**General Education Course Inclusion Proposal**

**INTEGRATIVE THINKING**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number:** NAS 320 American Indians: Identity and Media Images

**Home Department:** Center for Native American Studies

**Department Chair Name and Contact Information** (phone, email):

CNAS Director April Lindala x1397 alindala@nmu.edu

Faculty Affairs Comm. Chair Dr. Martin Reinhardt x1397 mreinhar@nmu.edu

**Expected frequency of Offering of the course** (e.g. every semester, every fall): Every other fall

**Official Course Status**: Has this course been approved by CUP and Senate? YES

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

A. Overview of the course content

American Indians/Native American/First Nations/Indigenous/Aboriginal peoples live with complex issues surrounding identity. Some of those complications arise from media representation. Questions that arise from this course include - How have American Indians been portrayed by Hollywood and other forms of media (e.g. print, advertising, television)? What has been the impact of that portrayal to American Indians? How have American Indians responded? Students will be introduced to multiple media representations of Native peoples throughout hundreds of years. Students will critically examine various texts (film, television, print) and their representations of Native peoples. Students will apply skills of deconstruction of images, symbols, beliefs, stories, etc. during class sessions. Students will read and discuss scholarly works by American Indians who have commented on such media representations. Students will investigate media contributions by Native peoples and discuss the impact of how this media reflects these communities and how a wider audience might respond.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes

*Critical thinking* is at the core of this class in that #1 – most students are being introduced to a group that society has purposefully marginalized and #2 – this marginalization continues to happen through the context of the media. NAS 320 requires students learn about the complexities of American Indian identity and encourages them to apply the framework of identity to their own lives. NAS 320 requires students to apply the five steps of media literacy and through critical analysis over multiple texts including visual content of an historical still or audio content of a film or the placement of subjects within an advertisement (these are a few examples). In order to satisfy the *Evaluation* learning outcome dimension, NAS 320 expects that students will apply a broad vocabulary to help them navigate media critiques and assist in their articulation of representation of American Indians through written media analysis.

*Integrative thinking* In order to satisfy the *Disciplinary Connections* learning outcome dimension, NAS 320

requires students to synthesize and apply media literacy core concepts as well as concepts found within the discipline of Native American Studies to critique and analysis and question media representation of American Indians. NAS 320 requires students to identify and use examples or experiences not discussed in the textbook or class discussions to apply concepts to assist with their arguments and critiques of representations of American Indians through written media analysis. NAS 320 will also rely on other disciplines as well. NAS 320 requires that students think about how history has been framed in relation to American Indians (e.g. manifest destiny) as well as political science in order for students to draw the connection between the media’s portrayal of expansion within the classic westerns and policies associated with tribes. Students will critique media and make connections to concepts such as “politics of representation” (Italians = mobsters) and “politics of oppression” (blacks as servants/slaves) but mainly in relation to American Indians. NAS 320 will require students to analyze multiple media texts to seek out possibilities of framing – for example…the destruction of American Indian culture in the name of progress.

C. Target Audience

NAS 320 American Indians: Identity and Media Images has been and will be attractive to students enrolled in the NAS minor. NAS 320 has attracted students in other disciplines including (but not limited to); anthropology, art, education, English, gender studies, history, media studies, psychology, sociology and social work. Feedback from students representing other disciplines (e.g. business, conservation, environmental studies, etc.) has been that this course has heightened their critical consciousness of how they personally view and engage with the media.

D. Institution Role

This course is an elective in the NAS minor.

E. Additional Considerations

Currently, there is only one person teaching this course, April Lindala. As compared to fall 2011, Lindala “flipped” the course to center on more class activity and engagement (e.g. actually critiquing media with their peers and reporting on such critiques to the entire class). NAS 320 students from fall 2013 remarked that the “flipped” course structure was very positive experience. At this time, no other NAS faculty will probably teach this course. We have historically kept the course at 30 students and will probably continue to do so.

It appears from the proposal that “integrative thinking” will be assessed in 2019. Should all go as planned, I should be teaching this course during that semester. I look forward to the opportunity to having this course assessed.

