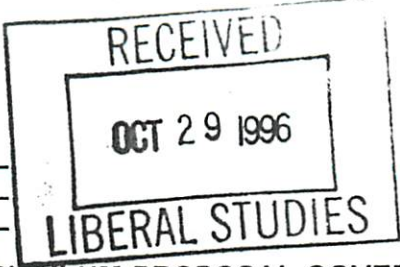


LSC Use Only
Number: _____
Submission Date: _____
Action-Date: _____

204



UWUCC USE Only
Number: _____
Submission Date: _____
Action-Date: _____

approved
4-10-97

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)

AH300

 COURSE ~~AL 400~~ 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 *non-W*
LS elective

 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)

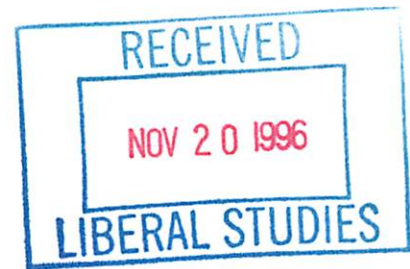
[Signature] Department Curriculum Committee Anthony DeFurio (Proposer) Department Chair

[Signature] College Curriculum Committee [Signature] College Dean

[Signature] + Director of Liberal Studies (where applicable) [Signature] *Provost (where applicable)

Darlene Richardson
4-10-97

November 20, 1996



Subject: Native American Course Proposal

To: Dr. Darlene Richardson, Director, Liberal Studies

From: Dr. Anthony DeFurio, Chair, Department Of Art

Attached you will find a supplementary bibliography and listing of video resources relative to the Native American course proposal. This listing is intended to reflect the non-textbook resources that will be utilized to promote life long learning and encourage broader inquiry and interest beyond formal class presentations.

The delivery of this course is very dependent upon the ability of the student to "see" , "analyze", and "respond" to objects that are the focus of their inquiry. Visual resources are extremely important and central to a course of this nature. Thus, I have included a partial listing of videos that will serve as corollary resources and supplements to the bibliographies.

Additionally, the Liberal Studies check sheet is attached.

Anthony G DeFurio

Please contact me if you have further questions, and thank you for kind assistance with this proposal.

LIBERAL STUDIES COURSE APPROVAL, PARTS 1-3: GENERAL INFORMATION CHECK-LIST

I. Please indicate the LS category(ies) for which you are applying:

LEARNING SKILLS:

- First Composition Course
- Second Composition Course
- Mathematics

KNOWLEDGE AREAS:

- Humanities: History
- Humanities: Philos/Rel Studies
- Humanities: Literature
- Natural Sci: Laboratory
- Natural Sci: Non-laboratory
- Fine Arts
- Social Sciences
- Non-Western Cultures
- Health & Wellness
- Liberal Studies Elective

II. Please use check marks to indicate which LS goals are primary, secondary, incidental, or not applicable. When you meet with the LSC to discuss the course, you may be asked to explain how these will be achieved.

Prim	Sec	Incid	N/A
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

A. Intellectual Skills and Modes of Thinking:

1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.
2. Literacy--writing, reading, speaking, listening.
3. Understanding numerical data.
4. Historical consciousness.
5. Scientific Inquiry.
6. Values (Ethical mode of thinking or application of ethical perception).
7. Aesthetic mode of thinking.

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person

C. Understanding the Physical Nature of Human Beings

D. Collateral Skills:

1. Use of the library.
2. Use of computing technology.

III. The LS criteria indicate six ways that courses should contribute to students' abilities. Please check all that apply. When you meet with the LSC, you may be asked to explain your check marks.

1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.

2. Define and analyze problems, frame questions, evaluate available solutions and make choices.

3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.

4. Recognize creativity and engage in creative thinking.

5. Continue learning even after the completion of their formal education.

6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

Liberal Studies Course Approval Form Instruction Sheet

Use this form only if you wish to have a course included in a Liberal Studies Learning Skill or Knowledge Area category. Do not use this form for synthesis or writing-intensive sections; different forms are available for these. If you have questions, contact the Liberal Studies Office, 352 Sutton Hall, telephone 357-5715.

