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Action-Date: \_\_\_\_\_



UWUCC USE Only  
Number: 96-22  
Submission Date: App 3/25/97  
Action-Date: Senate App 4/29/97

**CURRICULUM PROPOSAL COVER SHEET**  
University-Wide Undergraduate Curriculum Committee

**I. CONTACT**

Contact Person Dr. Anthony G. DeFurio Phone 357-2530  
Department Art

**II. PROPOSAL TYPE (Check All Appropriate Lines)**

       **COURSE** Native American Art  
Suggested 20 character title

**New Course\*** Native American Art  
Course Number and Full Title

       **Course Revision** \_\_\_\_\_  
Course Number and Full Title

       **Liberal Studies Approval+** Native American Art  
**for new or existing course** Course Number and Full Title

       **Course Deletion** \_\_\_\_\_  
Course Number and Full Title

       **Number and/or Title Change** \_\_\_\_\_  
Old Number and/or Full Old Title  
\_\_\_\_\_  
New Number and/or Full New Title

       **Course or Catalog Description Change** \_\_\_\_\_  
Course Number and Full Title

       **PROGRAM:**        Major        Minor        Track

       **New Program\*** \_\_\_\_\_  
Program Name

       **Program Revision\*** \_\_\_\_\_  
Program Name

       **Program Deletion\*** \_\_\_\_\_  
Program Name

       **Title Change** \_\_\_\_\_  
Old Program Name  
\_\_\_\_\_  
New Program Name

**III. Approvals (signatures and date)**

<u>[Signature]</u> Department Curriculum Committee	<u>[Signature: Anthony DeFurio]</u> Department Chair
<u>[Signature]</u> College Curriculum Committee	<u>[Signature]</u> College Dean
<u>[Signature]</u> + Director of Liberal Studies (where applicable)	<u>[Signature]</u> *Provost (where applicable)

96-22



Course Syllabus

I. Catalog Description:

AH 400: Native American Art: 3 credits
3 lecture
3c-01-3sh

Prerequisite: AH 101, Junior Standing, or Permission.

Catalog: A survey of the broad forms of visual arts and crafts that reflects the lifeways of Native Americans from paleo-indian origins to A.D. 1900.

Extended Course Description:

A survey of the broad forms of visual arts and crafts that reflects the lifeways of Native Americans from paleo-indian origins to A.D. 1900. The course is intended to encompass both a breadth and depth approach to the contextual relationships among art objects and meaning in the life experience of native Americans. Inquiry will focus upon six major culture areas; specifically, The Arctic and Sub-Arctic, Pacific Northwest, Great Basin and California, the Southwest, Eastern Woodlands, and the Plains. The primary classifications of Native American cultures, tribal groups, nations, and their interrelationships will be studied.

II. Course Objectives:

- 1. The student will demonstrate knowledge of Native American art, ideas, themes, styles, and practices, orally and through written assignments.
2. The student will know and understand the content defining the arts of Native Americans from a contextualistic perspective (as defined by Stephen Pepper) and deriving from the root metaphor of the historic event.
3. The student will be able to argue and defend their viewpoints with clarity, accuracy, and supported by appropriate evidence.
4. The student will be able to recognize and thoughtfully discuss the major Native American art forms in terms of:
\*Ideas, philosophies, and events which shaped Native American Art.
\*Subject matter, theme, and content.
\*Technical developments and innovations.
\*Major Native American Art forms and styles.

\*The contextualistic interweaving of literature, music, and other Native American art forms.

5. The student will be able to recognize, select, and utilize important art historical evidence and primary documents to support their scholarly viewpoints or claims.
6. The student will demonstrate a basic knowledge of the broad range of issues and problems that Native Americans have encountered over the past four centuries.
7. Whenever possible, the student will employ writing intensive strategies as a means of summarizing, analyzing, evaluating, and synthesizing a variety of documents and sources that form the core content of Native American Art.

### III. Course Outline:

The content for this course is varied and quite complex. Each culture area, and tribal groups comprising a given culture area, have a similar array of general categories into which their art objects may be grouped. However, stylistically, technically, and in terms of content there is great variation from one culture area and tribe to another. Indeed, within a specific culture area one finds a high level of complexity in terms of materials, design, style, content, ceremony, and function. Across all culture areas the inquiry in this course will focus upon the unique forms of architecture, sculpture, painting, crafts, tools, jewelry, pottery, basketry, weaving, weaponry, games, ceremonial objects, clothing, rock art and pictographs that give form and substance to the art of a given tribal group or nation. Attention will be given to symbol systems that provides the content for a given object or practice, and that illuminates our understanding of the purpose or function of an object in the daily experience of a tribal group.

