

**ACADEMIC SENATE PROPOSAL TRACKING SHEET**  
(Document To Be Originated By the Academic Senate Secretary On Canary Color Paper)

<b>Proposal #</b> 15.29	<b>Title:</b> BA in Native American Studies
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(Proposal explanation, submitter and college dean signatures on attached program/degree or course revision form.)

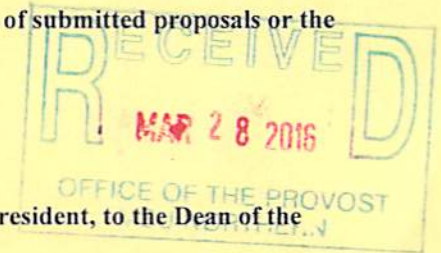
All proposals **MUST** have their originating college faculty body (Ex. Arts & Sciences, Education and Nursing; Technical Sciences) approval and must be signed by the submitter and the college dean before being submitted to the Academic Senate Secretary.

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms or General Education Inclusion form) to the Academic Senate Secretary. **NOTE: Level 1 or Level 2 forms must be submitted concurrent with this proposal where applicable. For Education proposals, PEU approval must be received prior to forwarding the proposal to the Senate.**
2. The Academic Senate Secretary logs and numbers items and forwards them to the appropriate Academic Senate subcommittee(s): General Education (if applicable), or Curriculum. A transmittal e-mail will be sent to the Recording Secretary of the receiving committee, cc Provost's Administrative Assistant, by the Academic Senate Secretary. A digital copy of the proposal will be linked on the Academic Senate Proposal page by the Academic Senate Secretary.
3. The Academic Senate subcommittee(s) consider(s) the proposal. If approved, the proposal is returned to the Academic Senate Secretary for forwarding to the next committee. If a committee disapproves the proposal, the originator may request that the item be forwarded to the next body for consideration. The committee will provide written rationale to the originator, via the Academic Senate, when a proposal is disapproved and the proposal is returned to the originator. Upon completion of committee action, the proposal will be returned to the Academic Senate Secretary, and a transmittal e-mail sent by the Committee Recorder to the Senate Secretary, cc Provost's Administrative Assistant.
4. The Academic Senate considers the proposal and recommends approval or disapproval. If approved, the proposal is forwarded to the Provost for consideration. If the Academic Senate disapproves the proposal, the originator may request that the item be forwarded to the Full Faculty for consideration, utilizing the procedures set forth in the Senate Bylaws. The Academic Senate will provide written rationale to the originator when proposals are disapproved and the proposal is returned to the originator.
5. Approved proposals will be forwarded to the Provost. The Provost approves or disapproves the proposal. If approved, the proposal is then forwarded to the Chancellor. From this point forward, the Provost's Administrative Assistant will update the Proposal page on the website by contacting the webmaster.
7. The Chancellor approves or disapproves the proposal.
8. The proposal will then either be implemented or referred to MSU for further action. The tracking page on the Provost site will be updated as required.

Subcommittee and Academic Senate college representatives will notify their respective colleges' of the progress of submitted proposals or the proposal may be tracked via the web page -- <http://www.msun.edu/admin/provost/senate/proposals.htm>

Documentation and forms for the curriculum process is also available on the web page:  
<http://www.msun.edu/admin/provost/forms.htm>

\*\*\*\*\* (If a proposal is disapproved at any level, it is returned through the Academic Senate secretary and the Senate President, to the Dean of the submitting college who then notifies the originator.



	Date	Action Taken	Signature	Date	Comments/Reason for Disapproval	Sent to	Date	Transmittal E-mail sent
*Abstract received by Senate Secretary		Copy to Senate President. Forward to Provost.						
*Provost		<input type="checkbox"/> Abstract Approved <input type="checkbox"/> Disapproved						
Received by Senate Secretary	1/21/16	Tracking form initiated	<i>Bradley</i>			<i>Grand Success</i>	1/21/16	
General Education Committee (if applicable)	1/25/16	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	<i>Zary L. ...</i>	1/25/16		<i>Byron ...</i>	1/25/16	<i>via interoffice</i>
Curriculum Committee (if applicable)	2-18-16	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	<i>Byron ...</i>	2-18-16	Recommendation on <del>the</del> doc included	Loren	2-18-16	Direct.
Academic Senate	3-8-16	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	<i>Loren Schmitt</i>			<i>Chris Bond</i>	3/24/16	Inter office
Full Faculty (if necessary)		<input type="checkbox"/> Approved <input type="checkbox"/> Disapproved						
Provost	3-29-16	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	<i>Wm. J. Rugg</i>			<i>Chancellor</i>	4-1-16	Direct
Chancellor	4-1-16	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	<i>Douglas O. Kezel</i>					
MSU		<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved						
BOR	Sept 15 2016	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved				<i>Sent into NWCCU</i>		
NWCCU		<input type="checkbox"/> Approved <input type="checkbox"/> Disapproved						
Provost		Advise originating college and Academic Senate of status. Update Web page.						
Registrar		Catalog/Policy Manual Update						

NOTE: The secretary of the Academic Senate will update the Academic Senate Proposal web page from initial receipt until the proposal reaches the Provost. The Provost's Administrative Assistant will ensure that the current status of each proposal is maintained on the Academic Senate Proposal web page from that point forward. \*Abstract and pre-approval required for new programs ONLY.

**Montana Board of Regents**  
**ACADEMIC PROPOSAL REQUEST FORM**

Item Number: XXX-XXXX+XXXXX

Meeting Date: \_\_\_\_\_

Institution: Montana State University - Northern

CIP Code: \_\_\_\_\_

Program Title: Native American Studies

Please mark the appropriate type of request and submit with an Item Template and any additional materials, including those listed in parentheses following the type of request. For more information pertaining to the types of requests listed below, how to complete an item request, or additional forms please visit the Academic, Research and Student Affairs Handbook.

    **A. Notifications:**

Notifications are announcements conveyed to the Board of Regents at the next regular meeting.

    **1a. Placing a program into moratorium (Document steps taken to notify students, faculty, and other constituents and include this information on checklist at time of termination if not reinstated)**

    **1b. Withdrawing a program from moratorium**

    **2. Intent to terminate an existing major, minor, option or certificate – Step 1 (Phase I Program Termination Checklist)**

    **3. Campus Certificates, CAS/AAS-Adding, re-titling, terminating or revising a campus certificate of 29 credits or less**

    **4. BAS/AA/AS Area of Study**

    **B. Level I:**

Level I proposals are those that may be approved by the Commissioner of Higher Education. The approval of such proposals will be conveyed to the Board of Regents at the next regular meeting of the Board.

    **1. Re-titling an existing major, minor, option or certificate**

    **2. Adding a new minor or certificate where there is a major or an option in a major (Curriculum Proposal Form)**

    **3. Revising a program (Curriculum Proposal Form)**

    **4. Distance or online delivery of an existing degree or certificate program**

    **5. Terminating an existing major, minor, option or certificate – Step 2 (Completed Program Termination Checklist)**

    **Temporary Certificate or AAS Degree Program**

Approval for programs under this provision will be limited to two years. Continuation of a program beyond the two years will require the proposal to go through the normal Level II Proposal approval process.

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**ACADEMIC PROPOSAL REQUEST FORM**

**\_\_\_ C. Level I with Level II Documentation:**

This type of proposal may go to the Board as a Level I item if all Chief Academic Officers are in agreement. If consensus among the Chief Academic Officers is not reached, however, the item will go to the Board as a Level II request.

**\_\_\_ 1. Adding an option within an existing major or degree (Curriculum Proposal Form)**

**\_\_\_ 2. Consolidating existing programs and/or degrees (Curriculum Proposal Form)**

**\_\_\_ D. Level II:**

Level II proposals require approval of the Board of Regents. These requests will go to the Board in a two-meeting format, the first being as informational and the second as action.

**\_\_\_ 1. Re-titling a degree (ex. From B.A. to B.F.A)**

**\_\_\_ 2. Adding a new minor or certificate where there is no major or option in a major (Curriculum Proposal Form)**

**X \_\_\_ 3. Establishing a new degree or adding a major or option to an existing degree (Curriculum Proposal Form)**

**\_\_\_ 4. Forming, eliminating or consolidating a college, division, school, department, institute, bureau, center, station, laboratory or similar unit (Curriculum Proposal Form or Center Proposal Form, except when eliminating or consolidating)**

**\_\_\_ 5. Re-titling a college, division, school, department, institute, bureau, center, station, laboratory or similar unit**

**Specify Request:**

The request is to create a Bachelor of Arts in Native American Studies at Montana State University - Northern and incorporates several new course offerings into the program.

**Montana Board of Regents**  
CURRICULUM PROPOSAL FORM

**1. Overview****PROPOSAL FOR A BACHELOR OF ARTS IN NATIVE AMERICAN STUDIES AT MONTANA STATE UNIVERSITY - NORTHERN**

Located deep in what was originally Blackfoot territory, and sitting just 40 miles from the US/Canada border, Montana State university – Northern has the highest per capita number of Native American undergraduate students than any campus in the entire state. With 12% of the registered student body declared as Native American this ranks MSU-Northern 8<sup>th</sup> highest nationally. Within that student body we have a broadly dispersed indigenous population representing twenty (20) indigenous nations and six (6) states, with Native students from as far afield as Arizona and Alaska. Many of the students are members of the diverse local indigenous communities, whose cultural, political, and familial identities stretch far across the Hi-Line and intersect the national borders. As such, a Bachelor of Arts degree, and expanded minor, in Native American Studies at MSU-Northern is imperative. This major will prepare students in a range of methodologies, theories, technologies, and teaching approaches to indigeneity and indigenous studies that complements a thorough undergraduate education.

Specifically, an undergraduate major in Native American Studies is designed to assist students in preparing for graduate schools or careers in a variety of pursuits. Career opportunities exist in agencies such as Indian Health Services, the Bureau of Indian Affairs, Bureau of Indian Education, tribal government, Border Patrol, and their parallel agencies in other states and countries, (e.g. Canada) along with international affairs in the indigenous agencies of the United Nations, and related non-governmental organizations, non-profit organizations in indigenous communities, and pre-legal preparation for work in indigenous law. A Bachelor's Degree in Native American Studies also provides critical indigenous perspectives for students seeking employment in industries such as public and business administration, education, public relations, marketing, politics, criminal justice, and government, where critical relationships with Native American, First Nations, and other indigenous communities, especially along the indigenous Hi-Line, exist. Many of these fields are growth areas along the indigenous Hi-Line, as are tribal government positions.

For many students, Native American Studies is an ideal major that presents a critical and intellectual foundation for gaining one vantage point from which to grasp the complexities of our contemporary global challenges, cultural and political theories as to their causes, and their historical antecedents.

**2. Provide a one paragraph description of the proposed program. Be specific about what degree, major, minor or option is sought.**

The proposed program is a new Bachelor of Arts in Native American Studies, as well as an expanded minor in the same program. A Bachelor's Degree in Native American Studies at MSU – Northern focuses on the critical intersections of race, indigenous identity, contemporary issues, cultural traditionalism, and social movements among American Indian, Native North American, and comparative global indigenous nations.

**3. Need****A. To what specific need is the institution responding in developing the proposed program?**

On the MSU-Northern campus itself, one of the over-riding sensations of the Native student population is one of invisibility, as was borne out in the student interviews conducted as part of the \$1.9m NASNTI grant application process. Currently, the shortfall in culturally relevant course offerings and lack of a BA in Native American Studies only helps to promote that sensation> even among those Native students who are pursuing other degree choices, a strong NAS Program on campus helps to alleviate this sensation of invisibility. Quite often, it is this feeling of invisibility that causes Native students to drop out or transfer to other college

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communities. Multiple national surveys, from organizations such as the American Indian College Fund, National Indian Education Association, and the 2014 White House Native Youth Report, and October 2015 White House Initiative on Native American and Alaska Native Education have directly linked cultural relevancy, or lack thereof, in Higher Education with Native student retention and graduation success. More locally, Montana State "recognizes the distinct and unique cultural heritage of the American Indians, and is committed in its educational goals to the preservation of their cultural integrity," through Indian Education For All, while the Montana Board of Regents' Policy 1902 – Minority Achievement (1999) states as follows:

"A. The board of regents (BOR) recognizes the desirability for campus environments to promote multicultural diversity and for the participation and achievement of American Indian and other minority students to be, at a minimum, equal to their representation in the state's population. To that end, the board pledges its cooperation with the board of public education, the office of public instruction, American Indian tribal colleges, and other American Indian and minority entities within the state and adopts the following goals for higher education in Montana:

1. To enroll and graduate American Indians and other minorities in proportion to their representation in the state's population. In measuring the outcome of this goal it is expected that the students would originate from the state of Montana and that the proportional representation would apply both at the undergraduate and graduate levels. Further, it is expected that the minority students would have comparable levels of achievement with non-minority students.
2. To increase the employment of American Indians and other underrepresented minorities in administrative, faculty and staff positions to achieve representation equal to that of the relevant labor force.
3. To enhance the overall curriculum by infusion of content which enhances multicultural awareness and understanding.

In essence, IEFA recognizes, honors, and mandates appropriate education relating to American Indians for all Montana students, from preschool through college, regardless of race or ethnicity."

Currently, under IEFA, the Native American Studies Minor at Montana State University-Northern chronically underserves our student body and offers a very limited number of course offerings. The limited number and focus of these courses is problematic for several reasons. First, they limit the options of the student body to the very basic requirements for understanding the unique historical, cultural, and political frameworks of America's indigenous peoples. Second, they restrict the growth of the NAS program as many Native students transferring from tribal colleges have already taken these same courses as part of their Associates Degrees, and therefore have no available options at MSU-Northern to broaden their intellectual journey into indigenous knowledge and experiences. Third, the limited number of offered courses coupled with the requirement of students to take NAS courses as Cultural Diversity subjects restricts the availability of the NAS minor as an option, because these courses cannot be duplicated as both Gen Ed. and NAS options. Fourth, and perhaps most importantly, the limited scope of the course offerings fail to take advantage of the unique space that MSU-Northern occupies as a campus squarely in the middle of the indigenous Hi-Line. We have both a Native museum and are also geographically close to several reservations and indigenous communities on both sides of the US/Canadian border.

Statistical data from a recent National Indian Education Association study revealed that 84% of all American Indian/Alaska Native students with a 4 year college degree gain full-time employment, with an average income of \$38,100, while currently only 0.6% of American Indian students actually graduate with a four year degree. This is significant in terms of successful potential job placement for MSU-N Native American Studies graduates, and specifically in recruitment strategies for culturally sensitive agencies such as the Bureau of Indian Affairs,

**Montana Board of Regents**  
**CURRICULUM PROPOSAL FORM**

Bureau of Indian Education, Indian Health Service, Border Patrol, law enforcement, and tribal government positions. As, according to the same survey, 29% of American Indians currently live in poverty, the need for more culturally relevant educational opportunities such as a Native American Studies BA in state universities such as MSU-N is imperative for the continued employment growth and financial stability of the indigenous Hi-Line communities.

**B. How will students and any other affected constituencies be served by the proposed program?**

The proposed change to a major, and the additional new courses available, reflect the growing influence of Native Studies as a rigorous intellectual branch of the Humanities, and will increase the scale and scope of student knowledge into a significantly important, but currently under-represented, subject area. The degree would offer increased learning options to current and incoming students, from both Native and non-Native populations, and also seek to reflect the unique cultural space that MSU-Northern occupies. The additional change requiring a NASX 105 Prerequisite to Federal Indian Law will better prepare students to comprehend the legal issues of indigeneity by having a broad cultural understanding when they enter the course. Also, by increasing the Minor requirement from 21 credits to 30 credits, the changes will help those non-Major seeking students with an interest in Native American Studies carry that interest into a more enhanced framework of cultural understanding.

**C. What is the anticipated demand for the program? How was this determined?**

There is an anticipated growth of students enrolling in the major and expanded minor degree from current students already enrolled at MSU-northern, and future students from the surrounding area and tribal colleges. Each of the administrations at the varying colleges have expressed a desire to see a 4 year BA in NAS at MSU-Northern as have their students. Current and former MSUN students, including the Northern Native Alumni Association, have also expressed the same desire. Indeed, each of the inaugural board members of the Native Alumni Association has expressed their regret that such an option was not available while they were undergraduate students. Also, taking into account the recent award of a \$1.9m NASNTI grant aimed at improving and increasing American Indian students' retention and bachelor's degree completion rates, there is, and will be, a greater focus on Native American Studies on campus. The increased course offerings will also drive course enrollment upwards. Whereas currently the same courses are offered on an annual basis, and are thus readily available at any point during a four year degree cycle, the increased course load will mean that the classes are now rotated in a two year cycle. This rotation will provide a manageable degree teaching and learning workload, while ensuring that enrollment numbers increase.

**4. Institutional and System Fit**

**A. What is the connection between the proposed program and existing programs at the institution?**

Native American Studies fits well with many other programs at MSU-Northern and in particular, Liberal Studies, Criminal Justice, Social Sciences, and Community Leadership. A Bachelor's Degree in NAS offers a compelling educational alternative to those students who wish to take a minor in any of these subject areas.