This form is intended to assist you in developing your course to meet IUP's Criteria for Liberal Studies and to arrange your proposal in a standard order for consideration by the Liberal Studies Committee (LSC) and the University-wide Undergraduate Curriculum Committee (UWUCC). When you have finished, your proposal will have these parts:

- Standard UWUCC Course Proposal Cover Sheet, with signatures (one page)
- Completed copy of LS General Information Check-List--Parts 1-3 of this form. (one page)
- One sheet of paper for your answers to the four questions in Part IV of this form. (one page)
- Completed check-list for each curriculum category in which your course is to be listed--e.g. Non-Western Cultures, Fine Arts, etc. (one page each) [Check-lists are found in Appendix to this Handbook.]
- Course Syllabus in UWUCC Format.

Note: If this is a new course not previously approved by the University Senate, you will also need answers to the UWUCC Course Analysis Questionnaire. These are not considered by the LSC but will be forwarded to the UWUCC along with the rest of the proposal after the LSC completes its review. For information on UWUCC procedures for new courses or course revisions, see appropriate sections of this Handbook.

Submit one (1) copy of the completed proposal to the Liberal Studies Office (352) Sutton Hall). The Liberal Studies Committee will make its own copies from your original; the committee does reserve the right to return excessively long proposals for editing before they are duplicated. (If you happen to have extra copies of the proposal, you are invited to send multiple copies to the LSC to save unnecessary copying.)

Please Number All Pages

CHECK LIST -- NON-WESTERN CULTURES

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Non-Western Culture Criteria which the course must meet:

- Develop an understanding of contemporary cultures that differ substantially from the prevailing cultures of the United States, Canada, Western Europe, New Zealand and Australia.
- Present cultures on their own terms with an appreciation of their dimensions, going beyond mere description of a culture. Those dimensions may include religion, economics, politics, art, language, literature, ethics, as well as other dimensions of the cultural milieu.
- Address, where appropriate, the experience of women and/or the roles of men and women.

Additional Non-Western Culture Criteria which the course should meet:

- Encourage the use of indigenous material whenever possible rather than rely on secondary instructional material, reviews of the literature, or textbooks exclusively.
- Encourage the student to acquire cultural appreciation and understanding, and provide students with an opportunity to demonstrate the ability to analyze and synthesize information about culture.

These additional Non-Western Cultures guidelines indicate the various forms which appropriate courses may take; check all that apply.

- Although a course may deal with a single culture,...
- ... comparative courses addressing relationships among cultures are encouraged.
- A course may present one or more cultures by emphasizing a single dimension, e.g. art, music, dance, politics, religion. Such a course is appropriate if the dimension is represented in its cultural context, emphasizing cultural ideals, norms and issues.
- A variety of perspectives or methodologies—anthropological, geographical, historical, sociological, and so forth—may be employed so long as the course emphasizes the cultural phenomena, issues and values in contemporary society.
- Literature courses, either in translation or in the language of the culture(s), can be appropriate if the dimension is represented in its cultural context, emphasizing cultural ideals, norms and issues.
- An approved exchange/study abroad program, which meets the general criteria of the non-Western requirements, may meet the requirements of the Liberal Studies program.
- An internship can meet the requirements for a non-Western course. A research paper or a report should be required that demonstrates learning appropriate to the Non-Western Culture criteria.
- Interdisciplinary courses that treat cultural issues apart from the dominant United States, Canada, Western Europe, New Zealand and Australian cultures are encouraged.

CHECK LIST -- LIBERAL STUDIES ELECTIVES

Modern American Art

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Liberal Studies Elective Criteria which the course must meet:

- Meet the "General Criteria Which Apply to All Liberal Studies Courses."
- Not be a technical, professional or pre-professional course.