**PLAN FOR LEARNING OUTCOMES - CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding* ***course assignments*** *(type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the* ***types of assignments*** *used for assessment such as written work, presentations, etc.* ***Frequency*** *refers to the number* ***of assignments*** *included such as a single paper or multiple papers. Importance refers to the* ***relative emphasis or weight of the assignment*** *to the entire course. For each dimension, please specify the* ***expected success rate for students******completing the course*** *that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| --- | --- | --- |
| **DIMENSION** | **DIMENSION GUIDANCE** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | *Task Type:* Students take a **mid-term quiz** and a **final quiz**. *Evidence* dimension is assessed via the Short Answer and Visual Analysis portions of each quiz. Short Answer (see question #6, pg. 5). Visual Analysis for mid-term and final (see pg. 6). *Frequency:* twice a semester (week 7 and week 15)*Overall grading weight:* For both quizzes, the Short Answer and Visual Analysis portion makes 7.5% of a student’s total grade. This totals 15% of the overall grade.*Expected Proficiency Rate:* The criterion level for *proficient* is at 75% as this course is for experienced students, but students who are often from disciplines other than NAS.*Task Type:* Students compose two **Written Media Analysis** *Evidence* dimension is assessed by skill demonstrated using concepts/themes/terminology from NAS and media literacy. (see #7, pg. 5).*Frequency:* twice a semester (week 8 and week 13)*Overall grading weight:* 30% (15% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 70% as writing media analysis and critiques are very challenging. Often students are required/invited to submit a re-write. |
| **Integrate** | Integrates insight and or reasoning with previous understanding to reach informed conclusions and/or understanding | *Task Type:* Students compose multiple **one-page reflections** on course material and class activities *Integrate* dimension is assessed by student’s ability to draw on material from both NAS and media literacy as it pertains to topic discussed within specific class meetings. (See questions #1-5, pg. 5).*Frequency:* weekly, but the best ten scores are kept for grading purposes. *Overall grading weight:* 30% (3% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 75%*Task Type:* Students compose two **Written Media Analysis** *Integrate* dimension is assessed by demonstration of utilizing themes from both NAS and media literacy. (see #7, pg. 5).*Frequency:* twice a semester (week 9 and week 13)*Overall grading weight:* 30% (15% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 70% as writing media analysis and critiques are very challenging. Often students are required/invited to submit a re-write. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | *Task Type:* Students participate in **group analysis activities**. *Evaluate* dimension is assessed by the quality of analysis completed by students on given media (historic paintings, advertising, etc.). *Frequency:* weekly *Overall grading weight:* 30% *Expected Proficiency Rate:* The criterion level for *proficient* is at 75% as this course is for experienced students, but students who are often from disciplines other than NAS.*Task Type:* Students take a **mid-term quiz** and a **final quiz**. *Evaluate* dimension is assessed by the quality of student analysis completed by the student on given media. *Frequency:* twice a semester (week 7 and week 15)*Overall grading weight:* For both quizzes, the Visual Analysis portion makes up 7.5% of the overall grade.*Expected Proficiency Rate:* The criterion level for *proficient* is at 75% as this course is for experienced students, but students who are often from disciplines other than NAS. *Task Type:* Students compose two **Written Media Analysis** *Evaluate* dimension is assessed by quality of student analysis of media assigned or chosen and if student incorporated concepts, terminology and themes discussed. (see #7, pg. 5).*Frequency:* twice a semester (week 9 and week 13)*Overall grading weight:* 30% (15% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 70% as writing media analysis and critiques are very challenging. Often students are required/invited to submit a re-write. |

