**

**M/1 mayo**

LEER: El Inca Garcilaso de la Vega, *Comentarios reales de los Incas*, LH 50-57.

"La ciudad imperial del Cuzco"; "La ciudad contenía la descripción de todo el imperio." [PDF]

.Ver: El Perú mestizo: [http://www.humanities-interactive.org/a\\_base\\_UD.html](http://www.humanities-interactive.org/a_base_UD.html)

Visuales: Paseo por el Cuzco.

**J/3 mayo**

Guaman Poma de Ayala y su *La Primer Nueva Corónica y Buen Gobierno*

LEER: Selecciones de Guaman Poma de Ayala *La Primer Nueva Corónica y Buen Gobierno*, el manuscrito original online: <http://www.kb.dk/elib/mss/poma>.

Comentar en clase su propuesta andina y la representación de la vida y gente andinas: incas, coyas, andinos, españoles, mestizos, negros, clérigos, estaciones y fiestas, ciudades. Cada alumno elige una categoría para comentar en clase.

CONTEXTOS: Adorno, "Icons in Space"; [PDF]; Franklin Pease, "La percepción andina del otro en la conquista de los Andes."[PDF].

**Semana VII 10 y 12 de mayo**

**M/10 mayo**

**SPA 555 non-Honors**

**Mesa(s) redondas sobre los *Comentarios reales del Inca Garcilaso de la Vega y Nueva corónica y buen gobierno* de Guaman Poma de Ayala.**

**El Barroco y los espacios de la mujer: Sor Juana Inés de la Cruz**

**J 12 de mayo**

LEER: Sor Juana Inés de la Cruz, LH 59-64.

Comentario sobre *La Respuesta*: ironía y la mujer en México colonial.

**Honors**

LEER *Arenal y Powell: The Answer/La Respuesta*, 1-37, y Texto completo de 'La Respuesta', 39-105

**CONTEXTOS**

Ver: <http://www.latin-american.cam.ac.uk/SorJuana/>

Meyers: "Sor Juana's *Respuesta*: Rewriting the Vitae"[PDF]. La mujer en México colonial. ,

Glantz: "Las tretas del debil". [PDF] .

Ver: Película : "Yo, la peor de todas". Closed Reserve. Sullivant Library y/o bibliotecas locales.

**Semana VIII 15 y 17 de mayo**

**M/15 mayo**

**La poesía de Sor Juana: sonetos y villancicos**

LEER: "Conceptos del Renacimiento y del Barroco" LH- 7-11 y Poema 92,"Redondillas," 64-67.

Sonetos: 152-154.

**Honors:**

LEER: Arenal y Powell "Poemas selectos; Introduction: 145-151. Poemas: Poema 92 "Sátira filosófica ("Redondillas) 156-158 y Sonetos.

LEER: Schlau y Powell: 'Los Villancicos de Sor Juana; y los Villancicos.

**HONORS PANEL DISCUSSION/MESA REDONDA sobre la obra Sor Juana.**

**Siglo XIX: La Búsqueda de la emancipación cultural  
y el Romanticismo**

**J/17 mayo**

**Simón Bolívar y el discurso de la Independencia**

LEER: LH –"Búsqueda de la emancipación cultural" 72-80.

LEER: Simón Bolívar: "Carta de Jamaica." Textos en el "Web Site de Simón Bolívar."

[http://www.geocities.com/ander\\_13/sbolivar/simonbolivar.html](http://www.geocities.com/ander_13/sbolivar/simonbolivar.html).

<http://www.geocities.com/Athens/Acropolis/7609/eng/>

Tema: La retórica bolivariana y sus continuidades siglo XXI

**Semana IX 22 Y 24 mayo**

**M/22 mayo La poesía gauchesca y La construcción de íconos nacionales –**  
LEER: José Hernández, “Martín Fierro”, LH 111-122.

CONTEXTOS: Cantos selectos de Primera y Segunda parte en:  
<http://www.coopvgg.com.ar/selva/martinfierro/martinfierro.html>

**J 24 mayo Indianismo e Indigenismo**  
Clorinda Matto de Turner, “Para ellas, Malcoy “(Leyenda india) “LH -123-131.

Film: Martín Chambi and the Heirs of the Incas

**Semana X 29 y 31 mayo**

**M/ 29 mayo**

**SPA 555 Panel Discussions/Mesas Redondas  
sobre Martín Fierro y/o Clorinda Matto de Turner**

**J /31 de Mayo**

**Honors  
Exposición oral sobre trabajos de investigación**

**Entrega de todas las asignaciones escritas pendientes**

Evaluación del curso

**Semana XI de exámenes/ 4- 7 junio**

**Lunes/4 junio**

**Entrega del Examen Escrito, 5 p.m., Hagerty 298, Dept. of Spanish & Portuguese, casillero  
de Profa. Ahern**

**Honors:  
Entrega del Trabajo de Investigación. 5 p.m., Hagerty 298, Dept. of Spanish & Portuguese,  
casilla de Profa. Ahern.**

## COURSE REQUIREMENTS AND EVALUATION

### For SPA 555

Panel Discussion Presentation and Written summary = 30%  
Mid Term Exam and Quizzes = 30%  
Final Written Essay Exam = 20%  
Improvement & Participation = 15%

### For SPA HE 555 Honors option

Panel Discussion Presentation and Written Summary= 30%  
Mid-Term and quizzes = 20%  
Research paper = 40%  
Improvement & Participation = 10%

**REQUIREMENTS FOR SPA 555 CREDIT.** Students are responsible for reading all assigned texts from the selection in the required course anthology, *Heinle Voices: Selecciones literarias en español. Literatura Hispanoamericana: Indígena, Colonial y Siglo XIX*, (the custom paperback or in the hardback version of the same Chang-Rodríguez y Filer anthology). Second, in groups of three you will organize and present an in-class panel discussion about one of the Andean or 19<sup>th</sup> century texts that you choose for presentation to the class, based on some perspective of your analysis of the reading assignment for those topics. This presentation is designed to dovetail with and flesh out topics the class as whole is reading on those texts according to the course calendar and the reading assignments. I will be available to meet with your group for consultation on your panel topics and presentations. In addition, students enrolled for SPA 555 credit will write a summary of their panel presentation points, a midterm examination and a written final examination. All in Spanish.