Explanation: Appropriate courses are to be characterized by learning in its broad, liberal sense rather than in the sense of technique or preprofessional proficiency. For instance, assuming it met all the other criteria for Liberal Studies, a course in "Theater History" might be appropriate, while one in "The Craft of Set Construction" probably would not; or, a course in "Modern American Poetry" might be appropriate, while one in "New Techniques for Teaching Writing in Secondary Schools" probably would not; or, a course on "Mass Media and American Society" might be appropriate, while one in "Television Production Skills" probably would not; or, a course in "Human Anatomy" might be appropriate, while one in "Strategies for Biological Field Work" probably would not; or, a course in "Intermediate French" might be appropriate, while one in "Practical Methods for Professional Translators" probably would not.

Liberal Studies Course Approval
Part IV:

Course Proposal: Native American Art

Submitted By: Dr. Anthony G. DeFurio

Anthony G. DeFurio

- A. This course is not a multiple-section-instructor course. There will be a single section of the course, when offered, with one instructor.
- B. The specific content of this course focuses upon the heritage and art of Native Americans who are a dominant, non-western, minority group within the United States. The course syllabus provide specific reference to the major culture areas which will form the context for scholarly inquiry. Within a number of Native American nations the clan and tribal context is matriarchal rather than patriarchal. Thus, the role of women within a tribal group is very important and will be addressed as an integral part of the course content.
- C. Attached to this document is a supplementary bibliography and video reference listing of substantive works, both fiction and non-fiction, that differ from textbooks, anthologies, workbooks, and manuals. These are included to encourage life long learning and a pursuit of inquiry beyond this particular course. Additionally, the syllabus refers to the eentral role that Native American sites, reservations, cultural centers, and museums assume within the context of a study of Indian art. Students will be encouraged, and have opportunities, at some point during the semester of getting beyond the walls of the classroom and university.
- D. This course is designed to meet the needs of three specific groups of students; namely, the general university student, art majors, and graduate students. The course is an introductory course to Native American art, but should not be taken by freshmen or sophomores. Minimal prerequisites include Junior class status. Course content differs substantively from that of Western art, thus prerequisites involving Western art need not be imposed here. The student, however, should be far enough along in their university studies to handle requirements and demands relating to writing, focused outside study, in-class participation and discussion, and the normal evaluative methods that will be utilized in this course. Students with junior class standing and above, whether general students, art majors, or graduate students will be able to effectively engage scholarly inquiry at this level.

11-20-96

Course Syllabus

I. Catalog Description:

AH 400: Native American Art:

3 credits

3 lecture

3c-01-3sh

Prerequisite: ^{at least} Junior/~~Graduate~~ Standing.

Catalog: A survey of the broad forms of visual arts and crafts that reflects the lifeways of Native Americans before and after 1500 a.d.

Extended Course Description:

A survey of the broad forms of visual arts and crafts that reflects the lifeways of Native Americans before and after 1500. The course is intended to encompass both a breadth and depth approach to the interactions 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: (5 lectures)
The Land: Forest, Sea, And Tribal Groups:
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. 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.

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:

- *Notetaking

- D. Writing to Analyze, Evaluate, Interpret, Question, Explore, Extend, and Stimulate Original Thinking: (20% 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

- 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.

non-textbook readings: see attached sheets

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: McQuiston & 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.

Supplemental Bibliography: Non-Textbook References For Native American Art:

- Ambrose, Stephen E. Crazy Horse And Custer, New York: Meridian Books, 1979.
- Andrist, Ralph K. The Long Death: The Last Days Of The Plains Indian, New York: Maxwell MacMillan International, 1964.
- Beal, Merrill D. I Will Fight No More Forever: Chief Joseph and The Nez Pearce War, Seattle: University Of Washington Press, 1963.
- Blake, Michael. Dances With Wolves, New York: Fawcett Books, 1988.
- Brown, Dee. Bury My Heart At Wounded Knee, New York: Henry Holt Company, 1970.
- Catlin, George. Letters And Notes On The Manners, Customs, And Conditions Of The North American Indians, Volumes I and II, New York: Dover Publications, 1975.
- Connell, Evan S. Son Of The Morning Star, New York: Harper & Row, 1984.
- DeLoria Jr., Vine. Custer Died For Your Sins: An Indian Manifesto, Norman: University Of Oklahoma Press, 1969, 1988.
- Drinnen, Richard. Facing West: The Metaphysics Of Indian Hating And Empire Building, New York: Shocken Books, 1980, 1990.
- Drimmer, Frederick, ed. Captured By The Indians: 12 Firsthand Accounts, 1750-1870, New York: Dover Publications, 1961.
- Eckert, Allan W. A Sorrow In Our Heart: The Life Of Tecumseh, New York: Konecky & Konecky, 1992.
- Ehle, John. Trail Of Tears: The Rise And Fall Of The Cherokee Nation, New York: Anchor Books: Doubleday, 1988.
- Elk, Wallace Black and William S. Lyon. Black Elk: The Sacred Ways Of A Lakota, San Francisco: Harper, Co., 1990.
- Lister, Robert and Florence. Chaco Canyon, Albuquerque: University Of New Mexico Press, 1981.
- McNitt, Frank. Richard Wetherill: Anasazi, Albuquerque: University Of New Mexico Press, 1957, 1966.
- Robson, Lucia St. Clair. Walk In My Soul, New York: Ballantine Books, 1985.
- Silverberg, Robert. The Mound Builders, Athens, Ohio: Ohio University Press, 1970.
- Utey, Robert M. The Lance And The Shield: The Life And Times Of Sitting Bull, New York: Ballantine Books, 1993.
- Utter, Jack. Wounded Knee And The Ghost Dance Tradgedy, Lake Ann, Michigan: National Woodlands Publishing Co., 1991.

Welch, James with Paul Stekler. The Battle Of The Little Bighorn And The Fate Of The Plains Inidans, New York: Penguin Books, 1994.

Wright, Ronald. Stolen Continents: The Americas Through Indian Eyes Since 1492, New York: Houghton Mifflin, Co., 1992.

Supplementary Videos: In addition to outside non-textbook readings, students will have an opportunity to engage in individual and self-selected inquiry through selected videos or appropriate cd-rom resource materials. The following is a partial listing of titles presently available for this course:

Five Hundred Nations, An 8 volume set produced and directed by Jack Lustig. A CD-Rom is also available as an adjunct to this series.

Cahokia Mounds: An Ancient Metropolis

Land Of Forgotten People and Lost Cities: Mesa Verde National Park

Box Of Treasures: The Potlatch Collection Of The Pacific Northwest

Mungo Martin: (Carver Of Totem Poles) A Slender Thread: The Legacy

Ancient America Series: Indians Of The Eastern Woodlands

Ancient America Series: Indians Of The Northwest

The Spirit Of The Masks

Indian America: A Gift From The Past: Neah Bay and the Makah Indians

Appendix A:

Writing will occur across four broad categories with specific types of writing required within each category:

I. WRITING TO SUPPORT CLAIMS, STIMULATE ORIGINAL THINKING, SYNTHESIZE AND DRAW RELATIONSHIPS:

Journal Writing: Throughout the semester the student will be required to maintain a journal which will be used as an independent means to: (1.) Synthesize content, (2.) Investigate topics that are related to the main body of content for the course, (3.) Generate original thinking about the contextualistic realm of Native American Art.