**PLAN FOR LEARNING OUTCOMES - INTEGRATIVE THINKING**

*Attainment of the INTEGRATIVE THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding* ***course assignments*** *(type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the* ***types of assignments*** *used for assessment such as written work, presentations, etc.* ***Frequency*** *refers to the* ***number of assignments*** *included such as a single paper or multiple papers. Importance refers to the* ***relative emphasis or weight of the assignment*** *to the entire course. For each dimension, please* ***specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning.*** *Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **DIMENSION GUIDANCE** | **PLAN FOR ASSESSMENT** |
| **Connections to Discipline** | Makes connections across disciplines | *Task Type:* Students participate in **group analysis activities** and students compose multiple **one-page reflections** (see #1-5, pg. 5) on course material and activities. *Connection* dimension is assessed by demonstrated level of drawing on both NAS concepts with Media literacy core concepts to analyze media and subsequently reflect in writing upon material covered. *Frequency:* weekly*Overall grading weight:* 30% (3% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 75%*Task Type:* Students compose two **Written Media Analysis** *Connection* dimension is assessed by quality of student’s ability to draw from NAS concepts, Media literacy core concepts and other concepts such as ‘gender bias’ or ‘otherness’ or ‘politics of conquest’ etc. (see #7, pg. 5).*Frequency:* twice a semester*Overall grading weight:* 30% (15% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 70% as writing media analysis and critiques are very challenging. Often students are required/invited to submit a re-write. |
| **Transfer** | Adapts and applies skills, abilities, theories, or methodologies gained in one situation to new situations | *Task Type:* Students take a **mid-term quiz** and a **final quiz**. *Transfer* dimension is assessed by quality of media literacy core concept skills applied in the Short Answer (#6, pg. 5) and Visual Analysis (see pg. 6) portions of each quiz. *Frequency:* twice a semester (week 7 and week 15)*Overall grading weight:* For both quizzes, the Short Answer and Visual Analysis portion makes 7.5% of a student’s total grade. This totals 15% of the overall grade.*Expected Proficiency Rate:* The criterion level for *proficient* is at 75% as this course is for experienced students, but students who are often from disciplines other than NAS.*Task Type:* Students participate in **group analysis activities** and students compose multiple **one-page reflections** (see #1-5, pg. 5) on course material and activities. *Transfer* dimension is assessed by quality of media literacy core concept skills applied when doing analysis. *Frequency:* weekly*Overall grading weight:* 30% (3% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 75%*Task Type:* Students compose two **Written Media Analysis** *Transfer* dimension is assessed by quality of student’s ability to apply Media literacy core concepts and other concepts such as ‘gender bias’ or ‘otherness’ or ‘politics of conquest’ etc. (see #7, pg. 5).*Frequency:* twice a semester*Overall grading weight:* 30% (15% each)*Expected Proficiency Rate:* The criterion level for *proficient* is at 70% as writing media analysis and critiques are very challenging. Often students are required/invited to submit a re-write. |
| **Integrated Communication** | Communicates complex concepts by choosing appropriate content and form | *Task Type:* \*The final of the two **Written Media Analysis** will be over a student’s choice of a film from any time period not discussed as part of the class content, but contains significant American Indian representation (at least half). Each student will be required to choose a concept discussed in class (could range from “otherness” to “politics of representation” to “gender bias” etc.) and generate a thesis statement and conclusion in relation to the concept. Students will have the option to 1) compose a paper, or 2) present and/or facilitate a workshop that involves group analysis over a portion of the film. \*(This is different from what was previously assigned.) *Frequency:* once – due week 13*Overall grading weight:* 15% *Expected Proficiency Rate:* The criterion level for *proficient* is at 70% as writing media analysis and critiques are very challenging. Often students are required/invited to submit a re-write. |

**NAS 320 Sample Questions Assessed via the Critical Thinking and Integrative Thinking Rubrics**

#1 - Classic westerns and Disney films have a longstanding and respected history. In the John Ford section of *Seeing Red*, pick one chapter and discuss how these films further the ideology of removing Indians for the progress of America? Pertaining to today’s class activities – did you see any of these classic children/family films? Pick one film from today and discuss how it represents American Indians using the media core concept of format.

#2 - From the *Indian Maiden* reading, clearly identify the two images Marubbio (the author) discussed that we deconstructed in class (descriptions are fine if you can’t remember titles). Recall from that class exercise of deconstructing those images -- what you remember about the images and according to Marubbio, did your group and the class do a good job of deconstructing the images…explain. From the text, AIMM - “The S-Word” chapter introduces the term representational ethics. What does this mean to the author? Pertaining to this class – articulate what you think this team means in relation to images we have been analyzing? Where have you or have you ever encountered “the S-Word” before? Expand on this experience please. What are your thoughts about the word after reading this article? Discuss your understanding of gender representations in relation to the “S-word”.

#3 - From today’s class activities, clearly articulate how media advertising has utilized imagery of American Indians and/or American Indian culture? Using at least two media literacy core concepts, discuss how this type of advertising may be viewed today by your peers unfamiliar with the discussions taking place in this class. Choose a side - let’s pretend you work for an advertising agency. Make an argument for or against at once of the brands analyzed today. What do you notice regarding other marginalized groups in advertising today?

#4 - Otherness.The majority will inevitably define themselves against what they are not: the 'other'…refers to marginalized groups based on gender, race, and ethnicity. Reflect on at least two of the clips that we viewed today as well as one reading concentrating on Natives as “the monster/alien other”. Remember to use course terminology. Are there other instances from your own movie watching that you recall this sort of “monster/alien” other (even if it is targeting another marginalized group?).

#5 - Politics of representation. Media teaches us about society by repeatedly showing us certain types of people in certain types of roles (Italians = mobsters). Such patterns encourage us to see ourselves in certain ways and others in certain ways…as a result we learn who and what to value, and who and what to dismiss. How does the revisionist western reinforce such patterns? To answer this - identify two types of distinct character-types from at least three different film examples. Please be clear and identify what films and character-types you are referring to (use the back if need be). ALSO - articulate your understanding of how varied creative techniques used in visual media? What links did you notice today of these techniques (use terminology when appropriate!)?

#6 - Clearly identify three different ways in which females were represented in Peter Pan’s “Why the Red man is Red?” Concentrate on the core concepts of format and audience. Be specific with your terminology, especially associated with stereotypes.

