

**UCC/UGC/ECCC**

Proposal for New Course

***Please attach proposed Syllabus in*** [***approved university format***](http://www4.nau.edu/avpaa/UCCForms/syllabus.doc)***.***

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| --- | --- | --- | --- |
| 1. Course subject and number: | AIS 310 | 2. Units: | 3 |

 [**See upper and lower division undergraduate course definitions.**](http://www4.nau.edu/avpaa/UCCPolicy/Uplow.doc)

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| --- | --- | --- | --- |
| 3. College:  | Social and Behavioral Sciences | 4. Academic Unit: | Applied Indigenous Studies |

5**.** Student Learning Outcomes of the new course. *(*[*Resources & Examples for Developing Course Learning Outcomes*](http://www4.nau.edu/avpaa/Assessment/CourseLearningOutcomesPDF_090712.pdf)*)*

* **Engage with music as a critical form of creative expression and resistance throughout Indian Country.**
* **Reflect on– and respond to– the history of US/ tribal relations within the context of settler expansion and colonialism.**
* **Examine the musical and literal frameworks of American Indian resistance.**
* **Understand the cyclical nature of issues effecting American Indians and the role of music in addressing those issues.**
* **Develop capacity for analysis and ethical reasoning through exposure to critical works from a variety of American Indian musicians and recording artists.**

6. Justification for new course, including how the course contributes to degree program outcomes, or other university requirements / student learning outcomes. *(*[*Resources, Examples & Tools for Developing Effective Program Student Learning Outcomes*](http://www4.nau.edu/avpaa/Assessment/ProgramLearningOutcomesPDF_090712.pdf)*).*

This course fills a void in the current curriculum for Applied Indigenous Studies. One of the five core elements of the discipline is Aesthetics and Art, an area where our current curriculum currently has only one other course, and it is not specific.to music. In addition to addressing the Aesthetics and Art core element of the discipline, by focusing on music as resistance this course also addresses the core element of sovereignty. Additionally, the course will make an important contribution to both the minors in Applied indigenous Studies and, particularly, our Native American Studies minor—which is focused even more on the Aesthetics and Art core aspect of Indigenous Studies. The course will serve as an AIS elective for the B.S. degree, B.A. degree, AIS minor, and Native American Studies minor.

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| 7. Effective **BEGINNING** of what term and year? | Fall 2014 |  |
|  [**See effective dates calendar**](http://www4.nau.edu/avpaa/timelines/1314Effective.xls)**.** |  |  |

|  |  |
| --- | --- |
| 8.  Long course title: | Sounding Resistance in Indian Country |
|  *(max 100 characters including spaces)* |

|  |  |
| --- | --- |
| 9. Short course title: | Sounding Resistance |
|  *(max. 30 characters including spaces)* |

10. Catalog course description *(max. 60 words, excluding requisites):*

**An examination of the ways in which music has fueled American Indian resistance, from Red Power of the 1960s and 70s to the present.**

11. Will this course be part of any plan (major, minor or certificate) or sub plan (emphasis)?

                                                                                                                                    Yes [x]  No [ ]

 If yes, include the appropriate plan proposal.

12. Does this course duplicate content of existing courses? Yes [ ]  No [x]

If yes, list the courses with duplicate material. If the duplication is greater than 20%, explain why NAU should establish this course.

13. Will this course impact any other academic unit’s enrollment or plan(s)?              Yes [ ]  No [x]

       If yes, describe the impact. If applicable, include evidence of notification to and/or response from

 each impacted academic unit

14. Grading option:      Letter grade [x] Pass/Fail **[ ]**Both **[ ]**

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| --- | --- | --- | --- |
| 15. Co-convened with: |  | 14a. UGC approval date\*: |  |
| (For example: ESE 450 and ESE 550) [See co-convening policy](http://www4.nau.edu/avpaa/UCCPolicy/crosslist.doc). \*Must be approved by UGC before UCC submission, and both course syllabi must be presented. |