This outline presumes a Tuesday/Thursday, hour and a half offering across 28 sessions:

- A. An Overview: Native American Culture Areas: (1 lecture)
- B. The Great Basin/California/Plateau Areas: (3 lectures)  
The Land and Tribal Groups:  
The Arts: Petroglyphs, Basketry, Chumash Paintings, Underground Houses, Game Objects, Healing Objects, Ceremonial Dress.

- C. The Sub-Arctic and Arctic Areas: (3 lectures)  
The Land: An Icy World and Tribal Groups:  
The Arts: Sod Dwellings, Snowhouses, Hunting Weapons And  
Objects Of the Hunt, Tattoos, Labrets, Ivory,  
Bone, and Small Scale Sculpture, Rock  
Art, Pictographs, Ceremonial Masks, Environment  
And Clothing, Winter Homes And Shelters,  
Birchbark Arts, New Eskimo Sculpture, Drawing,  
Prints.
- D. The Pacific Northwest:  
The Land: Forest, Sea, And Tribal Groups: (5 lectures)  
The Arts: Potlatch: The Feast, Masks, Trade,  
Totem Poles, Plank Houses, Dugouts And Objects To Sail  
The Sea, Blankets, Baskets, Ozette.
- E. The Southwest: (4 lectures)  
The Land: Tribal Groups In A Harsh And Beautiful Land:  
The Arts: Basketry, Navajo Weaving, Pottery, Sandpainting,  
Pow-Wows, Kachinas, Kivas, Hogans, Pueblos, Jewelry.
- F. The Plains: (5 lectures)  
The Land: Tribal Groups And Resources:  
The Arts: Leather Bags, Warshirts, Cradle Boards, Horse  
Gear Designs, Ceremonial Objects, The Medicine Wheel, The  
Sun Dance, The Ghost Dance, Pipes, Quillwork, The Travois,  
Warbonnets, Beadwork, Weaponry, Tepees.
- G. The Eastern Woodlands: (North and South) (4 lectures)  
The Land: Tribal Groups and Resources:  
The Arts: Broadcloth Design, Roaches And Ceremonial  
Headdress, Embroidery and Quillwork, Lodges, Wigwams, Masks  
And The False Face Society, Game Objects, Bags, Pipes,  
Blankets, The Longhouse, Staffs, Warclubs, Beads And  
Belts, Pictographs.

IV. Evaluation Methods:

The final grade for the course will be determined as follows:

Determination of a final grade will be dependent upon the type of pedagogical approach that is used during a given semester. Generally, the evaluation methods for this class will take one of the following two forms:

1. Larger Lecture Classes (50 or more students):

3 Unit Examinations: (The third examination is the final examination): Each unit examination is composed of a component consisting of a mix of the following types of questions: multiple/choice, true/false, completion, definition, brief essay.

(4)

Each unit exam will be contain approximately 100 points. A "slide-identification exam is coupled with the unit and administered during the same class period.

Slide Identification: 30 to 50 points. Slide identification of artist (if applicable), style, specific art object, and other artifacts of the material culture.

The three unit examinations, including the slide identification tests, constitute 80% of the final grade.

Quizzes: Periodically, both announced and unannounced quizzes will be administered. The quiz affords the student an opportunity to engage in limited writing intensive components that deal with strategies such as: comparison/contrast, formal object analysis, personal response, description, interpretation, and evaluation.

Quizzes: Will constitute 20% of the final grade.

Major Unit Exams:=80%, Quizzes:=20% Final Grade:=100%

2. If the class is presented as writing intensive the enrollment will be limited to 25 students per class.

Writing strategies will focus upon the following four categories with specific assignments within each category. (See attachment):

A. Writing to Support Claims, Stimulate Original Thinking, Synthesize and Draw Relationships: (40% of final grade):

\*Journal Writing  
\*Research Paper

B. Writing For Evaluation: (40% of final grade):

\*Blue Book Examinations

C. Writing to Communicate and Stimulate, Discussion, Organize Thought, Discover, and Summarize: (10% of final grade)

\*Notetaking

D. Writing to Analyze, Evaluate, Interpret, Question, Explore, Extend, and Stimulate Original Thinking: (10% of final grade):

- \*Precis related to the course text
- \*Precis related to class lectures, videos, films, recordings, and discussion
- \*Writing as a means of discovery
- \*Summative writing portfolio

Writing Strategies:

A.=40%

B.=40%

C.=10%

D.=10%

Grading Scale:

A=90%-100%

B=80%-89%

C=70%-79%

D=60%-69%

F=50%-59%

V. Required Textbooks, Supplemental Books and Readings:

Textbook: Furst, Peter T. and Jill L., North American Indian Art, New York: Rizzoli International Publications, Inc., 1982.