### THE EMBEDDED HONORS COMPONENT FOR HE SPA 555 Credit.

The embedded Honors version of Spanish 555 contains three elements that distinguish it from the non-Honors version. First, Honors students will be responsible for reading one extra full-length text, either the Las Casas or the Sor Juana editions, so that the pace of your reading will be slightly accelerated. Second, in groups of 2 or 3 you will organize an in-class panel discussion about the text chosen for presentation to the class, based on perspectives of your analysis of the extra reading of your choice or chance. This presentation is designed to dovetail with and flesh out topics the class as whole will be reading in the course anthology. Third, Honors students will pursue a research project that will result in a final paper that will focus on a literary work or a cultural problem, which may or may not be a topic pertaining to the extra-full length text they have read or to their panel presentation topic. Decisions about the additional reading, the panel discussion and the research project should be made early in the quarter in consultation with the professor. Times for group and individual meetings will be up announced via Carmen and in class. In addition to the panel discussion, Honors students will write a written summary of their panel presentation points a midterm examination substantial research paper (a minimum of 12-15 pages, double spaced, size 12 font, in Spanish) to be carefully organized and typewritten. More specific instructions for the research paper will be sent via Carmen and distributed in class. Each Honors student will make a short oral presentation of their research project during the last week of the course. In Spanish.

**Attendance is compulsory for all students at the On-Line Research Workshop.** Introduction to On-line Research Resources for Latin American Literatures and Cultures. Introducción a Recursos de Investigación On Line/. Dr. Edward Reidinger, Latin American Specialist Librarian



**Regarding Carmen and E-mail.** The course will be on Carmen as of Week 2. I will communicate with you regularly via E-mail, and I plan to use your OSU E-mail address. You are responsible for checking your OSU E-mail account regularly throughout the quarter.

**ACTIVE PARTICIPATION** in the class sessions and attentive reading of all the required texts and other assigned materials before each class session are absolutely required. **This is a discussion based class.** Your consistent participation is a key component of our learning environment, thus you are expected to come to class ready to discuss the readings, to articulate questions about what you did not understand, and to help your classmates understand something you did understand. Be aware that this course will require extensive weekly reading and discussion beyond merely attending class and taking notes.

**ATTENDANCE** For the above reasons, punctual regular attendance is required for successful progress in this course. More than two unexcused absences will definitely jeopardize your final grade, and may result in the loss of an entire grade point. Acceptable grounds for excused absences are strictly limited to: a) pre-arranged, university sponsored activities; b) your own illness; c) death or grave illness in your immediate family; d) jury duty or required legal appearances. All instances require written validation. Request excuse by phone or e-mail before class. No make-up will be allowed without a medical/legal written excuse.

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**QUIZZES:** You can expect unannounced quizzes on each unit of required readings, videos or any materials discussed at any point in the course. **No makeups on quizzes missed.**

**MIDTERM AND FINAL EXAMS,** consist of written i.d, maps, and essay questions. **No makeups** unless medical or legal certification.

**More about the In-Class Panel Discussions** - Each student will participate in a group of 3 students that organizes and presents a panel discussion about one of the major texts that we will be reading. Honors students will participate in panels on the Las Casas or the Sor Juana extra full-length texts. Non-honors students will participate in a panel on either one of the Andean or the 19<sup>th</sup> century texts. I will schedule group and individual meetings to discuss focus on topics, sources and organizational issues. All other students will participate with questions, since they will have read excerpts from the same works in the course anthology or in PDF files. The panels will present several perspectives on the texts they have read. For example, an Honors panel on one of the Las Casas panels might be organized in the following way: Student A) Las Casas' major arguments; Student B) the major literary features of the text as strategies for exposition and persuasion e.g. allegory, enumeration, hyperbole, oppositions; etc.; Student C) relationship of de Bry's illustrations to the Black legend and Hispanic stereotypes. A panel by a second group of H students on the same text might focus on the A) Las Casas' Utopian ideas and experiments, B) the representation of indigenous peoples by Las Casas as contrasted to the visual representations by De Bry, C) the ) the legacy of Las Casas in terms of modern Latin American issues of genocide and trauma or the foundations of international law proposed by Las Casas. The panel expositions will be followed by a wider discussion as each panel

member formulates a question to pose to the class as a whole and the student audience poses their questions. All students will have read an excerpt of Las Casas writings in their course anthology and will be required to bring a question for the panel. Prior to the panel date, the professor will meet separately with each panel to provide orientation, sources and organization. A panel on the Sor Juana texts or an Andean or 19<sup>th</sup> century topic will follow the same organizational model. The panel discussion is designed to develop your active participation in the presentation and analysis of the texts - rather than by lecture or questions by only the professor. The objective is to promote and strengthen your skills in close reading; synthesis and organization of ideas, effective speaking in Spanish and understanding of the relationships of colonial texts to contemporary literary and cultural issues. Base your arguments on textual or visual evidence and be sure to include it and cite it in your summary. You can incorporate readings of critical and contextual materials for research beyond the collective reading assignments. In general, the more specific and focused the topic, the better. For most units the suggested topics on the "Orientación lectiva y temario" sheets that I distribute for each unit provide many appropriate topics. Each panel member will submit a written summary of their presentation points for submission within 5 working days of the panel presentation. More details regarding the preparation and organization of the panels and the summary will be distributed via Carmen and in class.

