ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>HIDA</th>
<th>Department</th>
<th>School of Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>ARS</td>
<td>Number: 465</td>
<td>Title: Native Art of North America</td>
</tr>
</tbody>
</table>

Is this a cross-listed course?
If yes, please identify course(s): No

Is this a shared course?
Course description: No
If so, list all academic units offering this course

Requested designation: (Choose One)
Note- a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
☐ Signed General Studies Program Course Proposal Cover Form
☐ Criteria Checklist for the area
☐ Course Catalog description
☐ Course Syllabus
☐ Table of Contents from the textbook and list of required readings/books

Contact information:
Name: Kathryn Maxwell
Phone: 727-0198
Mail code: 1505
E-mail: k.maxwell@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Adriene Jenik
Date: 1/29/14
Chair/Director (Signature): [Signature]

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11, 12/11, 7/12
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

**Rationale and Objectives**

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td>1. History is a major focus of the course.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>2. The course examines and explains human development as a sequence of events.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
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<tr>
<td>X</td>
<td></td>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
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</tbody>
</table>

THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
Course Prefix | Number | Title | Designation
--- | --- | --- | ---
ARS | 465 | Native North American Art | H

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is the major part of this course.</td>
<td>This course considers Native histories of colonization, racialization, and nationalism alongside concerns about social and cultural purposes as these can and do intersect and conflict with aesthetic practices of art making.</td>
<td>An example is on page 4 of syllabus, in week 4 the class covers the shooting death of First Nations carver John Williams by a police officer and the Crest Pole erected in his honor at the Seattle Center in Seattle, WA. As we explore the racialized killing, the course looks at the history of colonization of the area, now known as Washington and British Columbia, CA and how it created a distinct social and political environment for indigenous people. Another earlier example is in calendar in syllabus, week 2-- primer terminology.</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events.</td>
<td>The study of Native Art allows students to see how the development of U.S. cities on pre-existing Native cities (Like Seattle and Phoenix) has on-going effects on humanity.</td>
<td>In week 11 in the calendar of the syllabus, the artworks of the Phoenix collaborative group Post-Commodity (Twist, Yazzie, Kellisher Combs) visualize concepts of colonization from the contemporary Native perspective.</td>
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<tr>
<td>3. The course examines and explains human development as a sequence of events.</td>
<td>The course peers into the historical way “nations” are constructed through the artwork of Native Americans.</td>
<td>By discussing the film Itam hakimin hopiti, by Victor Masayesva, Jr. (in Week 3 of the syllabus calendar) the course explores the 300 year anniversary of Hopi national resistance from Spanish colonization in 1680.</td>
</tr>
<tr>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
<td>A major theme in this course is to examine themes of gender and sexuality through the work of Native Artists.</td>
<td>Readings and lectures in week 8 of the syllabus calendar include Binary Selves, by Erica Lord The Blanket, by Rebecca Belmore The Shirt, by Shelly Niro and “Humor in Contemporary Indigenous Photography: Re-focusing the Colonial Gaze,” by Meagan Sugrue.</td>
</tr>
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ARS 465
NATIVE NORTH AMERICAN ART

PROFESSOR THOMAS MICHAEL SWENSEN
Email: tswensen@asu.edu
Phone: 480.727.0672
Office: ART 212

This is an introduction to Native North American art survey course that provides historical, theoretical, and conceptual foundations for understanding the concerns and controversies of art making and Native America. We will be looking at multiple types of Indigenous American art throughout the semester, such as formalized visual art, performance art, architecture, music, literature, and more. This course will consider Native histories of colonization, racialization, and nationalism alongside concerns about social and cultural purposes (through themes such as nationalism, gender and sexuality) as these can and do intersect and conflict with aesthetic practices of art-making. As the weeks proceed your course readings will be uploaded to the Blackboard site and made available for you to read at your leisure. The objective of the course is to familiarize you with the broad spectrum of Indigenous American arts and your learning outcome will be that you can identify Native people as active producers of expressive culture in the United States and beyond.