**B. Will approval of the proposed program require changes to any existing programs at the institution? If so, please describe.**

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Approval of this program will require NO changes to any existing programs at MSU-Northern other than Native American Studies.

**C. Describe what differentiates this program from other, closely related programs at the institution (if appropriate).**

There are no other closely related programs at MSU – Northern, and that is why the expansion of the NAS minor to a Major is of paramount importance, as the student population is currently being underserved.

**D. How does the proposed program serve to advance the strategic goals of the institution?**

A Bachelor of Arts Degree in Native American Studies at MSU-Northern perfectly reflects the institutional mission statement which declares that, “the university promotes a student centered and culturally enriched environment endorsing lifelong learning, personal growth and responsible citizenship.” Coupled with the vision of the recent awarded \$1.9 NASNTI grant to “improve retention and double our 6 year completion rate of a bachelor’s degree for our American Indian students from 12.55% to 25%,” a broader offering of courses that connect with the indigenous worldviews and cultural frameworks of the Hi-Line population will serve to enrich, enhance, and embrace the intellectual growth, stimulation, and retention of the Native and non-Native student population.

**E. Describe the relationship between the proposed program and any similar programs within the Montana University System. In cases of substantial duplication, explain the need for the proposed program at an additional institution. Describe any efforts that were made to collaborate with these similar programs; and if no efforts were made, explain why. If articulation or transfer agreements have been developed for the substantially duplicated programs, please include the agreement(s) as part of the documentation.**

Currently, the only other NAS major in the state is offered by the University of Montana, which has a Native American/Alaska Native student population of 2.9%. While several of the courses on offer at UM are duplicated in this proposal, they are the standard course offerings that are also made elsewhere, such as the NAS Minor at MSU – Billings (4% Native American/Alaska Native student population) and NAS Minor at MSU – Bozeman (2% Native American/Alaska Native student population). What each of these institutions currently offer students that MSU-N does not is a diverse choice of course offerings. Among the expanded course offerings contained within this proposal are several courses which are not currently offered at any other institution in the state and reflect the unique cultural space that MSU-N occupies. As a campus with a 12% Native American/Alaska Native student population, and a museum housing a substantial collection of Plains Indian material exhibits and artifacts, as well as being the closest Montana State University campus to the Canadian border, a Bachelor of Arts in Native American Studies at Montana State University – Northern will offer a diverse and eclectic interpretation of Native American Studies that reflects life along the indigenous Hi-Line.

**5. Program Details**

**A. Provide a detailed description of the proposed curriculum. Where possible, present the information in the form intended to appear in the catalog or other publications. NOTE: In the case of two-year degree programs and certificates of applied science, the curriculum should include enough detail to determine if the characteristics set out in Regents’ Policy 301.12 have been met.**

Please see the attached Program Revision Form. The proposed curriculum includes six (6) new courses in



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CURRICULUM PROPOSAL FORM**

addition to those already being offered. The current faculty has experience of teaching these courses in previous institutions. The new courses will be integrated into the existing curriculum and rotated on a two year cycle, so that every course offered will be available at least twice during every student 4 year degree period. The complete list of course offerings is as follows:

**PROGRAM REQUIREMENTS****CREDITS*****CORE REQUIREMENTS – NINE (9) CREDITS***

NASX	105	Intro to Native American Studies.	3
NASL	120	Native American Language I.	3
NASX	232	Montana Indians: Cultures, Histories & Current, Issues	3

***AT LEAST SIX (6) CORE OPTION CREDITS FROM POSSIBLE 15***

NASX	2--	Indigenous Research Methodologies	3
NASX	360	Indigenous Cinema	3
NASX	376	Federal Indian Law (Prereq of NASX 105)	3
NASX	3--	American Indian Activism: Red Power & Indigenous Activism	3
NASX	3--	Indigenous Northern Borderlands	3

***MAJOR SPECIFIC ELECTIVES - AT LEAST TWENTY ONE (21) CREDITS FROM POSSIBLE 36***

NASL	121	Native American Language II	3
NASX	2--	Native Museum Studies	3
NASX	235	Oral & Written Traditions of Native Americans	3
NASX	310	Native Cultures of North America	3
NASL	331	American Indian Literature	3
NASX	3--	Native American Music	3
NASX	3--	Comparative Indigenous Activism	3
NASX	439	American Indian Art	3
NASX	450	History of American Indians	3
NASX	4--	Native American Senior Research Capstone (Prereq. NASX 2—Indigenous Methods)	3
NASX	---	Independent Study 3 (available at 200,300, & 400 levels)	

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**MINIMUM NAS MAJOR Credits 45**

Gen Ed Requirements

College Writing 3

Fundamentals of Speech 3

Math/STAT 3

Natural Sciences 6

Social Sciences 6

Humanities/Fine Arts 6

Cultural Diversity 3

Technology 3

**TOTAL Gen Ed Credits 33**

Minor 18-30

Electives 24-36

**Total Credits 120****B. Describe the planned implementation of the proposed program, including estimates of numbers of students at each stage.**

The program will begin in Fall 2016 with an estimated 10-15 students enrolling, and is intended to grow incrementally once knowledge and experience of the program becomes wider on the campus and in surrounding schools and tribal colleges.

**6. Resources**

- A. Will additional faculty resources be required to implement this program? If yes, please describe the need and indicate the plan for meeting this need.** Beyond the current full-time instructional faculty and available adjunct instructors on file, there is potentially no immediate need for additional faculty resources, although an ideal situation would be to make at least one adjunct full-time. If enrollment in the major requires additional courses to be added to the usual semester offerings, there are enough available adjunct faculty to absorb the added teaching load.
- B. Are other, additional resources required to ensure the success of the proposed program? If yes, please describe the need and indicate the plan for meeting this need.** While there are no specific resources required to ensure the success of the program, the program faculty will work closely with the director, staff and tutors who will be working on Native student retention and completion under the NASNTI grant to create a more

**Montana Board of Regents**  
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holistic learning experience for NAS students on campus.

**7. Assessment**

**How will the success of the program be measured?**

Success of the program will be measured in terms of enrollment, graduation and post-graduate employment/continued education. It is the intention of the program faculty to ensure that once enrolled, students remain with the NAS major until completion.

**8. Process Leading to Submission**

**Describe the process of developing and approving the proposed program. Indicate, where appropriate, involvement by faculty, students, community members, potential employers, accrediting agencies, etc.**

As previously stated within this document, there is a clear need for a BA in Native American Studies at Montana State University – Northern. This has been reflected in comments and concerns from past, present, and potentially future students and faculty at the institution and surrounding tribal colleges. Consultation has also taken place with many of the senior administrative members of the MSU-N campus, including the Deans of Arts & Sciences and Extended University, the Provost and the Chancellor. Each of the Presidents of the neighboring tribal colleges, at Stone Child, Aaniiih Nakoda, Fort Peck and Blackfeet Community Colleges, have expressed their support for a BA in Native American Studies at MSU-Northern, as have local tribal and law enforcement administrators. The program proposal will now be sent through the internal checking services at Montana State University – Northern before making its way through the Montana state system. Letters of support from concerned agencies and organizations are included.

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 31	Title: Indigenous Research Methodologies
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Date

Received by CEASN Administrative Assistant

11-23-15

Forwarded to CEASN College Meeting

12-1-15

Approved  Disapproved

 12/11/15  
 Chair Date

Signature

Returned to CEASN Administrative Assistant

12-11-15

Forwarded to Dean for Signatures

12-11-15

 12-11-15  
 Dean

Signature

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to Professional Education Unit

Approved  Disapproved

Signature \_\_\_\_\_ Date \_\_\_\_\_

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to ACAD Senate

1-11-16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 30	Title: Indigenous Cinema
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Date

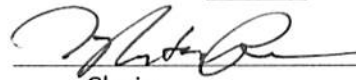
Received by CEASN Administrative Assistant

11.20.15

Forwarded to CEASN College Meeting

12-1-15

Approved   x   Disapproved     

  
 Chair 12/11/15  
 Signature Date

Returned to CEASN Administrative Assistant

12-11-15

Forwarded to Dean for Signatures

12-11-15

  
 Dean 12-11-15  
 Signature Date

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to Professional Education Unit     

Approved      Disapproved     

\_\_\_\_\_  
Signature Date

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to ACAD Senate

1-11-16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 29	Title: Federal Indian Law & Policy
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Date

Received by CEASN Administrative Assistant

11.20.15

Forwarded to CEASN College Meeting

12.1.15

Approved  Disapproved

*[Signature]* 12/11/15  
Chair Date

Signature

Returned to CEASN Administrative Assistant

12.11.15

Forwarded to Dean for Signatures

12.11.15

*Carol A. Raphael* 12-11-15

Dean  
Signature

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to Professional Education Unit \_\_\_\_\_

Approved \_\_\_\_\_ Disapproved \_\_\_\_\_

\_\_\_\_\_  
Signature Date

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to ACAD Senate

1.15.16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 26	Title: American Indian Activism: Red Power & Indigenous Nationalism
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Date

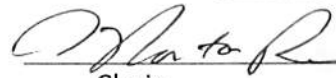
Received by CEASN Administrative Assistant

11.20.15

Forwarded to CEASN College Meeting

12.1.15

Approved  Disapproved

  
 Chair 12/11/15  
 Signature Date

Returned to CEASN Administrative Assistant

12.11.15

Forwarded to Dean for Signatures

12.11.15

  
 Dean 12-11-15  
 Signature Date

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to Professional Education Unit \_\_\_\_\_

Approved \_\_\_\_\_ Disapproved \_\_\_\_\_

\_\_\_\_\_  
Signature Date

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to ACAD Senate

1.16.16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 28	Title: Indigenous Northern Borderlands
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Date

Received by CEASN Administrative Assistant

11-20-15

Forwarded to CEASN College Meeting

12-1-15

Approved  Disapproved

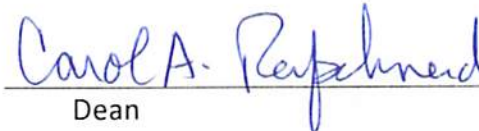
  
 Chair 12/11/15  
 Signature Date

Returned to CEASN Administrative Assistant

12-11-15

Forwarded to Dean for Signatures

12-11-15

  
 Dean 12-11-15  
 Signature Date

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to Professional Education Unit \_\_\_\_\_

Approved \_\_\_\_\_ Disapproved \_\_\_\_\_

\_\_\_\_\_  
Signature Date

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to ACAD Senate

1-11-16



# CEASN PROPOSAL TRACKING SHEET

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1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
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Proposal Number: 2015-2016 # 25	Title: Native Museum Studies
---------------------------------	------------------------------

Date

Received by CEASN Administrative Assistant

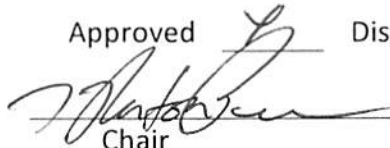
11.20.15

Forwarded to CEASN College Meeting

12.1.15

Approved

Disapproved

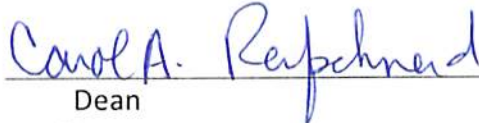
  
 Chair 12/11/15  
 Signature Date

Returned to CEASN Administrative Assistant

12.11.15

Forwarded to Dean for Signatures

12.11.15

  
 Dean 12-11-15  
 Signature Date

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to Professional Education Unit

Approved

Disapproved

Signature \_\_\_\_\_

Date \_\_\_\_\_

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to ACAD Senate

1.11.16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
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Proposal Number: 2015-2016 # 27	Title: Native American Music
---------------------------------	------------------------------

Date

Received by CEASN Administrative Assistant

11.20.15

Forwarded to CEASN College Meeting

12.1.15

Approved  Disapproved

  
 Chair Signature 12/11/15  
Date

Returned to CEASN Administrative Assistant

12.11.15

Forwarded to Dean for Signatures

12.11.15

  
 Dean Signature 12-11-15  
Date

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to Professional Education Unit \_\_\_\_\_

Approved \_\_\_\_\_ Disapproved \_\_\_\_\_

\_\_\_\_\_  
Signature \_\_\_\_\_  
Date

Returned to CEASN Administrative Assistant

12.21.15

Forwarded to ACAD Senate

1.11.16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 32	Title: Comparative Indigenous Activism
---------------------------------	--

Date

Received by CEASN Administrative Assistant

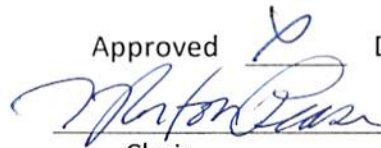
11-23-15

Forwarded to CEASN College Meeting

12-1-15

Approved

Disapproved



12/11/15

Chair

Date

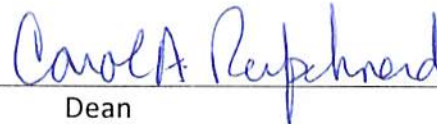
Signature

Returned to CEASN Administrative Assistant

12-11-15

Forwarded to Dean for Signatures

12-11-15



12-11-15

Dean

Signature

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to Professional Education Unit

\_\_\_\_\_

Approved \_\_\_\_\_

Disapproved \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to ACAD Senate

1-11-16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 37	Title: American Indian Art
---------------------------------	----------------------------

Date

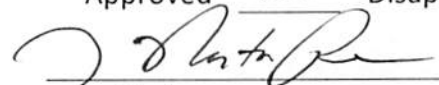
Received by CEASN Administrative Assistant

12-1-15

Forwarded to CEASN College Meeting

12-1-15

Approved   x   Disapproved       

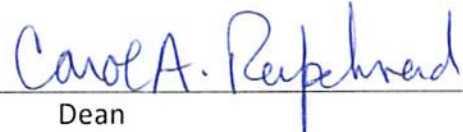
  
 \_\_\_\_\_ 12/11/15  
 Chair Date  
 Signature

Returned to CEASN Administrative Assistant

12-11-15

Forwarded to Dean for Signatures

12-11-15

  
 \_\_\_\_\_ 12-11-15  
 Dean Date  
 Signature

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to Professional Education Unit \_\_\_\_\_

Approved \_\_\_\_\_ Disapproved \_\_\_\_\_

\_\_\_\_\_  
Signature Date

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to ACAD Senate

1-16-16

# CEASN PROPOSAL TRACKING SHEET

## (Document to Be Originated By CEASN Secretary)

1. Submit all proposals (using the appropriate Academic Senate program/degree and/or course revision forms) to the CEASN Administrative Assistant.
2. The CEASN Administrative Assistant forwards them to the appropriate CEASN Committee.

Proposal Number: 2015-2016 # 33	Title: Senior Research Capstone
---------------------------------	---------------------------------

Date

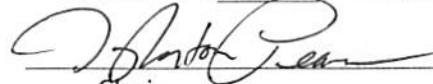
Received by CEASN Administrative Assistant

11-23-15

Forwarded to CEASN College Meeting

12-1-15

Approved ✓ Disapproved \_\_\_\_\_

 12/11/15  
Chair Date

Signature

Returned to CEASN Administrative Assistant

12-11-15

Forwarded to Dean for Signatures

12-11-15

 12-11-15

Dean  
Signature

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to Professional Education Unit \_\_\_\_\_

Approved \_\_\_\_\_ Disapproved \_\_\_\_\_

\_\_\_\_\_  
Signature Date

Returned to CEASN Administrative Assistant

12-21-15

Forwarded to ACAD Senate

1-11-16

**PROGRAM/DEGREE REVISION FORM**

NEW \_\_\_\_\_ DROPPED \_\_\_\_\_ MAJOR REVISION X FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/15/15

Submitter [Signature] Dean Carol A. Reifhernd Date 12-11-15

Signature

Signature (indicates "college" level approval)

**Please provide a brief explanation & rationale for the proposed revision(s).**

As per the Curriculum revision sheet, this is a proposed extension of the current NAS minor to include more intellectually vigorous and regionally focused course material.

