

General Education Course Inclusion Proposal

HUMAN EXPRESSION

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: Indian Activism and Contemporary Cultural Expression

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 winter (odd years)

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

This course purpose is three-fold: *first*, we will explore multiple traditional and contemporary Indigenous artists who work in multiple mediums (examples of genres include visual art, music, theatre, and dance), *second*, we will explore how “Indigenous artists participate in engaged resistance through creative work and cultural production as means of defiance but also as a source of connection to tribal ways of telling stories, representing images, and animating the world.” (Radar, 1), and *third*, we will examine how scholars are raising questions in relation to such work -- “What is the role of resistance in Native cultural identity? How do these cinematic, literary, and artistic texts fit in with the larger sweep of Native studies? And why are creative forms of resistance so important Native peoples?” (Radar, 2) Additional topics include issues surrounding the “trickster” in art, appropriation and commoditization.

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

Critical Thinking Component:

- **Evidence:** Students will be assessed on their ability to articulate their knowledge of Indigenous artists and multiple forms of cultural production. Much of the coursework will include critical analysis of varying forms of cultural production. Students will be asked questions such as...how can works of cultural production transform social inequality and unjust actions? Students must be able to articulate why and how Native artists are contributing to engaged resistance and producing forms of cultural expression that reinforce Native peoples’ sovereignty and creatively respond to colonization.
- **Integrate:** Students must consider cultural contexts (which vary from tribe to tribe) as well as consider the differences in relation to non-Native cultural contexts. How much some forms of cultural production be reflective of a specific tribe’s geography? How might some forms of cultural production be reflective of unjust policies (e.g. relocation)? Students will be examining multiple mediums of cultural expression and must consider not only the cultural context, but the political, economic and social contexts as well.

- **Evaluate:** Students will discuss differences in how aesthetic activism differs from other types of physical protests (e.g. marches, sit-ins, etc.) and make an argument for which of these methods have served a stronger function within a social movement or which methods have distinct positioning. Students will also consider how theories such as postmodernism and concepts such as semiotics may either help to inform or possibly hinder how we explore aesthetic activism and engaged resistance. Students will also explore how traditional forms of cultural products (e.g. deer hide moccasins) might be infused with contemporary forms of expression (e.g. beaded messages of contemporary times).

Human Expression Component:

- **Knowledge of Aesthetic Role:** Students will learn how Native cultural expression combines social action with artistic discourse such as photography, film, poetry, and music and how such cultural projects are human endeavors and are made by people for people. Students must carefully review cultural products to provide an interpretation of what the artist is prompting the audience in a form of action.
- **Innovative Thinking:** Students may be introduced to artists, musicians, poets they have never before encountered. They will be also asked to consider the historical context of Native peoples and how social justice work must address the negative and on-going impacts of colonialism. How might settlers, other relocated peoples of color, and Native peoples come together in solidarity as allies against imperialist policies? Can engaged resistance help serve as the potential glue to start and inform such conversations?
- **Acknowledges Contradictions:** Cultural projects are subject to a variety of interpretations and variety of questions: how might Jaune Quick-to-see Smith's series of paintings of U.S. map remind viewers of broken treaties, name changes and relocation? How might Nadya Kwandibens photography collection "Concrete Indians" illicit a different response for those who have never resided in urban settings? Students will be challenged to analyze cultural products from multiple lenses.

C. Describe the target audience (level, student groups, etc.)

This course may be of interest to students in a wide array of other academic programs including but not limited to -- anthropology, art and design, English, history, environmental studies, philosophy, and sociology. This is a 400-level course and is limited to 25 students.

D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

This course is an elective in both the Native American studies major and minor. However, there is a pre-requisite for this course: NAS 204 or instructor approval. Currently, there is also a pre-requisite of NAS 224; however, I am requesting that requirement to be removed to allow for a broader audience and wider array of cultural products to be discussed.

