**ARTH 419-01 IMAGES OF NATIVE AMERICA**  
Instructor: Dr. Shana Klein  
Email: sk1695@georgetown.edu  
Time of Class: 3:30pm-6:00pm  
Office Hours: Tuesday 2:30pm-3:30pm in Walsh 402

**COURSE OVERVIEW**

**What will we be studying this semester?**  
From Walt Disney’s rendering of Pocahontas to the iconography of the Washington Redskins football team, Native American figures are often depicted problematically, relegated to a pre-industrialized past that exists separately from mainstream, modern culture. This course will examine the prejudices, stereotypes, and cultural appropriations associated with Native peoples in the United States and Canada through the lens of indigenous art. Students will examine how Native people and history have been traditionally represented in paintings, murals, photographs, museum exhibitions, and in popular culture. Students will also examine how Indigenous artists have responded to representations of their culture that honor, or in many ways betray, truths about Native cultures and peoples. This course is not a chronological assessment of Native art, but a rigorous look at critical issues regarding race and stereotype as treated by Native art. Students will be introduced to these concepts through class lectures, assigned readings, class discussions, and presentations by experts in the community. Students will also take advantage of the unique resources in the Washington, D.C. area through guided tours at the National Museum of the American Indian, the United States Capitol Building, and the Canadian Embassy. A special collaboration with Paul Chaat Smith, curator of the National Museum of the American Indian, will provide another unique opportunity to participate in ongoing debates about images of Native America.

This course is a Doyle Seminar, part of the Doyle Engaging Difference Program, a new campus-wide curricular initiative that gives faculty the opportunity to enhance the student research component of upper-level seminars that address questions of national, social, cultural, religious, moral, and other forms of difference. The Doyle seminars are intended to deepen student learning about diversity and difference through enhanced research opportunities, interaction with thought leaders, and dialogue with the Georgetown community and beyond.

**COURSE REQUIREMENTS AND INFORMATION**

**Attendance and participation:**  
Regular attendance is necessary to do well in this course, and there will be attendance taken for each class meeting. If more than twice over the semester you are absent without a legitimate excuse, your final grade for the course will drop by a grade, i.e. from an ‘A’ to a ‘B’.

Due to the nature of this seminar, class participation makes up a significant portion of your final grade. You cannot do well in the course without showing up ready to discuss the class material. Be prepared to contribute to class discussion.

All laptop computers are prohibited in this course, unless you provide evidence to the instructor demonstrating a special academic need for using a computer in class.
**Required reading:**
There is no one textbook for this course. Students will read from a variety of textbooks, primary source readers, and a select number of challenging secondary art-historical texts in the form of scholarly articles or book chapters. Please make sure that you are actively reading, particularly when you get to the complex secondary source texts. In addition to highlighting or underlining, take notes on paper, on the computer, or in the margins. Since we will discuss the assigned articles in class, be sure to bring either the texts themselves or detailed notes to spur your memory.

**WRITTEN ASSIGNMENTS AND PRESENTATIONS**

There are two types of writing assignments for this course: reading response papers and one final research paper. In addition, students will prepare an oral presentation on their final paper topic at the end of the semester.

**Reading Response Papers:**
Students will respond to designated readings in short reading response papers. Each paper should comprise the length of two pages (20-25 sentences), which must be typed. Papers are due in hard copy at the beginning of class. These responses should show your careful reading of the texts and your viewpoints on the artists’ or authors’ arguments. All reading response questions can be found in the “Reading Response” folder on Blackboard.

**Final Research Paper:**
Throughout the course, students will have examined several problematic representations of Native American and First Nations people that subscribe to racial prejudice and stereotype. Students also will have explored artistic reactions to these stereotypes and the efforts of Native artists to combat prejudices with the visual arts. The final paper assignment asks you to analyze this topic by selecting one artist discussed in class. How does the artist of your choice address stereotype in their artwork? How do they dismantle problematic representations of Native American people or culture? This paper requires a close visual analysis of at least two artworks by the artist and an explanation of how these images treat and challenge racial stereotype. How might the artist also use stereotype to celebrate Native culture? Lastly, do you believe the artist is successful in subverting the stereotypes they aim to deconstruct? The goal of this paper is to refine your skills in critical looking and examine the way Native-American history and culture is treated by artists in society. A more detailed description of this assignment will be provided on Blackboard under the folder, “Final Research Paper and Presentation.” Papers must be submitted in hard copy by the last day of class during the Final Exam period.