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| 16. Cross-listed with: |  |  |
|  (For example: ES 450 and DIS 450) [See cross listing policy](http://www4.nau.edu/avpaa/UCCPolicy/crosslist.doc).      Please submit a single cross-listed syllabus that will be used for all cross-listed courses. |
| 17. May course be repeated for additional units? |  |  Yes [ ]     No [x]  |
|  16a. If yes, maximum units allowed? |  |  |
|  16b. If yes, may course be repeated for additional units in the same term? |  | Yes [ ]     No [ ]  |
| 18. Prerequisites: | **ENG 105 with a grade of C or better**  |  |

 If prerequisites, include the rationale for the prerequisites.

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| 19. Co requisites: |  |  |

 If co requisites, include the rationale for the co requisites.

20. Does this course include combined lecture and lab components?                   Yes [ ]  No [x]

 If yes, include the units specific to each component in the course description above.

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| 21. Names of the current faculty qualified to teach this course: | Chad Hamill, Lomayumtewa Ishii |

22. Classes scheduled before the regular term begins and/or after the regular term ends may require

 additional action.  Review “see description” and “see impacts” for “Classes Starting/Ending

 Outside Regular Term” under the heading “Forms”

 <http://nau.edu/Registrar/Faculty-Resources/Schedule-of-Classes-Maintenance/>.

  Do you anticipate this course will be scheduled outside the regular term?   Yes [ ]  No [x]

**Answer 22-23 for UCC/ECCC only:**

23. Is this course being proposed for Liberal Studies designation?             Yes [x]  No [ ]

       If yes, include a [Liberal Studies proposal](http://www2.nau.edu/~d-ugstdy/_source/docs/LS_Proposal_form.doc) and syllabus with this proposal.

24. Is this course being proposed for Diversity designation?Yes [ ]    No [x]

       If yes, include a [Diversity proposal](http://www4.nau.edu/avpaa/EthDiv/Divform2010.doc) and syllabus with this proposal.

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| **FLAGSTAFF MOUNTAIN CAMPUS** |  |
| **Scott Galland**  | **10/29/2013** |
| Reviewed by Curriculum Process Associate | Date |
|  |  |
| **Approvals**: |  |
|  |  |
| Department Chair/Unit Head (if appropriate) | Date |
|  |  |
| Chair of college curriculum committee | Date |
|  |  |
| Dean of college | Date |
|  |  |
| **For Committee use only:** |  |
|  |  |
| UCC/UGC Approval | Date |

Approved as submitted: Yes [ ]  No [ ]

Approved as modified: Yes [ ]  No [ ]

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| --- | --- |
| **EXTENDED CAMPUSES** |  |
|  |  |
| Reviewed by Curriculum Process Associate | Date |
|  |  |
| **Approvals:**  |  |
|  |
| Academic Unit Head | Date |
|  |
| Division Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  |
| Division Administrator in Extended Campuses (Yuma, Yavapai, or Personalized Learning) | Date |
|  |
| Faculty Chair of Extended Campuses Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  |
| Chief Academic Officer; Extended Campuses (or Designee) | Date |
|  |  |

Approved as submitted: Yes [ ]  No [ ]

Approved as modified: Yes [ ]  No [ ]

Northern Arizona University

College of Social and Behavioral Sciences

Department of Applied Indigenous Studies

**Sounding Resistance in Indian Country**

AIS 310 Fall 2014

TuTh 9:35-10:50am, 3 credit hours, SBS West, Rm 206

Instructor: Chad Hamill

Office Hours: MWF 11am-noon or by appointment, Office: 9B

chad.hamill@nau.edu; 523-3849 (campus phone: 3-3849)

COURSE PREREQUISITES:

Eng 105 with grade of C or greater or by permission of the instructor

Course Description:

An examination of the ways in which music has fueled American Indian resistance, from Red Power of the 1960s and 70s to the present.