E. Provide any other information that may be relevant to the review of the course by GEC

This syllabus has been updated from the original CUP proposal in winter of 2013. Since this course is taught every other winter and due to limited faculty, the course has actually not yet been taught. It is the desire of the instructor (A. Lindala) to team-teach this course with Dr. Patricia Killelea who has a Ph.D. in Native American Studies from UC Davis and currently teaches in the English department. She knows Dr. Dean Radar personally (the author of the primary text). However, no formal conversations for team-teaching has taken place. I look forward to the GEC visiting and assessing this course at some point in the future.

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.

| DIMENSION | WHAT IS BEING ASSESSED | PLAN FOR ASSESSMENT |
|-----------|--|--|
| Evidence | Assesses quality of information that may be integrated into an argument | <p>Task Type: Students will compose two written responses to texts (book, essays, films, etc) and class discussions/activities.</p> <p>Frequency: Two times per semester. Students will be given four question sets per response.</p> <p>Overall grading weight: Both responses are worth 20% of the overall grade (100 of 500 pts).</p> <p>Expected Proficiency Rate: The criterion level for <i>proficient</i> is at 75% as this course is for experienced students, but who are often from disciplines other than NAS.</p> <p>Example: Identify at least three artists and answer this question thoroughly. How is race depicted in the artwork we have examined in class? Does one “see” race or is race a concept that exists in our minds? Are the contemporary works you have viewed authentic to Native culture? What does authenticity mean? How are commercial interests implicated in the definition of authentic native arts? (within your answer be inclusive of other essays you have read!)</p> |
| Integrate | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | <p>Task Type: Students will compose two written responses to texts (book, essays, films, etc.) and class discussions/activities.</p> <p>Frequency: Two times per semester. Students will be given four question sets per response.</p> <p>Overall grading weight: Both responses are worth 20% of the overall grade (100 of 500 pts).</p> <p>Expected Proficiency Rate: The criterion level for <i>proficient</i> is at 75% as this course is for experienced students, but who are often from disciplines other than NAS.</p> <p>Example: Identify at least three artists from different tribes that we have discussed or read about so far. Be sure to clearly identify them, their tribe and what style of work that they do. Describe their specific style of cultural production and how it reflects their own cultural context. Analyze and interpret at least two pieces of their work (be sure to identify). What messages are they prompting of the audience? Explain how their work reflects how they are participating in engaged resistance and how it reinforces sovereignty and/or transformational needs of society.</p> |
| Evaluate | Evaluates information, ideas, and activities according to established principles and guidelines | <p>Task Type: Students will compose two written responses to texts (book, essays, films, etc.) and class discussions/activities.</p> <p>Frequency: Two times per semester. Students will be given four question sets per response.</p> <p>Overall grading weight: Both responses are worth 20% of the overall grade (100 of 500 pts).</p> <p>Expected Proficiency Rate: The criterion level for <i>proficient</i> is at 75% as this course is for experienced students, but who are often from disciplines other than NAS.</p> <p>Example: Carefully review provided images by Jaune Quick-to-See Smith and Steven Paul Judd. What was your initial reaction to these pieces and why? Analyze each of these two works and describe how they incorporate historical context with contemporary methods. Articulate how their cultural project is a form of visual sovereignty and how they reflect both Indigenous aesthetic concepts as well as postmodern concepts. How do these artists and/or these pieces represent the idea of “survivance” as introduced in Gerald Vizenor’s essay – explain your position.</p> |

PLAN FOR LEARNING OUTCOMES
HUMAN EXPRESSION

Attainment of the HUMAN EXPRESSION 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.