**WRITTEN SUMMARIES OF YOUR PRESENTATION POINTS.** These are thoughtful summaries of the points you presented for the panel discussion that first and foremost express textual and/or cultural analysis, as well as your own ideas and reactions for the topic that you chose for the text(s) presented. Summaries must be written in Spanish, typed or word-processed DOUBLE SPACED, WITH A WIDE 1 " LEFT-HAND MARGIN for ease of reading and revision, using a normal 12 point font. Length is 4-5 pages minimum. Format is *MLA Handbook for Writers of Research Papers*, 6<sup>th</sup> ed. (online at MLA and at SBX and most bookstores) with foot or endnotes and a page for works cited for all references, including digital or electronic media sources. Papers are due within 5 working days of the panel presentation or else the day indicated by the professor. Points will be deducted for late submissions. One written summary is required. Additional ones may be counted as extra credit or can replace a summary that received a lower grade.

### **NOTA BENE: REGARDING USE OF ANY INTERNET, WWW, VIDEO, FILM OR PRINT MATERIALS**

The sources for all material, images or information obtained through the Internet or via any kind of print or video form must be correctly attributed. Any information of any kind that is not your own original idea must be correctly cited as indicated in the MLA format to be distributed in class. Any material that is not your own which remains uncited will be subject to the university guidelines concerning plagiarism and academic misconduct.

**Plagiarism** is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

*Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Terms and Conditions of Use posted on the Turnitin.com site..*  
<http://www.turnitin.com/static/home.html?session-id=0ffb95e51f5b467f9013049eb1a1fe56>

**The Office for Disability Services**, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact ODS at 2-3307. Notify me the first day of class if you have a disability.

**ACADEMIC CONDUCT - University guidelines for academic conduct apply to all aspects of this course.**

In the unlikely event of **class cancellation** due to emergency, I will contact you via e-mail and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

**STUDY TIPS:**

**-Do each week's reading before that week's classes.** Go over your notes after each class. Cross-reference your notes with the reading assignments. Use your syllabus as a table of contents for your notes.

**-Find your own study partner or group** from among your classmates.

**-Visit our department Writing Center** in Hagerty Hall if problems with written expression.

**Acquire a good Spanish/Spanish dictionary** such as *Vox* or *Larousse* from Latin American Book Sources, Inc. at [www.latambooks.com](http://www.latambooks.com) on the Web (type in *Vox* or *Larousse* in the search box) and keep a list of new vocabulary for each reading selection, as 16<sup>th</sup> –18<sup>th</sup> century colonial Spanish will challenge your lexicon. Get the Spanish dictionary not a bilingual one.

**-Above all, keep up with the reading.** There is an extensive amount of information in this course; you can't hope to master it by cramming at the last minute.

-If there is a gap in your notes or a concept you have missed, get notes from a classmate and handouts from the instructor or come to see me during office hours.

**-Keep in touch with me** during office hours, via email or phone if you are experiencing difficulties with any aspect of the course.

**Use the On-Line Research Data Bases** presented in the On-line Research workshop at

- [http://library.osu.edu/sites/latinamerica/latweb1\\_res\\_1.3fulltext.htm](http://library.osu.edu/sites/latinamerica/latweb1_res_1.3fulltext.htm)

to check what research exists on your topic. Check out topics, regions and historical figures on the Web, especially the cultural sections of Mexican, Peruvian, Argentine and Argentine newspapers found at the Lanic site. **Be aware, however, that not all Web pages are free of historical inaccuracies or cultural bias of various kinds. Many are very superficial. Be very cautious about using the Web for serious research without solid back-up from the original or scholarly sources. Wikipedia is not an appropriate source for any aspect of this course.**

**¡Bienvenidos a SPA 555/SPA HE 555!**

Call#18982-9, Hagerty Hall, Rm. 251

T/TR 3:30-5:18 p.m.

SPA H565/Otono/2006

Hagerty Hall, 262.

Tels. 292-4624/ 4958

Office Hours T/TR/5:20-5:45 en H251; TR 11:30-12 y miercoles o viernes por cita (2-4958)

Profa. Maureen Ahern

ahern.1@osu.edu

*Voces y culturas indígenas de Hispanoamérica:  
Pasado y Presente*

Image centered

Indigenous societies and their expressions are the components that distinguish Latin American culture from the traditional Western canon. The primary objectives of this course are to introduce the Spanish Honors student to the study of the continuities and transformations that link the pre-Hispanic and colonial indigenous texts with contemporary cultural expression, and to a critical understanding of this rich cultural heritage not as a not as a "static" corpus pertinent to a single historical period, but rather as a dynamic continuum that continues to generate vibrant cultural expression and change in present-day Latin America. For Autumn quarter 2006 this course will focus the constructions of identity, testimony and auto-representation in 3 major geo-cultural areas, Mesoamerica (Maya-Quiché); Central Mexico (Nahua) and the Andes (Quechua-Aymara) and how they reflect the uses of the past and diverse cultural memories. A major objective is the exploration of topics for future development as honors thesis.

