SDSU Course Outline

0100-0498 New Ugrad GE

1. Co-Contributors:
   - Regan, Kate

2. This Proposal is Part of a Package: No

3. Course/Programs related to this Package:

4. Course Status: Launched

5. Subject/Abbrev: AMIND - American Indian Studies

6. Department: 520 - AMERICAN INDIAN STUDIES - *Active*

7. School: 62 - ARTS & LETTERS - *Active*

8. Number: 0210

9. Suffix:

10. Catalog Number:

11. Full Title: Indigenous Women and the Arts

12. Abbrev. Title: INDIGENOUS WMN & ARTS

13. Variable Title: No

14. General Education:
   a. Proposed for General Education: Yes
   b. GE Fulfill: IIC2 - Foundations of Learning, Arts and Humanities, Humanities: History, Languages other than English, Literature, Philosophy, Religious Studies
   c. If Not Approved GE, Still New Course: Yes

15. Special Course Designator: -

16. Cross Listed Courses: No

17. Campus: R - San Diego Campus

18. Description: Survey of how Indigenous women have used a wide range of cultural forms -- including literature, traditional and contemporary material arts, music, film, fashion, and multi-media performance – to represent political issues and to imagine social possibilities.

19. General Text:

20. Course Hours Description:

21. Course Statement:

22. Proposed Start Year: 2019  Term: Fall

23. Variable Units: No

24. Units: 3.00

25. Mode of Instruction:
<table>
<thead>
<tr>
<th>Units</th>
<th>Staffing Formula</th>
</tr>
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<tbody>
<tr>
<td>a. Lecture:</td>
<td>3.00</td>
</tr>
<tr>
<td>b. Lecture 2:</td>
<td>0</td>
</tr>
<tr>
<td>c. Seminar:</td>
<td>0</td>
</tr>
<tr>
<td>d. Laboratory:</td>
<td>0</td>
</tr>
<tr>
<td>e. Activity:</td>
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<tr>
<td>f. Supervision:</td>
<td>0</td>
</tr>
<tr>
<td>g. Discussion/Clinical Proc:</td>
<td>0</td>
</tr>
<tr>
<td>h. ROTC:</td>
<td>0</td>
</tr>
<tr>
<td>i. NTI:</td>
<td>0</td>
</tr>
</tbody>
</table>

26. Repeatable for Credit: No

27. Grading Methods: +-LETTER (C/N OK)

28. Prerequisites: N/A

29. Resources:
30. Relationship of this Course to Total Educational Program of University:
   a. What other course or courses (in your department and others) cover subject matter similar to proposed content?
      ■ Other: There is no course at SDSU that specifically covers American Indian women's issue or American Indian Art & Performance
   b. Will this course replace a course now offered?  No
      i. If yes, which course(s)?
   c. Has this course been offered as a topics course?  No
      i. If yes, which semester and year?
   d. Is course being proposed in response to academic review or accreditation recommendations?  No
      i. If yes, explain fully.
   e. Does this course affect the STAR ACT?  No
      i. If yes, explain fully.

31. Justification:
   a. Need for course:
      Our recent academic review (S '17) recommended that we offer more lower division courses to attract more majors and minors earlier on in the college career. AIS used to have an American Indian Women class, but it had not been taught in several years. We chose to revive this class in this format/topic that looked at Indigenous Women's relationship to the arts because in American Indian communities art has been commonly used not just as a form of cultural expression but for political and social activism. There is no class at SDSU that covers Native Women or a class that covers American Indian Art. This course could be used by the Women Studies Dept., English, Anthropology, or Art History Majors/minors
   b. Justify level of course (a justification for all 500-level courses is required by Graduate Council):
   c. Justify Cr/NC only grading (if applicable):
   d. Justify if no prerequisite(s) for 300 through 700 level courses:

32. Needs Met by Course:
   a. Satisfies:
      i. Degree/Major
      ii. Minor
   b. Does this course affect a program?  No
   c. List courses for which this course will be required as a prerequisite:
   d. Have Course Change proposals been submitted to make prerequisite changes?  No
   e. List which other departments or programs will use this course:

33. Required Student Course Materials:
   a. Textbooks:
   b. Manuals:
   c. Periodicals:
      ■ Huhndorf and Suzack "Indigenous/Feminism: Theorizing the Issues." 07-03-1905.
      ■ Arvin, Tuck, Morrill "Decolonizing Feminism." 07-05-1905.
      ■ S Racette ""This Fierce Love': Gender, Women, and Art Making." 07-02-1905.
d. Software:

e. Other:

- Performance on YouTube:

  Wilbur, “Surviving Disappearance, Re-Imagining, and Humanizing Native Peoples,”
  https://www.youtube.com/watch?v=e2bs1TTc4gk&t=22s

- Analysis of a website collecting Native women Basketry with guest Kumeyaay & Luiseno basket makers.
  http://www.nativewomenscollective.org/wovenwithourroots.html

- Short Film:

  S Niro, “The Shirt”

- Poem:

  W. Rose "Truganinny"

- Analysis of the fashion and art of:

  Jamie Okuma and Bethany Yellowtail

  through website and photographic images

- Analysis of video game: Thunderbird Strike” https://www.thunderbirdstrike.com

- Video of Inuit throat singing:

- Youtube Performance Clips of Rebecca Belmore, "Vigil"

- Documentary Film: "Finding Dawn" by Christine Welsh (2006)

f. Accessibility Materials: No.

g. Accessibility

34. Writing Component (300 level courses or above):

  Class is not 300 level

35. Grading Standards:

  Classroom Engagement (10%)

  Note: Evaluation on your class participation will be measured two ways: frequency of in class participation through comments and questions and posting to weekly discussion board through blackboard. In order to receive the full 10% students must make comments as part of classroom discussion in order to contribute one comment/question a week either in person or on the blackboard discussion page. Students will receive a max of 5 points a week for participating in these tasks. Students who come to class late or leave early, are on their phones or computers during class, or are sleeping during class will not receive full credit for a given week.

  Three 1-page Reading Response papers (5% each = 15%)
  Two 2-page Analytical Response Paper (10% each = 20%)
  Midterm (25%)
  Final 4-5 page Analytical Paper (30%)

36. Graduate Student Requirements (500 level courses):

  a. For 500 numbered courses, specify any special assignments for graduate students:
     Not 500 level class

  b. For 500 numbered courses, if grading standards and weights are identical for graduate and undergraduate students, please justify:
     Not 500 level class

37. Student Learning Outcomes:

  1. Outcome 1:

     i. Characterize the social, cultural, and political diversity among American Indian women and the settler colonial
experience they share, as expressed through artistic and literary production.

ii. **Course Activity:**
- Lectures will cover this as faculty help student work through close readings of texts and visual arts. Readings connect the theoretical concepts of settler colonialism and practical historical realities of diversity of culture to give works of art discussed.

iii. **Assessment Strategy:**
- Reading Response Paper through asking students to engage a diverse set of text through reading. Analytical Paper will assess the students ability to make connections and comparisons across the experiences of woman from a variety of Indigenous contexts. The Midterm and Final will test the student's ability to critically analyze the connection between women, Indigenous history and culture, and art.

2. **Outcome 2:**
   i. Interpolate the connection between tribal sovereignty, political identity, decolonization, and Indigenous women’s artistic production.
   
   **Course Activity:**
   - Lectures connect visual, textual, and digital representation to political, social and culture contexts. Readings elaborate the history and importance of tribal sovereignty and create the framework of decolonization and Indigenous Feminism.
   - In class Kumeyaay & Luiseno Basketry demonstration will illustrate fo the students the historical and contemporary role of Indigenous women in the arts.

   **Assessment Strategy:**
   - Reading Response Paper to texts that illustrate diverse tribal and political identities. The Analytical Paper will assess student's ability to analyze how an individual work or art expresses a political or social message promoted by an indigenous female artist.
   - The Midterm and Final Paper will ask the students to explore how art can work toward a gendered decolonization.

3. **Outcome 3:**
   i. Distinguish the relationship between American Indian Women’s historic and traditionally gendered art forms and their contemporary ones.

   **Course Activity:**
   - Lectures & Readings will discuss cultural change, the relationship between contemporary cultural expression and history, and illustrate the vibrant way Indigenous women adapt artistic traditions to meet the needs of the present. Kumeyaay & Luiseno Basketry demonstration will physically illustrate for the student the contemporary expression of arts and allow the students to ask practitioners about the connection between the past and present.