| DIMENSION | WHAT IS BEING ASSESSED | PLAN FOR ASSESSMENT |
|---|---|--|
| Knowledge of the role of the aesthetic | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | <p>Task Type: Students will compose two written responses to texts (book, essays, films, etc.) and class discussions/activities.</p> <p>Frequency: Two times per semester. Students will be given 4 question sets per response.</p> <p>Overall grading weight: Responses are worth 20% of the overall grade (100 of 500 pts).</p> <p>Expected Proficiency Rate: The criterion level for <i>proficient</i> is at 75% as this course is for experienced students, but who are often from disciplines other than NAS.</p> <p>Example: In your own words, what is meant by hybridity as it pertains to this course? Fowler talks about a “third space of enunciation” explain the other two spaces and conclude what she means about this third space. Discuss and compare three works 1) Tsinhnahjinnie’s work “Portraits against Amnesia” and 2) Trembley’s baskets and 3) your choice from an artist’s video and discuss and compare how these three different collections underline the idea of hybridity in their own way. Does your own creative piece that you are making further this idea of hybridity and if so, how?</p> |
| Innovative Thinking | Create or adapt activities, ideas, or questions expressing both creativity and experience | <p>Task Type: Students will compose two written responses to texts (book, essays, films, etc.) and class discussions/activities.</p> <p>Frequency: Two times per semester. Students will be given 4 question sets per response.</p> <p>Overall grading weight: Responses are worth 20% of the overall grade (100 of 500 pts).</p> <p>Expected Proficiency Rate: The criterion level for <i>proficient</i> is at 75% as this course is for experienced students, but who are often from disciplines other than NAS.</p> <p>Example: Watch this CBS Sunday Morning report (see link below) on Ai Weiwei, a Chinese artist labeled the most powerful artist in the world in 2011 by <i>Art Review</i>. Compare and contrast the work of Ai Weiwei featured with Aboriginal Art Laureate of Canada, Samuel Thomas (Cayuga) and his “Opening the Doors to Dialogue” project of 2015-2016. Articulate how you think these cultural products contribute to the healing of a community. Why might I be including this within an American Indian course? www.cbsnews.com/video/watch/?id=50139816n</p> |
| Acknowledging contradictions | Integrates alternate interpretations or contradictory perspectives or ideas. | <p>Task Type: Students will compose two written responses to texts (book, essays, films, etc.) and class discussions/activities.</p> <p>Frequency: Two times per semester. Students will be given 4 question sets per response.</p> <p>Overall grading weight: Responses are worth 20% of the overall grade (100 of 500 pts).</p> <p>Expected Proficiency Rate: The criterion level for <i>proficient</i> is at 75% as this course is for experienced students, but who are often from disciplines other than NAS.</p> <p>Example: Functionality and positionality are core concepts in relation to cultural production. Identify at least three challenges Indian people face when it comes to displaying their art (positionality). What does Rice mean by collecting and displaying the “Other.” What are some of the successes that Indian people are encountering (give specific examples from within Visiting and from another text seen in the course (be sure to cite). How does the World Wide Web play a role with regards to space and positionality of Indian Art? Do you think <i>Beyond Buckskin</i> achieves something that stationary museums have yet to achieve? Explain your position.</p> |

NAS 424 INDIAN ACTIVISM AND CONTEMPORARY CULTURAL EXPRESSION WINTER 2019

(photo by Steven Judd, featuring Kevin Longborn)

Instructor: April E. Lindala

4 credits

Day and Time: Mondays at 5 p.m.

Office Hours: *Appointments are best.*

Center Native American Studies (CNAS)

112 Whitman Hall

CNAS Website: www.nmu.edu/nativeamericans

Phone: 906-227-1397

EMAIL: alindala@nmu.edu

NOTE: *Please put **YOUR LAST NAME NAS 424 W19** in the subject line every time. Thank you.*

I will do my best to respond in a timely manner, but I will not guarantee an answer during evenings and weekends.



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

This course purpose is three-fold: *first*, we will explore multiple traditional and contemporary Indigenous artists who work in multiple mediums (examples of genres include visual art, music, theatre, and dance), *second*, we will explore how “Indigenous artists participate in engaged resistance through creative work and cultural production as means of defiance but also as a source of connection to tribal ways of telling stories, representing images, and animating the world.” (Radar, 1), and *third*, we will examine how scholars are raising questions in relation to such work -- “What is the role of resistance in Native cultural identity? How do these cinematic, literary, and artistic texts fit in with the larger sweep of Native studies? And why are creative forms of resistance so important Native peoples?” (Radar, 2) Additional topics include issues surrounding the “trickster” in art, appropriation and commoditization.

NAS 424 Learning Outcomes: By the end of this course successful all students will be able to...