Materials:

Paper and Pencil, or laptop, for taking notes.
Reading Packet
Access to the course Blackboard site.
The ability to bring the assigned reading to class the day it is to be read by you. That can mean a printed or digital copy.

My office hours this semester Wednesdays 2:00--- 4:00 pm. You will find my office at room 212 in the Art Building. My e-mail address is the preferred way to reach me: tswensen@asu.edu Please limit your emails to important and necessary matters. Many answers to your questions may be in the syllabus. Please consult this source before emailing regarding "quick questions." I will not answer emails that inquire about information found in these places! Please also use ARS 465 as part of the subject heading in your email inquiries.

COURSE POLICY AND REQUIREMENTS:

Attendance:

It is essential that you complete and reflect upon reading assignments before coming to class, and that you be prepared to contribute intelligently to the discussion. Your attendance and participation are required for the entire session of each lecture. More than two noticed unexcused absences could result in a lowered grade. Each additional absence can result in a 10-- point reduction in this portion of the grade. An "excused absence" means contacting me 24 hours in advance AND my approval of that absence, OR bringing a doctor's note after the missed class(es). Merely telling me that you will be absent does not automatically become an "excused absence."
Attendance means not just being present in the room, but also arriving in a timely fashion. Three lates equals one absence.

Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances.
Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.
Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

Reading & Participation:

Although I will spend some time lecturing, this course is also a discussion class, in which we will discuss materials as a group. **It is essential that you complete and reflect upon reading assignments before coming to class, and that you be prepared to contribute intelligently to the discussion.** You need to bring your texts and lecture notes to each meeting. You should contribute significantly to class discussion each week by asking or responding to questions, by building on comments already made, and by generally contributing positively to the community spirit of the classroom. This means making the effort to talk if you are generally shy and making an effort to listen if you are generally talkative.

Class participation may also include in--- class assignments, quizzes, and analytical film watching notes. **Participation @ 15 percent of grade**

Three exams @ 25 percent of grade apiece

There will be a three exams, which will be a combination of essay, short answer and multiple-choice questions. **You will have an entire class to take the exam.**

**QUIZ BOWL.** This is just as it sounds on second to last day we will have a competition between two teams to decide which is the super Native American Art History expert team! The quiz bowl consists of each student bringing 4 questions to class. We will mix all the questions together and draw from them for the pool of questions for our championship. The winning team will no doubt go down in ASU history as raging scholars! I will then pick from the left over questions to build your final exam. **QUIZ BOWL @ 10 percent of your grade**

GRADUATE STUDENTS: Final project:

Since you are taking the class in the hopes that it will help you with your own work, you are responsible for a final project. The final project can take one of a number of forms. You may pursue a scholarly piece, or a creative one. Please note you can make a film/video (at least 5 minutes), art project (BUT NO COLLAGES or SHADOW BOXES....and NO, I mean NO BABY DOLL ART!!), with an in--- class presentation for which you will be required to turn in the film/video, project along with a 5 page project statement that locates and analyzes your work in the context of the course. It must cover materials discussed in class and in readings during the course of the semester, identifying and explaining key concepts. Everyone, no matter the project, must turn in a project proposal before proceeding. Details to follow. **Late projects will not be accepted,** unless cleared by me first.

Summary of grading:

Attendance and participation: 150 points

Assignments: 3 exams @ 250 points apiece

Quiz Bowl: 100 points

Total: 1000 points

What grades mean:
A-/A+ (90-- 100%; 900-- 1000 points): Performance of the student has been of the highest level, showing sustained excellence in all the course responsibilities.  
B-/B/B+ (80-- 89%; 800-- 899 points): Performance of the student has been good, though not of the highest level.

C-/C/C+ (70-- 79%; 700-- 799 points): Performance of the student has been adequate, satisfactorily meeting the course requirements.  
D-/D/D+ (60-- 69%; 600-- 699 points): Performance of the student has been less than adequate.

E (below 60%: less than requirements have not been met.