The journal entries shall be made in a standard 8 1/2 X 11 notebook which contains approximately 150 to 200 pages. A minimum of two entries per week of two written pages in length are required each week. Entries may be longer than two pages, but no longer than four pages in length. Journal entries cannot be a simple restating of either lecture, text, or related reference materials. Written entries within the journal should reflect evidence of scholarly inquiry, curiosity, and a search beyond that which is obvious. Students may utilize the library with respect to reference materials, or a journal entry may be an independent musing and explication of the student's point of view. While the journal writing will be informal, it should be focused, organized, and clearly articulated. The journal will be reviewed at three points through the semester and returned to the student with comments. Six journal entries across the semester will be focused upon "responsive" writing. The responsive entries will attempt to capture the student's idiosyncratic reactions to art objects of the individual's choice (preferably through an experience with an original art object). In essence this latter component is a free-write entry. Responses will not be graded, but students will receive both oral and written comment from the professor. The "response" entries may be considered as one of the two minimal entries required during the week in which they are assigned. Students are encouraged to go beyond the minimal expectation of two entries per week. The journals will also be utilized as a means of generating class discussion and dialogue. (10% of final grade):

Research Paper: One research paper is required. The student will select a topic within the broad spectrum of Native American Art. Students will be required to state a thesis, support claims, and narrow a topic in a tightly focused manner. Formats for the research paper will follow recognized referencing and bibliographical formats. The research paper is limited to 12 to 14 typewritten pages in length (excluding the bibliography and any attached visual illustrations). Typewritten page length is construed as a completely typed 8 1/2 by 11 page with margins within generally accepted research paper formats. Students will receive instruction and assistance through several stages of writing ranging from the generation of "webs", through thesis

Attachment (2)

statements, outlines, rough drafts, and final revised papers. Conventions related to acceptable scholarly writing will be observed.

II. WRITING FOR EVALUATION:

Two major, blue book, essay examinations, mid-term and final 1 1/2 hours in length will be administered. The essay examination questions will attempt to ascertain an individual's level of comprehension of course content and visual literacy. Essay questions will be presented in combination with paired slides of various art objects. Essay and slide pairings will be organized to permit students to develop focused answers relating to technical aspects of the art object, thematic interpretations, connections, classifications, styles, the ideas that led to the creation of the art object, and the ways in which the object represents a departure from other art forms of the period, or achieves a significant level of uniqueness. The essay examinations will constitute 40% of the final grade for the course.

III. WRITING TO COMMUNICATE AND STIMULATE DISCUSSION, ORGANIZE THOUGHT, DISCOVER, AND SUMMARIZE.

Notetaking: Students will be required to take class lecture and discussion notes in a double entry format. One portion of the notebook can be keyed to recording the specific points made in lecture and discussion, the other to framing questions and formulations of one's individual point of view and interpretation. Notebooks will not be graded, but will be reviewed at least twice through the semester for all students. Students will receive concrete suggestions for further inquiries based on their notations.

IV. WRITING TO ANALYZE, EVALUATE, INTERPRET, QUESTION, EXPLORE, EXTEND, AND STIMULATE.

Precis Related To The Course Textbook: Students are expected to independently read the textbook by following a suggested semester reading schedule. Students are required to write a series of precis through the semester that is directly related to text material. Text readings will be divided into unit components. The precis may focus on a part or the whole of a given unit. The text is utilized as a primary means of providing the student with the broadest possible overview of Native American Art.

Precis Related To class Lectures, Videos, Films, Recordings, and Discussion: Throughout the course, students will intermittently write summaries of class lectures, discussions, videos, films, or recordings. Lectures will be keyed to the course text, but will not be a repetition of each chapter. Textbook material is used selectively. There is far too much material to cover in one semester. Generally, precis assignments related to class lectures

Attachment (3)

or discussions will not be announced ahead of time. Precises related to lectures, discussions, videos, films, and recordings are incorporated to encourage student to listen, read, write, and speak through the methods utilized by art historians and related scholars. Students are responsible for attending to content presented through lectures and discussions. Students must attend class and pay attention to know where the emphasis was placed relative to lectures and discussions. The summaries will be written in class and graded. Lecture and discussion summaries will be utilized as a means of assessing an individual's comprehension of course content, and as a means for stimulating richer classroom dialogue. Precise writing as delineated above will represent 10% of the final grade.

