

AIS/English 525
525 American Indian Literature, Cultures,
and Creative Arts
Monday: 3:00 - 5:20
Curtin Hall 321
Fall 2010

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COURSE DESCRIPTION

This course will offer critical methods to understanding American Indian literature, cultures, and creative arts. The primary focus on this course will be on the uses of the arts in cultures: the history of the relationship between indigenous arts and cultures, and the ways that arts continue to influence the way people see indigenous people and conceive of their relationship to the Milwaukee, the State of Wisconsin, to the United States, and finally, to global perspectives. This class will necessarily be selective in the amount of material, but we will see a wide range of works from, for example, oral stories, novels, plays, sculptures, film, paintings, media arts (including gaming). This class will not attempt to offer comprehensive visions of art or culture, but instead will provide analytical tools for students to consider the way arts affect the world.

COURSE GOALS

- For students to articulate how the art and literature reflects the changing circumstances of tribal peoples throughout history
- For students to understand the theory, practice, and problems of indigenous artists and their aims
- For students be able to articulate positions on the problems of representations – by both indigenous and non-indigenous artist – of indigenous people in art and literature

PREREQUISITES

Students must have junior standing at UWM to take this course. In addition, students must be reasonably proficient with the use of a computer for this class.

To do well in this class, students must do the following:

- Take the time to read the course material
- Write well
- Be able to recall specific information from the readings
- Be able to understand theoretically challenging concepts
- Be willing to look up words in the dictionary on their own from the readings that they do not understand

CORE COURSE – AMERICAN INDIAN STUDIES

The Core Courses are designed to ensure that students accomplish study in major areas related to the experience of American Indian tribal societies and communities. Each course will be

offered so that graduate students can take the course with additional requirements added. These are not introductory courses but focus courses. The core courses are also defined as a course that could be used in other fields of study related to American Indians such as a graduate program in American Indian Education Policy or similar efforts that complement or define a field of study in the Humanities or social sciences,

COURSE READINGS

Ruth B. Phillips (editor), *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds* (1999)

David Treuer, *Translation of Dr. Apelles* (novel) (2006)

Linda Hogan, *Mean Spirit* (novel) (1991)

Tomson Highway, *The Rez Sisters* (play) (1986)

Additional Course Readings are available on UWM's D2L server: <http://d2l.uwm.edu>

COURSE REQUIREMENTS & POLICIES

You have access to all the course information with an internet connection through your home computer or one of the computer labs on the UWM campus.

D2L: We will use the course software management program D2L. There you will find a copy of the syllabus, assignments, and other information we discuss in class. URL: <http://d2l.uwm.edu>. Your username and passwords are the same as your UWM email.

Your course grade will be based on the following scale:

A > 93 percent	A- > 90 and < 93	B+ > 88 and < 90	B > 83 and < 88
B- > 80 and < 83	C+ > 78 and < 80	C > 73 and < 78	C- > 70 and < 73
D+ > 68 and < 70	D > 63 and < 68	D- > 60 and < 63	F < 60 percent

UNDERGRADUATE STUDENTS

There are five graded components to the course:

A. Quizzes. We will have a short quiz on most of the days of class to help you keep up with the reading.

- The questions will be mostly factual, but occasionally a question will require you to be interpretive. I will provide a blue book where you will keep your quizzes.
- **The quizzes will count for 30 percent of your course grade. Quizzes may not be made up for any reason.**

B. Weekly Postings

- Students are required to post weekly to D2L. The assignment for these postings remains the same for the entire semester: Write down a difficult, perhaps insoluble question from the previous week's work (lecture or

readings). Write a 100 word response that engages this difficult question.

These are due every Monday morning at 8:00 am.