   **Assessment Strategy:**
   - Reading Response Papers asks students to distinguish difference and the connection between the contemporary and the historic. Analytical Paper will assess a student's ability to put a contemporary piece of indigenous women's art in historical and tribal context.
   - The Midterm and Final Paper asks students to trace changes, progression, and continuities in Indigenous women's art.

4. **Outcome 4:**
   i. Describe how American Indian women use art to connect their personal experiences and beliefs to the collective on many levels: tribal, Pan-Indian, global.

   **Course Activity:**
   - Readings and lectures will examine the way sexual violence against Indigenous women is a legacy of colonialism and ways Native women use artistic production to raise awareness about continued sexual violence.

   **Assessment Strategy:**
   - Reading Response Paper will immerse students in female artists' personal connection to art and people in general.
Analytical Paper assesses a student's ability to analyze a work of art in a global activist context and consider how Indigenous women's perception of sexual assault relate to global understanding of this damaging form of sexism.

The Midterm and Final Paper assesses student's ability to distinguish between local, global, and Pan-tribal concerns, alliances, and disagreements.

5. Outcome 5:
   i. Appraise Indigenous Female artists' critical response to cultural appropriation.
   
   ii. Course Activity:
       Lectures will present close readings of textual, visual, commercial and digital representations to uncover what counts as cultural appropriation.
       Readings will discuss how artists have responded to and tried to prevent cultural appropriation.

   iii. Assessment Strategy:
       Reading Response Paper will ask students to make judgment on what does and doesn't constitute cultural appropriation.
       The Analytical Paper assesses a student's ability to recognize complicated forms of cultural appropriation and how Native women artist respond to this appropriation.
       The Midterm and Final Paper will ask the student to propose solutions to cultural appropriation and how to educate people about this kind of symbolic violence.

38. Design and Conduct
   a. Include topics to be covered:
      i. Introduction: Indigenous Women, Culture, and Politics
      ii. Gender, History, and Myths of Conquest
      iii. Representing Native Woman
      iv. Tradition and Memory
      v. Native Women's Art and Society
      vi. Colonialism, Sexual Violence, and Representation
      vii. Reimagining Native Women
      viii. Culture and Political Activism
      ix. Stories, Storytelling, and Survivance
      x. Decolonization
   
   b. Approximate time in number of weeks:
      i. 1
      ii. 1
      iii. 2
      iv. 1
      v. 2
      vi. 2
      vii. 2
      viii. 1
      ix. 2
      x. 2

39. General Education:
   a. Section A:
      i. Outline Selection:
         I. Communication and Critical Thinking
         II. Foundations of Learning
            ☑ C. Arts and Humanities
            ☑ 2. Humanities: History, Languages other than English, Literature, Philosophy, Religious Studies
         III. Lifelong Learning and Self-Development (Area E)
         IV. Explorations

ii. Justify Classification:

This class covers various kinds of arts and humanities from a unique perspective in a way that will give students foundational understandings why and how people produce certain kinds of art in order to sustain the livelihood of a community. Moreover, the kinds of discussions and analysis about cultural appropriation are increasingly relevant as social media and globalization have contributed to the "marketing" of culture. Students need the critical analytic skills to be about to understand how these representations come from and how they work. This course prepares students to assess the relationship between artistic production and social, political, and economic relationships which is critical to being a well educated, well informed, and well-rounded person.

b. Section B:

Foundations of Learning - Arts and Humanities - Humanities: History, Languages other than English, Literature, Philosophy, Religious Studies

Goal 1: Analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments.

Activity:

Through course readings and lectures, students will learn to analyze Native oral, written, and visual arts. Additionally, class visits from local tribal elders and artists will aid in students' ability to analyze artistic production in Indigenous cultural and gendered contexts and in the various historic contexts of Settler Colonialism.

Assessment:

Students will do 2 analytic response papers over the semester which will assess their ability to analyze Native Women's artistic production. Additionally, the midterm and final will ask this of students as well.

Goal 2: Develop a familiarity with various aesthetic and other value systems and the ways they are communicated across time and cultures.