Writing As A Means Of Discovery: Students will be required to analyze, evaluate, question, interpret, and explore content delivered through professional journals and primary documents. Minimum requirements are two readings and related minimum 2 page summaries (3 page maximum) that utilize professional journals or periodicals, and 1 reading of a primary document and related minimum 2 page summary (3 page maximum). Both the professional journal and primary readings have to be substantively rich to permit analysis, interpretation, and evaluation.

Students will be instructed to read closely, delineate main points, distinguish fact from opinion, identify and author's opinion and assumptions, enjoin their reaction and assumptions to the analysis or evaluation, and to generate questions that foster further scholarly inquiry or class discussion. (10% of final grade)

Summative Writing Portfolio: During the final week of the course, the student will organize all examples of writing into an organized portfolio for submission as an entire body of scholarly inquiry across the semester. The final examination will be incorporated into the writing portfolio one it is graded. The overall body of written work by each student will be reviewed by the instructor to ensure that all course requirements have been met.

March 17, 1997

Subject: AH 400 Native American Art

To: Darlene Richardson, Director

From: Anthony DeFurio, Art Department

Anthony DeFurio

Thank you for the opportunity to address concerns of the Liberal Studies Committee. Please forgive my delay in getting back to you. I have been swamped with the writing of an accreditation self-study and related matters and that is why I have not been in touch.

The following are responses to the two questions that you posed in your memo of 2/21/97.

1. How is AH 400 Native American Art distinguished from a technical or professional course?

The most direct way to answer this question is to refer back to the knowledge area criteria which a course must meet to qualify as a liberal studies elective. AH 400 is tied directly to:

A. Treating concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied, and not be merely cursory coverage of lists of topics.

B. Suggesting major intellectual questions/problems which interest practitioners of a discipline (in this case art history), and explore critically the important theories and principles presented in the discipline.

C. Allowing students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.

D. Encouraging students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal studies.

AH 400 is also tied to the general criteria which applies to all liberal studies courses. Responsible and conscientious non-art majors from any discipline should not encounter problems relating to a comprehension of course content. In my previous meeting with the Liberal Studies Committee, I may have oversold the idea of the rigor related to this course. And, in speaking of my immersion into Native Studies, I may have inadvertently emphasized the discipline necessary to know and understand the body of information related to this area.

Students will not have to be specialists or overly sophisticated to succeed in this area. I am more inclined to state that coming to the class without preconceptions may be of more benefit to a student than a "little" knowledge of the field.

Since I have taught this course as special topics a number of times, I am aware of the level of depth that I can get into, and how much material students can handle. Course content, in whatever course, is always managed in some way by the instructor. If one presents material over the heads of students, one loses the class. I have not had that type of problem in any classes that I've taught. This goes back to the old teaching axiom that..."the teacher has to know the class", and indeed this is something that I always try to do. My ultimate aim is to hook students into a process of lifelong learning. In this case, I want to get the audience engaged and excited about the world of Native Americans.

I should, perhaps, re-emphasize that the course is a "survey" and thus more "general" in scope than a rigorous in-depth course. My original belief was that I should convince the committee of the rigor of the course. Hopefully, I haven't strayed too far in the opposite direction.

A technical course or a professional course in art presupposes and requires skills in the making and creating of art. Students who enroll in AH 400: Native American Art, as in any art history offering, will not be expected or required to have or employ technical skills as an artist. Art history courses are contextual and academic in nature. As noted, the competency requirements and criteria that provides the foundation for AH 400: relate directly to the four areas specified above. Professional and technical courses in the department are specifically related to the studio division.

2. How is AH 400 distinguished from courses designed primarily for the needs of the beginning major?

AH 400 does not require knowledge and background of European or Euro/American art history. However, a functional working understanding and knowledge of art historical methods and procedures is required. An ability to write intelligently, speak clearly, and synthesize a significant amount of course content is necessary. Beginning students are seldom prepared to take on the challenge of organizing and synthesizing the breadth and depth of content that will be presented in this course. First year students who have enrolled in previous special topics courses that relate to AH 400, have indicated that they were "overwhelmed" by the amount of material presented, could not keep up with the pace of class, had difficulty with the specificity required in writing assignments, and had difficulty in coming to terms with slide identification, comparison/contrast, and the narrative components related to an analysis and interpretation of art objects.