#7 - [This is for the written media critiques which should be a minimum of 1000 words. This outline was designed utilizing helpful guidelines from ‘Teaching Composition with Literature’]. For NAS 320, you will compose two critical media responses on films you will be required to view outside of class time. Films you are assigned are chosen to stimulate critical thinking. Not only should your critical responses contain a close analysis using the at least three of the five media literacy core concepts, you should be comfortable using course terminology associated with American Indian representation. Draw on some of these questions to help you. What are the themes of the film? What reoccurring visuals help to underline that theme? What point might the director attempt to send to the audience? What ideas does the film convey? Are there particular philosophies or concepts or policies that influence the message? What kinds of ideas and values does it hold up or condemn (and in what ways)? Obviously race and ethnicity play a major role in NAS 320. How does the film construct a view of race and/or ethnicity? How does the director approach this concept? What arguments does the film make in relation to Native peoples? If you have seen the film prior to this viewing, in what ways are you viewing the text differently now? What questions do YOU have about the text in relation to your viewing of the film (please raise them for me to see)? Can you answer your own original questions within your critique of the film?

**NAS 320 Sample Questions Assessed via the Critical Thinking and Integrative Thinking Rubrics**

#8 – Using a minimum of one full page (but more is encouraged) carefully deconstruct the image presented. \*\* Using course terminology (a minimum of five terms) and two of the five steps of media literacy core concepts as well as class meeting activities/discussions to help you with your deconstruction.



\*\*\*GEC members – please note that the image is usually handed out separately and is a full page. The question is at the top of one page with lines for the entire page and the back. Students generally complete more than one page of comments.

#9 – Final Quiz - Visual Analysis

Using a minimum of one and a half pages (but more is encouraged) carefully deconstruct the presented clip\*\*\* from a popular motion picture using the core concepts of audience, format, purpose (please underline as you write) as well as assigned course terminology (again underline) on the board (you may use additional terms to help you if need be). \*\*\*\* You will view the clip two times. The first time, I encourage you to take notes on the lined paper provided. The second time, try to watch and listen closely. Take notes if you must, but really try to draw on anything you may have missed the first time. Once the viewing is over, you have 30 minutes to complete this section of the final quiz. You may come up to receive the rest of the quiz from me after this section is complete.

\*\*\*GEC members – please note that I do not announce the clip in case some have seen it and some have not. The clip is about six minutes in length.

\*\*\*\*GEC members – please note that for purposes of academic integrity the class is split up into two groups (green and gold). The same questions are used but not asked in the same order. However…for *this* media critique, each group is given three specific terms (see sample terminology within the syllabus) related to the course. Students must frame their analysis using the assigned terms and the assigned media literacy core concepts.

SYLLABUS - NAS 320American Indians: Identity and Media Images

Fall 2013 – April E. Lindala

**Credits:** 4

**Office Hours**: *Appointments work best*.

Center Native American Studies - 112 Whitman Hall

**Phone:**  906-227-1397

**CNAS Website:**  [www.nmu.edu/nativeamericans](http://www.nmu.edu/nativeamericans)

**EMAIL:**  alindala@nmu.edu (see note below)

NOTE: *Please put* ***YOUR LAST NAME NAS 320 F13***

*in the subject line every time.* I will do my best to

 respond in a timely manner. *Thank you.*

**Teaching Philosophy** *(Active Learning Credo)*

· What I **hear**, I forget

· What I hear & **see**, I remember a little

· What I hear, see & **ask questions about or discuss**

 with someone else, I begin to understand

· What I hear, see, discuss, and **do**, I acquire knowledge

· What I **teach** to another, I master

**Course Description and Overview**

American Indians/Native American/First Nations/Indigenous/Aboriginal peoples experience and live with complex issues surrounding identity. How have American Indians been portrayed by Hollywood and other forms of media? What has been the impact to that portrayal (and the already complex issue of identity)? How have American Indians responded?

You will be introduced to Native peoples as well as the media representation of Native peoples. You will learn about media literacy and visual competency as well as cultural appropriation from and cultural resistance by Native peoples. You will critically examine various texts (film, television, print) and its (mis)representation of Native peoples. Discussions and deconstruction on images, symbols, beliefs, stories, etc. will take place often. How have Native peoples responded to media representation? You will also investigate media contributions by Native peoples and discuss the impact of how this media reflects these communities and how a wider audience might respond.

