



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 11/23/2009

1. ACADEMIC UNIT: Women & Gender Studies

2. COURSE PROPOSED: WSH 385 American Indian Women (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Elizabeth Archuleta Phone:

Mail Code: 874902 E-Mail: elizabeth.archuleta@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L [ ]
Mathematical Studies-MA [ ] CS [ ]
Humanities, Fine Arts and Design-HU [ ]
Social and Behavioral Sciences-SB [ ]
Natural Sciences-SQ [ ] SG [ ]

- Global Awareness-G [ ]
Historical Awareness-H [ ]
Cultural Diversity in the United States-C [ ]

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [ ] No [ ] Yes; Please identify courses: \_\_\_\_\_

Is this a multisection course?: [X] No [ ] Yes; Is it governed by a common syllabus? \_\_\_\_\_

Mary Margaret Fonow
Chair/Director (Print or Type)

Mary Margaret Fonow
Chair/Director (Signature)

Date: 12-3-2009

Arizona State University Criteria Checklist for

**CULTURAL DIVERSITY IN THE UNITED STATES [C]**

**Rationale and Objectives**

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[C] CRITERIA</b>		
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>		
YES	NO	Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.
		2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.
		*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.
		**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.

*Syllabus*

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Course Prefix	Number	Title	Designation
WSH	385	American Indian Women	CULTURAL

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.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>Example-See 2b. Compares 2 U.S. cultures</p> <p>2a. Examines the intellectual traditions of Amer. Ind. women</p>	<p>Example-Compares Latino &amp; African American Music</p> <p>explore history, literature, art, philosophy, religion produced by Amer. Ind. women</p>	<p>Example-See Syllabus Pg. 5</p> <p>See 9/4, 9/6, 10/4, 11/27, 11/13, 11/15</p>
<p>2B. Compares American Indian with U.S. dominant culture.</p>	<p>Contrasts the differences between Indian &amp; non-Indian of the above areas.</p>	<p>8/28, 8/30, 9/26, 9/27, 11/23, 11/22</p>
<p>2c. Incorporates legacies of colonization on Amer. Ind. women's lives.</p>	<p>Examines instances of poverty, substance abuse, violence, etc. that are legacies of colonization</p>	<p>9/13, 9/18, 9/20, 11/6, 11/8, 11/20</p>

**AMERICAN INDIAN WOMEN**  
WSH 385

**Course Description:**

This course draws from a wide range of Indigenous intellectual and critical traditions to examine the discourses of gender, identity, and sexuality as sites of cultural revitalization and conflict, and it theorizes the meaning of each of these categories from diverse Indigenous communities in the United States and Canada. We will examine these issues through contemporary and traditional works by Indigenous women with a special emphasis on the historical, socio-cultural, and legal contexts each work embodies. The goals of the course are to help you develop critical thinking and analytical skills, awareness of Indigenous scholarship as it relates to knowledge production, and an understanding of the relationship between Indigenous women and creativity, activism, history, gender issues, education, domestic and sexual violence, the law, identity, the prison industrial complex, heteropatriarchy, tourism, and commodification of Indigenous bodies.

**Required Texts:**

- Andrea Smith, Conquest: Sexual Violence and American Indian Genocide
  - Course reader
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**Course Calendar:**

**Week One**

8/21 Introduction to the course

8/23 Dealing with Anger

Audre Lorde, "The Uses of Anger: Women Responding to Racism"

Robin Jones, "On Pedagogy and the Uses of Anger"

Jeffery Berglund, "Facing the Fire: American Indian Literature and the Pedagogy of Anger"

Poetry: Chrystos, "They're Always Telling Me I'm Too Angry"

Esther Belin, "Ruby's Answer"

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**Week Two / Indigenous feminisms**

8/28 Inés Hernández-Avila, "Introduction"

Kate Shanley, "Thoughts on Indian Feminism"

Laura Tohe, "There is No Word for Feminism in My Language"

8/30 Haunani-Kay Trask, "Feminism and Indigenous Hawaiian Nationalism"

Andrea Smith, "Native American Feminism, Sovereignty, and Social Change"

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**Week Three / Early Indigenous Women**

9/4 Nancy Ward, "Speech to the U.S. Treaty Commissioners" and "Cherokee Indian Women to President Franklin"