**Please provide in the space below a "before and after" picture of the program with the changes in the program noted. Attach appropriate Course Revision Forms. Please indicate changes by shading the appropriate cells.**

PROPOSAL TITLE BA in Native American Studies (Add new course offerings)

**Current Program listed  
in 15-16 Catalog**

**Proposed Program  
for 16-17 Catalog**

		NO EXISTING MAJOR	

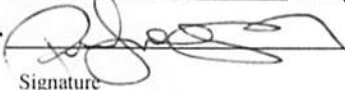
Course Prefix	#	Course Title	Gen-Ed Credits	Degree Credits
		<b>CORE REQUIREMENTS</b>		<b>9</b>
NASX	120	Native American Language I	Cat V	3
NASX	105	Intro to Native American Studies	Cat V	3
NASX	232	Montana Indians: Cultures, Histories & Current, Issues	Cat V	3
		<b>CORE OPTIONS – AT LEAST 9 credits</b>		<b>9-15</b>
NASX	2--	Indigenous Research Methodologies	Cat V	3
NASX	360	Indigenous Cinema		3
NASX	376	Federal Indian Law (Prereq. NASX 105)		3
NASX	3--	Native American Women <i>remove</i>		3
NASX	3--	American Indian Activism: Red Power & Indigenous Activism		3
NASX	4--	Indigenous Northern Borderlands		3
		<b>MAJOR SPECIFIC ELECTIVES (AT LEAST 21 credits)</b>		<b>21-27</b>
NASX	121	Native American Language II		3
NASX	2--	Native Museum Studies	Cat V	3
NASX	235	Oral & Written Traditions of Native Americans		3
NASX	340	American Indian Literature		3
NASX	310	Native Cultures of North American	Cat V	3
NASX	3--	Native North American Music		3
NASX	3--	History of American Indian Education <i>remove</i>		3
NASX	450	History Of American Indians		3
NASX	3--	Comparative Indigenous Activism		3
NASX	439	American Indian Art		3
NASX		Independent Study (200/300/400 level)		3
NASX	4--	Native Studies Senior Research Capstone (Prereq. NASX 2-- Indigenous Methods)		3
		<b>MINIMUM Total Credits</b>		<b>45</b>

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

## PROGRAM/DEGREE REVISION FORM

NEW \_\_\_\_\_ DROPPED \_\_\_\_\_ MAJOR REVISION  X  FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/15/15

Submitter  Dean Carol A. Reuphard Date \_\_\_\_\_  
Signature (indicates "college" level approval)

**Please provide a brief explanation & rationale for the proposed revision(s).**

As per the Curriculum revision sheet, this is a proposed extension of the current NAS minor to include more intellectually vigorous and regionally focused course material.

**Please provide in the space below a "before and after" picture of the program with the changes in the program noted. Attach appropriate Course Revision Forms. Please indicate changes by shading the appropriate cells.**

PROPOSAL TITLE BA in Native American Studies (Add new course offerings)

### Current Program listed in 15-16 Catalog

		NO EXISTING MAJOR	

### Proposed Program for 16-17 Catalog

Course Prefix	#	Course Title	Gen-Ed Credits	Degree Credits
<b>CORE REQUIREMENTS</b>				<b>9</b>
NASX	120	Native American Language I	Cat V	3
NASX	105	Intro to Native American Studies	Cat V	3
NASX	232	Montana Indians: Cultures, Histories & Current, Issues	Cat V	3
<b>CORE OPTIONS – AT LEAST 6 credits</b>				<b>6-15</b>
NASX	2--	Indigenous Research Methodologies	Cat V	3
NASX	360	Indigenous Cinema		3
NASX	376	Federal Indian Law (Prereq. NASX 105)		3
NASX	3--	American Indian Activism: Red Power & Indigenous Activism		3
NASX	4--	Indigenous Northern Borderlands		3
<b>MAJOR SPECIFIC ELECTIVES (AT LEAST 21 credits)</b>				<b>21-27</b>
NASX	121	Native American Language II		3
NASX	2--	Native Museum Studies	Cat V	3
NASX	235	Oral & Written Traditions of Native Americans		3
NASX	331	American Indian Literature		3
NASX	310	Native Cultures of North American	Cat V	3
NASX	3--	Native North American Music		3
NASX	450	History Of American Indians		3
NASX	3--	Comparative Indigenous Activism		3
NASX	439	American Indian Art		3
NASX		Independent Study (200/300/400 level)		3
NASX	4--	Native Studies Senior Research Capstone (Prereq. NASX 2-- Indigenous Methods)		3
<b>MINIMUM Total Credits</b>				<b>45</b>

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

## COURSE REVISION FORM

NEW  DROPPED  MAJOR REVISION  FOR INFORMATION ONLY

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Signature \_\_\_\_\_ Dean Carol A. Raphael Date 12-11-15  
Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):

*New core course as part of NAS major/minor as per Curriculum Proposal form*

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 2--

**Course Title:** Indigenous Research Methodologies  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

This course examines Indigenous ethics including values and norms of indigenous communities and a connectedness of self to others. An examination of research protocol for entering the field, understanding community structure, and limits to data collection will be covered.

**Course Outcome Objectives:**

- To explore research methods from Indigenous perspectives that include: Academia, Aboriginal communities, and the Self.
- Case studies examine how the above trio are applied in numerous disciplines when working with and by Indigenous peoples.

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**



**Request for Inclusion in the General Education Core**

Add to Category	Gen Ed Category	Area Description	Credits Required
	Category I	Communication	6
	Category II	Mathematics	3
	Category III	Natural Sciences with lab	6
	Category IV	Social Sciences/History	6
X	Category V	Cultural Diversity	3
	Category VI	Fine Arts/Humanities	6
	Category VII	Technology	3

Course submitted for consideration:

College	Subject	Number	Title	Credits
	NASX	2--	Indigenous Research Methods	3

Catalog Description:

Provide a detailed explanation; show evidence, and rationale meeting 80% of the objectives as directly related to the appropriate category I through IX for the proposed course inclusion.

<p>This meets more than 80% of the Category V Gen Ed requirement in the following ways: By examining Indigenous ethics including values and norms of indigenous communities and a connectedness of self to others, the course meets the requirement to “describe an compare political, socio-economic, philosophical-spiritual, historic, scientific and literary-creative perspectives of various ethnic groups or cultures.” This is further reinforced by the course requirement of examining of research protocol for entering the field, understanding community structure, and limits to data collection will be covered.</p> <p>Within that framework, the course also expects students to explore research methods from Indigenous perspectives that include: Academia, Aboriginal communities, and the Self, by using case studies which examine how the above trio is applied in numerous disciplines when working with and by Indigenous peoples. This will allow students to meet the Cat V requirements of analyzing “social structures and human behaviours of ethnic groups and cultures.”</p>	<p>Overall within this interaction with indigenous research methods and community ideas of self, students will be exposed to “how generalizations are developed and how stereotyping and prejudice are being addressed currently and historically.”</p> <p>The sole focus of the course is to learn how best to engage with and write about indigenous communities, which make it a perfect fit for a Category V classification.</p>
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Print Name <i>Prof. McKee-Jones</i>	Print Name <i>Carola A. Reifschneider</i>	
Submitter <i>[Signature]</i>	Chair/Dean: <i>Carola A. Reifschneider</i>	Date: <i>12-11-15</i>
Signature	Signature (indicates "college" level approval)	

## NASX 2-

### Indigenous Research Methodologies

**Instructor:** Dr. Paul McKenzie-Jones

**TIME/PLACE** 1 – 1.50 M, W, F – Cowan 112

**Office Hours:** By appointment/Drop-In

**Email:** [paul.mckenziejones@msun.edu](mailto:paul.mckenziejones@msun.edu)

**Twitter:** @NASXProf\_PMJ

**Course Description:** This course examines Indigenous ethics including values and norms of indigenous communities and a connectedness of self to others. An examination of research protocol for entering the field, understanding community structure, and limits to data collection will be covered.

#### Course Objectives:

- To explore research methods from Indigenous perspectives that include: Academia, Aboriginal communities, and the Self.
- Case studies examine how the above trio are applied in numerous disciplines when working with and by Indigenous peoples.

#### Required Reading:

Yellow Bird, Michael, *For Indigenous Eyes Only: A Decolonization Handbook*

Yellow Bird, Michael, *For Indigenous Minds Only: A Decolonization Handbook*

Mihesuah, Devon, *Natives and Academics: Researching and Writing about American Indians*

\*\*\*\*\*

## Course Administrative Issues

**Accommodation:** At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

**Attendance:** Attendance is a minimum mandatory requirement of the class if you wish to succeed. Absences will only be excused if notified beforehand and for reasonable reasons. Continued or excessive absence from the class will result in either withdrawal or a failing grade.

**Student Conduct:** Each student has a responsibility to themselves, their colleagues, and whoever pays their enrollment fees to ensure that an atmosphere conducive to learning is maintained at all times in the classroom. Laptops are allowed in class for the **SOLE PURPOSE** of note taking. This means that disruptive behavior such as web browsing, cell-phone use, texting, iPod/MP3 listening, newspaper/magazine reading, and social conversations, should be reserved for periods of free time outside of the lecture. **DO NOT** bring homework/assignments for other classes into this one. Cell phones must be on silent/vibrate and Internet browsers on laptops must be closed. Continued defiance of these rules will result in your expulsion from the class and the banning of laptops for the remainder of the semester. Students should refrain from leaving the classroom early without informing me beforehand. Students must also refrain from packing up materials and belongings until the lecture is over as indicated by the instructor. Each classroom expulsion will result in a mark of absence against your name.

**Academic Integrity & Plagiarism:** Academic Integrity is required at all times, and is a basic duty of honor as a student at the university. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged. Academic work completed in any other way is fraudulent. Plagiarism is a serious offence and will not be tolerated. All work submitted to this course must be your own. Section 600 of the MSUN Policy Manual explains the rules in full and can be found at <http://www.msun.edu/admin/policies/600/601-2.aspx>

**Preparation:** You are expected to arrive for class fully prepared for the day's subject matter. This means completing all required reading beforehand and being ready to engage with the material in a proactive manner. Asking questions and discussing the materials will enable you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## ASSIGNMENTS AND GRADES

**Assignments:** There are FIVE (5) assignments that you are required to complete in order to achieve a passing grade for the class. **EACH ASSIGNMENT IS WORTH 20% OF YOUR FINAL GRADE.**

\*\*\*\*All Essays \*\*\*\*

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) NO ALTERNATIVES

**REFLECTION ESSAYS x 2 (3-4 pages) each.** Entries are based on readings, lectures, and films.

**Due SUNDAY SEPTEMBER 20TH**

**Due SUNDAY OCTOBER 11TH**

**Both @ MIDNIGHT via DROPBOX**

**DISCUSSION/PARTICIPATION:** Maximum participation is recommended to receive a good grade but always remember it is the QUALITY of your participation that ensures a good grade and not simply the QUANTITY. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. QUALITY and QUANTITY are the keywords.

**Discussion grade is split into two sections:**

- **Attendance & Lecture Participation**
- **Readings Discussion – AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK.**

\*Students MUST respect each other's views and opinions at all times, especially when in disagreement.\*

**Quizzes – 4 x 25 questions online quizzes.** Each quiz will remain open for the duration of its availability, with unlimited attempts allowed. Final attempt is the one that will be graded AFTER the submission deadline.

**RESEARCH ESSAY (10-12 pages)** Write a research paper discussing ANY topic of your choice within the parameters of the issues and subjects discussed in the course. You must use a MINIMUM of THREE primary source materials and THREE secondary source materials. For the purpose of this essay, newspaper articles and REPUTABLE (if unsure – check) websites count as primary sources and books and journal articles count as

secondary sources. \* Wikipedia CANNOT be counted as a reliable source

OR

**SHORT PAPER – 7 pages plus Presentation – 10 minutes (single presenter).** The paper is a companion to the presentation. Students are encouraged to be creative in how they present, thus not reading the paper as a script. The short paper will be in Dropbox before the presentation on the day of the presentation.

**DEADLINES AS FOLLOWS:**

**1 PAGE THESIS DUE SUNDAY NOVEMBER 1ST @ MIDNIGHT** via Desire 2 learn

**FINAL ESSAY DUE SUNDAY DECEMBER 6TH @ MIDNIGHT** via Desire 2 Learn.

Final Presentations will take place during **FINALS WEEK**

**\*\* If you wish me to give feedback on draft versions of either essay before you formally submit them, they must be sent to me ONE WEEK at the latest before the deadline date.**

**Grading:** Although there are variations in the workload and preparation required for each assignment, they are all graded **equally at 20% per assignment**. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester. **LATE SUBMISSIONS without prior permission will be penalized at 5 points per day until day 10. After Day 10 all late papers will receive an F grade.**

**Extra Credit:** Available through attendance at movie nights and other discretionary events. There will be a movie night, and short discussion afterwards, in each section of the course. To be eligible for extra credit you must attend a **MINIMUM of TWO movies/discussions. ONLY AVAILABLE FOR STUDENTS IN GOOD STANDING IN THE COURSE (FULL ATTENDANCE, COMPLETED ASSIGNMENTS, incl. readings/discussions)**

T – 9/22 – 6.00 pm Hensler Auditorium  
W – 10/14 – 6.00 pm Hensler Auditorium  
T - 11/17 – 6.00 pm Hensler Auditorium

Other chances may be available through attendance NAS related events notified in class.

**Grade Scale**

A = 90-100%, B = 80 – 89.5%, C = 70 – 79.5%, D = 60 – 69.5%, F = 0 – 59.5%

## TENTATIVE COURSE SCHEDULE

### *Section 1: Ethics & Protocols*

(Academia, Aboriginal Communities, & the Self)

#### **Week 1 - Introduction to course**

- Discussion on ethics and protocols, three research perspectives, terminology, worldviews, history of ethics.

*Readings – Mihesuah Chs. 1-3*

#### **Week 2 - Academic perspective on research with and by Indigenous peoples**

- Research, researcher, researched
- The interview process & research methodology

*Readings – Mihesuah Chs. 4 – 6*

#### **Week 3 - Class discussion on ethical research, relationships and responsibility to academia, Aboriginal communities, and the self.**

*Readings – Mihesuah Chs. 7-9*

#### **Week 4 - Ethics and protocols in academia and indigenous communities(Mis)representation of Native Americans**

*Readings – Mihesuah Chs. 10-12*

*Reflection Entry #1 due today*

### *Section 2: Decolonization From The Inside*

(Application of Indigenous Research Ethics and Protocols in Various Disciplines)

#### **Week 5 - Linking ethics and protocols of academia, Aboriginal communities, and the self. Reclaiming the body, in theory and in person**

*Reading - Yellow Bird, Indigenous Eyes Chs. 1-4*

#### **Week 6 - Ethical research & Aboriginal community protocols & traditional knowledge – from food to language**

*Reading – Yellow Bird, Chs. 5-8*

#### **Week 7 – Decolonizing self-determination**

*Readings – Yellow Bird, Chs, 9-12*

### *Section 3 – Thinking the Knowledge through an Indigenous framework*

(Decolonization of the Mind)

#### **Week 8 – Thinking indigeneity**

*Readings, Yellow Bird Indigenous Minds Chs. 1-2*

*Reflection Entry #2 due today*

#### **Week 9 – Thinking the land**

*Readings, Yellow Bird Chs. 3-5*

**Week 10 – SPRING BREAK**

**Week 11 – Decolonizing Conflict, Seeking Resolution**

*Readings – Yellow Bird Chs. 6-7*

**Week 12 – Decolonizing Education, Freeing the Mind**

*Readings – Yellow Bird, Chs. 8-9*

**Week 13 - Decolonizing Experience & Listening to the Youth, Freeing the Future**

*Readings – Yellow Bird, Chs. 10-11*

**Week 14 – Decolonizing Trauma and Developing Healthy Relationships, Freeing the Family**

*Readings – Yellow Bird, Chs. 12-13*

**Week 15 – Course Review**

Scheduled Presentations & short papers due today

***RESEARCH ESSAY DUE SUNDAY @MIDNIGHT***

**Week 16 – FINALS WEEK – NO EXAM**

## COURSE REVISION FORM

NEW  DROPPED \_\_\_\_\_ MAJOR REVISION \_\_\_\_\_ FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Dean Carol A. Repshrad Date 12-11-15  
Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):

*New core course as part of NAS major/minor as per Curriculum Proposal form*

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 360-

**Course Title:** Indigenous Cinema  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

### **Current Catalog Description (include all prerequisites):**

Analysis of images and representations of American Indians in feature, independent, and tele-films based in a cultural studies approach to film and film production. Considerable attention is given to Indigenous aesthetics.

### **Proposed or New Catalog Description (include all prerequisites):**

Analysis of images and representations of American Indians in feature, independent, and tele-films based in a cultural studies approach to film and film production. While several early non-Native depictions will be shown, primary focus will be on native-made cinema, with a comparative discussion of Indigenous film from elsewhere. Overall, the primary critical focus is given to Indigenous aesthetics.

### **Course Outcome Objectives:**

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**



*NASX*  
*Indigenous Cinema*

**Instructor: Dr. Paul McKenzie-Jones**

**TIME/PLACE TBC**

**Office Hours: By appointment/Drop-In**

**Email: paul.mckenziejones@msun.edu**

**COURSE DESCRIPTION**

Analysis of images and representations of American Indians in feature, independent, and tele-films based in a cultural studies approach to film and film production. While several early non-Native depictions will be shown, primary focus will be on native-made cinema, with a comparative discussion of Indigenous film from elsewhere. Overall, the primary critical focus is given to Indigenous aesthetics.

**OBJECTIVES**

- Read critical and cinematic texts with discernment and comprehension, paying particular attention to the intersections of race, representation, cinematic/narrative conventions and form.
- Situate course content in its relevant historical, cultural, intellectual, and cinematic contexts in Indian Country and the US.
- Interrogate the relationship between cultural production, popular attitudes, and federal policy.
- Examine popular and scholarly engagements with course material, and critically evaluate the ways in which cultural and intellectual assumptions, values, and beliefs frame engagements with and understandings of course material.
- Produce focused, critical, formal analyses/close readings of literary and cinematic texts in clear, grammatical prose.
- Generate original research utilizing primary and secondary sources with proper attribution per disciplinary conventions.