**Final Paper Presentation:**
In the last weeks of the seminar, each student will present his/her research-in-progress to the class. These presentations should last approximately 15 minutes, illustrated by images with appropriate labels in a PowerPoint presentation. Each presentation will be followed by a 5-10 minutes question and answer session in the manner of a professional conference. Your presentation should be carefully organized with a clear thesis argument. The presentation is not intended to be the final word on your topic, but should give the class a clear idea of your general focus and argument. More details will be provided on Blackboard under the folder, “Final Research Paper and Presentation.”
GRADING SYSTEM

The following breakdown will be used to calculate your final grade in the class:

- Attendance/Participation: 15%
- Reading Response Papers: 25%
- Final Research Paper Presentation: 25%
- Final Research Paper: 35%

Explanation of Grade Standards:

A = excellent understanding of the topic/question, an insightful and thoughtful response to the material covered, goes beyond basic limits of assignment, persuasive and logical argumentation, and no typographical or grammatical errors.

B = competent understanding of the topic/question, adequate grasp of information, logical argument, possibly a few organizational problems or grammatical errors, but shows overall coherence in discussion and has few or no problems with grammar or typing.

C = meets minimum requirements of the assignment but reveals superficial preparation through problems with factual information (omissions or errors) and logical argument, and may have grammatical and/or typographical errors.

D = inadequate work, does not follow directions, poor use of resources, serious writing problems

F = work not turned in or does not match assignment requirements

COURSE SCHEDULE

T JANUARY 10, CLASS 1: “TOWARDS AN ABORIGINAL ART HISTORY”: THE ART HISTORICAL CANON AND THE NATIVE IMAGE IN COLONIAL ART

T JANUARY 17, CLASS 2: “WESTWARD HO!:” NATIVE AMERICA AND THE WESTERN FRONTIER

**READING RESPONSE PAPER DUE**

**T JANUARY 24, CLASS 3: CAPITOL PUNISHMENT: IMAGES OF NATIVE-AMERICANS IN THE NATION'S CAPITOL**

**T JANUARY 31, CLASS 4: 2:30PM CLASS VISIT TO THE UNITED STATES CAPITOL BUILDING; TOUR WITH CURATOR OF THE CAPITOL, DR. MICHELE COHEN**

**T FEBRUARY 7, CLASS 5: INDIAN/NOT INDIAN: NATIVE AMERICAN ART AND THE AUTHENTICITY PROBLEM**

**READING RESPONSE PAPER DUE**

**T FEBRUARY 14, CLASS 6: TRICKSTER ART: SUBVERTING THE SYMBOLS OF REPRESENTATION**

**T FEBRUARY 21, CLASS 7: “A NEW IDEA OF OURSELVES”: THE NATIONAL MUSEUM OF THE AMERICAN INDIAN**

**READING RESPONSE PAPER DUE**

T FEBRUARY 28, CLASS 8: **CLASS VISIT TO THE NATIONAL MUSEUM OF THE AMERICAN INDIAN** (4th Street and Independence Avenue, SW, Washington, DC 20560, Closest Metro Stop: L'Enfant Plaza, exit Maryland Avenue/Smithsonian Museums)

**FOLLOWED BY LUNCH AT THE MITSITAM CAFE**

T MARCH 7, NO CLASS: **SPRING BREAK**

T MARCH 14, CLASS 10: **1492 TO 1992: EXHIBITIONS IN RESPONSE TO THE ANNIVERSARY OF CHRISTOPHER COLUMBUS**


**READING RESPONSE PAPER DUE**

T MARCH 21, CLASS 11: **CLASS VISIT TO THE CANADIAN EMBASSY**

(501 Pennsylvania Avenue, NW, Washington, DC, 20001. Closest Metro Stop: Archives/Navy Memorial/Penn Quarter, Across the Street from the National Gallery of Art)


T MARCH 28, CLASS 12: **EMILY KNGWARREYEE: SCANDAL SURROUNDING AUTHORSHIP IN AUSTRALIAN ABORIGINAL ART**


**READING RESPONSE PAPER DUE**

T APRIL 4, CLASS 13: **LECTURE WITH PAUL CHAA T SMITH, CURATOR OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN**

- Listen to the full podcast of the symposium, “Racial Stereotypes and Cultural Appropriation in American Sports at the National Museum of the American Indian”
  http://www.nmai.si.edu/connect/symposia/

T APRIL 11, CLASS 14: **RESEARCH PAPER CONSULTATIONS WITH PROFESSOR**

T APRIL 18: **CLASS 15: IN-CLASS PRESENTATIONS**
T APRIL 25 CLASS 16: IN-CLASS PRESENTATIONS

TBA—FINAL RESEARCH PAPER DUE—