A few things you should know:

This class is demanding. Hopefully, it will be life altering in a positive way. It is designed to maximize your ability to think critically and to interrogate many ideas that are generally taken for granted. Successful students will begin to see the world in new and useful ways as the course unfolds, and these insights will remain with them for years to come. You will be a successful student if you read the material carefully and treat class meetings as vital. You get what you give from this course, and that can be plenty.

You will encounter new vocabulary in the readings so make sure to have a dictionary handy to which you will refer for definitions. Also consider doing basic biographical and bibliographical research on any of the authors or artists whose works we are reading or viewing. This is optional but is part of the basic toolkit of undergraduate education. Contrary to increasing your workload, doing background research on an author or on a field of inquiry actually makes reading easier because it illuminates an author or artist’s perspective and offers a way of seeing his or her role in developing specific fields of knowledge or culture. Arizona librarians are among the best in the world; visit them for assistance on conducting research that will enrich your education in this and other courses you take during your time here at the New American University that is Arizona State.

I will evaluate your understanding of the readings during lectures and discussions, so it is to your advantage to read carefully and participate. The quality of your spoken contributions is more valuable than sheer quantity, but I expect your active engagement on a regular basis. If it appears that you are not fulfilling the reading requirement on time, you will be quizzed spontaneously and your performance will be factored into your participation grade. Grading criteria and guidelines for the papers and exam will be distributed and discussed in class. Grading decisions are final and no post-grading negotiation will be permitted. Work received after the due date will not be evaluated or credited. No incompletes will be granted for the course except in cases of personal emergencies, subject to the discretion of the professor.

Academic Integrity:

Any test, paper, or report submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course unless you obtain prior written approval to do so from your instructor. In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper attribution. "Proper attribution" means that you have fully identified the original source and extent of your use of the words or ideas of others that you reproduce in your work for this course, usually in the form of a footnote or parenthesis. As a general rule, if you are citing from a published source or from a web site and the quotation is short (up to a sentence or two) place it in quotation marks; if you employ a longer passage from a publication or web site, please indent it and use single spacing. In both cases, be sure to cite the original source in a footnote or in parentheses.

If you are not clear about the expectations for completing an assignment or taking a test or examination, be sure to seek clarification beforehand.

Plagiarism is a form of cheating or fraud; it occurs when someone misrepresents the work of another as her or his own. Plagiarism may consist of using the ideas, sentences, paragraphs, or the whole text of another without appropriate acknowledgment, but it also includes employing or allowing another person to write or substantially alter work that you then submit as your own. Any assignment I find to be plagiarized will be given an “F” grade.
All instances of plagiarism at Arizona State University may be reported to the University Judicial Affairs Officer for further action. If you are unsure about correctly citing, see: http://www.lib.duke.edu/libguide/works_cited.htm.

You should keep in mind that as a member of the campus community, you are expected to in all of your academic endeavors and will be evaluated on your own merits. So be proud of your academic accomplishments and help to protect and promote academic integrity at our PAC university. The consequences of cheating and academic dishonesty—including a formal discipline file, possible loss of future internship, scholarship, or employment opportunities, and denial of admission to graduate school—are simply not worth it. You can read more about student academic integrity in the Student Code at: https://students.asu.edu/print/2962

Classroom Etiquette:

Please be prompt and please do not leave early, or pack up before class is over. Please do not sleep or chat among yourselves (unless asked to engage in a discussion).

Unless you have a specific classroom accommodation, this class is mobile phone-free. Make sure to silence or turn off all mobile phones, beepers, alarms, or any other gadgets that may disrupt others during class time.

Policy against threatening behavior

Here at the New American University self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for an awesome learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Students are required to read and act in accordance with university and Arizona Board of Regents policies, including:

The New American University Academic Integrity Policy: http://provost.asu.edu/academicintegrity

And check out the Student Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308: http://www.abor.asu.edu/1%5Fthe%5Fregents/policymanual/chap5/

The Computer, Internet and Electronic Communications Policy. Oh and here too:

http://www.asu.edu/aad/manuals/acd/acd125.html

Accommodations:

I wish to make this course as accessible as possible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. Please let me know if you require any specific accommodations. If you have other needs, please tell me by the end of the second week of class. I am much more likely to be flexible about accommodating special needs if I know about them ahead of time, not after the fact. Also, if you prefer to be called by a different name or set of pronouns than the ones with which you are enrolled, I will also be happy to oblige. Please refer to the ASU DRC center to help us assist in your learning.