- These responses are graded on the difficulty of the question and the quality of the responses.
- **The weekly postings are worth 20 percent of your course grade.**

C. Short Papers. Students are also required to write **two** short semiformal papers to assigned topics throughout the semester. **The first short paper will be due during the 7th week of classes, the other at the end of the term).**

- The most important aspect of this paper is an interesting, insightful thesis that each paragraph clearly supports. Each paragraph should have a strong insightful topic or claim that also serves as a transition of thought between paragraphs. Each paragraph should be properly developed, at least 200 words in length, and using short quotes from the stories to support your ideas.
- **The short papers will count for 20 percent of your course grade.**

D. Midterm Examination. The midterm exam is worth **15 percent of your course grade.**

E. Comprehensive Final Examination. The comprehensive final examination is worth **15 percent of your course grade.**

GRADUATE STUDENTS

1) Quizzes. We will have a short quiz on most of the days of class to help you keep up with the reading.

- The questions will be mostly factual, but occasionally a question will require you to be interpretive. I will provide a blue book where you will keep your quizzes.
- **The quizzes will count for 30 percent of your course grade. Quizzes may not be made up for any reason.**

2) Weekly Postings

- Students are required to post weekly to D2L. The assignment for these postings remains the same for the entire semester: Write down a difficult, perhaps insoluble question from the previous week's work (lecture or readings). Write a 100 word response that engages this difficult question. These are due every Monday morning at 8:00 am.
- These responses are graded on the difficulty of the question and the quality of the responses.
- **The weekly postings are worth 20 percent of your course grade.**

3) Survey of Scholarship.

- You are to submit a short survey of scholarship for a chosen American Indian author or theme. You should discuss at least 10 works of scholarship in your narrative, but have at least 10 more in your bibliography.
- **Due November 15. 20 percent of your course grade.**

4) Final paper.

- Students are also required to write a presentation-length paper for class that would be appropriate to take to a conference. These are generally 10-15 pages long. Please have a topic ready by the first of April, but it goes without saying that a topic related to your survey of scholarship will be enormously helpful to you. Toward the end of the term, you will present your ideas (not the final project) to the class, giving each class member a one-page handout that helps explain what you are presenting.
- **Due December 16. 30 percent of your course grade.**

Please keep a copy of the papers you write for this class.

Note: Graduate Students

COMPUTER USE IN THE CLASSROOM

You are of course welcome to use your laptop computers to take notes in the classroom, but under no circumstances will you be allowed to use them for casual browsing or social networking sites. Texting and browsing the internet on cell phones are likewise forbidden in this class.

Students who use computers these purposes will be asked to leave class. Furthermore, they will be required to meet with me and their academic advisors before they may return to class.

H1N1

In the event of disruption of normal classroom activities due to an H1N1 swine flu outbreak, the format for this course may be modified to enable completion of the course. In that event, you will be provided an addendum to this syllabus that will supersede this version.

ATTENDANCE POLICY

Attendance is not required for this course, but is crucial if you wish to do well in class, especially the quizzes and examinations.

INCOMPLETE POLICY

Students may receive “incompletes” in the cases of documented health emergencies or other catastrophic emergencies.

LATE PAPER POLICY

Late papers will be accepted only with prior approval from the instructor. Papers turned in late without prior approval will be returned with a grade of zero.

ACADEMIC HONESTY

Student academic misconduct procedures are specified in Chapter UWS 14 and Faculty Document No. 1686 and can be found at http://www4.uwm.edu/acad_aff/policy/academicmisconduct.cfm

The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, or collaboration, consult with your instructor. UWM's Writing Center – a free service -- can also provide useful information about proper citations. Students who engage in plagiarism will receive a failing grade for the course.