**Prerequisite:** SPAH450 or SPA 450. **Non Honors students GPA 3.3 or above.** The course is conducted in Spanish although some critical readings may be in English. This is a discussion based course that includes extensive readings of the primary texts, oral presentations, written essays, quizzes and a late term examination.

## Lecturas Primarias Colectivas (Comprar en [www.latambook.com](http://www.latambook.com) y SBX

*Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life.* Trans. & Intro. by Dennis Tedlock. Simon & Schuster: Rev.ed., 1996 (en español, *Popol Vuh. Las Antiguas historias del Quiché.* Trad. Intro y notas por Adrián Recinos. Fondo de Cultura Económica, 2003)

Florescano, Enrique. *Memoria mexicana.* Fondo de Cultura Económica. 3ª ed. 2004. Burgos, Elizabeth. *Me llamo Rigoberto Menchú y así me nació la conciencia.* Siglo XXI editores, 2003. [PDF] y CR

León-Portilla, Miguel. *Nuestros poetas aztecas: una introducción a la poesía de los antiguos mexicanos.* Editorial Diana, 2003.

*The Codex Mendoza.* Edited by Frances Berdan and Patricia Rieff Anawalt. U. of California Press, 1992. [imágenes en pdf]

León-Portilla, Miguel, ed. *Visión de los vencidos. Relaciones indígenas de la conquista.* Universidad Nacional Autónoma de México. 2005.

Felipe Guaman Poma de Ayala. *La Primer Nueva Corónica y Buen Gobierno.* Rolena Adorno y John Murra, eds. Siglo XXI .digitalizada a partir del ms. original de la Biblioteca Real de Dinamarca en <http://www.kb.dk/elib/mss/poma/>

o edición de Franklin Pease, Fondo de Cultura Económica. = CR.

Cáceres Romero, Adolfo. *Poesía Quechua del Tawantinsuyo.* Ediciones del sol, 2000.

Valderrama Fernández, Ricardo y Carmen Escalante Gutiérrez. *Gregorio Condori Mamani: Autobiografía.* Centro de Estudios Rurales Andinos Bartolomé de Las Casas. 2da ed. 1979. [PDF] y CR.

## Lecturas de Fuentes Secundarias y Contextos

Web Page de H565 y enlaces y Closed Reserve Sullivant Library.

Zevallos-Aguilar, Ulises. "From Representation to Self-representation: Life Stories, Testimonios, and Auto-ethnographies in Spanish America". *Interletras. Revista Transdisciplinar de Letras, Educação e Cultura da UNIGRAM-MS Dourados MS V.2 N.3* (2005) jul./dez [on line].

Beverly, John. *Testimonio: On the Politics of Truth.* U. Minnesota Press, 2004.

Arias, Arturo. Ed. *The Rigoberto Menchú Controversy.* U. Minnesota Press, 2001. CR

Montejo, Victor. *Maya Intellectual Renaissance: Identity, Representation and Leadership.* U Texas Press, 2005. CR

Nance, Kimberly. Can literature promote justice? :trauma narrative and social action in Latin American testimonio. Vanderbilt Up Press, 2006. CR

**Documentación:** Garibaldi, Joseph & Walter S. Achtert. *MLA Handbook for Writers of Research Papers.* 6th ed., 2004.

Un buen diccionario de la lengua española, por ejemplo, Vox or Larousse.

## Requisitos de Aprobación y Evaluación

1 Presentación oral	10%
3 Ensayos escritos	60%
Examen Escrito y quizzes	20%
Participación, Asistencia y Mejora	10%

**CALENDARIO DE LECTURAS Y TEMAS**  
(Sujeto a ajustes menores al sílabo y al calendario  
CR = Closed Reserve, Sullivant Library )

***Mesoamérica: Cultura Maya-Quiche: La palabra antigua***

***Introducción***

*Jueves 21 de setiembre* -Orientación al curso. Video "The Maya: Temples, Tombs and Time" o "Lost Kingdoms of the Mayas o Ver: "Códices mayas", "Los enigmáticos códigos",  
<http://www.mayadiscovery.com/es/historia/codices.htm>

Ver: "Códices mayas:

<http://pages.prodigy.com/GBonline/awmayac.html>

***Semana 1***

*Martes 26 de setiembre*

Leer y Comentar: Zevallos-Aguilar: "From Representation to Self-representation: Life Stories, Testimonios, and Auto-ethnographies in Spanish America."

<http://www.interletras.com.br/dossie/representation.html>

*Popol Vuh.* - Mito, tiempo y creación Quiche; Oralidad, traducción, performance y escritura..

Leer: Preface y Part 1 (Tedlock) 1-74.

Leer: *Memoria Mexicana*, Cap. 1, "Las cosmogonías mesoamericanas y la creación del espacio, tiempo y la memoria", 13-65.

Comentar: "**Popol Vuh: Texto bilingüe**" [PDF] y el Cuestionario

Leer: de la Garza, "La visión maya de los orígenes."

<http://www.mexicodesconocido.com.mx/espanol/hisotoria/prehispanica/detalle.cfm?idcat=1>

*Jueves 28 de setiembre*

*Popol Vuh.* Modos de Saber y Contar. Oralidad y performance. Tiempos míticos e históricos.

Leer: Tedlock o Recinos: Parts 2, 3, 4, 5, 77-198. Cuestionario en grupos.

*Memoria mexicana* – Continuar Cap. 1, 'Del relato mítico al registro histórico', 66-99.