- **define** and **utilize** terminology associated with course objectives (e.g. contextual resistance, aesthetic activism) and the discipline of Native American Studies (e.g. survivance),
- **recognize** multiple American Indian artists and **analyze** their creative works and cultural expressions, and **articulate** the relationship between artistic rhetorical expression and activism within the context of Native American Studies,
- **develop** and **present** a research paper: either on an American Indian/First Nations artist who participated in engaged resistance *or* a social movement within Indian country where cultural expressions related to the movement blossomed (e.g. Idle No More or Standing Rock), and
- **create** and **present** an original work of cultural expression that participates in engaged resistance.

NAS 424 Learning Outcomes: By the end of this course successful graduate students will be able to also...

- **lead** two seminar discussions on course relevant material of their choosing and **pose** meaningful questions to peers.

Native American Studies (NAS): This course has pre-requisites of NAS 204 and NAS 224 or instructor approval.

The Center for Native American Studies offers a holistic curriculum rooted in Native American themes that...

- challenges students to think critically and communicate effectively about Indigenous issues with emphasis on Great Lakes Indigenous perspectives;
- stimulates further respectful inquiry about Indigenous people; and
- provides active learning and service learning opportunities that strengthen student engagement, interaction, and reciprocity with Indigenous communities.

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How will I be assessed? Active course participation is also always KEY!

1. Seminar Lead Discussion (100 points) [Graduate Students only.]

Graduate students will lead two class discussions on a particular reading and/or film of your choosing. These are worth 60 points each. Pose a minimum of three meaningful questions each time. Ten extra credit points will be awarded for those presenters who successfully attempt an active learning options as part of the lead discussion.

2. Quizzes (100 points) [Undergraduate Students only.]

Undergraduate students will take two quizzes to assess ability to **define** terminology found within NAS and specifically associated with engaged resistance, **interpret** how a specific cultural expression has served as artistic rhetoric and a vehicle for social change, **discuss** traditionally influenced and modern pieces of Native artists, **match** varying Native artists with their primary medium and **articulate** how art (multiple genres) has served as a vehicle for social change.

3. Responses (100 points)

Compose two responses (50 points each) on texts being discussed in class. **Utilize** terminology when answering question sets.

4a. Creative Cultural Expression Project (80 points) – produce and present an original work of cultural expression that participates in engaged resistance: **compose** a written statement that explains how you were inspired, how your work functions as artistic rhetoric in relation to social justice within “Indian Country” and **produce** a portfolio of progress (in most cases photos) and **reflect** on that progress on a regular basis.

4b. Artist Statement (25 points)

You will **articulate** in writing a description of your original work, how it was inspired. **Title** each piece (if they are distinguishable pieces). Briefly **Introduce** the social movement that inspired your piece. **Using** terminology from the course content, **explain** how the piece functions as visual rhetoric in relationship to contemporary Indigenous activism or an Indigenous social movement. This is very critical assignment. Be prepared to speak about all of this work for the oral presentation.

4c. Oral presentation of Creative Cultural Expression (25 points)

You will **prepare** and **present** a minimum ten-minute oral presentation of your portfolio of work to your peers (and possibly the public). You will **articulate** through oral communication a description of your original work and how it was inspired. This should expand on your artist statement. Practice AT LEAST three times before presenting this to the class.

5. Final paper and Presentation of Final Paper (140 + 30 points) [7 pages undergraduate | 15 pages graduate]

You will **research** a contemporary American Indian/First Nations artist (must be from U.S. or Canada) and discuss their contribution to contemporary cultural expression. **Compose** a brief history of the person, **articulate** the relationship between their art and visual rhetoric to promote or reflect Native cultural values and/or a social movement. **Use** terminology from course content. You will also **articulate** if your own original work was inspired by this specific artist (it may or may not). Minimum of two peer-reviewed sources, but should have at least five sources.

or

You will **research** one or more contemporary movement(s) of Indian activism (after 1940). **Compose** a brief history of the movement, **articulate** the relationship between this activism and if Native arts served as visual rhetoric to promote or reflect the movement (and/or reflect Native cultural values). **Use** terminology from course content. You must include 1) what was the movement, 2) who, in addition to an artist, was involved in the movement, 3) how did the movement begin and gain momentum, 4) who knew about and responded to the movement (Native and non Native), and 5) did the movement cause change. You will also **articulate** how your own original work was inspired by a social movement (it may or may not be the same social movement). Minimum of two peer-reviewed sources, but should have at least five sources.