**REQUIRED READINGS**

Aleiss, Angela. *The Making of the White Man's Indian: Native Americans and Hollywood Movies.*

Singer, Beverly. *Wiping the War Paint Off the Lens: Native American Film and Video.*

Howe, Leanne et al. *Seeing Red: Hollywood's Pixeled Skins.*

Assigned journal articles

\*\*\*\*\*

## Course Administrative Issues

**Accommodation:** At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

**Attendance:** Attendance is a minimum mandatory requirement of the class if you wish to succeed. Absences will only be excused if notified beforehand and for reasonable reasons. Continued or excessive absence from the class will result in either withdrawal or a failing grade.

**Student Conduct:** Each student has a responsibility to themselves, their colleagues, and whoever pays their enrollment fees to ensure that an atmosphere conducive to learning is maintained at all times in the classroom. Laptops are allowed in class for the SOLE PURPOSE of note taking. This means that disruptive behavior such as web browsing, cell-phone use, texting, iPod/MP3 listening, newspaper/magazine reading, and social conversations, should be reserved for periods of free time outside of the lecture. DO NOT bring homework/assignments for other classes into this one. Cell phones must be on silent/vibrate and Internet browsers on laptops must be closed. Continued defiance of these rules will result in your expulsion from the class and the banning of laptops for the remainder of the semester. Students should refrain from leaving the classroom early without informing me beforehand. Students must also refrain from packing up materials and belongings until the lecture is over as indicated by the instructor. Each classroom expulsion will result in a mark of absence against your name.

**Academic Integrity & Plagiarism:** Academic Integrity is required at all times, and is a basic duty of honor as a student at the university. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged. Academic work completed in any other way is fraudulent. Plagiarism is a serious offence and will not be tolerated. All work submitted to this course must be your own. D2L uses a system called Turnitin to detect plagiarism. Section 600 of the MSUN Policy Manual explains the rules in full and can be found at <http://www.msun.edu/admin/policies/600/601-2.aspx>

**Preparation:** You are expected to arrive for class fully prepared for the day's subject matter. This means completing all required reading beforehand and being ready to engage with the material in a proactive manner. Asking questions and discussing the materials will enable you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## ASSIGNMENTS & GRADES

**Assignments:** There are FIVE (5) assignments that you are required to complete in order to achieve a passing grade for the class. EACH ASSIGNMENT IS WORTH 20% OF YOUR FINAL GRADE.

**\*\*\*\*All Essays \*\*\*\***

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) NO ALTERNATIVES

**All Submissions:** Via Dropbox only

**Reading/Viewing Discussion** – Maximum participation is recommended to receive a good grade but always remember it is the QUALITY of your participation that ensures a good grade and not simply the QUANTITY. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. QUALITY and QUANTITY are the keywords. Questions MUST explore a specific issue, problem or question of form elicited by the text(s)/films(s) (i.e. I want to see you wrestling with the text/film).

Discussion grade is split into two sections:

- Attendance & Lecture Participation = 50%
- Readings Discussion – AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK. = 50%

\*Students MUST respect each other's views and opinions at all times, especially when in disagreement\*

**Class Blog (D2L) Blog Discussions and Responses** are your opportunity to engage critically with a primary text, essay, idea or concept as well as respond thoughtfully to the thoughts, arguments and analyses of your peers. Each student will be required to submit one original post and reply to two others at least four times throughout the term.

Blog posts should be focused and substantive (500-700 words) and synthesize ideas from your reading journal, course notes, and class discussions by critically exploring a specific issue, problem or question of form elicited by the text(s) (i.e. I want to see you wrestling with the text/film). They should be cleanly written; advance a clearly-articulated, interpretive claim (i.e. thesis statement); present evidence from the text that illustrates that claim; and, most importantly, interpret that evidence for your readers (i.e. an explanation of how the text/illustration functions as you claim it does).

Responses will substantively engage (~250 words) the issues, problems or questions posed in TWO blog posts in an informal yet respectful and sophisticated way (i.e. I want to see you wrestling with the ideas and arguments of your peers).

**Film Reviews** You are required to submit TWO double-spaced, formally written film reviews of selections from a list of my choosing that speak in some way to the films/critical contexts we've discussed in class. One will examine a single film in 3-4 pages, while the second review of 5-6 pages will be comparative in nature. Explicit instructions are available on D2L.

**Final Research Project** The project can be an extension of one of your reviews, a discussion you've begun in your journals and on the course blog, or a new project entirely. Regardless, it must in some way engage one or more of the texts/films, critical issues, or historical contexts we've discussed in class. It can take the form of a traditional research paper (8-10 page, double-spaced for undergraduates, 10-12 page double-spaced for graduate students) or can employ various technologies and forms (visual culture, material culture, new media; film, music, television; graphic novels, comics, gaming). You need to work out the logistics directly with me well ahead of time. A draft presentation should be prepared by week 8 or 9 for discussion and feedback. Final drafts will be due on the scheduled day of our final exam and will be posted to the final exam assignment listing on Blackboard.

**\*\*Please note that undergraduates are required to consult at least 4 outside sources not on the syllabus; graduates should consult at least 6 outside sources not on the syllabus (you may, of course, include sources on the syllabus, but you'll need to consult the requisite number of additional sources listed here). At least two of these should be hard copy sources from the library or Special Collections.**

**Grading:** Although there are variations in the workload and preparation required for each assignment, they are all graded **equally at 20% per assignment**. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester.

## CLASS SCHEDULE

### *Section 1 (Mis)Representing the Indian*

#### **WEEK 1 - Setting The Scene: Literary, Performative And Cinematic Contexts**

- Intro to Course
- Viewing: Diamond, Neil. *Reel Injun* (85 min). 2009.  
*Reading: Singer, Wiping the War Paint Off the Lens* (vii-13)  
*Aleiss, "Hollywood and the Silent American" from Making the White Man's Indian* (1-17)

#### **WEEK 2 - U.S. Imperial Designs And The Ethnographic Gaze: Nanook Of The North**

- Viewing: Flaherty, Robert J. *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min). 1922.
- DISCUSSION - Huhndorf, Shari. "Nanook and His Contemporaries: Traveling with the Eskimos, 1897-1941." *Going Native: Indians in the American Cultural Imaginary*. Ithaca: Cornell UP, 2001. 79-128. (Black- board)

#### **WEEK 3 - Hollywood Translations Of Westward Expansion:**

- Viewing: Ford, John. *Stagecoach*. (96 min). 1939.
- DISCUSSION - Singer, "*The War Painted Years*" from *Wiping the War Paint Off the Lens* (14-22). & Aleiss, Angela. "*War and Its Indian Allies.*" *Making the White Man's Indian: Native Americans and Hollywood Movies*.

#### **WEEK 4 - Recuperating "The Indian" As Counter Culture Hero**

- Viewing: Penn, Arthur. *Little Big Man* (139 min). 1970.
- DISCUSSION - Aleiss, "Savagery on the Frontier" from *Making the White Man's Indian*. 119-140.  
- Singer, "Toward Independence" and "Native Filmmakers, Programs, and Institutions" from *Wiping the War Paint Off the Lens* (23-32, 33-44)

### *Section 2 - Representing Trauma (Comparatively)*

#### **WEEKS 5-6 - Residential Schools**

- Viewing: *Older Than America* (102 mins)
- Viewing : *Rabbit-Proof Fence* (AUS 94 min)
- Readings: Singer, "Chapter 5: On the Road to Smoke Signals" from *Wiping the War Paint Off the Lens* (61-91).

#### **WEEKS 7-8 - (Re)Presentation Of Urban Indian Experiences**

- Viewing: MacKenzie, Kent. *The Exiles* (72 min). 1961.
- Viewing: *Once Were Warriors* (NZ, 103 min)
- DISCUSSION: Pamela J. Peters. *Exiled NDZ: A Celebration of American Indian Culture in the Heart of Los Angeles*.

**WEEKS 9-10 – Finding Tradition in a Modern World**

- Viewing: The Doe Boy (87 min). 2001.
- Viewing : Whale Rider NZ, 101 min)
- DISCUSSION – TBC

***Section 3 – Indigenous Renaissance***

**WEEKS 11-12 - Native Road Movies**

- Viewing: Chris Eyre’s Smoke Signals (89 min)
- Viewing: Road to Paloma (90 min)
- DISCUSSION - TBC

**WEEK 13 – Life Up North**

- Viewing: On The Ice (96 mins)
- Discussion: TBC

**WEEK 14 – Snagging Comedy Style**

- Viewing: Christmas in the Clouds (96 min). 2001.
- DISCUSSION: Singer, “Conclusion” from Wiping the War Paint Off the Lens (92-99).

Course Wrap Up

***FINAL RESEARCH PROJECTS DUE***

**WEEK 16 – FINALS WEEK**

**Suggested Indigenous Films**

Powwow Highway (1989)  
It Starts with a Whisper (1993)  
Dance me Outside (1994)  
Medicine River (1994)  
Grand Avenue (1996)  
Atanarjuat: The Fast Runner (2001)  
Beneath Clouds (AUS 2002)  
Skins (2002)  
Four Sheets To The Wind (2006)  
Imprint (2007)  
The Lesser Blessed (2012)  
Star Wars (1977/2013), translated into Navajo (2013)  
Empire of Dirt (2013)  
Rhymes For Young Ghouls (2013)  
The Cherokee Word for Water (2013)  
Winter In The Blood (2013)  
Empire of Dirt (2015)

## SUGGESTED BIBLIOGRAPHY

Useful Studies on the Genealogy and Expression of Indian-ness in the Non-Indian Imaginary

Berkhofer, Robert F., Jr. *The White Man's Indian: Images of the American Indian from Columbus to the Present*. New York: Vintage Books, 1978.

Deloria, Phil. *Playing Indian*. New Haven: Yale UP, 1998.

Dippie, Brian W. *The Vanishing American: White Attitudes and U.S. Indian Policy*.

Lawrence: U of Kansas P, 1991. Huhndorf, Shari. *Going Native: Indians in the American Cultural Imaginary*. Ithaca: Cornell UP, 2001.

Pearce, Roy Harvey. *Savagism and Civilization: A Study of the Indian and the American Mind*. 1953, 1965. Berkeley: U of California P, 1988.

### *Cinematic Studies on Indian-ness*

Aleiss, Angela. *Making the White Man's Indian: Native Americans and Hollywood Movies*. Westport, CN: Praeger Publishers, 2005.

Bird, S. Elizabeth. *Dressing in Feathers: The Construction of the Indian in American Popular Culture*

Gretchen M. Bataille and Charles L.P. Silet, eds. *The Pretend Indians: Images of Native Americans in the Movies*. Ames: Iowa State UP, 1980.

Hearne, Joanna. *Native Recognition: Indigenous Cinema and the Western*. New York: SUNY P, 2012.

Kilpatrick, Jacquelyn. *Celluloid Indians: Native Americans and Film*. Lincoln: U of Nebraska P, 1999.

Marubbio, M. Elise. *Killing the Indian Maiden: Images of Native American Women in Film*. Lexington: U of Kentucky P, 2006.

Prats, Armando Jose. *Invisible Indians: Myth and Identity in the American Western*. Ithaca: Cornell UP, 2002.

Raheja, Michelle H. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. Lincoln: U of Nebraska P, 2011.

Rollins, Peter C. and John E. O'Connor, eds. *Hollywood's Indian: The Portrayal of the Native American in Film*. Lexington: UP of Kentucky, 1998.

Singer, Beverly R. *Wiping the War Paint Off the Lens: Native American Film and Video*. Minneapolis: U of Minnesota P, 2001.

Tahmahkera, Dustin. *Tribal Television: Viewing Native People in Sitcoms*

## COURSE REVISION FORM

NEW  DROPPED  MAJOR REVISION  FOR INFORMATION ONLY

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Dean Carol A. Reinhard Date 12-11-15  
Signature Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):

*Adding a prerequisite of NASX 105 to ensure that students possess a broader cultural understanding of American Indian issues before enrolling in this course. Also removing the Gen Ed requirement.*

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 376

**Course Title:** Federal Indian Law & policy

**Credits:** 3

**Required by:** NAS Minor

**Selective in:** Native American Studies

**Elective in:** Criminal Justice

**General Education:**

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

Treats the present applications and procedures of Federal Indian law and its historical development, including Indian treaties, tribal sovereignty, jurisdictional disputes, tribal and state powers of taxation, economic and environmental controls, and real property interests.

This course will operate on a reading discussion/seminar basis rather than lecture. There will be lectures throughout the semester but only where necessary to add historical context to the reading materials.

**Course Outcome Objectives:**

Upon completion of this course, and contingent upon hard work and participation, students should:

- have an understanding of the difference between indigenous forms of law and federal Indian law



- understand the legal basis of American Indian sovereignty.
- be more aware of the legal implications of the nation-to-nation treaty making process.
- display a good understanding of the relationship between the federal government and indigenous nations.
- better understand the historical development of federal Indian law from the creation of the United States to the present day.

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

Updated 09/29/05

## NASX 376

### Federal Indian Law & Policy

**Instructor:** Dr. Paul McKenzie-Jones

**TIME/PLACE** 1 – 1.50 M, W, F – Cowan 112

**Office Hours:** By appointment/Drop-In

**Email:** [paul.mckenziejones@msun.edu](mailto:paul.mckenziejones@msun.edu)

**Twitter:** @NASXProf\_PMJ

**Course Description:** Treats the present applications and procedures of Federal Indian law and its historical development, including Indian treaties, tribal sovereignty, jurisdictional disputes, tribal and state powers of taxation, economic and environmental controls, and real property interests.

This course will operate on a reading discussion/seminar basis rather than lecture. There will be lectures throughout the semester but only where necessary to add historical context to the reading materials.

#### **Course Objectives:**

Upon completion of this course, and contingent upon hard work and participation, students should:

- have an understanding of the difference between indigenous forms of law and federal Indian law
- understand the legal basis of American Indian sovereignty.
- be more aware of the legal implications of the nation-to-nation treaty making process.
- display a good understanding of the relationship between the federal government and indigenous nations.
- better understand the historical development of federal Indian law from the creation of the United States to the present day.

#### **Required Reading:**

*Nation to Nation: Treaties Between the United States & American Indian Nations*, Suzan Shown Harjo (ed.)

*In The Courts of the Conqueror*, Walter Echo-Hawk

*The Rights of Indians and Tribes*, Stephen L. Pevar

\*\*\*\*\*

## Course Administrative Issues

**Accommodation:** At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

**Attendance:** Attendance is a minimum mandatory requirement of the class if you wish to succeed. Absences will only be excused if notified beforehand and for reasonable reasons. Continued or excessive absence from the class will result in either withdrawal or a failing grade.

**Student Conduct:** Each student has a responsibility to themselves, their colleagues, and whoever pays their enrollment fees to ensure that an atmosphere conducive to learning is maintained at all times in the classroom. Laptops are allowed in class for the **SOLE PURPOSE** of note taking. This means that disruptive behavior such as web browsing, cell-phone use, texting, iPod/MP3 listening, newspaper/magazine reading, and social conversations, should be reserved for periods of free time outside of the lecture. **DO NOT** bring homework/assignments for other classes into this one. Cell phones must be on silent/vibrate and Internet browsers on laptops must be closed. Continued defiance of these rules will result in your expulsion from the class and the banning of laptops for the remainder of the semester. Students should refrain from leaving the classroom early without informing me beforehand. Students must also refrain from packing up materials and belongings until the lecture is over as indicated by the instructor. Each classroom expulsion will result in a mark of absence against your name.

**Academic Integrity & Plagiarism:** Academic Integrity is required at all times, and is a basic duty of honor as a student at the university. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged. Academic work completed in any other way is fraudulent. Plagiarism is a serious offence and will not be tolerated. All work submitted to this course must be your own. Section 600 of the MSUN Policy Manual explains the rules in full and can be found at <http://www.msun.edu/admin/policies/600/601-2.aspx>

**Preparation:** You are expected to arrive for class fully prepared for the day's subject matter. This means completing all required reading beforehand and being ready to engage with the material in a proactive manner. Asking questions and discussing the materials will enable you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## ASSIGNMENTS AND GRADES

Assignments: There are Four (4) assignments that you are required to complete in order to achieve a passing grade for the class. **EACH ASSIGNMENT IS WORTH 25% OF YOUR FINAL GRADE.**

**\*\*\*\*All Essays \*\*\*\***

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) NO ALTERNATIVES

**ESSAY 1 (3-4 pages)** Find a treaty from the early days of the United States and one from the mid/late-1800s. What are the major differences in language/provisions/promises between the treaties. What historical issues account for these differences? **DUE SUNDAY SEPTEMBER 20TH @ MIDNIGHT via DROPBOX.**

**ESSAY 2 (3-4 pages)** You must pick an American Indian nation from a list provided. Using the tribal website, write a 3-4 page summary of treaty and federal law issues, both historical and contemporary, of that particular nation. Has this particular nation ever litigated against/within the federal US court system? **Due SUNDAY OCTOBER 11TH @ MIDNIGHT via DROPBOX**

**DISCUSSION/PARTICIPATION:** Maximum participation is recommended to receive a good grade but always remember it is the **QUALITY** of your participation that ensures a good grade and not simply the **QUANTITY**. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. **QUALITY** and **QUANTITY** are the keywords.