Para más contexto: Schele & Friedel, "Sacred Space, Holy Time and the Maya World" [PDF]

y/o de la Garza, "Jugando el juego de los astros"

<http://www.mexicodesconocido.com.mx/espanol/historia/prehispanica/detalle.cfm?idcat=1&idsec=1&idsub=1&idpag=1864>.

### Semana 2

*Martes 3 de octubre*

*Popol Vuh*: Modos de Narrar: Visual y escrito.

Ver: Video: "Popol Vuh" Patricia Amlin .

Comentario en clase del cuestionario: Narrando lo oral, lo visual y lo escrito .

Para más contexto: **Schele & Friedel: "The Mayan Ball Game" [PDF]**

*Jueves 5 de octubre – Temas pendientes.*

Temas pendientes y presentaciones orales sobre *Popol Vuh* .

Avanzar lecturas de *Me llamo Rigoberto Menchú*

## *Guatemala Siglos XX -XXI: Testimonio y Memoria*

### Semana 3

*Martes 10 – Testimonio y Trauma: voces individuales, colectivas y representadas.*

Burgos, *Me llamo Rigoberto Menchú y así me nació la conciencia* **[PDF]** y CR.

"Rigoberto Menchú: Cassandra and Crusader" : Entrevista , DVD

Leer: Introducción y los capítulos selectos **[PDF]** y CR ]

Leer: Menchú. Conferencia Premio Nobel de la Paz, 1992.

[http://nobelprize.org/nobel\\_prizes/peace/laureates/1992/tum-lecture-sp.html](http://nobelprize.org/nobel_prizes/peace/laureates/1992/tum-lecture-sp.html)

Comentar en clase: ¿Qué es el testimonio? ¿El testimonio indígena? ¿Quién representa a quién? ¿De qué se trata la crisis de la representación indígena? La narrativa de trauma y justicia social en América :Latina.

Marco teórico: Beverley, Selección de *Testimonio: the Politics of Truth* = CR

Marcus & Fisher, selecciones de *Anthropology as cultural critique* = CR

Para más contexto: Nance, *Can literature promote justice? Trauma narrative and social action in Latin America*. CR

*Jueves 12 - The Rigoberta Menchú Controversy y Memoria del Silencio*

Comentar: ¿De qué se trata la controversia? ¿La(s) "verdad(es)" de quién(es)?

Lecturas selectas de Arias, *The Rigoberta Menchú Controversy*, (Arias, Menchú,

Taracena, Stoll, Ferman, Beverly , Morales, Montejo) = CR

y Montejo, "Truth, Human Rights and Representation: The Case of Rigoberta Menchú" in *Maya Renaissance: Identity, Representation and Leadership*. = CR:

Discutir en clase: Escribir Trauma; Narrar Genocidio.

Guatemala: *Memoria del Silencio*, Informe de la Comisión para el Esclarecimiento

Historico (CEH, Guatemala, 1999 = CR y

<http://edualter.org/material/Guatemala/segnovmemoria.htm>

*Nunca Mas*: El Informe REMHI: Versión resumida

<http://www.odhag.org.gt/INFREMH/default.htm>

Guatemala 2006, NPR Report: "Guatemala Police Archive Yields Clues" [PDF] y CR.

Semana 4

*Martes 17 de octubre*

Temas pendientes

Presentaciones orales sobre *Popol Vuh*, Menchú, Guatemala, testimonios

**ENTREGAR PRIMER ENSAYO ESCRITO**

*Jueves 19 de octubre - Mito e historia de la Cultura Nahuatl*

Leer: *Memoria mexicana*, caps. II, concepción Nahuatl del tiempo y el espacio; III, Representación y usos del pasado, 100-176; IV, Mito e historia, 177-255 M

Leer: *Visión de los vencidos*: Apéndice: Evolución cultural de México antiguo, pp. 191-220

Ver: Solís y Gallegos: "El camino a Atzlan"

<http://www.mexicodesconocido.com.mx/espanol/historia/prehispanica/detalle.cfm?idcat=1&idsec=1&idsub=9&idpag=1244..>

Nahuatl Culture (Mexico or Aztec) <http://www.ancientscripts.com/aztec.html>  
"Coatlicue "

<http://www.mexicodesconocido.com.mx/espanol/historia/prehispanica/detalle.cfm?idcat=1&idsec=1&idsub=9&idpag=1416>

Matos Monteczuma, "El mito del regreso de Quetzalcoatl"

<http://www.mexicodesconocido.com.mx/espanol/historia/prehispanica/detalle.cfm?idcat=1&idsec=1&idsub=9&idpag=3518>

"Huitzilopochtli"

<http://www.mexicodesconocido.com.mx/espanol/historia/prehispanica/detalle.cfm?idcat=1&idsec=1&idsub=9&idpag=1295> itz

*Voces y visiones nahuatl: Cantos y Testimonios*

Semana 5

*Martes 24 de octubre*

*Tenochtitlan/México - Ciudades Antiguas: Cantos y Vida Cotidiana*

Leer y comentar: *Nuestros Poetas Aztecas* – selección de cantos. Cada alumno elige 3 para comentar escrito.

Ver: **Códices Mexicanos** [PDF] :

Tenochtitlan en el Códice Mendoza : Fundación, Tributos, Gentes y vida cotidiana.

Ver: Codex Mendoza - [http://www.geocities.com/a1ma\\_mia/codex/](http://www.geocities.com/a1ma_mia/codex/) y

Codex Mendoza, imágenes [PDF] .

Warfare: <http://www.azteca.net/aztec/nahuatl/warfare.htm>.