**Course Learning Objectives -** By the end of this class, successful students will be able to…

1…**identify** and **describe** the three principal forms and multiple secondary forms associated with Native peoples’ identities

2…**distinguish** that American Indians/First Nations/Indigenous/Aboriginal peoples (Native peoples) have their own set of cultural characteristics, ideological beliefs, identities, languages, and cultures,

3… **identify** key concepts and **define** terminology associated with Native peoples’ identities and media literacy,

4…**distinguish** and **describe** multiplecategories of stereotypical portrayals of Native peoples,

5…**recognize** the “politics of representation” as patterns within varied media content and **articulate** how Native peoples fit

 within those representations, and

6…**analyze** and **deconstruct** varied representations of Native peoples in multiple media forms **utilizing** key concepts and terminology of media literacy and the process of “informed inquiry”

Additionally, this course meets the general education requirements for the critical thinking and integrative thinking learning outcomes.

**If you have never taken a Native American Studies course before this semester**

**Native American Studies:** There are five primary themes within Native American Studies: 1) *culture, history and* *language*; 2) *traditional ecological knowledge*; 3) *education, families and communities*; 4) *governance and sovereignty* with the theme of 5) *identity* being connected to all previous four listed themes. This course will strive to reach the following goals with each theme: a proficient level of understanding of *identity*, an emerging level of understanding of *culture and history*; a basic level of *education,* *families and communities*.

**What do I need to succeed in this course? An open mind, a desire to participate… and…**

**Texts are available at the NMU bookstore (and via Kindle if you prefer)**

Carstarphen, M., Sanchez, J. (eds.) *American Indians and the Mass Media* © 2012 University of Oklahoma Press

Cummings, D., Howe, L., Markowitz, H (eds.) *Seeing Red – Hollywood’s Pixeled Skins: American Indians and Film* © 2013 Michigan State University Press

**Additional readings, handouts, power points and other materials will be made available via EduCat.**

**How will I be assessed?**

**Assignments - students will be required to carefully follow the calendar and must….**

#1 - **complete** the course pre-assessment. Points obtained are for participation (guessing is encourage!),

#2 - **introduce yourself** to the class (see EduCat) answering three questions (early due date),

#3 - **participate, participate, participate** in class discussions and **compose** weekly reflections on material,

#4 - **compose** two **media critiques**,

#5 - complete a **mid-term quiz** and a **final quiz**

**Grading**

Course pre-assessment 20

Introduction 30

Active Participation/weekly reflections 150

Media responses (2 @ 75 pts ea) 150

Quizzes (2 @ 75 pts ea) 150

 TOTAL Points 500

**Scale**

|  |  |  |
| --- | --- | --- |
| **A** | **95-100%** | **475-500** |
| **A-** | **90-94%** | **450-474** |
| **B+** | **87-89%** | **435-449** |
| **B** | **84-86%** | **420-434** |
| **B-** | **80-83%** | **400-419** |
| **C+** | **77-79%** | **385-399** |
| **C** | **74-76%** | **370-384** |
| **C-** | **70-73%** | **350-369** |
| **D+** | **67-69%** | **335-349** |
| **D** | **64-66%** | **320-334** |
| **D-** | **60-63%** | **300-319** |

**Sample of Terminology Associated with Course Content (see full glossary on EduCat)**

 Appropriation Assimilation Colonization Decolonization Deconstruction Dominant discourse

 Ethnocentrism Homogeneity Inclusion Internalized oppression Marginalized Otherness

 Representation Resilience Resistance

 Revisionist Selective exclusion Self Determination

**Sample of First Nations’ Voices Contributing to this Course**

Phillip Deloria LeAnne Howe Patty Loew

Carter Meland Dean Rader James Riding In

John Sanchez Pauline Turner Strong Gwen Westernman

**Quotes for Consideration (most you will see again in your reading)**

 *“Stereotyping saves time and requires little effort and helps make sense of the unknown. We notice traits and selectively choose images to “fill in the rest of the picture.” After centuries in which the word “Indian” has been part of our written and spoken languages, it is almost impossible to encounter the word without envisioning specific mental images.”*

-- Selene Phillips, Ph.D.

*“American Indians were generally portrayed as a single racial group (presumably expecting and receiving special privileges) rather than as members of discrete sovereign nations.”*

-- Ruth Seymour, Ph.D.

*“Ironically, the world learned about one of the most tragic encounters between whites and Native Americans from perhaps the least qualified correspondent to tell the story.”*

-- Patty Loew, Ph.D.

*“The most common approach to learning about American Indians in the United States remains information in American mass media.”*

-- John P. Sanchez

*“The compelling question here is not whether newspaper stories about American Indian people measure up with reality but rather how reality is constructed and how the making of meaning occurs.”*

-- Miranda J. Brady, Ph.D.

*“Learning most things is a messy process. Confusion, frustration, even despair regularly occur. If students never experience those feelings, they also never experience the thrill of finally figuring something out, of really understanding and of being changed by what they’ve learned.”*

 -- Maryellen Weimer, Ph.D.