**Discussion grade is split into two sections:**

- **Attendance & Lecture Participation**
- **Readings Discussion – AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK.**

**\*Students MUST respect each other's views and opinions at all times, especially when in disagreement.\***

**RESEARCH ESSAY (7-8 pages)** Write a research paper discussing ANY topic of your choice within the parameters of the issues and subjects discussed in the course. You must use a **MINIMUM** of **THREE** primary source materials and **THREE** secondary source

materials. For the purpose of this essay, newspaper articles and REPUTABLE (if unsure – check) websites count as primary sources and books and journal articles count as secondary sources. \* Wikipedia CANNOT be counted as a reliable source

**DEADLINES AS FOLLOWS:**

1 PAGE THESIS DUE SUNDAY NOVEMBER 1ST @ MIDNIGHT via  
Desire 2 learn

FINAL ESSAY DUE SUNDAY DECEMBER 6TH @ MIDNIGHT via Desire  
2 Learn

**\*\* If you wish me to give feedback on draft versions of either essay before you formally submit them, they must be sent to me ONE WEEK at the latest before the deadline date.**

**Grading:** Although there are variations in the workload and preparation required for each assignment, they are all graded **equally at 25% per assignment**. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester. **LATE SUBMISSIONS without prior permission will be penalized at 5 points per day until day 10. After Day 10 all late papers will receive an F grade.**

**Extra Credit:** Available through attendance at movie nights and other discretionary events. There will be a movie night, and short discussion afterwards, in each section of the course. To be eligible for extra credit you must attend a **MINIMUM of TWO movies/discussions. ONLY AVAILABLE FOR STUDENTS IN GOOD STANDING IN THE COURSE (FULL ATTENDANCE, COMPLETED ASSIGNMENTS, incl. readings/discussions)**

T – 9/22 – 6.00 pm Hensler Auditorium

W – 10/14 – 6.00 pm Hensler Auditorium

T - 11/17 – 6.00 pm Hensler Auditorium

Other chances may be available through attendance NAS related events notified in class.

**Grade Scale**

A = 90-100%, B = 80 – 89.5%, C = 70 – 79.5%, D = 60 – 69.5%, F = 0 – 59.5%

## TENTATIVE COURSE SCHEDULE

### ***SECTION ONE – Sovereign Indigenous Nations***

Week 1 M- Intro

W/F – Origins and original forms of law

*Required Reading: Nation to Nation pgs. 1-36*

Week 2 – American Indians as International Powerbrokers

M-F Treaties and Trade with European Empires

*Required Reading: Nation to Nation, pgs. 36 - 68*

Week 3 – Jurisdiction

M – **NO CLASS**

W-F Who controls what on Indian land?

*Required Readings: Nation to Nation pgs. 68-116*

Week 4 – ‘Civilization and Self-Determination’

*Required reading: Nation to Nation, pgs, 116 - 178*

Week 5 – Treaties

M -F - Discussion

*Required Reading: Nation to Nation pgs. 178 - 225*

### ***SECTION TWO – American Indians and the Supreme Court***

Week 6 The Dark Side of the Law

*Required Readings: Echo Hawk, Part 1*

Week 7 – Removal

*Required Readings: Echo Hawk chs. 4-7*

Week 8 – Indian Law and the Home

*Required Readings: Echo Hawk chs. 8-9*

***ESSAY 2 (TRIBAL RESEARCH) DUE FRIDAY 10/18 @ MIDNIGHT***

Week 9 –The Spirit World

*Required readings: Echo Hawk, chs. 10-11*

***RESEARCH ESSAY THESIS DUE SUNDAY 11/1 @ MIDNIGHT***

Week 10 – Land and the law  
*Required Readings: Echo-Hawk, Chs. 12-13*

Week 11 – Is Federal Indian Law ‘Legal’?  
*Required Readings: Echo-Hawk, Chs. 14-15*

***SECTION 3 – Federal Indian Law –in practice***

Week 12 – Tribes, Treaties, and Self-Government  
**NO CLASS WEDNESDAY**  
*Required Readings: Pevar, Chs. 1-6*

Week 13 – States, Jurisdiction, and Taxation  
*Required Readings: Pevar, Chs. 8-11*

Week 14 – Treaty Rights in the Modern Era  
*Required Readings: Pevar, Chs. 13-15*

Week 15 – Gaming and the future  
F - REVIEW  
*Required Reading: Pevar, Chs. 16-18*  
**RESEARCH ESSAY DUE 12/6 @MIDNIGHT**

Week 16 – **FINALS WEEK – NO EXAM**

## COURSE REVISION FORM

NEW X DROPPED \_\_\_\_\_ MAJOR REVISION \_\_\_\_\_ FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter \_\_\_\_\_ Dean Carol A. Reinhard Date 12-11-15  
Signature \_\_\_\_\_ Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):  
New core course as part of NAS major/minor as per Curriculum Proposal form

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 3--

**Course Title:** American Indian Activism: Red Power & indigenous Nationalism  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

This course is a study of American Indian activism throughout the twentieth and twenty-first centuries. It is designed to look beyond the myth that Indian activism rode in on the coattails of the 1960s Civil Rights Movement and show that American Indian activists had been fighting and campaigning on behalf of their communities since the end of the treaty era. It explores the myth of pan-Indianism and frames Red Power as an inter-tribal/trans-national movement focused on nationalistic motifs of culture, community and tradition. It explores self-determination, sovereignty, treaty rights, identity, settler-colonialism, historical trauma, environmentalism, and many other issues at the core of indigenous protest and self-advocacy. The course will highlight the varying methods, intentions, successes, and failures, of the many American Indian & First Nations activists and organizations that fought for Indian rights during the last century and in the present era, and the increasing power of social media in cultural awareness.



### **Course Outcome Objectives:**

- To consider the historical and contemporary context of the many different forms of activism used by Indians in the twentieth and twenty-first centuries.
- To discuss the many ideologies and cultural factors that motivated these activists in their fight for Indigenous rights.
- To the evolving methods and technologies used to express activism, from newsletters and journals to contemporary social media.
- To give students a clear understanding of the differences between activism and militancy in the fight for Indian rights and the advancement of Indian peoples.
- To introduce the benefits of interactive dialogue and discussion as a valuable method of intellectual exchange and a building block for analytical analysis.
- To provide students with the information and tools to enhance their analytical skills and knowledge of the subject matter and produce a final paper useful in academic, personal, and professional development.
- To help students become equipped in the language and methods of self-advocacy

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

Updated 09/29/05

*NASX 3--*  
***American Indian Activism: Red Power & Indigenous Nationalism***

**Instructor: Dr. Paul McKenzie-Jones**

**TIME/PLACE 12.00 – 1.25 p.m. T, Th. Cowan Hall 112**

**Office Hours: By appointment/Drop-In**

**Email: paul.mckenziejones@msun.edu**

**COURSE DESCRIPTION**

This course is a study of American Indian activism throughout the twentieth and twenty-first centuries. It is designed to look beyond the myth that Indian activism rode in on the coattails of the 1960s Civil Rights Movement and show that American Indian activists had been fighting and campaigning on behalf of their communities since the end of the treaty era. It explores the myth of pan-Indianism and frames Red Power as an inter-tribal/trans-national movement focused on nationalistic motifs of culture, community and tradition. It explores self-determination, sovereignty, treaty rights, identity, settler-colonialism, historical trauma, environmentalism, and many other issues at the core of indigenous protest and self-advocacy. The course will highlight the varying methods, intentions, successes, and failures, of the many American Indian & First Nations activists and organizations that fought for Indian rights during the last century and in the present era, and the increasing power of social media in cultural awareness.

**OBJECTIVES**

By the end of the semester, contingent on hard work and the completion of readings and assignments, students should be able to:

- Consider the historical and contemporary context of the many different forms of social, political, cultural, environmental, expressive activism used by indigenous peoples in the twentieth and twenty-first centuries.
- Discuss the many ideologies and cultural factors that motivated these activists in their fight for Indigenous rights.
- Display understanding of the issues surrounding sovereignty, self-determination, identity, social justice, and indigenous rights.
- Understand the evolving methods and technologies used to express activism, from newsletters and journals to contemporary social media.
- Display a clear understanding of the differences between activism and militancy in the fight for Indian rights and the advancement of Indian peoples.
- Discuss the benefits of interactive dialogue and discussion as a valuable method of intellectual exchange and a building block for analytical analysis.
- Present a framework for understanding the historical roots of contemporary issues in all aspects of indigenous activism

## REQUIRED READINGS

Devon Mihesuah – *Indigenous American Women*

Paul McKenzie-Jones- *Clyde Warrior, Tradition, Community, and Red Power*

Vine Deloria Jr. *Custer Died for Your Sins*

Daniel Wildcat – *Red Alert! Saving the Planet with Indigenous Knowledge*

\*\*\*\*\*

### Course Administrative Issues

**Accommodation:** At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

**Attendance:** Attendance is a minimum mandatory requirement of the class if you wish to succeed. Absences will only be excused if notified beforehand and for reasonable reasons. Continued or excessive absence from the class will result in either withdrawal or a failing grade.

**Student Conduct:** Each student has a responsibility to themselves, their colleagues, and whoever pays their enrollment fees to ensure that an atmosphere conducive to learning is maintained at all times in the classroom. Laptops are allowed in class for the SOLE PURPOSE of note taking. This means that disruptive behavior such as web browsing, cell-phone use, texting, iPod/MP3 listening, newspaper/magazine reading, and social conversations, should be reserved for periods of free time outside of the lecture. DO NOT bring homework/assignments for other classes into this one. Cell phones must be on silent/vibrate and Internet browsers on laptops must be closed. Continued defiance of these rules will result in your expulsion from the class and the banning of laptops for the remainder of the semester. Students should refrain from leaving the classroom early without informing me beforehand. Students must also refrain from packing up materials and belongings until the lecture is over as indicated by the instructor. Each classroom expulsion will result in a mark of absence against your name.

**Academic Integrity & Plagiarism:** Academic Integrity is required at all times, and is a basic duty of honor as a student at the university. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged. Academic work completed in any other way is fraudulent. Plagiarism is a serious offence and will not be tolerated. All work submitted to this course must be your own. D2L uses a system called Turnitin to detect plagiarism. Section 600 of the MSUN Policy Manual explains the rules in full and can be found at <http://www.msun.edu/admin/policies/600/601-2.aspx>

**Preparation:** You are expected to arrive for class fully prepared for the day's subject matter. This means completing all required reading beforehand and being ready to engage with the material in a proactive manner. Asking questions and discussing the materials will enable you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## **ASSIGNMENTS & GRADES**

**Assignments:** There are FOUR (4) assignments that you are required to complete in order to achieve a passing grade for the class. EACH ASSIGNMENT IS WORTH 25% OF YOUR FINAL GRADE.

**\*\*\*\*All Essays \*\*\*\***

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) NO ALTERNATIVES

**Submission:** Via Dropbox only

**ESSAY 1: REVIEW ESSAY (3-4 pages)** You must attend the Chancellor's Lecture Series lecture on indigenous climate change activism by Dr. George Price on January 21 at 7.30 pm in Hensler Auditorium. Write a 3-4 page review of the lecture discussing the main theme(s) of his presentation and how the lecture defines activism broadly and in specific terms in relation to indigenous knowledge, rights, sovereignty and the land. You must also discuss how/if what he said affected your view of/attitude towards indigenous issues/perspectives, how much of the lecture was new information to you, and whether or not the lecture served as an inspiration to make/demand changes in your personal/community environment. **DUE SUNDAY 2/7 @ MIDNIGHT via DROPBOX.**

**PROJECT:** Choose a cause and "create" a movement, either via social media or a project of some other method. If the movement involves protests or blockades it is more beneficial to create a theoretical model than actively seek to break the law. Why did you choose the cause you did? How would you/did you measure the success of your movement? Would this movement work in a real world environment? How did you

decide upon the model of protest to use? Can be documented in written form (3-4 pages)/oral presentation (10-15 minutes)/series of tweets/poster presentation.

**PRESENTATIONS DUE 29/31 March (WEEK 12)**

**ESSAY 2: RESEARCH/BLOG PROJECT.** Choose an issue ANY topic of your choice (within the parameters of the issues and subjects discussed in the course) that is currently being protested and find out as much about the movement, motivation, results of the campaign(s) that you are following. Thus far, how successful is social media in raising awareness of this/these issue(s)? What other methods are they using? **EACH WEEK** write a one page blog update of the issue/state of the protest, from multiple perspectives/voices over the semester. At the end of the semester, put these blogs together into a large research paper with an added introduction/conclusion that the protest/movement; summarizes its successes/failures; outlines any suggestions you have for future improvement. **FINAL ESSAY/COMPLETE BLOG PROJECT DUE SUNDAY May 1 @ midnight via D2L**

**\*\* If you wish me to give feedback on draft versions of either essay before you formally submit them, they must be sent to me 4 days at the latest before the deadline date.**

**DISCUSSION/PARTICIPATION:** Maximum participation is recommended to receive a good grade but always remember it is the **QUALITY** of your participation that ensures a good grade and not simply the **QUANTITY**. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. **QUALITY** and **QUANTITY** are the keywords.

**Discussion grade is split into two sections:**

- Attendance & Lecture Participation = 50%
- Readings Discussion – **AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK.** = 50%

**\*Students MUST respect each other's views and opinions at all times, especially when in disagreement\***

**Grading:** Although there are variations in the workload and preparation required for each assignment, they are all graded **equally at 25% per assignment**. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester.

**Extra Credit:** Available through attendance at movie nights and other discretionary events. There will be a movie night, and short discussion afterwards, in each section of the course. To be eligible for extra credit you must attend a **MINIMUM** of **TWO**

movies/discussions. **ONLY AVAILABLE FOR STUDENTS IN GOOD STANDING IN THE COURSE (FULL ATTENDANCE, COMPLETED ASSIGNMENTS, incl. readings/discussions)**

**ALL MOVIE NIGHTS @ 6.00 pm Hensler Auditorium on 1/27, 2/23, 3/23, 4/14**  
Other chances may be available through attendance NAS related events notified in class.

**Grade Scale**

A = 90 -100%, B = 80 – 89.5%, C = 70 – 79.5%, D = 60 – 69.5%, F = 0 – 60%

**CLASS SCHEDULE**

- Week 1      Introduction**  
- Introduction, Syllabus and Overview
- Week 2      From Warriors to Wards**  
- Ending military resistance of the 19<sup>th</sup> century  
- ‘Indians Are People’ – The Standing Bear Case  
*Readings: Mihesuah – Part 1*
- Week 3      Early Twentieth Century Activism**  
- Carlos Montezuma, SAI, & citizenship  
- Indian New Deal/AIF & the NCAI  
*Readings: Mihesuah – Part 2*
- Week 4      The return of Indigenous resistance**  
- Border Crossings and the Tuscarora  
- Senecas Fighting Kinzua Dam  
*Readings: Mihesuah – Part 3*
- Week 5      Young Indians find their voice/Red Power**  
- Youth Councils & Workshops on American Indian Affairs  
- Chicago Conference/ NIYC/ SAIA, & ‘fish-ins’  
*Readings: McKenzie-Jones – Chs, 1-2*
- Week 6      The Right for Culturally Relevant Education/Counterculture**  
- NIYC Model Schools, Rough Rock, and the birth of American Indian Studies  
- Hippies, Indians, & Protest Music  
*Readings: McKenzie-Jones - Chs, 3-4*

- Week 7      The Second Wave of Red Power**  
- Occupation of Alcatraz  
- Trail of Broken Treaties to the Siege at Wounded Knee  
*Readings: McKenzie-Jones – Chs. 5- epilogue*
- Week 8      Self-Determination & Red Power in the North**  
- Pyramid Lake/Harjo v Kleppe and a new era for Indians  
- Holding the Bridge /The Oka Crisis & American Indian assistance  
*Readings: Deloria – Chs. 1-3*
- Week 9      Trans-national indigenous collaboration**  
- Fighting the pipelines in 1974  
- Inter-agency collaboration and birth of international Indigenous collaboration  
*Readings: Deloria – Chs. 4-7*
- Week 10     \*SPRING BREAK\***
- Week 11     “We are not your mascot” /The Rise of the Hashtag Warriors**  
- Little Red & other victories/The long campaign against the “Washington Team”  
- Idle No More/Social Media Explosion  
*Readings: Deloria- Chs. 8-11*
- Week 12     Contemporary Environmental Activism**  
*Readings: Wildcat – Chs. 1-4*
- Week 13     Food Sovereignty/Decolonizing Diets**  
*Readings: Wildcat – Chs. 5-Conclusion*
- Weeks 14-16 Continuing Struggle/Successes**  
- Community Resistance in the 21<sup>st</sup> century  
- Conclusion  
*Readings: News/Social Media*
- Week 17     FINALS WEEK – NO EXAM**

## COURSE REVISION FORM

NEW  DROPPED \_\_\_\_\_ MAJOR REVISION \_\_\_\_\_ FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Dean Carol A. Raymond Date 12-11-15  
Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):

New core course as part of NAS major/minor as per Curriculum Proposal form. (Prerequisite of . NASX 232 or NASX 310 required)

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 4--

**Course Title:** Indigenous Northern Borderlands  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

This course is a study of the US/Canadian border from the indigenous perspective. We will look broadly at how the creation of the border has affected indigenous nations from the Pacific coast to the Atlantic, and specifically at Kahnawa:ke (Mohawk), Haudenosaunee (Iroquios), Anishinaabe (Ojibwe), Bodewadmik (Potawatomi), Nehiyaw (Cree), Nakoda (Assiniboine), and Niitsitapi (Blackfoot/feet) communities in the past and present. How does the border intersect with Native nationhood across the 'Medicine Line'? How are these cultural 'interruptions' navigated when one people become separate nations? How does the creation of imperial borders within indigenous lands affect cultural identity and political coherence? How do these cultures render the border invisible in order to maintain their indigenous identities? What is the future for indigenous nationhood in an age of increasingly contentious national border rhetoric?