Nahuatl Books and Writing - <http://www.azteca.net/aztec/nahuatl/writing.html>

Para más contexto: "Sociedad nahuatl" [PDF] Carrasco, "Symbol in Aztec Thought" en *City of Sacrifice*, Web E-book, OSCAR. *Huehuetlaltolli* [PDF] Selecciones.



*Jueves 26 de octubre – Testimonios de “victores” y “vencidos”*

Leer: *Visión de los Vencidos* 1-158.

“Diálogo con los Doce” [PDF]

Comentar en grupos: Cuestionario

Testimonios visuales: *Lienzo de Tlaxcala* y *El Códice Florentino*, Ver: *Sahagún (Book 12/Conquista)* [PDF].

*Representaciones de Malinztzin (PP Ahern).*

Para más contexto: Favrot Peterson, “Lengua o Diosa? The Early Imaging of Malinche”, [PDF]

### Semana 6

*Martes, 31 de octubre – Poesía contemporánea indígena –de México*

Selección de poemas de Montemayor y Frischhmann, *Words of the True*

*Peoples/Palabras de los Seres Veraderos, 200 – = CR y [PDF]*

[Victor de la Cruz – Zapoteco, Natalio Hernández, Nahuatl; Serafín Thaayrohyadi Bermúdez; Ñahñu, Beatriz Cuevas Cob, Mayan].

Leer: Montemayor, “La poesía en lenguas indígenas de México” o

Frischmann, “Espíritu-Materia-Palabra: Poesía indígena contemporánea de México”=CR

Comentar “Día de los muertos en México – Las ofrendas

*Jueves 2 de noviembre –*

Presentaciones orales sobre México antiguo y actual

## **ENTREGAR ENSAYO # 2 SOBRE MEXICO ANTIGUO Y CONTEMPORANEO.**

### *Mundos Andinos*

### Semana 7

*Martes 7 de noviembre - Guaman Poma de Ayala y su La Primer Nueva Corónica y Buen Gobierno*

Leer: Selecciones de Guaman Poma de Ayala, *La Primer Nueva Corónica y Buen Gobierno*, selecciones en CR y el manuscrito online en

<http://www.kb.dk/elib/mss/poma>. Ver bibliografía selecta bajo “Enlaces”,

Comentar: Su propuesta andina: Gentes: Incas, Coyas, Andinos, Españoles, Mestizos, Negros, Clérigos, Estaciones y Fiestas, Ciudades. La Representación de la muerte de Atalhualpa en Guaman Poma.

Leer: “Memoria cultural y actualidad. Dialógo con Rolena Adorno y Enrique Cortez”.

<http://www.andes.missouri.edu/Andes/cronicas/EC-Adorno.html>

Para más contexto: Adorno, “Icons in Space”; [PDF] ; Franklin Pease, “La percepción andina del otro en la conquista de los Andes.”[PDF].

Rodrigo Montoya Rojas, “Historia, memoria y olvido en los Andes Quechuas”,

[http://www.andes.missouri.edu/andes/Especiales/rmmemoria/rm\\_memorial1.html](http://www.andes.missouri.edu/andes/Especiales/rmmemoria/rm_memorial1.html)

*Jueves 9 de noviembre*

Ortiz Rescaniere, *De Adánvea a Inkarrí (una visión indígena del Perú)* Selección [PDF] y CD

Leer y Comentar: *Poesía Quechua del Tihuantinsuyo*.

Cada alumno elige 3 poemas para comentar

### **Semana 8**

*Runakuna – Vidas Andinas –  
Autobiografía y Autorepresentación indígena*

*Martes 14 de noviembre – Gregorio Condori Mamani – Autobiografía*

Leer y comentar: Prefacio, Nota Preliminar y 1-94

*Jueves 16 de noviembre -Asunta Quispe Huamán - Autobiografía: La mujer andina–*

Leer y comentar: 95-127

Texto alternativo: *Manuela Ari: an Aymara woman's testimony of her life* / edition prepared by Lucy T. Briggs. = CR

## **RECOGER EXAMEN ESCRITO “TAKE HOME”**

### **Semana 9**

*Martes, 21 de noviembre – Testimonio Visual del Cuzco: Siglo XX*

## **ENTREGAR EXAMEN ESCRITO**

Film: “Martin Chambi and the Heirs of the Incas.”

Comentario colectivo en clase:

Para más contexto:

Música andina: Selecciones de Arguedas y de Rowe, sobre el charango, el huayno y danzas y festivales andinos. (por indicar)

Ver: Peru Mestizo : [http://www.humanities-interactive.org/a\\_base\\_UD.html](http://www.humanities-interactive.org/a_base_UD.html)

*Jueves 23 de noviembre – feriado – Día de Acción de Gracias*

*Semana 10*

*Martes 28 de noviembre*

Temas pendientes y Presentaciones sobre temas andinos

*Jueves 30 de noviembre*

Temas pendientes y Presentaciones sobre temas andinos

**ENTREGAR ENSAYO SOBRE TEMAS ANDINOS**

Evaluación del curso

### *COURSE REQUIREMENTS (read carefully)*

**ACTIVE PARTICIPATION** in the class sessions and attentive reading of all the required texts and other assigned materials before each class session are absolutely required. This is a **discussion based** class. Your consistent participation is a key component of our learning environment, thus you are expected to come to class ready to discuss the readings, to articulate questions about what you did not understand, and to help your classmates understand something you did understand. Be aware that H565 is one of the new 'rigorous' honors courses that and as such requires extensive weekly reading, discussion and research beyond merely attending class and taking notes.