This is a **Liberal Studies** course in the **Aesthetic and Humanistic Inquiry** distribution block.Courses in this block involve students in the study of the human condition through philosophical inquiry and analysis of the various forms of creative expression. These courses help students develop an understanding of the relationship between context and human creative expression, major conceptual frameworks utilized to make sense of the creative arts, and how human experience and values are expressed through creative endeavors. Students will also develop their capacities for analysis and ethical reasoning along with an understanding of the multiple facets of the human condition. The mission of the Liberal Studies Program at Northern Arizona University is to prepare students to live responsible, productive, and creative lives as citizens of a dramatically changing world. To accomplish the mission of Liberal Studies, Northern Arizona University provides a program that challenges students to gain a deeper understanding of the natural environment and the world’s peoples, to explore the traditions and legacies that have created the dynamics and tensions that shape the world, to examine their potential contributions to society, and thus to better determine their own places in that world. Through the program students acquire a broad range of knowledge and develop essential skills for professional success and life beyond graduation.

Through Readings, listening, writing, and discussion, this course will emphasize **critical thinking**, an essential skill defined in the University’s Liberal Studies Program.

STUDENT LEARNING EXPECTATIONS/OUTCOMES:

During this course, students will:

•  Engage with music as a critical form of creative expression and resistance throughout Indian Country.

• Reflect on– and respond to– the history of US/ tribal relations within the context of settler expansion and colonialism.

•  Examine the musical and literal frameworks of American Indian resistance.

•  Understand the cyclical nature of issues effecting American Indians and the role of music in addressing those issues.

* Develop capacity for analysis and ethical reasoning through exposure to critical works

 from a variety of American Indian musicians and recording artists.

COURSE REQUIREMENTS AND METHODS OF ASSESSMENT

1) **Listening Journal (100 pts):** While listening to music in class I will ask you to write down thoughts and observations in a journal. Much of the music we will listen to contains words that express themes of resistance. What words or phrases speak to you or seem significant? What point is the artist making? Are the references literal or couched in metaphor? This is a subjective and interpretive process; music may be heard differently from one person to another. For full length albums you need not write the whole time, jot down a few words/phrases and observations per song. Observations can include your thoughts on the music itself: In describing the mood of the music you might use terms such as “aggressive,” “light,” “ angry,” or “soothing.” The melody might be “high,” “low,” or “ dynamic.” In describing the texture (what musicians often refer to as timbre) it may sound “rough,” or “smooth.” The purpose of the journal is to help you engage with the music– to practice deep listening. Do your best to uncover deeper layers of meaning. You should use **lined paper for your entries**, which will be stapled and collected at the end of the semester. If you prefer you can use a laptop, just make sure you back everything up!

**Reviews (120 pts):** The review papers will relate directly to the readings. In your review, start with a **summary of the reading and then give your own personal reflections and responses**. **Papers should be at least one page in length (12 point font, 1.5 spaced).** Reviewswill be handed in through Bb Learn. The best approach is to write reviews in a word processing program (like Word) and cut and paste in the assignment module within the “Type Submission” box (assignments can be found in the weekly folders in the Course Content area).

**Final Paper and Presentation (100 pts):** Early in the semester, identify a musician or group not covered in class who embodies themes of resistance through their music. For the paper, provide a brief bio and then focus on musical and lyrical details, making the case for their contribution to American Indian resistance. How might their music echo particular issues, be tied to a particular movement, or reflect a particular cultural worldview or tribal identity? For the in-class presentations, share your research findings and conclusions along with songs and musical examples. Papers should be six pages (12 point font, 1.5 spaced) and include a discography and bibliography. Attach papers as a Word document and hand them in through the Presentation folder in Bb Learn.