VI. Special Resource Requirements:

There are no extraordinary additional resources. Students may be expected to visit Native American Museums and Cultural Centers if possible, and provided costs can be contained to reasonable expenditures.

VII. Bibliography:

The following bibliography is not intended to be comprehensive, but to indicate the level and type of texts that will be utilized for this course. The most recent and respected texts and periodicals in the field will be presented to students as resource material, as well as the earlier "classic" inquiries that are still pertinent to the field. Students will be given bibliographies specific to a given culture area, and they will be expected to present direct evidence of the utilization of resources beyond the course textbook.

Berlo, Janet Catherine.(ed.),The Early Years Of Native Art History: The Politics Of Scholarship and Collecting, Seattle: University Of Washington Press; Vancouver: UBC Press, 1992.

Boas, Franz. Primitive Art, New York: Dover Publications, Inc., 1955.

Dockstader, Frederick J. Indian Art In America: The Arts and Crafts Of The North American Indian, Greenwich Connecticut: New York Graphic Society, 1966.

Fane, Diana. Objects of Myth And Memory: American Indian Art At The Brooklyn Museum, Brooklyn: The Brooklyn Museum in association with the University Of Washington Press, 1991.

Feder, Norman. Two Hundred Years of North American Indian Art, New York: Praeger, 1971.

Holm, Bill. Northwest Coast Indian Art: An Analysis Of Form, Seattle: University Of Washington Press, 1967.

Kan, Sergei. Symbolic Immortality: The Tlingit Potlatch Of The Nineteenth Century, Washington: Smithsonian Institution Press, 1989.

Jonaitis, Aldona. (ed), Chiefly Feasts: The Enduring Kwakiutl Potlatch. Seattle: University Of Washington Press, 1991.

Jonaitis, Aldona. (ed.), A Wealth Of Thought: Franz Boas On Native American Art. Seattle: University Of Washington Press, 1995.

Levi-Strauss, Claude. The Way Of The Masks. Vancouver: Douglas & McIntyre, 1982.

Lowie, Robert H. Indians Of The Plains, Lincoln, Nebraska: University Of Nebraska Press, 1954.

Lister, Robert H. and Florence C. Those Who Came Before, Arizona: Southwest Parks and Monuments Association, 1983.

Malin, Edward. Totem Poles Of The Pacific Northwest Coast, Portland, Oregon: Timber Press, 1986.

Penney, David W. (ed.), Art Of The American Indian Frontier, Seattle & London: The Detroit Institute Of The Arts, 1992.

Reichard, Gladys A. Navajo Medicine Man Sandpaintings, New York: Dover Publications, 1977.

Schaafsma, Polly. The Rock Art Of Utah, Salt Lake City: University Of Utah Press, 1971.

Seton, Julia Moss. American Indian Arts: A Way Of Life, New York: Ronald Press Co., 1962.

Stewart, Hilary. Looking At Indian Art Of The Northwest Coast, Seattle: University of Washington Press, 1979.

Stewart, Hilary. Looking At Totem Poles, Seattle: University Of Washington Press, 1993.

Taylor, Colin F. (ed.) The Native Americans: The Indigenous People Of North America, London: Salamander Books, Ltd., 1991.

Wade, Edwin. (ed.), The Arts Of The North American Indian: Native Traditions In Evolution. New York: Hudson Hills Press, 1986.

Walters, Anna Lee. The Spirit of Native America: Beauty And Mysticism In american Indian Art, Del Mar, California: McQuistion & Partners, Inc., 1989.

Weatherford, J. McIver. Native Roots: How The Indians Enriched America, New York: Crown Publications, 1991.

#### VIII. Field Experiences/Museum Visitations:

A significant amount of time and study has been spent by the author of this proposal in Native American museums, on reservations, in Cultural Centers, and in sites that enable the study of original objects. This type of direct study and experiencing is invaluable and aids immeasurably in the comprehension of the artistic world of Native Americans. Inasmuch as student schedules and resources permit, it is the intention of the author of this proposal to place students in situations where the study of actual objects can occur. Tentatively, at least one field experience that is reasonable in terms of cost and time, will be scheduled.



## Course Analysis Questionnaire

### A. Details of the Course:

A1. Native American Art enhances and expands the art history offerings within the department. Specifically, the course will directly relate to an existing course; AH 222: Art In America, which focuses upon the evolution of the visual arts beginning with the colonization of this country from about 1600 to the present. The content of AH 222: Art In America has a primary Euro-centric emphasis. Native American Art provides content that will raise the consciousness of students to the fact that sophisticated native cultures existed in North America long before the European "discovery" of these lands. The non-western component of Native American Art will enable the student to gain insight into complex native lifeways that are quite different from those of European cultures. This course is designed for upperclass and graduate students. The course will be applicable to the programs of undergraduate art majors, as a liberal studies elective for out-of-department majors, and as an art history offering for graduate art majors.