Activity:

The various readings and lectures will give a cross-cut and sampling of the over 550 Tribal Nations in the US, each with its own aesthetics and philosophy behind artistic production. Additionally, there will be comparisons between women's and men's artistic production. The in-class visits of artists will also give the students a sense of localize aesthetics and how they have changed through time.

Assessment:

The midterm and final will ask students to identify and consider tribal and gender-specific aesthetics and value systems.

Goal 3: Argue from multiple perspectives about issues in the humanities that have personal and global relevance.

Activity:

The readings, lectures, and visit to local tribal cultural centers will ask the students to consider different perspectives of women from various different tribal communities, especially considering how these women use their art to connect with the larger Global Indigenous Rights movements such as Idle No More, sovereignty moments in Hawai'i and Maori women's rights movements.

Assessment:

The midterm will ask students to connect and synthesize the similarities and differences between these movements and the various ways artists connect to them.

Goal 4: Demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.

Activity:

Readings, Lectures, and visit from Luiseno basketmakers will ask the students to consider the way that art can reveal and address the complex oppression of Settler Colonialism and gender oppression often found within Indigenous communities.
Assessment:
The Final will require student to analyze how a specific work or art/cultural production will addresses the complexity of Settler Colonialism and internalized colonialism and oppression.

c. Section C:
   i. 1. Construct, analyze, and communicate arguments.
      Course Work:
      Through analysis of readings, in-class visual presentations, digital media students will learn how do to close reading of artistic production. Their close reading of symbolic and cultural representations, are the building blocks/data from which students make an argument about cultural production and audience reception of that production, and how cultural production is a reflection of an influence on political, social, economic, and gender relations.
      Assessment:
      Response papers to the readings helps student practice analysis Analytical papers assignment, midterm essay questions and final paper assess students ability to isolate aspects of cultural artistic production that are meaningful and then use these aspects as data to construct and argument communicate through writing.

   ii. 2. Apply theoretical models to the real world.
      Course Work:
      Assessment:

   iii. 3. Contextualize phenomena.
      Course Work:
      All lectures and readings will ask students to identify cultural and gendered context of artistic production and think about how the circulate outside of the context in which they were produced. The will be asked to assess how to local meanings of art get translated, morphed, or distorted in a global context
      Assessment:
      The analytic papers will ask students to attend to issues of context and connect artistic material to the context of production and reception. This will also be assess through the midterm and final

   iv. 4. Negotiate differences.
      Course Work:
      Lectures and readings will ask the students to consider Indigenous women's perspectives which are likely very different their own and have a great deal of internal diversity. Discussion and assignments will require students to weight and balance the needs, beliefs, and emotions of Indigenous/local women with national and global economic, political, and social forces.
      Assessment:
      Students will be assessed on how sophisticated they can address difference and negotiate different perspectives in a discussion and in their response papers to reading. Assessment will be based on openness to consider multiple perspectives at once.

   v. 5. Integrate global and local perspectives.
      Course Work:
      Lectures readings, and artistic analysis will creating focus on the global local relationship. Additionally the in-class presentation/demonstration form Kumeyaay & Luiseno female basket makers will allow students to meet local artist from the tribal communities on whose land SDSU sits and hear from them how they connect their traditional arts to contemporary relationships between their local communities
and access to global markets through digital media. Students be will asked to considered what kind of cultural artistic production is public and which is private and can tribal communities control this boundary.

Assessment:
The analytic paper, midterm and final will assess the students ability to comprehend how much the global impact of settler colonialism has had on local Indigenous female artists and ways in which local artists attempt to reassert control and self-determination over their artistic production.

vi.  □ 6. Illustrate relevance of concepts across boundaries.
Course Work:
Assessment:

vii.  □ 7. Evaluate consequences of actions.
Course Work:
Assessment:

d. Section D:
i. Forms of Communication:

Students in will be asked to communicate orally through group discussion about the works of art/literature being analyzed in the class. The will also be doing multiple kinds of writing about Indigenous Women's artistic production: short discussion posts, one page response papers to readings, medium length papers directly analyzing artistic production, a long final essay analyzing works of art, and an in class midterm with short answers and in class essay comparing how Indigenous women artists from various distinct communities address culture and oppression in different or similar fashions.

e. Section E:
i. Required For Majors: No
f. Section F:
i. GE Cultural Diversity Upper Division Only: No
ii. Consider if Rejected: Yes