### **Course Outcome Objectives:**

- To consider the historical and contemporary impact of the US/Canada border on the indigenous inhabitants of the Northern borderlands.
- To consider the conflicting and competing interpretations of territory, boundaries and borders and the unique implications of these disputes in dissected indigenous lands.
- To discuss the corrosive effects of competing settler colonial oversight on indigenous nationhood and cultural identity.
- To give students a clear understanding of the frameworks of indigenous nationalism, identity, and multilevel citizenship, in contrast to single citizenship in the dominant society.
- To introduce students to the concepts of cultural dualism within indigenous frameworks of identity, nationalism and perseverance.
- To provide students with the information and tools to enhance their analytical skills and knowledge of the subject matter and produce a final paper useful in academic, personal, and professional development.

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

Updated 09/29/05

*NASX*  
*Indigenous Northern Borderlands*

**Instructor: Dr. Paul McKenzie-Jones**

TIME/PLACE TBC

Office Hours: By appointment/Drop-In

Email: paul.mckenziejones@msun.edu

### COURSE DESCRIPTION

This course is a study of the US/Canadian border from the indigenous perspective. We will look broadly at how the creation of the border has affected indigenous nations from the Pacific coast to the Atlantic, and specifically at Kahnawake (Mohawk), Haudenosaunee (Iroquios), Anishinaabe (Ojibwe), Bodewadmik (Potawatomi), Nehiyaw (Cree), Nakoda (Assiniboine), and Niitsitapi (Blackfoot/feet) communities in the past and present. How does the border intersect with Native nationhood across the 'Medicine Line'? How are these cultural 'interruptions' navigated when one people become separate nations? How does the creation of imperial borders within indigenous lands affect cultural identity and political coherence? How do these cultures render the border invisible in order to maintain their indigenous identities? What is the future for indigenous nationhood in an age of increasingly contentious national border rhetoric?

### OBJECTIVES

By the end of the semester, contingent upon hard work and completion of readings/assignments, student will be able to:

- Consider the historical and contemporary impact of the US/Canada border on the indigenous inhabitants of the Northern borderlands.
- Display understanding of the conflicting and competing interpretations of territory, boundaries and borders and the unique implications of these disputes in dissected indigenous lands.
- Discuss the corrosive effects of competing settler colonial oversight on indigenous nationhood and cultural identity.
- Display clear understanding of the frameworks of indigenous nationalism, identity, and multilevel citizenship, in contrast to single citizenship in the dominant society.
- Understand the concepts of cultural dualism within indigenous frameworks of identity, nationalism and perseverance.
- Showcase their analytical skills and knowledge of the subject matter and produce a final paper useful in academic, personal, and professional development.

### REQUIRED READINGS

Audra Simpson – *Mohawk Interruptus*

Sylvia McAdam – *Nationhood Interrupted*

Christopher Wetzel – *Gathering the Potawatomi Nation*

Assigned journal articles

\*\*\*\*\*

## Course Administrative Issues

### Accommodation:

At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

**Attendance:** Attendance is a minimum mandatory requirement of the class if you wish to succeed. Absences will only be excused if notified beforehand and for reasonable reasons. Continued or excessive absence from the class will result in either withdrawal or a failing grade.

### Student Conduct:

Each student has a responsibility to themselves, their colleagues, and whoever pays their enrollment fees to ensure that an atmosphere conducive to learning is maintained at all times in the classroom. Laptops are allowed in class for the SOLE PURPOSE of note taking. This means that disruptive behavior such as web browsing, cell-phone use, texting, iPod/MP3 listening, newspaper/magazine reading, and social conversations, should be reserved for periods of free time outside of the lecture. DO NOT bring homework/assignments for other classes into this one. Cell phones must be on silent/vibrate and Internet browsers on laptops must be closed. Continued defiance of these rules will result in your expulsion from the class and the banning of laptops for the remainder of the semester. Students should refrain from leaving the classroom early without informing me beforehand. Students must also refrain from packing up materials and belongings until the lecture is over as indicated by the instructor. Each classroom expulsion will result in a mark of absence against your name.

### Academic Integrity & Plagiarism:

Academic Integrity is required at all times, and is a basic duty of honor as a student at the university. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged. Academic work completed in any other way is fraudulent. Plagiarism is a serious offence and will not be tolerated. All work submitted to this course must be your own. D2L uses a system called Turnitin to detect plagiarism. Section 600 of the MSUN Policy Manual explains the rules in full and can be found at <http://www.msun.edu/admin/policies/600/601-2.aspx>

### Preparation:

You are expected to arrive for class fully prepared for the day's subject matter. This means completing all required reading beforehand and being ready to engage with the

material in a proactive manner. Asking questions and discussing the materials will enable you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## ASSIGNMENTS & GRADES

**Assignments:** There are FIVE (5) assignments that you are required to complete in order to achieve a passing grade for the class. EACH ASSIGNMENT IS WORTH 20% OF YOUR FINAL GRADE.

\*\*\*\*All Essays \*\*\*\*

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.htm](http://www.chicagomanualofstyle.org/tools_citationguide.htm) NO ALTERNATIVES

**All Submissions:** Via Dropbox only

**ESSAY 1: 3-4 page Dual Nation research essay.** Explore the twin websites of a single nation divided by the border (e.g Blackfoot/Blackfeet). What issues have been caused by this duality? How much connection does each nation maintain with each? Are there any collaborative programs that connect the nations culturally, economically, or politically? Are there are disparities in health, wealth, population between the communities? What is the respective relationship with the federal government like for each nation? **DUE TBC**

**ESSAY 2: 3-4 page BOOK ESSAY –** Choose either Simpson's *Mohawk Interruptus* or McAdam's *Nationhood Interrupted*. What are the major implications of border separation or colonial interruption within the book you choose? How does the author address issues of identity, culture, continuity, and nationhood within the text? What questions are you left with after reading the book? **DUE TBC**

**ESSAY 3: 7-8 page RESEARCH essay.** Write a research paper discussing ANY topic of your choice within the parameters of the issues and subjects discussed in the course. You must use a MINIMUM of THREE primary source materials and THREE secondary source materials. For the purpose of this essay, newspaper articles, government documents, and websites, count as primary sources, and books and journal articles count

as secondary sources. Use of archival/original tribal/government documents will result in bonus points being awarded.

**DEADLINES AS FOLLOWS:**

**1 PAGE PROPOSAL DUE SUNDAY April 27 @ midnight via D2L**

**FINAL ESSAY DUE SUNDAY May 1 @ midnight via D2L**

**\*\* If you wish me to give feedback on draft versions of either essay before you formally submit them, they must be sent to me 4 days at the latest before the deadline date.**

**DISCUSSION/PARTICIPATION:**

Maximum participation is recommended to receive a good grade but always remember it is the **QUALITY** of your participation that ensures a good grade and not simply the **QUANTITY**. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. **QUALITY** and **QUANTITY** are the keywords.

**Discussion grade is split into two sections:**

**- Attendance & Lecture Participation = 50%**

**- Readings Discussion – AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK. = 50%**

**\*Students MUST respect each other's views and opinions at all times, especially when in disagreement\***

**Grading:**

Although there are variations in the workload and preparation required for each assignment, they are all graded **equally at 20% per assignment**. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester.

## CLASS SCHEDULE

### *Section 1 – Land and Identity*

**Week 1 Introduction**

- Introduction, Syllabus and Overview
- What is a border? What is indigeneity?

*Readings: Workbook*

**Week 2 In the Beginning**

- Origin Stories and the land...

*Readings: McAdam pgs. 1-26*

**Week 3 Indigenous Geography of North America**

- Coastal, Great Lakes, Plains and Plateau
- Northern Borderlands, Southern Borderlands, or multiple borderlands?

*Readings: McAdam pgs. 27-63*

**Week 4 The Middle Ground**

- Traders, Settlers, and negotiated territories

*Readings: McAdam pgs. 64-97*

### *Section 2 – Mapping the Medicine Line*

**Week 5 Nationhood and Newcomers**

- Negotiating space with Europeans

*Readings: Simpson Ch. 1*

**Week 6 One People, Two Nations (East)**

- Proclamation Lines, Revolutions, and Border Treaties

*Readings: Simpson Ch. 2*

**Week 7 Splitting the Great Lakes**

- Anishinaabe disruption in the 1800's

*Readings: Simpson Ch. 3-4*

**Week 8 Removals, Remappings, and Canadian Confederacy**

- Sending the Chippewa West and the Cree South
- Hudson Bay Company, Canada, & The Metis

*Readings: Simpson Ch. 5-7*

**Week 9 One People, Two Nations (West)**

- Reducing the Blackfoot Confederacy
- Washington, Oregon and the Pacific Coast

*Readings: Workbook*

**Week 10 \*SPRING BREAK\***

*Section 3 – (Re)building Nationhood*

**Week 11 Removing the Border (1)**

- This is Indian land – Mohawk Border Closures and US/Canadian responses
- Blackfoot renewal and reconciliations

*Readings: Workbook*

**Week 12 (Re)joining cultural renewals**

- Ojibwe journeys across the borders
- Potawatomi dispersal and reconnections

*Readings: Wetzel Intro & Part 1*

**Week 13 (Re)Gathering**

- (Re)building the Potawatomi Nation
- (Re)connecting along the Pacific Northwest

*Readings: Part 11*

**Week 14 Removing the Border (2)**

- Trans-nationalism, inter-tribalism, and the return of the bison

*Readings: Workbook*

**Week 15 Review**

- Whose borders? Whose land? Whose territories? Whose nation(s)?

*Readings: Workbook*

**Week 16 FINALS WEEK**

## COURSE REVISION FORM

NEW X DROPPED \_\_\_\_\_ MAJOR REVISION \_\_\_\_\_ FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Signature \_\_\_\_\_ Dean Carol A. Reinhard Date 12-11-15  
Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):

New core course as part of NAS major/minor as per Curriculum Proposal form. *Prerequisite of NASX 105 required*

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 2--

**Course Title:** Native Museum Studies  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:**

**Lecture/Lab:** X

**Gradable Lab:**

**Contact hours lecture:** 2.5

**Contact hours lab:** .5

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

In collaboration with the Louise and Antoinette Hagener Museum of the Northern Montana Plains Indian, this survey of museum studies introduces students to the history of museums and to debates on the philosophical nature of museums. The course covers the types and definitions of museums. It discusses contemporary practice in museums, and examines current issues in the museum profession as it faces the future of museums in the twenty-first century. The course explores museums' missions and their roles in society through case studies and exhibitions in a variety of museums including art, history, and ethnographic museums. The course also contains a practical element in learning how to create and project cultural museum displays.



## **Course Outcome Objectives:**

At the end of the course, the student should be able to:

- Demonstrate an understanding of the history and organization of museums
- Debate museum ethical issues
- Discuss critically, in written and verbal form, current issues in the philosophy of museums, museum missions, representation of the past, interpretation of cultural objects, and the role of museums in society
- Critically evaluate a museum exhibition
- Articulate why museums matter in a self-reflective essay
- Display practical ability to create/articulate a culturally sensitive museum space

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources. Access to the library museum**

Updated 09/29/05

**Request for Inclusion in the General Education Core**

Add to Category	Gen Ed Category	Area Description	Credits Required
	Category I	Communication	6
	Category II	Mathematics	3
	Category III	Natural Sciences with lab	6
	Category IV	Social Sciences/History	6
X	Category V	Cultural Diversity	3
	Category VI	Fine Arts/Humanities	6
	Category VII	Technology	3

Course submitted for consideration:

College	Subject	Number	Title	Credits
	NASX	2--	Native Museum studies	3

Catalog Description:

Provide a detailed explanation; show evidence, and rationale meeting 80% of the objectives as directly related to the appropriate category I through IX for the proposed course inclusion.

<p>This meets more than 80% of the Category V Gen Ed requirement in the following ways: By examining how indigenous people(s) and communities have been represented in the museum field and potential room for changing representations in the future this course fulfils the requirement to “describe an compare political, socio-economic, philosophical-spiritual, historic, scientific and literary-creative perspectives of various ethnic groups or cultures.” This is further reinforced by the course requirement to discuss critically, in written and verbal form, current issues in the philosophy of museums, museum missions, representation of the past, interpretation of indigenous cultural objects, and the role of museums in society</p> <p>Within that framework, the course also requires students to learn how to care for and ethically present indigenous exhibits in a museum space, which will mean directly engaging with cultural material from indigenous communities. This will allow students to meet the Cat V requirements of analyzing “social structures and human behaviours of ethnic groups and cultures.”</p>	<p>The very first lecture in the course deals with stereotypes, how we think about museums, how we think about indigenous cultures, and why they matter which links directly to the requirement that students learn “how generalizations are developed and how stereotyping and prejudice are being addressed currently and historically.”</p> <p>The primary focus of the course is to learn how best to engage with and correctly present indigenous cultural materials in a museum setting, which make it a perfect fit for a Category V classification.</p>
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Print Name <i>Paul M. McKeown</i>	Print Name <i>Carol A. Reifschneider</i>	Date: <i>12-11-15</i>
Submitter <i>[Signature]</i>	Chair/Dean: <i>Carol A. Reifschneider</i>	
Signature	Signature (indicates "college" level approval)	

*NASX*\_\_\_\_  
*Native Museum Studies*

**Instructor: Dr. Paul McKenzie-Jones**

**TIME/PLACE TBC**

**Office Hours: By appointment/Drop-In**

**Email: paul.mckenziejones@msun.edu**

### **COURSE DESCRIPTION**

In collaboration with the Louise and Antoinette Hager Museum of the Northern Montana Plains Indian, this survey of museum studies introduces students to the history of museums and to debates on the philosophical nature of museums in relation to indigenous peoples. The course covers the types and definitions of museums, including public, private, and tribal. It discusses contemporary practice in museums, and examines current issues in the museum profession in the twenty-first century. The course also contains a practical element in learning how to create and project cultural museum displays, and the role of the museum as a method of cultural preservation. Central to all of the above, and threaded throughout the semester, is a discussion of how indigenous people have been represented in the museum field in the past and present, and how these representations will change in the future as indigenous communities assert more control over the way their stories are told.

### **OBJECTIVES**

At the end of the course, the student should be able to:

- Demonstrate an understanding of the history and organization of museums
- Debate museum ethical issues in relation to indigenous collections and communities
- Discuss critically, in written and verbal form, current issues in the representation of the past; cross-cultural interpretation of indigenous stories, and the role of museums in modern society
- Critically evaluate/present a museum exhibition
- Articulate why museum representations of indigeneity matter
- Display practical ability to create/articulate a culturally sensitive museum space
- Display a broader understanding of museum as storytellers and gifts from indigenous peoples
- Explain the necessity of indigenous community involvement in the telling of their past and present cultures

### **REQUIRED READINGS**

Assigned Course Packet

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## Course Administrative Issues

### Accommodation:

At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

**Attendance:** Attendance is a minimum mandatory requirement of the class if you wish to succeed. Absences will only be excused if notified beforehand and for reasonable reasons. Continued or excessive absence from the class will result in either withdrawal or a failing grade.

### Student Conduct:

Each student has a responsibility to themselves, their colleagues, and whoever pays their enrollment fees to ensure that an atmosphere conducive to learning is maintained at all times in the classroom. Laptops are allowed in class for the SOLE PURPOSE of note taking. This means that disruptive behavior such as web browsing, cell-phone use, texting, iPod/MP3 listening, newspaper/magazine reading, and social conversations, should be reserved for periods of free time outside of the lecture. DO NOT bring homework/assignments for other classes into this one. Cell phones must be on silent/vibrate and Internet browsers on laptops must be closed. Continued defiance of these rules will result in your expulsion from the class and the banning of laptops for the remainder of the semester. Students should refrain from leaving the classroom early without informing me beforehand. Students must also refrain from packing up materials and belongings until the lecture is over as indicated by the instructor. Each classroom expulsion will result in a mark of absence against your name.