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What do I need to succeed in this course?

Self-discipline and tenacity! You must keep up with reading and writing! You must also be resilient and resourceful to complete assignments. Attend class armed with a deep desire to be an active participant! AND you will need the following materials...

Radar, Dean. *Engaged Resistance: American Indian Art, Literature and Film from Alcatraz to the NMAI*. University of Texas Press-Austin © 2011.

Additional materials will be made available to you in class or via EduCat.

Quotes for your Consideration

My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back.
-- **Louis Riel, Métis**

'No hay un cambio social radical, que nos haga felices, que no sea creativo.' (There cannot be radical social change, at least that which makes us happy, that is not also creative.) -- **Mujeres Creando** a Bolivian anarchy-feminist collective founded by María Galindo, Mónica Mendoza and Julieta Paredes.

Some artists are content to present simply their Native identity and heritage, while others make statements, sometimes quite strong, on issues of land claims, discrimination, ecology, and sovereignty, thus challenging the dominant culture and expressing resistance against those who so long oppressed them.
-- **Aldona Jonaitis**, *Art of the Northwest Coast*. University of Washington Press, 2006.

"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.

Sample List of Terminology Associated with Course Content

| | | |
|------------------|-------------------------|-----------------|
| Appropriation | Colonization | Commodification |
| Cultural Context | Decolonization | Ethnocentrism |
| Functionality | Homogeneity | Hybridity |
| Indigeneity | Internalized Oppression | Marginalized |
| Otherness | Positionality | Rhetoric |

Sample List of Native Artists and Authors to Consider

| | | |
|----------------------------|-----------------------|------------------|
| Marcus Amerman | Christi Belcourt | Tsotawe Billings |
| Mitchell Boyiddle | Kelly Church | Orlando Dugi |
| Don 'Standing Bear' Forest | Louie Gong | Terri Greeves |
| Rhonda Holy Bear | Karen Ann Hoffman | Steven Judd |
| Ken Maracle | Katrina Mitten | Jamie Okuma |
| Cherish Parish | Elizabeth James Perry | Kevin Pourier |
| Jaune Quick-to-See Smith | Fritz Scholder | Lisa Shepard |

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Weekly Rundown Prior to week 8, I reserve the right to make changes to this rundown.

Week 1

Topics: Review syllabus and class expectations.
PPT: Complexities of Indian Identity. What is Indian activism? What is cultural expression?
Activity: View “Wasteland” How does this film relate to the course title and topic? Discuss role of subject of the film. Discuss role of filmmaker?

For Next Week Interview with Wab Kinew on Stereotypes (see link EduCat)
Asenap, J. “What is the Role of an Indian Artist?” Indian Country Today Jan 2013 (see link on EduCat)
Doxtater, E. “The Art of Peace” July 2015 (see on reserve at the CNAS)
Radar, D. *Engaged Resistance* Prologue, Chapters 1 and 2 and visit artwork after pg. 147 (center binding)

Week 2

Topics: PPT: Visual analysis/rhetorical dimensions (deconstruct, artist reconstruct)
Activities: What’s in a name? (Name of the course. Name of the book title)
Practice deconstructing visual stills
Discuss readings

For Next Week Miner, D. “Indigenous radicalism” (see link on EduCat)
Radar, D. *Engaged Resistance* Chapters 5 and 6
Interviews: Christi Belcourt, Jerry Whitehead (see links on EduCat)
Interviews with Louie Gong, Teri Greeves, Ursula Johnson (see links on EduCat)

Week 3

Topics: PPT: Overview of Indian Artists from U.S. and Canada
Activity: Practice deconstructing motion picture
Discuss readings