**Episodic rundown – Unit 1**

**I reserve the right to add, delete or move things around as needed. However, you will be given ample notice about these changes (unless in the case of an emergency).**

**Episode 1 August 26, 2013**

TITLE Getting acquainted

**ASSIGNMENT** – Introductions See EduCat

**Episode 2 September 2, 2013 - Labor Day Holiday**

Pre-empted Meet with April Day/Time \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**READ before Episode 3 Class session (yo! Split it up between week 1 and 2)**

 Television’s Troubling Indian Images PDF on EduCat

 “Identity” articles PDF on EduCat

 Preface: The Call, Introduction, Chapters 1 & 2 and 10AIMM

 Introduction Seeing Red

**Episode 3 September 9, 2013**

TITLE Media literacy, Indian Identity - Individually and as Tribal Nations

 Deconstructing Early Images

 Discussions on Above Readings

 **READ before Episode 4 Class session**

Chapters 3 & 4 (*Life* Magazine & early Cherokee media) AIMM

 Part 2 – John Ford and “The Duke”  Seeing Red

**Episode 4 September 16, 2013**

TITLE: How the West was Filmed & The Two Johns

 Deconstructing Images and Film Scenes

 Discussions on Above Readings

 **READ before Episode 5 Class session**

 *Peter Pan, Davy Crockett, Pocahontas, Hildago*  Seeing Red

**Episodic rundown – Unit 2**

**I reserve the right to add, delete or move things around as needed. However, you will be given ample notice about these changes (unless in the case of an emergency).**

**Episode 5 September 23, 2013**

TITLE: Dissed by Disney (and other family favorites)

 Deconstructing Images and Film Scenes

 Discussions on Above Readings

**READ before Episode 6 Class session**

*Killing the Indian Maiden* (pgs 1-21, 61-85) PDF on EduCat

Chapter 8 (The S-Word) AIMM

**Episode 6 September 30, 2013**

TITLE: Gender stereotyping - the ‘celluloid maiden’

Deconstructing Book Chapters (SR), Images and Film Scenes

 Discussions on Above Readings

**READ before Episode 7 Class session**

Chapter 9 (Buying into Racism) AIMM

*Broken Arrow, Little Big Man, A Man Called Horse* Seeing Red

**Episode 7 October 7, 2013**

 TAKE 1st quiz

TITLE: Revisionist Westerns-who’s (re)vision? and Who is Buying this Stuff?

Deconstructing Images and Film Scenes

 Discussions on Above Readings

 Writing a thesis statement

**READ before Episode 8 Class session**

 *Last of the Mohicans, Dances with Wolves, Indian in the Cupboard* Seeing Red

**Episode 8 October 14, 2013**

 **ASSIGNMENT DUE** – 1st Media Response

TITLE: Are You Still Wearing a Loincloth?

Deconstructing Film Scenes

 Discussions on Above Readings

\*POSSIBLE GUEST ON CAMPUS

**READ before Episode 9 Class session**

*Billy Jack, Thunderheart, Windtalkers* Seeing Red

**Episodic rundown – Unit 3**

**I reserve the right to add, delete or move things around as needed. However, you will be given ample notice about these changes (unless in the case of an emergency).**

**Episode 9 October 21, 2013**

TITLE: Indians (sort of) in Uniform

Deconstructing Film Scenes

 Discussions on Above Readings

**READ before Episode 10 Class session**

*The Manitou, Wolfen*  Seeing Red

Articles in folder See EduCat

**Episode 10 October 28, 2013**

TITLE: The monster or alien “other”

Deconstructing Images, Film Scenes

 Discussions on Above Readings

**READ before Episode 11 Class session**

Chapter 7 Coverage of American Indian Mascot Issue AIMM

Articles in folder See EduCat

**Episode 11 November 4, 2013**

TITLE: Erasing Indians, “Honoring” Indians, Playing Indian

WATCH: *Reel Injun*

**READ before Episode 12 Class session**

Chapter 6 Smoke Signals as Equipment for Living AIMM

*Smoke Signals, Doe Boy, Black Cloud*  Seeing Red

**Episode 12 November 11, 2013**

 **ASSIGNMENT DUE** - 2nd Media Response

TITLE: Modern Indians – Part I

WATCH: *Doe Boy*

Deconstructing Images, Film Scenes

 Discussions on Above Readings

**READ before Episode 13 Class session**

Chapter 12, 13 (Modern Journalism by American Indians) AIMM

*Business of Fancy Dancing* Seeing Red

**Episodic rundown – Unit 4**

**Episode 13 November 18, 2013**

TITLE: Modern Indians – Part II

WATCH: *Business of Fancy Dancing*

Deconstructing Images, Film Scenes

 Discussions on Above Readings

**Episode 14 November 25, 2013**

 Review for 2nd quiz.