### Academic Integrity & Plagiarism:

Academic Integrity is required at all times, and is a basic duty of honor as a student at the university. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged. Academic work completed in any other way is fraudulent. Plagiarism is a serious offence and will not be tolerated. All work submitted to this course must be your own. D2L uses a system called Turnitin to detect plagiarism. Section 600 of the MSUN Policy Manual explains the rules in full and can be found at <http://www.msun.edu/admin/policies/600/601-2.aspx>

### Preparation:

You are expected to arrive for class fully prepared for the day's subject matter. This means completing all required reading beforehand and being ready to engage with the material in a proactive manner. Asking questions and discussing the materials will enable

you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## **ASSIGNMENTS & GRADES**

**Assignments:** There are FIVE (5) assignments that you are required to complete in order to achieve a passing grade for the class. EACH ASSIGNMENT IS WORTH 20% OF YOUR FINAL GRADE.

**\*\*\*\*All Essays \*\*\*\***

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) NO ALTERNATIVES

**All Submissions:** Via Dropbox only

**ESSAY 1: 3-4 pages** Incorporating the reading and class material from the first few weeks, write a critical analysis of the historical tensions over representations of culture in museum spaces. Why does it matter how we represent the "other" and who controls the conversations? Why does it matter how the space is used? Be sure to incorporate a discussion on the language of display and why this is important.

**ESSAY 2: 3-4 pages** Identify an object from the museum collection. Choose a storyline and write a short narrative about your chosen object (1st draft)...describe, analyze & interpret!

**PRACTICAL PROJECT:** Working with museum staff/curator you must choose a practical assignment that tangibly helps the museum. Choose from a range of cataloging, presentation, curating, preserving, storage, and others that are made available for you. You must complete at least 10 LOGGED hours over a five week period in the semester. Report, signed by your assigned supervisor is due TWO WEEKS before the end of the semester.

**FINAL PAPER/PROJECT:** You may choose EITHER a 7-8 page RESEARCH essay OR PRACTICAL DISPLAY PROJECT.

**ESSAY** - Write a research paper discussing ANY topic of your choice within the parameters of the issues and subjects discussed in the course. You must use a MINIMUM of THREE primary source materials and THREE secondary source materials. For the purpose of this essay, newspaper articles, government documents, and websites, count as primary sources, and books and journal articles count as secondary sources. Use of archival/original tribal/government documents will result in bonus points being awarded.

**PROJECT** – Choose, with the help of the curator, 3-6 items from the museum inventory. Create a project outline of how you would display these materials, and what the intended story/audience reaction would be. Includes a written report of the project process.

**DEADLINES AS FOLLOWS:**

1 PAGE PROPOSAL DUE SUNDAY March 15 @ midnight via D2L  
FINAL ESSAY DUE SUNDAY May 1 @ midnight via D2L

**\*\*** If you wish me to give feedback on draft versions of either essay before you formally submit them, they must be sent to me 4 days at the latest before the deadline date.

**DISCUSSION/PARTICIPATION:**

Maximum participation is recommended to receive a good grade but always remember it is the QUALITY of your participation that ensures a good grade and not simply the QUANTITY. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. QUALITY and QUANTITY are the keywords.

**Discussion grade is split into two sections:**

- Attendance & Lecture Participation = 50%
- Readings Discussion – AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK. = 50%

\*Students MUST respect each other's views and opinions at all times, especially when in disagreement\*

**Grading:**

Although there are variations in the workload and preparation required for each assignment, they are all graded equally at 20% per assignment. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester.

## CLASS SCHEDULE

### Week 1 - Introduction

- Stereotypes, how we think about museums, how we think about indigenous cultures, and why they matter

*Reading: "Working in Diverse Communities" in Museum & Gallery Education: a Manual of Good Practice; pp. 56-76*

### Week 2 - Who Owns The Past/Who Owns Native Culture?

- Examining the ethics of displaying cultures

*Reading: Course Packet*

### Week 3 - The Smithsonian, Indian Expos, and "Show" Indians

- Colonial Displays of power. Positioning the Indian as "other."

*Reading: Course Packet*

### Week 4 – Law and the Museum

- The 1928 Meriam Report, the 1935 Historic Sites Act & the 1960 Reservoir Salvage Act

*Readings: Course Packet*

### Week 5 – Law and the Museum cont.

- The 1966 National Historic Preservation Act, the 1978 American Indian Religious Freedom Act & the 1979 Archaeological Resources Protection Act
- NAGPRA and the NMAI

*Readings: Course Packet*

### Week 6 - Museum's Interpretive (and Healing) Role Within the Community

- Who is the "community?" How do we reach a multi-cultural audience, what forms of cultural education can we share, and how do we accomplish this?
- Exhibitions and interpretive frameworks as sites for healing

*Readings: "The Museum Educator" in Museum Educator's Handbook; pp. 19-36*

**ESSAY 1 DUE**

### Week 7 – Objects, memory, and sites of conscience

- Video: Objects & Memory

*Readings: Course Packet*

**PROJECT PROPOSAL/ESSAY PROPOSAL DUE**

### Week 8 - Museum as Storyteller

- Language of Storytelling – artifact vs. exhibit.
- Planting the seed & overview, storytelling & visual correlates (the relationship between storytelling and visual forms), conducting the research
- **Homework:** Storytelling methods: which one will you utilize?

*Readings: Course Packet*

**Week 9 - Selecting the Object Image**

- Review and discussion, visit to the Library and the Museum collection database, selecting the object; question to think about: Will the image of your chosen object produce well? What kinds of narratives does the object generate? Can a story be told about the technique involved in how the artist produced the art piece?
- **Homework:** Write a short narrative about your chosen object (1st draft)...describe, analyze & interpret!  
**ESSAY 2 DUE**

**Week 10 - Spring Break**

**Week 11 - PRACTICAL - Creating the Museum Experience and indigenizing the space.**

- Informal learning, controlling interpretation, creating interpretive frameworks  
*Reading: Course Packet*

**Week 12 – PRACTICAL - Creating the Museum Experience cont.**

- Mediating techniques, outreach programs  
*Reading: Course Packet*

**Week 13 – PRACTICAL - Program Development**

- Programming models, case studies of what has and has not been successful, strategic planning, interpreter and docent training
- Video: The Docent Doesn't!  
*Reading: Course Packet*  
**PRACTICAL PROJECT DUE**

**Week 14 - Evaluating the Outreach Material**

- How to evaluate the audience experience  
*Reading: Course Packet*

**Week 15 - Critiquing the Role of Museums as an Interpretive Tool**

- What is the museum's role as a mediating experience? How are living and vibrant cultural components presented within exhibits? Have we created a more vibrant space?
- Review  
*Readings: Course Packet*  
**FINAL ESSAY DUE**

**Week 16 - Final Exam Week PROJECT PRESENTATIONS**



## COURSE REVISION FORM

NEW X DROPPED \_\_\_\_\_ MAJOR REVISION \_\_\_\_\_ FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter \_\_\_\_\_ Dean Carol A. Rapphmed Date 12-11-15  
Signature Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):

New core course as part of NAS major/minor as per Curriculum Proposal form

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 3--

**Course Title:** Native American Music  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

An introduction to the music and dance of the Native peoples of North America. Students will study traditional, regional, and contemporary music forms from the indigenous populations of North America, from the Southwest, Southeast, Plains, Northwest, Hawaii, and Alaska. You will learn the historical development of musical forms from drum, stomp and throat singing, through resistance against dance bans, to more contemporary musical expressions of ceremonial revival, powwow, Native rock, and Native rap/electro/pop music.

**Course Outcome Objectives:**

At the end of the course, the student should be able to:

- Demonstrate an understanding of different forms and styles of indigenous North American music forms.
- Discern nuances and differences within regional musical forms.
- Know the general types of instrumentation found in Native American music as well as specific instruments.
- Know the basic values and beliefs associated with music for traditional American Indian/indigenous cultures.
- Know the basic features that distinguish Native American music generally—i.e. use of repetition, vocal-based, use of vocables, connections with daily life and ceremony, ritual, etc.
- Recognize the historical roots of contemporary indigenous music forms.

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

Updated 09/29/05

*NASX*  
*Native American Music*

**Instructor: Dr. Paul McKenzie-Jones**  
TIME/PLACE TBC  
Office Hours: By appointment/Drop-In  
Email: paul.mckenziejones@msun.edu

### **COURSE DESCRIPTION**

An introduction to the music and dance of the Native peoples of North America. Students will study traditional, regional, and contemporary music forms from the indigenous populations of North America, from the Southwest, Southeast, Plains, Northwest, Hawaii, and Alaska. You will learn the historical development of musical forms from drum, stomp and throat singing, through resistance against dance bans, to more contemporary musical expressions of ceremonial revival, powwow, Native rock, and Native rap/electro/pop music.

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- Demonstrate an understanding of different forms and styles of indigenous North American music forms.
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- Know the general types of instrumentation found in Native American music as well as specific instruments.
- Know the basic values and beliefs associated with music for traditional American Indian/indigenous cultures.
- Know the basic features that distinguish Native American music generally—i.e. use of repetition, vocal-based, use of vocables, connections with daily life and ceremony, ritual, etc.
- Recognize the historical roots of contemporary indigenous music forms.

### **REQUIRED READINGS**

Browner, Tara, ed. 2009. *Music of the First Nations: Tradition and Innovation in Native North America*.  
Perea, John Carlos. 2012. *Intertribal Native American Music in the United States*.  
New York: Oxford University Press

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## Course Administrative Issues

### Accommodation:

At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

**Attendance:** Attendance is a minimum mandatory requirement of the class if you wish to succeed. Absences will only be excused if notified beforehand and for reasonable reasons. Continued or excessive absence from the class will result in either withdrawal or a failing grade.

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### Preparation:

You are expected to arrive for class fully prepared for the day's subject matter. This means completing all required reading beforehand and being ready to engage with the

material in a proactive manner. Asking questions and discussing the materials will enable you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## **ASSIGNMENTS & GRADES**

**Assignments:** There are FIVE (5) assignments that you are required to complete in order to achieve a passing grade for the class. EACH ASSIGNMENT IS WORTH 20% OF YOUR FINAL GRADE.

**\*\*\*\*All Essays \*\*\*\***

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) NO ALTERNATIVES

**All Submissions:** Via Dropbox only

**ESSAY 1: 3-4 pages** Discuss why the government was wrong to make Native music illegal. Aside from the cultural aspects of denying a culture the space to flourish, what did government agents miss in the form, structure, and message of the songs, that they deemed them to be savage and inferior? You may use specific musical genres as part of your discussion.

**PRACTICAL PROJECT:** Collect 4-5 songs of the same indigenous music genre and collate them in a way that you feel they flow together. Write a 3-4 page description of how and why you chose these songs and put them together in the order you did. What are the similarities between the songs, and what are the differences?

**ORAL PRESENTATION:** 10-15 presentation discussing the style and structure of any particular musical form discussed in class, whether it be traditional Plains, Inuit, powwow, flute or even contemporary rap. What is the meaning, message and structure of the music. Why did you choose this form, and what can you tell us about it?

**FINAL PAPER** Write a 6-7 research paper discussing ANY music topic of your choice within the parameters of the issues and subjects discussed in the course. You must use a

MINIMUM of THREE primary source materials and THREE secondary source materials. For the purpose of this essay, newspaper articles, government documents, and websites, songs, count as primary sources, and books and journal articles count as secondary sources. Use of archival/original tribal/government documents will result in bonus points being awarded.

**DEADLINES AS FOLLOWS:**

**1 PAGE PROPOSAL DUE SUNDAY March 15 @ midnight via D2L**  
**FINAL ESSAY DUE SUNDAY May 1 @ midnight via D2L**

**\*\* If you wish me to give feedback on draft versions of either essay before you formally submit them, they must be sent to me 4 days at the latest before the deadline date.**

**DISCUSSION/PARTICIPATION:**

Maximum participation is recommended to receive a good grade but always remember it is the **QUALITY** of your participation that ensures a good grade and not simply the **QUANTITY**. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. **QUALITY** and **QUANTITY** are the keywords.

Discussion grade is split into two sections:

- Attendance & Lecture Participation = 50%
- Readings Discussion – **AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK.** = 50%

\*Students **MUST** respect each other's views and opinions at all times, especially when in disagreement\*

**Grading:**

Although there are variations in the workload and preparation required for each assignment, they are all graded **equally at 20% per assignment**. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester.

## CLASS SCHEDULE

### **Week 1 - Introduction**

- Stereotypes, how we think about Native music and why that matters.
- *Reading: Course Packet*

### **Week 2 – Origins.**

- Drums, whistles and flutes, how they are made and why.
  - Video – The Drummer
- Reading: Course Packet*

### **Week 3 – Music of the Southwest**

- Navajo, Hopi, and Apache music
- Reading: TBC*

### **Week 4 – Music of the Southeast**

- Stomp Dancing and the story of the shellshakers
- Readings: TBC*

### **Week 5 – Music of the Sea**

- Pacific Northwest, Canoe journeys and Potlatch
- Readings: TBC*

### ***PRACTICAL PROJECT DUE***

### **Week 6 – The North**

- Inuit Drumsongs
  - Throat Singing – past and present
- Readings - TBC*

### **Week 7 – The Plains**

- Pre-reservation ceremony and the meanings of dance
- Readings - TBC*

### **Week 8 – Dance Bans**

- How music became illegal
- Readings: Course Packet*

### **Week 9 – No drums/new religions**

- Native American Flute
  - Native American Church
- Readings: TBC*

### ***ESSAY 1 DUE***

### **Week 10 - Spring Break**

### **Week 11 – Powwow**

- Post-allotment musical expression
- Warrior Society revival

*Readings: TBC*

**Week 12 – Powwow**

- MC's, Color Guard, and Grand Entry
- Men's dances

*Reading: Course Packet*

**Week 13 – Powwow**

- Women's dances
- Specials, giveaways and intertribals

*Reading: Course Packet*

***FINAL ESSAY DUE***

**Week 14 – Hippies and Indians**

- Buffy St, Marie and the indigenous Counterculture

*Reading: Course Packet*

**Week 15 - Contemporary Music**

- Native rap, rock, hip-hop, and pop

*Reading: Course Packet*

**Week 16 - Final Exam Week - ORAL PRESENTATIONS During Exam time.**



## COURSE REVISION FORM

NEW  DROPPED  MAJOR REVISION  FOR INFORMATION ONLY

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Dean Carol A. Reinhardt Date 12-11-15  
Signature (indicates "college" level approval)

Please provide a brief explanation & rationale for the proposed revision(s):

*New core course as part of NAS major/minor as per Curriculum Proposal form.*

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 3--

**Course Title:** Comparative Indigenous Activism  
**Credits:** 3

**Required by:** NAS Major/Minor

**Selective in:**

**Elective in:**

**General Education:**

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

Since the 2007 United Nations Declaration on the Rights of Indigenous Peoples there has been increasing awareness of inter-connected international indigenous issues in non-indigenous settler states. This course will discuss the historic roots of indigenous activism in the 4 countries that initially rejected the Declaration: the United States, Canada, Australia, and New Zealand, and the growing trans-national indigenous solidarity that is erasing those national boundaries and creating a global indigenous movement.

**Course Outcome Objectives:**

- To consider the historical and contemporary context of the many different forms of activism used globally by Indigenous activists in the twentieth and twenty-first centuries.
- To discuss the many ideologies and cultural factors that motivated these activists in their fight for Indigenous rights.
- To understand the roots of international indigenous collaboration that led to the UN Declaration.
- To the evolving methods and technologies used to express activism, from newsletters and journals to contemporary social media.

- To give students a clear understanding of the differences between activism and militancy in the fight for Indigenous rights and the advancement of Indigenous peoples.
  - To introduce the benefits of interactive dialogue and discussion as a valuable method of intellectual exchange and a building block for analytical analysis.
  - To provide students with the information and tools to enhance their analytical skills and knowledge of the subject matter and produce a final paper useful in academic, personal, and professional development.
  - To help students become equipped in the language and methods of self-advocacy
- Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

Updated 09/29/05

*NASX 3--*  
*Comparative Indigenous Activism*

**Instructor: Dr. Paul McKenzie-Jones**

TIME/PLACE 2.00 – 3.25 p.m. T, Th. Cowan Hall 300

Office Hours: By appointment/Drop-In

Email: paul.mckenziejones@msun.edu

### COURSE DESCRIPTION

Since the 2007 United Nations Declaration on the Rights of Indigenous Peoples there has been increasing awareness of inter-connected international indigenous issues in non-indigenous settler states. This course will discuss the historic roots of indigenous activism in the 4 countries that initially rejected the Declaration: the United States, Canada, Australia, and New Zealand, and the growing trans-national indigenous solidarity that is erasing those national boundaries and creating a global indigenous movement.