**Late assignments will not be accepted**.

The point system is as follows:

 Listening Journal    100pts

 Reviews      120pts (12 x 10pts)

 Paper/ Presentation       100pts (2 x 50 pts)

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 **Total     320pts**

288-320   A

 256-287   B

 224-255   C

 192-223   D

 0-191    F

PARTICIPATION: Up to 10 extra credit points may be awarded for consistent participation in class discussions and musical learning/ internalization. Conversely, points may be taken away for behavior that takes away from the learning experience of others.

**Course Textbook:** Smith, Paul C, and Robert A. Warrior. *Like a Hurricane: The Indian Movement from Alcatraz to Wounded Knee*. New York: New Press, 1996. (Used copies available at Amazon).

# WEEK 1 (August 25-29)

Introductions

# WEEK 2 (September 1-5)

Reading: For Tuesday, please read “Laws and Treaties” in *Custer Died for Your Sins: An Indian Manifesto* by Vine Deloria Jr. pp. 28-40.

 Listening: Floyd Westerman, *Custer Died for Your Sins/ The Land is Your Mother* (1969)

Reading: For Thursday, read “Laws and Treaties” in *Custer Died for Your Sins: An Indian Manifesto* pp. 41-53.

 Listening: Floyd Westerman, *Custer Died for Your Sins/The Land is Your Mother*

 **DUE: Review of “Laws and Treaties,” pp. 28-53**

**WEEK 3** (September 8-12)

Reading: For Tuesday, please read “The Disastrous Policy of Termination” in *Custer Died for Your Sins: An Indian Manifesto* by Vine Deloria Jr. pp. 54-64

 Listening: Peter La Farge, *Peter La Farge On the Warpath* (1965)

 Reading: For Thursday, read “The Disastrous Policy of Termination” in *Custer Died for Your Sins: An Indian Manifesto* by Vine Deloria Jr. pp. 65-77.

 **DUE: Review of “The Disastrous Policy of Termination,” pp. 54-77.**

# WEEK 4 (September 15-19)

Reading: For Tuesday, please read the Preface and “Leap of Faith” in *Like a Hurricane* by Robert Warrior and Paul Chaat Smith, pp. 1-17.

 Listening: Peter La Farge

Reading: Reading: For Thursday, read “We Won’t Move” in *Like a Hurricane* by Robert Warrior and Paul Chaat Smith, pp. 18-35.

 Listening: Redbone, “Alcatraz”

 **DUE: Review of “We Won’t Move,” pp. 18-35**

# WEEK 5 (September 22-26)

Reading: For Tuesday, please read “Songwriting,” pp. 95-115 ***or*** “Speaking Out,” pp. 137-152 in *Buffy Sainte-Marie: It’s My Way* by Blair Stonechild.

 Listening: Buffy Sainte-Marie, *It’s My Way* (1964)

Reading: For Thursday, read “Songwriting,” pp. 116-135 ***or*** “Speaking Out” pp. 153-163 in *Buffy Sainte-Marie*.

 Listening: Buffy Sainte-Marie

 Video: *Buffy Sainte-Marie: A Multimedia Life*

 **DUE: Review of Buffy Sainte-Marie, “Songwriting” or “Speaking Out.”**

# WEEK 6 (September 29- October 3)

Reading: For Tuesday, please read “Fancy Dance Revolution” in *Like a Hurricane*, pp. 36-59.

 Listening: XIT, *Silent Warrior*

 Reading: For Thursday, please read “Life As a Metaphor” in *Like a Hurricane*, pp. 60-71.

 Video: XIT, *Without Reservations* (1973)

 **DUE: Review of “Fancy Dance Revolution, pp. 36-59.”**

# WEEK 7 (October 6-10)

 Reading: For Tuesday, please read “Life As a Metaphor” in *Like a Hurricane*, pp.72-83.

 Listening: John Trudell, *Tribal Voice* (1983)

Reading: For Thursday, read “The Monument Tour” in *Like a Hurricane,* pp. 87- 100.