**ATTENDANCE is required, but it is not sufficient.** Punctual regular attendance is required for successful progress in this course. More than two unexcused absences will definitely jeopardize your final grade, and may result in the loss of an entire grade point or more. Acceptable grounds for excused absences are strictly limited to: a) pre-arranged, university sponsored activities; b) your own illness; c) death or grave illness in your immediate family; d) jury duty or required legal appearances. All instances require written validation. Request excuse by phone or e-mail before class. No make-up will be allowed without a medical/legal written excuse.

**TARDINESS:** Plan to attend punctually. Late arrivals are disruptive to class sessions and discourteous to your classmates and your instructor. Late work will be accepted past the due date but 5 points will be deducted for each class session that it is overdue. Exceptions will be made only in the case of serious documented excuses. Work will not be accepted after the last day of class.

**GRADING** is on the basis of quality, improvement, participation and attendance. No "Incompletes" except for documented legal or medical emergencies

**QUIZZES:** You can expect unannounced quizzes on each unit of required readings, videos or any materials discussed at any point in the course. **No makeups on quizzes missed.**

**ORAL PRESENTATION:** 10 -15 minutes of oral presentation of analysis on the topic of one of the assigned collective primary readings or on one of the articles or books on reserve or application of a concept about testimony or representation to a text we have read. It should be accompanied by a handout that outlines your major points and includes key citations, references and images. You are encouraged to present visual as well as verbal elements to illustrate your points and stimulate discussion. Close with a question about your topic. **The oral version can become the nucleus for one or part of a written essay on the same or a similar topic.** If you wish to use PowerPoint, you need to be sure your formats are compatible with the setup in our classroom and check before hand that it will work. Always prepare materials for a back-up in case technology fails. Oral presentations must fall within the calendar days scheduled for the unit on the topic. You need to sign up for a date on the schedule that will be circulated and define your topic as early as possible. See the bibliography of secondary sources and the items under "Para más contexto" in this syllabus as well as the suggested topics on the sheets on "Orientación lectiva y temario" distributed for most units. For the topic of the oral presentation you need to consult me by e-mail or phone before you begin preparation. In case of changes of date or topic, I must be notified by phone or email before the day scheduled in order to plan class time equitably and productively It is not acceptable to present a descriptive summary of events, the author's life or repeat introductory information from the readings or 'paste in' material from Internet sites without citing the source.

*“Buen comienzo, mitad hecho.”*

**WRITTEN ESSAYS IN SPANISH** (6-10 pages). These are thoughtful essays of the reaction paper type that first and foremost express your own ideas and reactions as well as textual and/or cultural analysis, the first one on the Maya-Quiche-Guatemala topics; the second on Ancient and Modern Mexican topics; the third and final essay on an Andean topic and based on the primary assigned texts or alternatives that I have approved. You are encouraged to choose topics and texts that reflect your own interests, or issues raised by your readings or during class discussions or among those suggested by the professor in consultation by e-mail or phone. I'm happy to help you develop a specific focus or a topic through consultation during my office hours, or by email or by phone. It's advisable to consult me as far in advance as possible. You should incorporate readings of critical and contextual materials for research beyond the collective reading assignments. Base your arguments on textual or visual evidence and be sure to include it and cite it in your paper.

Each essay should aim to relate at least 1 early text or issue with one later or contemporary one, for example: How do the wealth of references to *Popol Vuh* function in the Rigoberta Menchú representation? How do the written and visual auto-representations of Guaman Poma compare with those of Gregorio Condori Mamani, or how does Asunta Quispi Huaman 's auto-ethnography differ or coincide with that of the Aymara woman, Manuela Ari? How do they contrast with the visual depictions of women by Guaman Poma? What gender and cultural factors come into play? How do any of the texts you have read affirm or contradict Beverley's definitions of testimony or 'political truth' or Nance's concept of trauma narrative? Our focus on testimony, representation and auto representation offers you many ways to frame your discussion. Be sure to include conclusions and bibliography of works cited or utilized. For most texts the suggested topics on the sheets on the "Orientación lectiva y temario" sheets that I distribute provide many avenues to explore. The items in "Para más contexto" also offer other perspectives or alternative texts.

Papers must be typed or word-processed DOUBLE SPACED, WITH A 1 inch LEFT HAND MARGIN for ease of reading and revision, using a normal 12 point font. Please do not use abnormally large or small fonts or margins. Format is *MLA Handbook for Writers of Research Papers*, 6a ed (at SBX and most all bookstores, and on a shortcut sheet that I distribute in class) with foot or endnotes and a page for works cited for all references, including digital or electronic media sources. Papers are due the day indicated on the course calendar, unless I modify the dates through announcement in class or by e-mail. Points will be deducted for late submissions. **You should consult with me in advance** –e-mail is fine - regarding your choice of topics. You should start your project by writing a short abstract or statement of your issues or problem in one or two paragraphs with the basic tentative bibliography of primary and secondary sources which are usually the class readings. You can use it to discuss your topic with me or get feedback from me about it before you start writing.

#### **NOTA BENE: REGARDING USE OF ANY INTERNET, WWW, VIDEO, FILM OR PRINT MATERIALS**

The sources for all material, images or information obtained through WWW or in any kind of print or video form must be correctly attributed. Any information of any kind that is not your own original idea must be correctly cited as indicated in the MLA format to be distributed in class. Any material that is not your own which remains uncited will be subject to the university guidelines concerning plagiarism and academic misconduct.

**Plagiarism** is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the

inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

#### Turnitin.

*Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers.*

#### Disabilities

**Please let me know immediately if you have any special needs due to disability issues.**

**The Office for Disability Services**, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact ODS at 2-3307/

**Study Tips** Do each week's reading before that week's classes. Go over your notes after each class. Cross-reference your notes with the reading assignments. Use your syllabus as a table of contents for your notes. Find classmates to form a study/discussion group.