WATCH *Crawfish and Raccoon* and *A Native American Night Before Christmas*

**Episode 15 December 2, 2013**

 TAKE 2nd Quiz

**Episode 16 December 9, 2013**

 All extra credit due by Monday, December 9 at 5 p.m. NO EXCEPTIONS.



**Course Expectations and Policies**

**Teaching vs. Coaching:** A coach stands in the dugout or on the sideline; she does not play the game. My goal as a teacher is to be your facilitator of learning. This means work on your part because YOU, in essence, are playing the game. You need to read. You need to write. You need to communicate with your peers. You need to take the quizzes. Not everyone is a star player, but we all contribute to the end game. **What do I need to do as your coach?** Help you to think critically about the subject. Help foster curiosity. Make myself available for questions. Provide you with timely and constructive feedback. Be supportive of you and your efforts to be a lifelong learner.

**High School Education vs. College Education:** In high school you were prompted to know the correct answers. **In college, you are also prompted to think of the questions.** This requires you to read/view the subject matter differently, more analytically. This requires you to **deconstruct** what you read/view and think critically about the subject matter. We will practice this skill repeatedly.

**Value of this class:** Are you taking this class because it meets certain requirements? That’s okay. **Critically think about how this subject could bring value to your academic and professional pursuits.** Regardless of your career choices -- having respect for others is an excellent trait to be a global citizen. Having the skill to analyze when others are being treated differently is extremely valuable for social justice and global understanding.

**Shopping/Dropping:** I’ve done it, we all do it.If you *know* you must drop, let me know. No hard feelings.

**What did I get myself into?**  If you are having a tough time with the material, let me know as early as possible. That’s what I am here for. I am very willing to work with you -- but you need to let me know.

**Release of Previous assumptions:** You come to this class with your life experience and your cultural context. All of us have a different life experience. All of us live within a cultural context unique to our own life and cultural experience. Think about what this might mean as it relates to this course. **Has your cultural context ever been threatened? Have you ever felt threatened or marginalized because of what you believe in?** Only you know the answer to this. By allowing yourself to stand and walk in another’s shoes for a minute…it may help you become a better global citizen.

**Class Etiquette:** Communicate with respect. There are topics which have previously been viewed as controversial so it is important to do your best (as I will) to communicate in a fashion that is not reactionary or disrespectful. Respect those around you and think of any discussion at a professional level for you are a professional-in-training. Additionally, using electronic devices for personal use during class time is **disrespectful.** Keep your phone on silent. If you are caught texting, FBing, Tweeting, surfing, gaming…etc. during class - you will be asked to leave.

**Working in groups:** This is a valuable lesson for all students because in the workforce you have to work in groups all of the time. And yes, I’ve even worked with people I’ve never met face-to-face. Working on-line can be done successfully. You need to make some of this happen on your own.

**EduCat: This is our virtual classroom away from each other.** Re-visit power points, participate on discussion boards and review the study mates (usually severely underused) these are “games” designed to help you with vocabulary. Utilize the discussion board if you have a question concerning the class and/or content (10 other students might have the *same* question).

**Assignments:**  All written responses MUST be uploaded in a Microsoft Word document. It must be **typed** and **double-spaced** using **Calibri,** **Garamond** or **Times New Roman** at 12 point font. No more than 1 inch margins. Do not tab or indent answers. Remember to always put your name in the header as well as the title of the assignment. **Word count** should be at the beginning of each answer.

**Late Assignments**

I will not accept late work. Having worked in the media for ten years, deadlines are deadlines…you finish before the deadline or there is dead air. Think of the due date as the final drop dead due date. Always avoid dead air.

**Course Expectations and Policies**

**Grammar:  Please do not use slang** (please, please, please) when composing your writing assignments or corresponding with me and/or your peers. This is a 300-level college course. It is not Facebook or Twitter and it is *really not* Instant Messaging or Texting. Follow proper grammar rules in all of your written assignments. **You are required to use APA style for all written assignments.**

**Plagiarizing** is considered academic dishonesty. You may fail the assignment or even the class. Worse yet, you may be charged with *academic dishonesty* which is then put in your ***permanent*** academic file (yes, this file will follow you to law school). **Here is the thing. Students tell me that don’t know what plagiarizing is. You cannot use someone else’s words to call them your own.** Do not copy something from a website (I’ll find it). Do not copy something from your peers in this course (I’ll find that too). Do not copy something from a journal article without proper citation and -- really important for all college students – try not to copy the citations from the internet. Learn how to do this yourself. **Think ethically! Work ethically!** AND use the NMU Writing Center!