For Next Week Alfred, T. Excerpt of “Wasa’se: Indigenous pathways of action and freedom” (see link on EduCat)
Scheiwe, L. “Cultural Appropriation of indigenous art...”
Interviews: Jeri Ah-be-hill, Jaune Quick-to-see Smith (see links)

Week 4

Topics: PPT: What is Cultural Appropriation?
Activity: The art of songs and poetry
Discuss readings

For Next Week Castile, G. “The Commodification of Indian Identity” *American Anthropologist* Dec 1996
Hill, L. “Cultural Commodification...” ONLY Pgs. 34-43
Lindala, A. “The Commodification of the Sacred” www.lastrealindian.com (see link on EduCat)
Lord, E. *Search for Nuchalawoyya: Resistance and Reconciliation* (on reserve at CNAS)
Manifestations: New Native Art Criticism (see EduCat)

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Week 5

Due: Hand in proposal for creative project. No late submissions allowed. Seriously.
Topics: PPT: What is meant by Counter-appropriation? What is meant by Commodification?

For Next Week Mohawk, J. "Directions in People's Movements" (see EduCat)
Radar, D. *Engaged Resistance* Chapters 9 and 10
Warn, J. Excerpts of "A Trickster Paradigm in First Nations Visual Art" (see EduCat)

Week 6

Due: Upload Written Response 1
Topics: PPT: Tricksters within Art

For Next Week Beyond Buckskin Boutique – Visit "About" and the on-line boutique. Analyze their website and title.
Buckskins to Bikinis (see catalog at CNAS Whitman 112)
Native Representations: Media and the Arts (202-210) (see EduCat)
Visiting: Conversations on Curatorial Practice and Native North American Art (see EduCat)

Week 7

EDUCAT Complete Quiz 1
Topics: PPT: Representation/Positionality/Functionality Part I

For Week 9 Fowler, C. "Hybridity as a Strategy for Self-Determination in Contemporary A.I. Art" (see EduCat)
Lee, M "How Will I Sew My Baskets?" (see EduCat)
Rushing, T. "Critical Issues in Recent Native American Art." (see EduCat)

Week 8 Winter Break – Have Fun and Be Safe

Week 9

Topics: PPT: Representation/Positionality/Functionality Part II

For Next Week Powell, T. "Narratives Woven in Beads" *Narrative* May 1999 (see EduCat)
Rethink! American Indian Art at Berkshire (analyze beadwork photo) (see EduCat)
Listen to MPR interview "Contemporary Native Artists discuss..." (see EduCat link via MPR)
Hoffman, Karen Ann "Beading with Intention" UNITED Conference at NMU Fall 2015 (see EduCat)

Week 10

DUE Creative Projects are Due! Celebration of Students Works
Round 1 - Oral Presentations Creative Projects
Topics: PPT: Expression with Intention

For Next Week Froschauer, C. "Talking Back to the West" ONLY Pgs 3 – 13 (see EduCat)
Ott, C. "Crossing Cultural Fences: Intersecting Material World..." (see EduCat)
View short documentary "Emerging Indigenous Voices" (see EduCat)

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Week 11

Due Submit Abstract & Bibliography for Final Paper
Round 2 - Oral Presentations Creative Projects

Topics: PPT: Intersections of Expression

For Next Week Miner, D. "When They Awaken" Indigeneity, Miscegenation, and Anticolonial Visuality (see EduCat)
Tibbles, K. "Exploring Notes of Cultural Hybridity..." ONLY pgs. Bottom of 8 - top of 36. (see EduCat)
Vizenor, G. "A.I. Art and Literature Today: Survivance..." ONLY Pgs 41- top of 44 (see EduCat)

Week 12

EDUCAT Complete Quiz 2

Topics: PPT: Hybridity, Survivance
Discussion of Final Papers and Creative Projects
How have texts informed research and projects?

Week 13

Due: Upload Written Response 2
Wiggle Room Day (in case of inclement weather day)

Week 14

Work session | conference week to concentrate on research papers. Schedule an individual appointment.

Week 15

DUE Round 1 - Presentation of Final Research Papers

EXAMS WEEK

DUE Round 2 - Presentation of Final Research Papers