 Listening: John Trudell, *But This Isn’t El Salvador* (1987)

 **DUE: Review of “The Monument Tour,” pp. 87-111.**

# WEEK 8 (October 13-17)

 Reading: For Tuesday, please read “The Monument Tour” in *Like a Hurricane,* pp. 101-111.

 Listening: John Trudell, *AKA Graffiti Man* (1992)

 Reading: For Thursday, read “Yellow Thunder” in *Like a Hurricane*, pp. 112-126.

 Video: *Trudell*

 **DUE: Review of “Yellow Thunder,” pp. 112-126**

# WEEK 9 (October 20-24)

 Reading: For Tuesday, please read “The American Indian Movement,” pp. 127-137.

 Listening: Keith Secola, *Circle* (1992)

Reading: For Thursday, read “The American Indian Movement,” pp. 138-148.

 Listening: Keith Secola

 **DUE: Review of “The American Indian Movement,” pp. 127-148.**

# WEEK 10 (October 27- October 31)

Reading: For Tuesday, please read “The Native American Embassy” in *Like a Hurricane*, pp. 149-159.

 Listening: Blackfire, *One Nation Under* (2001)

 Reading: For Thursday, read “The Native American Embassy,” pp. 160-170.

 Listening: Blackfire, *Silence is a Weapon* (2007)

Video: *A Good Day to Die*

 **DUE: Review of “The Native American Embassy”**

# WEEK 11 (November 3-7)

Reading: For Tuesday, please read “Border Town Campaign” in *Like a Hurricane*, pp. 171-182.

 Listening: Sihasin (2012)

 Reading: For Thursday, read “Border Town Campaign,” pp. 183-193.

 Listening: Casper Lomayesva, *Sounds of Reality* (2000)

**DUE: Review of “Border Town Campaign”**

# WEEK 12 (November 10-14)

Reading: For Tuesday, please read “The Independent Oglala Nation” in *Like a Hurricane*, pp. 194-206.

 Listening: Joy Harjo, *She Had Some Horses* (2006)

 Reading: For Thursday, read “The Independent Oglala Nation,” pp. 207-217

 Listening, Ulali, *Mahk Jchi* (1997)

**DUE: Review of “The Independent Oglala Nation”**

**WEEK 13** (November 17-21)

Reading: For Tuesday, please read “All the Eagles and the Ravens in the House Say Yeah: (Ab) original Hip-Hop, Heritage, and Love” by Lauren Jessica Amsterdam, pp. 53-62.

 Listening: Wab Kinew, *Live By the Drum* (2009)

Reading: For Thursday, read “All the Eagles and the Ravens in the House Say Yeah: (Ab) original Hip-Hop, Heritage, and Love,” pp. 63-72.

 Listening: Tru Rez Crew, *Tru 2 Da Rez* (2009)

**DUE: “Review of All the Eagles and the Ravens in the House Say Yeah”**

# WEEK 14 (November 24-26)

 Reading: For Tuesday, please read “All Things Twice” in *Like a Hurricane*, pp. 218-232.

 Listening: SupaMan, Chase Manhattan

**WEEK 15 (**December 1-5) (Reading week begins Thursday, December 5)

 Reading: For Tuesday, please read “All Things Twice” in *Like a Hurricane*, pp. 233-245.

 Listening: MC Red Cloud, Conway K., Litefoot

 Reading: For Thursday, read “Hundred Gun Salute” in Like a Hurricane, pp. 245- 260.

 **No Review**

**Week 16** (December 8-12)

Reading: For Tuesday, please read “Hundred Gun Salute,” pp. 261-268 and Epilogue, pp. 269-279.

 Listening: A Tribe Called Red, *Nation II Nation* (2013)

 **Thursday: Artist Presentations**

 **Friday, December 12: Final Paper Due**

COURSE POLICIES:

 ATTENDANCE:

Regular attendance is required. More that 2 unexcused absences will adversely affect your grade. Excused absences are those reported to the instructor prior to class via voicemail or email. Valid reasons for missing class include personal illness, family emergency, religious observances, or conflicting departmental requirements and responsibilities.