Please take note that we are talking about indigeneity and race in this course so if you find some course content offensive bring this to the attention of the instructor either after class or during office hours. Many scholars assert that the process of racial formation has become the fundamental way people in the United States understand who they are yet very few people get to talk about how and why racial culture is constructed and maintained throughout the nation. Luckily, Native people and their art are fundamental to exploring how this racial culture became so important for the United States.
Week 1
August 26-28

Introductions: Syllabus, Samplings.

Self Quiz

Week 2
September 2-4

Monday OFF

A primer: indigenous nationalism, visual culture, settler colonialism, and other terminology

Week 3
September 9-11
Itam hakim hopiit, by Victor Masayesva


Week 4
September 16-18


Week 5
September 23-24

Week 6
September 30-October 2

Smoke Signals, Chris Eyre.
Paul Chaat Smith “Now Playing: Why Indians love the movies so much” (Available on Blackboard).

Test Review

Week 7
October 7-9

Test

Week 8
October 14–16

*Binary Selves*, by Erica Lord
*The Blanket*, by Rebecca Belmore
The Shirt, by Shelly Niro

Kerry Swanson, “The Noble Savage Was a Drag Queen: Hybridity and Transformation in Kent Monkman’s Performance and Visual Art Interventions” *(Available on Blackboard)*.

Week 9
October 21–23

*Pepper’s Pow Wow*, Sandra Osawa


Week 10
October 28–30


Test Review
October 30: Test 2

Week 11
November 4–5

Susie Silook, “Anti-Depression Ulimaaq,” *(Available on Blackboard)*.

ASU Native Alumni (and soon to be Alumni) Artists
Steven Yazzie
Kade Twist
Sonya Kelliher Combs

Week 12
November 11–13
Day off, November 11th.

NDN ART in Unexpected Places
Skateboards, Fashionality, Flash Mobs, Blogs, and Youtube

Week 13
November 18–20
Guest Speaker TBA

Graduate Student Presentations

Week 14
November 25–27
*Atanaruat, The Fast Runner*

Week 15
December 2–4

Dec. 2 QUIZ BOWL

Test. Test 3
REQUIRED READING LIST FOR ARS 465, NATIVE NORTH AMERICAN ART

“Traveling in the Land of Native Art Historians,” Glen Simpson

“Indigenous Pathways of Action and Freedom,” Gerald Taiaiake Alfred

Itam hakim hopit, by Victor Masayesva

“No Word for Art in Our Language?: Old Questions, New Paradigms,” by Nancy Marie Mithlo

“One Totem, Many Stories” Anchorage Daily News

Paige Raibmon, “Authentic Indians”

Debra Kuan, “Native Sport: Brian Jungen”

The Shooting Death of John T. Williams” by Fern Renville, Indian Country Today, February 21, 2011

Charlotte Townsend-Gault, “Hot Dogs, a Ball Gown, and Words: The Modes and Materiality of Identity”

Smoke Signals, Chris Eyre

Paul Chaat Smith, “Now Playing: Why Indians love the movies so much”

John Active, “Why Subsistence is a Matter of Cultural Survival: A Yup’ik Point of View,” Alaska Native Writers, Storytellers, and Orators. 182-- 187

Binary Selves, by Erica Lord

The Blanket, by Rebecca Belmore

The Shirt, by Shelly Niro

“Humor in Contemporary Indigenous Photography: Re-focusing the Colonial Gaze,” by Meagan Sugrue

Kerry Swanson, “The Noble Savage Was a Drag Queen: Hybridity and Transformation in Kent Monkman’s Performance and Visual Art Interventions”

Pepper’s Pow Wow, Sandra Osawa


Susie Silook, “Anti-Depression Ulimaq”

Joanne Barker, “Indian TM U.S.A.”