UNIVERSITY POLICIES

University policies may be found at the following web address:
<http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf>

Weekly Schedule (subject to change)

Week 1:– Introduction

PowerPoint: Overview of Indian Art, Culture,

Week 2: Oral Tradition

Reading: Stories from *American Indian Myths and Legends* (D2L)

Reading: “Art, Authenticity, and the Baggage of Cultural Encounter” (*Unpacking Culture*)

PowerPoint: Changing modes of orality

Week 3: Early Encounters

Reading: Excerpts from Berkhofer's *White Man's Indian* (D2L)

Reading: “Nuns, Ladies, and the ‘Queen of the Huron’” Appropriating the Savage in Nineteenth-Century Huron Tourist Art” (*Unpacking Culture*)

PowerPoint: Early images of American Indians

Week 4: Culture

Reading: Excerpts from Stuart Hall, Raymond Williams (D2L)

Reading: “Authenticity, Repetition, and the Aesthetics of Seriality: The Work of Tourist Art in the Age of Mechanical Reproduction” (*Unpacking Culture*)

PowerPoint: Ideas of fixed and changing cultures

Week 5: Representation

Reading: Edward Said, “Introduction” to *Orientalism* (D2L)

Reading: Michael Foucault: “Truth and Power” (D2L)

PowerPoint: The relationship of representation and power

Week 6: Print

Reading: Excerpts from Samson Occom, William Apess, and Elias Boudinot

Reading: “Master, Machine, and Meaning: Printed Images in Twentieth Century India” (*Unpacking Culture*)

Powerpoint: Print media and the Cherokee Nation

Week 7: Photography

Reading: Excerpts from Roland Barthes, *Camera Lucida*

Reading: Lee Clark Mitchell, "The Photograph and the American Indian" (D2L, 1994)

PowerPoint: Edward Curtis and the Invention of the Black and White Indian

Week 8: Wounded Knee

Reading: Excerpts from Charles Eastman, poetry by N. Scott Momaday

Documentary: Excerpts from *The West* (Ken Burns) and *500 Nations* (Kevin Costner)

Reading: "Defining the Lakota Tourist Art, 1880-1915"

PowerPoint: Representations of the Ghost Dance

Week 9: Assimilation

Reading: Molly Lee, "Tourism and Taste Cultures: Collecting Native Art at the Turn of the Twentieth Century" (*Unpacking Culture*)

Reading: Excerpts from *The Middle Five* (autobiography) (1900); excerpts from *Boarding School Seasons*, by Brenda Child (2000)

PowerPoint: Indian boarding schools

Week 10: Self Government

Reading: Frantz Fanon, "On National Culture"

Reading: Linda Hogan, *Mean Spirit*

Reading: Excerpts from Terry Wilson, *The Underground Reservation* (D2L, 1985)

PowerPoint: American Indian Resistance Literature

Week 11: Museums

Reading: Dickinson, Ott, Aoki, "Spaces of Remembering and Forgetting: The Reverent Eye/I at the Plains Indian Museum" (D2L)

Reading: Houlihan, "The Poetic Image and Native American Art" (D2L, 1991)

PowerPoint: The Politics of the Indian the Museum: The Native American Arts and Crafts Act

Week 12: Red Power

Reading: Excerpts from Robert Warrior, *Like a Hurricane* (D2L, 1997)

Reading: Excerpts from Joane Nagel, *American Indian Ethnic Renewal: Red Power and the Resurgence of Identity and Culture* (D2L, 1997)

PowerPoint: Art and Poetry from the Red Power Movement

Week 13: Contemporary

Reading: David Treuer, *The Translation of Dr. Apelles* (1st half)

Reading: Parezo, "The Indian Fashion Show" (*Unpacking Culture*)

Documentary: *Indian Art Through Indian Eyes*, Institute of American Indian Arts

PowerPoint: Nativism and Its Discontents

Week 14: Diaspora

Reading: David Treuer, *The Translation of Dr. Apelles* (2nd half)

Reading: Cynthia Fowler, "Hybridity as a Strategy for Self-Determination in Contemporary American Indian Art" (D2L, 2007)

PowerPoint: American and Indigenous Narrative of Culture and Identity

Week 15: Trickster

Reading: Tomson Highway, *The Rez Sisters*

Reading: Babcock, Abrahams, "A Tolerated Margin of Mess': The Trickster and His Tales Reconsidered" (D2L)

PowerPoint: American Indian Trickster Images