### OBJECTIVES

- To consider the historical and contemporary context of the many different forms of activism used globally by Indigenous activists in the twentieth and twenty-first centuries.
- To discuss the many ideologies and cultural factors that motivated these activists in their fight for Indigenous rights.
- To understand the roots of international indigenous collaboration that led to the UN Declaration.
- To understand the evolving methods and technologies used to express activism, from newsletters and journals to contemporary social media.
- To gain a clear understanding of the differences between activism and militancy in the fight for Indigenous rights and the advancement of Indigenous peoples.
- To understand the benefits of interactive dialogue and discussion as a valuable method of intellectual exchange and a building block for analytical analysis.
- To enhance analytical skills and knowledge of the subject matter and produce a final paper useful in academic, personal, and professional development.
- To become equipped in the language and methods of self-advocacy

### REQUIRED READINGS

Ranginui Walker, *"Ka Whawhai Tonu Matou - Struggle Without End"*

Pam Palmater, *Indigenous Nationhood*

Gary Foley et al. *The Aboriginal Tent Embassy*

Noelani Goodyear-Kaopua, *A Nation Rising: Hawaiian Movements for Life, Land, and Sovereignty*

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## Course Administrative Issues

### Accommodation:

At MSU-Northern, students with physical or learning disabilities are provided with a variety of services, as directed by Section 504 of the Rehabilitation Act and the Americans with Disabilities Act (ADA). In order to access these services, students are asked to provide documentation of their disability and meet with Ligia Arango. During the meeting, they will be registered for Disability Services and will discuss the ways in which our program can be effective in meeting their individual needs. For further info. please visit <https://www.msun.edu/stuaffairs/disabilityserv/>

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## ASSIGNMENTS & GRADES

**Assignments:** There are FIVE (5) assignments that you are required to complete in order to achieve a passing grade for the class. EACH ASSIGNMENT IS WORTH 20% OF YOUR FINAL GRADE.

**\*\*\*\*All Essays \*\*\*\***

**PAGE LENGTH:** denotes FULL PAGES. 3 -4 means a MINIMUM of three FULL pages of writing. 7-8 pages means a MINIMUM of 7 pages of writing. You may go OVER the page length, but submissions UNDER the page length will have points deducted.

**FORMAT:** Word document, Times New Roman, 12 Point Font, Double Spaced, 1 inch margins. NO ALTERNATIVES.

**CITATIONS:** Use footnotes and the 'notes and bibliography' style of Chicago citations used on the following website:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) NO ALTERNATIVES

**Submission:** Via Dropbox only

**ESSAY 1: 3-4 page BOOK ESSAY** – question to be provided **DUE Sunday February 12 @ midnight via D2L**

**ESSAY 2: 3-4 page Twitter/News/website Report** – Choose from a list of twitter accounts/activist websites and find out as much about the movement, motivation, results of the campaign(s) that you are following. Thus far, how successful is social media in raising awareness of this/these issue(s). You must choose and account from AT LEAST TWO different countries. **DUE Sunday March 13 @ midnight via D2L**

**PROJECT:** Choose a cause and create a movement, either via social media or a project of some other method. If the movement involves protests or blockades it is more beneficial to create a theoretical model than actively seek to break the law. Why did you choose the cause you did? How would you/did you measure the success of your movement? Would this movement work in a real world environment? How did you decide upon the model of protest to use? How does the movement cross national settler boundaries and connect with global indigeneity?

**ESSAY 3: 8-10 page RESEARCH** essay. Write a research paper discussing ANY topic of your choice within the parameters of the issues and subjects discussed in the course. You must use a **MINIMUM** of **THREE** primary source materials and **THREE** secondary source materials. For the purpose of this essay, newspaper articles, government documents, and websites, count as primary sources, and books and journal articles count as secondary sources.

**DEADLINES AS FOLLOWS:**

**1 PAGE PROPOSAL DUE SUNDAY April 27 @ midnight** via D2L

**FINAL ESSAY DUE SUNDAY May 1 @ midnight** via D2L

**\*\*** If you wish me to give feedback on draft versions of either essay before you formally submit them, they must be sent to me 4 days at the latest before the deadline date.

**DISCUSSION/PARTICIPATION:**

Maximum participation is recommended to receive a good grade but always remember it is the **QUALITY** of your participation that ensures a good grade and not simply the **QUANTITY**. In other words, asking questions/attending class every week will not automatically guarantee an A grade, especially if you are simply regurgitating lecture material. Contributing articulately and thoughtfully each week will generate a higher grade. You need to show evidence that you are processing and thinking about the material. **QUALITY** and **QUANTITY** are the keywords.

Discussion grade is split into two sections:

- Attendance & Lecture Participation = 50%
- Readings Discussion – **AFTER READING THE MATERIAL BRING AT LEAST ONE DISCUSSION QUESTION TO CLASS EACH WEEK.** = 50%

\*Students **MUST** respect each other's views and opinions at all times, especially when in disagreement\*

**Grading:**

Although there are variations in the workload and preparation required for each assignment, they are all graded **equally at 20% per assignment**. The reason for this is to provide you the maximum possible opportunity to receive a strong grade in the classroom. If for some reason, you perform poorly on one assignment, the equal distribution of the grading means that it will not have a catastrophic effect upon the final grade. Equal distribution also means that there is no attempt to prioritize assignments and all are given equal diligence during the semester.

## CLASS SCHEDULE

- Week 1**      **Introduction**  
- Introduction, Syllabus and Overview  
- Discussion of the United Nations Declaration on the Rights of Indigenous Peoples  
*Readings: UNDRIP*

### *Section 1 – Comparative Colonial Encounters*

- Week 2**      **A Brief History of the United States**  
*Readings: TBC*
- Week 3**      **From Empire to Canadian Confederation**  
*Readings: TBC*
- Week 4**      **A “settled colony” and Administrative Flexibility - Australia**  
*Readings: TBC*
- Week 5**      **Aotearoa and the Treaty of Waitangi**  
*Readings: TBC*

### *Section 2 – The Global Indigenous 1960s*

- Week 6**      **Red Power in the USA - Youth Councils, Workshops, and Fish-Ins**  
*Readings: TBC*
- Week 7**      **The Red Response to the Canadian White Paper**  
*Readings: TBC*
- Week 8**      **Healthcare, Freedom Riders, & Citizenship in Australia**  
*Readings: TBC*
- Week 9**      **The Long Walk and Land Occupations in Aotearoa**  
*Readings: TBC*
- Week 10**     **\*SPRING BREAK\***

### *Section 3 - The Indigenous 21<sup>st</sup> Century*

- Week 11**     **Re-defining Indigeneity – George Manuel and the World Council of Indigenous Peoples**  
*Readings: TBC*
- Week 12**     **Indigenizing the Academy - The creation of NAISA and academic trans-national indigenous studies**  
*Readings: TBC*

- Week 13**    **Land, resource extraction, and water**  
- Comparative process of contemporary removal in each of the settler states  
*Readings: TBC*
- Week 14**    **Digital Indigeneity – erasing borders through indigenous networks**  
*Readings: TBC*
- Week 15**    **Indigenizing the future – politics, culture, respect, and reconciliation**  
*Readings: TBC*
- Week 16**    **FINALS WEEK**



## COURSE REVISION FORM

NEW X DROPPED \_\_\_\_\_ MAJOR REVISION \_\_\_\_\_ FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Signature \_\_\_\_\_ Dean Candace A. Reinhard Signature (indicates "college" level approval) Date 12-11-15

Please provide a brief explanation & rationale for the proposed revision(s):

*New core course as part of NAS major/minor as per Curriculum Proposal form*

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 439

**Course Title:** American Indian Art  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

### Current Catalog Description (include all prerequisites):

This course presents an overview and analysis of Native American art forms, techniques, and traditions. It will discuss background and interpretation of traditional and contemporary styles and symbols important to both tribal and individual expression. Course includes discussion of tribal arts and crafts associations, markets and exhibitions, and federal laws.

### Proposed or New Catalog Description (include all prerequisites):

#### Course Outcome Objectives:

- Demonstrate an understanding of the history of American Indian art
- Identify components of tradition and identity in contemporary art forms
- Debate knowledge of the various themes, issues, and influences of key American Indian artists
- Show clear understanding of art history's relationship with (museum) anthropology
- Demonstrate, through class discussion and writing assignments, an awareness of the (sometimes conflicted) interdisciplinary scholarship that Native art has stimulated.

**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

Updated 09/29/05

*NASX 4--  
American Indian Art*

**Instructor: Yvonne Tiger**

TIME/PLACE TBC

Office Hours: By appointment/Drop-In

Email: paul.mckenziejones@msun.edu

**COURSE DESCRIPTION**

This course presents an overview and analysis of Native American art forms, techniques, and traditions. It will discuss background and interpretation of traditional and contemporary styles and symbols important to both tribal and individual expression. Course includes discussion of tribal arts and crafts associations, markets and exhibitions, and federal laws.

**OBJECTIVES**

At the end of the course, the student should be able to:

- Demonstrate an understanding of the history of American Indian art
- Identify components of tradition and identity in contemporary art forms
- Debate knowledge of the various themes, issues, and influences of key American Indian artists
- Show clear understanding of art history's relationship with (museum) anthropology
- Demonstrate, through class discussion and writing assignments, an awareness of the (sometimes conflicted) interdisciplinary scholarship that Native art has stimulated.

**REQUIRED READINGS**

Assigned Course Packet

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## Course Administrative Issues

### Accommodation:

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you to absorb, understand, and interpret, the information presented far more easily. You should come to class prepared to engage in the lecture rather than merely be a passive observer. Ask questions if there is an issue you may not understand, but please refrain from making comments that bear no relevance to the lecture material.

## ASSIGNMENTS & GRADES

Students will be assessed in six cognitive categories

1. **Knowledge.** Recall data or information. Key words, defines, describes, identifies, names, outlines, recalls, recognizes, states. For example, in our seminar discussions you will define one goal or thesis of a particular essay/ work of art; you will identify the key issues the author is investigating; you will be able to state the author's main conclusions; you will recall the historical sequence in the essay or the names of, and key facts about, the subjects of the essay.
2. **Comprehension:** Understand the meaning. Key words: comprehends, distinguishes, explains, generalizes, interprets, paraphrases, summarizes, translates. For example, more than just recall the author's main conclusions, you should be able to articulate, summarize, or paraphrase (use your own words) the significance of those conclusions. This does not mean, necessarily, agreeing with those conclusions, but performing, either orally or in writing, an understanding of them.
3. **Application:** Use a concept in a new situation or unprompted use of an abstraction. Applying what was learned in the classroom in your work/practice (or in another, different classroom context; more about this below). Key words: applies, changes, constructs, demonstrates, discovers, manipulates, predicts, relates, shows, solves, uses. For example, are you able to use/apply concepts or ideas comprehended in one essay in the evaluation and analysis of different essays? Can you discover what is common in a series of texts and predict why it won't be found in certain others? Can you use the lessons learned in one research context in another one? Can you go back and solve the intellectual dilemma raised by the readings in week four, let's say, by applying the ideas or methods revealed in week seven?
4. **Analysis:** Separates material or concepts into component parts so that its organizational structure may be understood; distinguishes between facts and inferences. Key words: analyzes, breaks down, compares, contrasts, deconstructs, differentiates, distinguishes, illustrates, selects, separates. For example, can you recognize the logical fallacies in reasoning in a text? Can you separate the documentary facts the author presents from inferences they draw? Can you compare and contrast different texts in terms of their rhetorical structures (how they are organized and are they convincing or not)? Think of a text like a case

presented by a trial lawyer; can you break down the structure of the argument and interrogate the logic of it?

5. **Synthesis:** Builds a structure or pattern from diverse elements. Put parts together to form a whole, with emphasis on creating a new meaning or structure. Key words: combines, compiles, creates, designs, explains, generates, organizes, reconstructs, relates, revises, rewrites, tells, writes. Synthesis and evaluation (see category 6) are intimate partners, yes? For our purposes, this is about writing reviews, critiques, and term papers. Can you combine and compile information/meaning from your reading and research into something that is your own? Can you tell, write, revise, and/or rewrite and thus generate original content that is credible and convincing?
  
6. **Evaluation:** Evaluation: make judgments about the value of ideas or materials. Key words: appraises, compares, concludes, criticizes, critiques, defends, describes, discriminates, evaluates, interprets, justifies, summarizes, supports. Now, I might be willing to argue that in a seminar on historiography, you will be performing cognitive category six before category five. That is, to write an original and meaningful essay about the historiography of Native American art. You must first critique, evaluate, etc., the historical material. That kind of evaluation will position you to synthesize and produce your material. In any case, these categories give you goals and tasks (recall, interpret, apply, deconstruct, organize, critique, create) to focus on. Your reading and writing should maintain an awareness of these cognitive categories. This helps you read and write critically, analytically, and creatively.

## CLASS SCHEDULE

**Week 1 - Introduction**

- The history of American Indian art

*Readings: Course Packet*

**Week 2 – Berlo: The Formative years of Native American Art history**

*Readings: Course Packet*

**Week 3 – Mythmaking and basket weaving in the American (Indian) West**

*Readings: Course Packet*

**Week 4 – Salish Basketry and Yurok-Karok Basket weavers**

*Readings: Course Packet*

**Week 5 – Archeological Earthwares and Sacred Pipes**

*Readings: Course Packet*

**Week 6 – Woodland Art in the Historic Period**

*Readings: Course Packet*

**Week 7 – Artifacts and pictures in Plains Indian history**

*Readings: Course Packet*

**Week 8 – Meaning and Tradition in American Indian Art**

*Readings: Course Packet*

**Week 9 – The Individual in American Indian Art**

*Readings: Course Packet*

**Week 10 - Spring Break**

**Week 11 – The Native Roots of the Modern Era**

*Reading: Course Packet*

**Week 12 – New Discourses, Old Differences**

*Reading: Course Packet*

**Week 13 – Curating American Indian Art and the NMAI**

*Readings: Course Packet*

**Week 14 – New Modernities in a “post-Indian” world**

*Reading: Course Packet*

**Week 15 - The Meaning of American Indian Art**

*Readings: Course Packet*

**FINAL ESSAY DUE**

**Week 16 - Final Exam Week**

## COURSE REVISION FORM

NEW X DROPPED \_\_\_\_\_ MAJOR REVISION \_\_\_\_\_ FOR INFORMATION ONLY \_\_\_\_\_

College Arts & Sciences Program Area Native American Studies Date 11/18/15

Submitter  Signature \_\_\_\_\_ Dean Carol A. Raphael Signature (indicates "college" level approval) Date 12-11-15

Please provide a brief explanation & rationale for the proposed revision(s):

*New core course as part of NAS major/minor as per Curriculum Proposal form.  
Prerequisite of NASX 2 Indigenous Methods required*

Please provide the following information:

**College:** Arts & Sciences  
**Program Area:** Native American Studies  
**Date:** 11/18/2015  
**Course Prefix & No.:** NASX 4--

**Course Title:** Native Studies Research Capstone  
**Credits:** 3

**Required by:** NAS Minor

**Selective in:**

**Elective in:**

**General Education:** Category V

**Lecture:** X

**Lecture/Lab:**

**Gradable Lab:**

**Contact hours lecture:** 3

**Contact hours lab:**

**Current Catalog Description (include all prerequisites):**

**Proposed or New Catalog Description (include all prerequisites):**

The Senior Seminar is designed as a capstone experience for Native American Studies majors, bringing together critical thinking, research, and communication skills. It provides a culminating experience giving students the opportunity to incorporate knowledge gained through previous coursework. Students will integrate this knowledge into a final project.

**Course Outcome Objectives:**

- Substantively research a topic related to their focus within the NAS major
- Sharpen various methodological, analytical and theoretical tools acquired through previous coursework.
- Display skill in archival research skills
- Display skill in writing clearly and persuasively, thinking critically, and giving oral presentations.



**Additional instructional resources needed (including library materials, special equipment, and facilities). Please note: approval does not indicate support for new faculty or additional resources.**

Updated 09/29/05

*NASX 4—  
Senior Research Capstone*

**Instructor: Dr. Paul McKenzie-Jones**

**TIME/PLACE 2.00 – 3.25 p.m. T, Th. Cowan Hall 300**

**Office Hours: By appointment/Drop-In**

**Email: paul.mckenziejones@msun.edu**

**COURSE DESCRIPTION**

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**REQUIRED READINGS**

Devon Mihesuah – *So You Want to Write about American Indian?*

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## ASSIGNMENTS & GRADES

### Research project

A thesis paper approximately 10-15 pages long will be completed in several steps, with opportunities along the way to meet in individual conference with the instructor. Failure to complete a satisfactory final paper will result in automatic failure for the course.

Essay breakdown is as follows:

- Prospectus. This is a 1-2 page summary of the paper you expect to write. It should put forward your tentative thesis and indicate the main sources you will draw upon to develop that thesis. **Due By Week 2**
- Annotated bibliography. Compile a bibliography of approximately 10-15 books, articles, and/ or websites that appear to be the best sources for your topic. Each bibliographic item should be accompanied by a one-sentence annotation indicating its relevance and value for your purpose. **Due by Week 6**
- First draft. Like your final paper, this should be done using word processing software with a 12-point font and 1" margins. Use footnotes or endnotes in proper format. The more polished your first draft, the better off you will be for doing an effective oral presentation and making revisions toward a first-rate final product. **Due By Week 10**
- Oral presentations (2). 1<sup>st</sup> presentation accompanies your 1<sup>st</sup> draft. Second accompanies your final draft. Plan to talk for 20-30 minutes, leaving time for questions at the end. Let me know if you would like to incorporate audio-visual aids in your presentation. **Due in Weeks 10 & 15**
- Final paper. This is the big one! Make it something to be proud of Includes a bibliography . **Due in Week 15**

## **CLASS SCHEDULE**

**Most meetings will be held on a individual basis throughout the semester. There will be several class meetings spread over the course of the semester in which you will discuss the progress of your topics with each other as a group.**