The initial proposal indicated prerequisites of Junior Standing or Graduate Standing. I have changed the prerequisites in the following way:

The prerequisite field will read: AH 101: Introduction to Art, Junior Standing, or Permission. (Any AH course beyond AH 101 would also be acceptable).

The fundamental reason for the AH requirement is to prevent a student who is not prepared academically to enroll in this class. One of the realities of the student body at IUP is the large number of students with learning disabilities, LC students, and those from very limited academic backgrounds. I would not dissuade either LC students or those with learning disabilities from enrolling in this class, but it is necessary (as in any Liberal Studies elective I believe) that they have some academic grounding before they venture into the material.

AH 101, while not ideal, does provide a passing acquaintance with art history methodology. By the time a student reaches junior standing, they should have sufficient academic background to successfully handle any of the requirements for the course.

Additionally, non-art majors provide significant perspectives that relate to their major area of study. In previous classes, Anthropology, History, International Studies, Education, Philosophy/Religious studies, Archeology, and English majors shared information and points of view that would otherwise be lost were the class restricted to art majors only. The interdisciplinary contributions that emerge out of a mix of students from other disciplines is an important component related to this course.

Liberal Studies Office
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February 21, 1997

To: Anthony Defurio, Art Department
John Heyer, Dean, College of Fine Arts

From: Darlene Richardson, Director

Subject: AH 400 Native American Art

Thanks, John, for attending yesterday's meeting of the Liberal Studies Committee and talking with us about AH 400 Native American Art as a course within the Liberal Studies Elective category. We appreciate your and Tony's willingness to change the prerequisites (AH 101, Junior standing) and to change the course number, perhaps to AH 300/500. And we certainly will look into the five LS elective courses which are dual-listed (no one on the committee recalls approving any LS course which was dual-listed and I will pursue the dates of approvals for these undergraduate and graduate courses).

We are still concerned about the amount of background in art which is necessary for this course and we are still concerned about the breadth of the audience. Because there seems to be confusion between our understanding of what Tony said at the Jan. 30th meeting about what art background is necessary for students in AH 400 and what you, John, understand him to have said, we are asking Tony for a response in writing to the following questions (taken from criteria for LS courses):

1. How is AH 400 Native American Art distinguished from a technical or professional course ?
2. How is AH 400 distinguished from courses designed primarily for the needs of the beginning major?

Thanks again for joining us.

Liberal Studies Office
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February 3, 1997

To: Anthony DeFurio, Art
From: Darlene Richardson, Director
Subject: AH 400 Native American Art

Thank you very much for joining the Liberal Studies Committee on January 30, 1997, and giving us an overview of AH 400 and the background to its development. We very much appreciated your taking the time to help us better understand your proposal and your honesty and frankness in responding to our questions.

At its January 30, 1997, meeting the Liberal Studies Committee approved AH 400 as a course in the LS category of Non-Western Cultures.

The LS Committee did not approve AH 400 as a Liberal Studies Elective. Although you agreed to change the prerequisites to AH 101, Junior standing, or permission of the instructor, the mix of undergraduate and graduate students signals to us that this course is a "professional" course. We noted that you yourself did not check the second LS criterion for all LS elective courses (i.e., not be a technical, professional or pre-professional course). This led us to believe that you are also hesitant in considering AH 400 as an LS elective.

Please change the catalog description as we discussed to reflect the historical constraints of the course (i.e., up to the 1890s) and please do add an objective which makes explicit that women and their roles will be an important part of course content and materials. You had agreed to both of these changes in our discussions as well as the change in prerequisites. Please send me a copy of the revised course description and revised objectives (you do not need to send a copy of the entire course proposal).

Again, thank you for meeting with us.

copy: John Heyer, Dean, College of Fine Arts