A2. Native American Art does not require changes in the content of existing courses. This course adds a much needed non-western component to the art history curriculum, and directs scholarly inquiry to an area of study that has for far too long been ignored in this country

A3. Native American Art has been offered on three occasions as a special topics course. The initial offering tended to focus primarily on the ancient native arts of the southwest. Subsequent offering expanded the study into other native culture areas. This proposal synthesizes prior special topic offerings into a broader more holistic view.

A4. This course is being proposed as a dual-level course. Course proposals are being sent to both the undergraduate and graduate curriculum committees.

A5. This course will not be offered for variable credit.

A6. A number of institutions across the United States and Canada offer courses in Native American studies. Colleges and universities in the West, Southwest, Northwest, and provinces in Canada have had courses of study in native cultures for some time. During the past decade there has been an increasing interest and emphasis for the inclusion of Native American studies in high school and university curriculums. The federal government has most recently established a National Museum of Native American Art in Washington, D.C. The University of Arizona, University of

## Questionnaire (2)

New Mexico, Arizona State University, University of Washington, Victoria University, and the University of British Columbia are but a few of the major universities offering specific courses in Native American Art.

A7. The content of this course adds to those efforts by a wide variety of Native American and non-Indian constituencies or agencies to extend both recognition, respect, and encourage thoughtful assessments of the American Indian heritage that has been exploited, ignored, misrepresented, and too often maligned. Given the multiplicity of tribal groups and nations the content of this course is far too complex to be incorporated into any existing art history course. Fusion of content relative to Native Americans into an existing courses would lead to an impoverished and superficial treatment of an area that must be presented on these cultures alone. Indeed, in order to gain a yield of a solid comprehension of Native American art and heritage one must commit to focused and disciplined studies through an array of content specific courses.

### Section B. Interdisciplinary Implications:

B1. The course will be taught by one instructor.

B2. This course relates to the offerings of other departments which have offered courses in Native American studies; specifically, the departments of Philosophy/Religious studies, Anthropology, English, and History. Over the past two years, Dr. Theresa Smith has chaired a Native American Studies committee which includes a member of the Department of Art (the author of this proposal). Deliberations within the committee were directed toward the establishment of a minor in Native American Studies, and various means of relating separate departmental course to one another. Students who have taken the previous Native American Art, special topics offerings, along with courses in the aforementioned departments, have indicated that the combinations of native studies courses enhanced and supported one another. While some degree of overlapping of topics is bound to exist, this course does not duplicate the content of other courses. There is no conflict with other departments.

B3. Some seats in this course may be made available to students in the School of Continuing Education.

### Section C. Implementation:

C1. Faculty resources are pressed, but the departmental needs for non-western topics and for writing intensive courses make this course a priority. This course will dovetail very well with the schedules of present faculty, and adjustments

### Questionnaire (3)

made through course rotation. The Art Department is presently authorized to hire another art historian. With this addition and the rotation of the art history offerings, no course that is presently offered will be taught less frequently or have fewer sections.

C2. Current resources are adequate in our developing slide collection, and in the visual resource materials the author of this proposal has collected over the past seven years. In an ongoing manner, visual material in the form of slides, videotapes, and library materials will have to be expanded. The Art Department along with the Media Center has the capability of producing and enhancing educational materials for this course in a consistent and measured manner. No heavy outlay of financial resources will be necessary that will strain the present budgets of the department or college. Classroom space is adequate at present, as is equipment, library, and slide/video materials.

C3. While resources for the course have not been funded by a grant, the university has invested in this course substantially by enabling the author of this proposal to study Native American cultures in the Southwest, West, Pacific Northwest, and Plains through two sabbaticals. A prior verbal agreement was made with Dr. Hilda Richards, former Academic Provost, that one of the primary outcomes of the first sabbatical would be a course offering in Native American Art. That promise was subsequently fulfilled through three special topics offerings. The second sabbatical was also awarded with the goal of forwarding this present course proposal. This course proposal fulfills the expectations of both the author of this proposal and the administration.

C4. The course will be offered every semester with one writing section per year. Initially, the projected plan is to offer the course each semester provided that there is an adequate level of enrollment. The course is not dependent upon certain seasonal semesters.

C5. For the present, resources limit offerings to one section per semester.

C6. Determination of the number of seats available in this course will be handled in two ways. 45 to 55 students can be accommodated in a straight lecture/discussion format. If the course is presented as a "writing intensive" offering the seating will be restricted to 25 students. The planned number of seats will be determined by the particular teaching approach specified above. (The author of this proposal is approved to teach writing intensive courses.)

Questionnaire (4)

C7. There are no recommendations by professional societies  
relative to enrollment limits for a course of this nature.