**GROSSMONT COLLEGE**

**Course Outline of Record**

Curriculum Committee Approval: 03/16/2021

GCCCD Governing Board Approval: 05/18/2021

**ETHNIC STUDIES 134 – INTRODUCTION TO AMERICAN INDIAN ART**

1. **Course Number Course Title Semester Units**

ETHN 134 Introduction to American Indian Art 3

**Semester Hours**

3 hours lecture 48-54 total hours 96-108 outside-of-class hours 144-162 total hours

1. **Course Prerequisites**

None

**Corequisite**

None

**Recommended Preparation**

None

1. **Catalog Description**

The study of prehistoric, historic and modern creative art forms of American Indians. This course investigates the origins of American Indian art from rock paintings to contemporary artists and artisans. The class compares and contrasts art forms said to be Native American in content and Native American artists creating contemporary art in European-based art forms. American Indian art is explored within the context of American Indian Studies--from legal, cultural, anthropological, and fine arts perspectives and as a means of adaptation and resistance to colonialization and government policies.

1. **Student Learning Objectives**

The student will:

* 1. Examine the art and culture of North American Indians.
  2. Analyze the relationship between religious and artistic expressions of American Indians.
  3. Formulate an indigenous point of view in contrast to the view of the traditional Anthropologist when evaluating Native American Art forms.
  4. Analyze American Indian art as a form of socio-political and cultural resistance to the U.S. government policies of removal, forced assimilation, and re-interpretations of sovereignty.
  5. Assess the impact of American Indian and cultural values on the process of creating art forms.
  6. Examine Indian cultural elements affecting material, symbols, and media.
  7. Demonstrate the multi-cultural perspectives of art as it relates to the Native American expression of art.
  8. Distinguish between legal status given American Indian artists, including those not federally recognized as Indian, and cultural misappropriation by non-Indians.
  9. Develop critical thinking, reading and writing skills related to American Indian Art.

1. **Instructional Facilities**

Standard Classroom

1. **Special Materials Required of Student**

None

1. **Course Content**
   1. Indian art as a way of life.
   2. Cultural and religious implications.
   3. Art forms that assert values and traditions as a means of adaption, survival and resistance to colonization
   4. Art forms expressing resistance and rebellion to local, military and U.S. government policies infringing on Native rights, sovereignty and way of life.
   5. The utilization of nature as an art medium.
   6. Traditional art forms.
   7. Modern art forms.
   8. Contemporary artists, including poets, writers and performers.
   9. Contemporary trends and influences.
   10. Legal issues in American Indian art.
   11. Cultural misappropriation of American Indian art.
2. **Method of Instruction**
   1. Standard lecture.
   2. Group discussions.
   3. Guest speakers or consultants.
   4. Case studies on Indian communities and/or museums.
   5. Online resources.
3. **Methods of Evaluating Student Performance**
   1. Periodic examinations (essay and/or objective)
   2. Midterm paper or project
   3. Graded discussions or group work, e.g., leading discussion, reporting on an artist or art form
   4. Final exam or project, e.g., researching an artist, artist-activist, art movement, a specific tribal artistic expression or tradition, etc. (e.g., forms of the Alaskan Northwest tribes, drawings by 19th century Lakota or Crow, Frank Buffalo Hyde (Onandaga), Will Wilson (Dine/Navajo), or poet, musician, author Joy Harjo (U.S. Poet Laureate, Muscogee Creek))

10. **Outside Class Assignments**

a. Assigned readings

b. Individual and group projects e.g., researching an artist, artist-activist, art movement, etc, e.g.,

forms of the Alaskan Northwest tribes, drawings by 19th century Lakota or Crow, Frank Buffalo

Hyde (Onandaga), Will Wilson (Dine/Navajo), or poet, musician, author Joy Harjo (U.S. Poet

Laureate, Muscogee Creek))

c. Visit an art exhibit (in person, e.g. the Barona Museum, or virtually online)

d. Prepare annotated visual representations (photos, video) or oral presentations for the class or

group

e. Webquests, e.g., about an artist, art form, or movement, e.g., Delbert Buck’s humor & satire

(Dine/Navajo), intersectionality of sculptor Edmonia Lewis (Mississauga Ojibwe & Afro-Haitian),

textile arts of the Plains or Dine/Navajo nations, etc.)

11. **Representative Texts**

Representative Text(s):

1. Berlo, Janet and Ruth Phillips. *Native North American Art.* New York, NY: Oxford University Press. 2014.
2. Torrence, Gaylord, Ned Blackhawk and Sylvia Yount. *Art of Native America: The Charles and Valerie Diker Collection.* New Haven: Yale University Press, 2018.

Supplementary texts and workbooks may include:

1. Rader, Dean. *Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI.* Austin: University of Texas Press, 2011.
2. Yohe, Jill Ahlberg and Teri Greeves, eds. *Hearts of Our People: Native Women Artists*. Seattle:

**Addendum: Student Learning Outcomes**

Upon completion of this course, our students will be able to do the following:

* 1. Demonstrate knowledge of the art and culture of North American Indians from the indigenous point of view.

how Native American art has been a means of adaptation, survival and resistance.

* 1. Examine Indian cultural elements affecting material, symbols, and media, and the cultural misappropriation by non-Indians