Susette LaFlesche, "An Indian Woman's Letter"

9/6 Zitkala-Sa, excerpt Oklahoma's Poor Rich Indians

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**Week Four / Womanhood and Motherhood**

9/11 Nora Naranjo-Morse, "Pearlene" "Pearlene's Aunts"

Deborah A. Miranda, "Dildos, Hummingbirds and Driving Her Crazy: Searching for American Indian Women's Love Poetry and Erotics,"

Jennifer Denetdale, "Presidents, Princesses, and Tradition"

9/13 Lisa J. Udel, "Revision and Resistance: The Politics of Native Women's Motherwork"

Victoria Bomberry, "Blood, Rebellion, and Motherhood in the Political Imagination of Indigenous People"

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**Week Five / Boarding School Experience**

- 9/18 Video: In the White Man's Image  
9/20 Esther Belin, "Euro-American Womanhood Ceremony"  
Jeannette Armstrong, "Invocation: The Real Power of Aboriginal Women"  
Andrea Smith, Conquest Ch. 2  
Janice Gould, "Telling Stories to the Seventh Generation: Resisting the Assimilationist Narrative of Stiya"
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**Week Six / Activism**

- 9/25 Donna Hightower Langston, "American Indian Women's Activism in the 1960s and 1970s"  
Joanne Barker and Teresia Teaiwa, "Native (In)Formation"  
9/27 Video: The Spirit of Annie Mae
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**Week Seven / Violence**

- 10/2 Andrea Smith, Conquest Ch. 1, 3, 4, 6  
10/4 Music & Poetry: Joy Harjo, "Woman Hanging" and "I Give You Back"  
Chrystos, "I Walk in the History of My People"
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**Week Eight / Violence**

- 10/9 Video: Go Home Baby Girl  
10/11 No class; work with group on Google Docs page  
"Stolen Sisters: Discrimination and Violence against Indigenous Women in Canada," Amnesty International Website, <<http://www.amnesty.ca/stolensisters/index.php>>
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**Week Nine / Violence**

- 10/16 Andrea Smith, Conquest Ch. 7  
Sherene H. Razack, "Gendered Racial Violence and Spatialized Justice: The Murder of Pamela George,"  
10/18 Video: Donna's Story
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**Week Ten / Indigenous Women, Identity, and the Law**

- 10/23 Bonita Lawrence, "Gender, Race, and the Regulation of Native Identity in Canada and the United States: An Overview"  
10/25 Poetry: Nora Naranjo-Morse, "Pearlene's Roots"
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**Week Eleven / Women and Prison**

- 10/30 Luana Ross, "Personalizing Methodology: Narratives of Imprisoned Native Women"  
11/1 Elizabeth Cook-Lynn, "The Big Pipe Case"  
Stormy Ogden, "Pomo Woman, Ex-Prisoner, Speaks Out,"
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**Week Twelve / Tourism, Commercialization, and Commodification**

- 11/6 Teresia Teaiwa. "Bikinis and other S/pacific N/oceans"  
11/8 Haunani-Kay Trask. "Lovely Hula Hands"  
Nora Naranjo-Morse, "The Living Exhibit under the Museum's Portal" (online), and "Mud Woman's First Encounter with the World of Money and Business"
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**Week Thirteen / Tourism, Commercialization, and Commodification**

**Annotated Bibliography due**

11/13 Willink & Zolbrod, "Listen To The Rugs: The Poetics of Navajo Weaving"

11/15 Kathy M'Closkey, "Reconceptualizing Navajo Weaving: From Commodity to Cosmological Performance"

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**Week Fourteen / Being an Indigenous Scholar and Artist**

11/20 Reid Gómez, "The Storyteller's Escape: Sovereignty and Worldview"

Emma LaRocque, "The Colonization of a Native Woman Scholar"

Mary C. Churchill, "Out of Bounds: Indigenous Knowing and the Study of Religion"

11/22 No class--Harvest Celebration

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**Week Fifteen**

**11/27 Literature Review due**

Art & photography: Hulleah Tsinhnahjinnie, Nora Naranjo-Morse, Roxanne Swentzell

11/29 Peer review of portfolios

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**Week Sixteen**

12/4 Presentation of portfolios, portfolios due online before class begins