**NMU’s Writing Center** is a free service to NMU students. They will not do the work for you, but they will review your work and provide feedback. Be sure to inform them of the APA requirement. Information on tutoring could be accessed through their website at [www.nmu.edu/writingcenter](http://www.nmu.edu/writingcenter). Seriously underutilized!

**My Response to Assignments:** I will e-mail you within **seven working** days of due date of a written assignment. Holidays do not count as working days. I will provide comments regarding the **“content”** and **“quality”** of your written work. I will also comment on **“skill”** of your **academic writing**. However, I am more interested in **quality of content** (e.g. are you using the course terminology and are you using them correctly?). Remember for each written assignment, I have to read that x 30 assignments and I read each one twice. Assuming each one takes 20 minutes to read and correct, imagine that is 600 minutes of reading and correcting (over 10 hours). I may be moving quickly and it may appear to be “rude.” **Please know I am not trying to be rude. I am working as quickly as I can. Thank you.**

**Criticism:** do not be fearful of criticism. All of us are human and make mistakes. *This is how we learn.* College should be embraced as the arena for making mistakes before going out into the professional world. How you *react* to criticism is your challenge. It took me a long time to figure out how to gracefully accept critical feedback.

**ON-LINE Assistance:** Contact the NMU help desk \*right away\* if your EduCat is not working or if you are experiencing difficulties (906-227-2468). Make certain you have access to high speed internet and that your computer is working properly. Unfortunately, I cannot help you with technological problems.

**Extra Credit:**Extra credit is not replacement credit. If you do not complete your assignments, you lose your right to earning extra credit points. Take advantage of extra credit *early* in the semester. *You are limited to 50 points of earned extra credit.* I will post ideas for extra credit on EduCat.

**NMU’s Non-Discrimination Statement**

Northern Michigan University does not unlawfully discriminate on the basis of race, color, religion, sex, national origin, age, height, weight, marital status, familial status, handicap/disability, sexual orientation, or veteran status in employment or the provision of services, and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities an equal opportunity to participate in all activities. Anyone having civil rights inquiries may contact the Equal Opportunity Office at 906-227-2420.

**ADA Statement:**

If you have a need for disability related accommodations or services, please inform the Coordinator of Disability Services in the Dean of Students office located in 2001 Hedgcock Building (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state and University guidelines.

**How will my academic writing be assessed? Know this rubric and the learning outcomes.**

**Superior**

**Content Analysis:**  Author clearly relates evidence to "mini-thesis" (topic sentence); analysis is fresh and exciting, posing new ways to think of the material. Strong and appropriate use of terminology and media literacy concepts.

**Use of evidence:**  Primary source (text) information used to support every point with at least one example (from text).  Examples support **mini-thesis**.

**Structure:**  Evident, understandable and appropriate. Strong transitions from point to point.

**Good**

**Content Analysis:**  Evidence often related to mini-thesis, though links perhaps not very clear.

**Use of evidence:** Examples from text used to support most points. Some evidence does not support point, or may appear where inappropriate. Quotes well integrated into sentences.

**Structure:**  Generally clear and appropriate, though may wander occasionally.

**Borderline**

**Content Analysis:**  Quotes appear often without analysis relating them to mini-thesis (or there is a weak mini-thesis to support), or analysis offers nothing beyond the quote.

**Use of evidence:**  Examples used to support some points.  Points often lack supporting evidence, or evidence used where inappropriate (often because there may be no clear point). Quotes poorly integrated into sentences.

**Structure:**  Generally unclear, often wanders or jumps around. Few or weak transitions.

**Needs Help**

**Content Analysis:**  Very little or very weak attempt to relate evidence to argument; may be no identifiable argument, or no evidence to relate it to.

**Use of evidence:**  Very few or very weak examples.  General failure to support statements, or evidence seems to support no statement.  Quotes not integrated into sentences; "plopped in" in improper manner.

**Structure:**  Unclear, often because thesis is weak or non-existent. Transitions confusing and unclear.

**Poor or Failing**

Shows minimal lack of effort or comprehension of the assignment.  Very difficult to understand owing to major problems with mechanics, structure, and analysis.

**Don’t know how to start a conversation with your peers? Sample suggestions…**

**How to strike up conversation … (some suggestions)**

* What most strikes me about the text we read or viewed this week is…
* The question that I'd most like to ask the author of the text is…
* The idea I most take issue with in the text is…
* The most crucial point from last week's film was…
* Do you agree or disagree with something that was said in class/readings/text?
* Are there any ideas you wish we could explore further in a future class section?