**Acquire a good Spanish/Spanish dictionary** such as *Vox* or *Larousse* from Latin American Book Sources, Inc. at [www.latambooks.com](http://www.latambooks.com) on the Web (type in *Vox* or *Larousse* in the search box) and keep a list of new vocabulary for each reading selection, as 16<sup>th</sup>–18<sup>th</sup> century colonial Spanish will challenge your lexicon. Get the Spanish dictionary not a bilingual one.

**Above all, keep up with the reading.** There is an extensive amount of information in this course; you can't hope to master it by cramming at the last minute or talk intelligently about it in class if you haven't read it. If there is a gap in your notes or a concept you have missed due to absence, get notes from a classmate and handouts from the instructor or come to see me during office hours.

**ACADEMIC CONDUCT** - The university guidelines for academic conduct apply to all aspects of this course.

*¡Bienvenidos a H565!*

**SPAN 650**  
Winter 2005  
MW 1:30 – 3:18  
CC0254

**Ulises J. Zevallos-Aguilar**  
275 Hagerty Hall 688-3497  
zevallos-aguilar.1@osu.edu  
Office hours: 12:15-1:15 M and W

### **Literaturas y Culturas Indígenas bajo globalización.**

#### **SUMILLA:**

En este curso se estudiará el impacto de la globalización en las culturas y las vidas de los pueblos indígenas. Así se investigarán a etnias amazónicas que defienden su medio ambiente; la práctica de cultos locales, comida, literatura (testimonio, autobiografía, teatro) y música de migrantes andinos y mesoamericanos en los EEUU. También serán materia de investigación el uso de nueva tecnología de comunicación (Internet, impresión y grabación digital, teléfonos celulares) por diversos grupos étnicos latinoamericanos.

#### **EVALUACION:**

Exámenes (mid-term and final)	20% (sobre artículos y lecturas obligatorias).
Participación activa en clase	30%
Presentaciones breves	30% (1 sobre artículo+ 1 sobre el trabajo final)
Trabajo final.	20% (mínimo 8 páginas)

#### **TEXTOS:**

- Gregorio Condori Mamani. *Autobiografía* (GCM).
- Rigoberta Menchú . *La nieta de los mayas* (RNM).
- *Indigenous Movements, Self-Representation, and the State in Latin America*. Edited by Kay B. Warren and Jean E. Jackson (IMSR).
- *Andean entrepreneurs: Otavalo merchants and musicians in the global arena* / by Lynn A. Meisch (AE).
- *Contemporary Theatre in Mayan Mexico*. Tamara L. Underiner (CTMM).
- *Weaving a Future: Tourism, Cloth, and Culture on an Andean Island*. Elayne Zorn. Iowa City; The University of Iowa Press, 2004 (lectura opcional)

#### **CALENDARIO**

1.- Lunes 3  
Introducción. Film: Transnational Fiesta.

2. Miércoles 5  
Presentación 1 IMSR: 1-37 pp.  
Toda la clase. GCM 1-16.

#### **ANDES (Quechuas)**

3. Lunes 10  
Presentación 2 AE: 1-38.  
Toda la clase: GCM 17-36.

4. Miércoles 12  
Presentación 3 AE: 39-80.  
Toda la clase: GCM 37-57.

5. Lunes 17  
**UNIVERSITY HOLIDAY. No hay clases.**

6. Miércoles 19  
Presentación 4 AE: 81-116.  
Toda la clase: GCM 58-72.

7. Lunes 24  
Presentación 5 AE: 117-153.

- Toda la clase: GCM 73-88.
8. Miércoles 26  
Presentación 6 AE: 154-199.  
Toda la clase: GCM 89-102
9. Lunes 31  
Presentación 7 AE: 200-267.  
Toda la clase: GCM 103-127.

**MESOAMERICA (Mayas)**

10. Miércoles 2  
Presentación 8 CTMM: 1-44.  
Toda la clase RNM 29-59.  
**RECOGER MIDTERM EXAM TAKE HOME**
11. Lunes 7  
Presentación 9 CTMM: 45-77.  
Toda la clase RNM 61-91.
12. Miércoles 9  
Presentación 10 CTMM: 78-130.  
Toda la clase RNM 93-108.
13. Lunes 14  
Presentación 11 “Rigoberta Menchú After the Nobel” Marc Zimmerman. **On Reserve**  
Toda la clase RNM 109-141.
14. Miércoles 16  
Presentación 12 IMSR 123-148.  
Toda la clase RNM 143-191.
15. Lunes 21  
Presentación 13 IMSR 149-180.  
Toda la clase RNM 193-229.

**BRASIL (Kayapó)**

16. Miércoles 23  
Presentación 14 IMSR 121-228.  
Toda la clase RNM 231-270.
17. Lunes 28  
Presentación 15 IMSR 229-250.  
Toda la clase RNM 271-296.
18. Miércoles 2  
Presentación 16 IMSR 251-279.  
Toda la clase RNM 297-338.
19. Lunes 7  
Presentación 17 “El culto del señor de los milagros y el señor de Qoylluriti”. **On Reserve**  
Presentaciones de trabajo final.
20. Miércoles 9  
Presentación 18 “The New Environmentalist Movement of Latin American Indigenous People”.  
Stefano Varese. **On Reserve.**  
Presentaciones de trabajo final.  
**RECOGER FINAL TAKE HOME EXAM**