NORTHERN ARIZONA UNIVERSITY

**POLICY STATEMENTS**

**SAFE ENVIRONMENT POLICY**

NAU’s Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university.  The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault or retaliation by anyone at this university.

You may obtain a copy of this policy from the college dean’s office or from the NAU’s Affirmative Action website <http://www4.nau.edu/diversity/swale.htm>.  If you have concerns about this policy, it is important that you contact the departmental chair, dean’s office, the Office of Student Life (928-523-5181), or NAU’s Office of Affirmative Action (928-523-3312).

**STUDENTS WITH DISABILITIES**

If you have a documented disability, you can arrange for accommodations by contacting the office of Disability Support Services (DSS) at 928-523-8773 (voice), 928-523-6906 (TTY). In order for your individual needs to be met, you are required to provide DSS with disability related documentation and are encouraged to provide it at least eight weeks prior to the time you wish to receive accommodations. You must register with DSS each semester you are enrolled at NAU and wish to use accommodations.

Faculty are not authorized to provide a student with disability related accommodations without prior approval from DSS. Students who have registered with DSS are encouraged to notify their instructors a minimum of two weeks in advance to ensure accommodations. Otherwise, the provision of accommodations may be delayed.

Concerns or questions regarding disability related accommodations can be brought to the attention of DSS or the Affirmative Action Office. For more information, visit the DSS website at <http://www2.nau.edu/dss/>.

**INSTITUTIONAL REVIEW BOARD**

Any study involving observation of or interaction with human subjects that originates at NAU—including a course project, report, or research paper—must be reviewed and approved by the Institutional Review Board (IRB) for the protection of human subjects in research and research-related activities.

The IRB meets monthly.  Proposals must be submitted for review at least fifteen working days before the monthly meeting.  You should consult with your course instructor early in the course to ascertain if your project needs to be reviewed by the IRB and/or to secure information or appropriate forms and procedures for the IRB review.  Your instructor and department chair or college dean must sign the application for approval by the IRB.  The IRB categorizes projects into three levels depending on the nature of the project:  exempt from further review, expedited review, or full board review.  If the IRB certifies that a project is exempt from further review, you need not resubmit the project for continuing IRB review as long as there are no modifications in the exempted procedures.

A copy of the IRB Policy and Procedures Manual is available in each department’s administrative office and each college dean’s office or on their website: <http://www4.nau.edu/ovp/regulatorycompliance/irb/index.htm>.  If you have questions, contact Melanie Birck, Office of Grant and Contract Services, at 928-523-8288.

**ACADEMIC INTEGRITY**

The university takes an extremely serious view of violations of academic integrity.  As members of the academic community, NAU’s administration, faculty, staff and students are dedicated to promoting an atmosphere of honesty and are committed to maintaining the academic integrity essential to the education process.  Inherent in this commitment is the belief that academic dishonesty in all forms violates the basic principles of integrity and impedes learning.  *Students are therefore responsible for conducting themselves in an academically honest manner.*

Individual students and faculty members are responsible for identifying instances of academic dishonesty.  Faculty members then recommend penalties to the department chair or college dean in keeping with the severity of the violation.  The complete policy on academic integrity is in Appendix G of NAU’s Student Handbook <http://www4.nau.edu/stulife/handbookdishonesty.htm>**.**

**ACADEMIC CONTACT HOUR POLICY**

The Arizona Board of Regents Academic Contact Hour Policy (ABOR Handbook, 2-206, Academic Credit) states:  “an hour of work is the equivalent of 50 minutes of class time…at least 15 contact hours of recitation, lecture, discussion, testing or evaluation, seminar, or colloquium as well as a minimum of 30 hours of student homework is required for each unit of credit.”

The reasonable interpretation of this policy is that for every credit hour, a student should expect, on average, to do a minimum of two additional hours of work per week; e.g., preparation, homework, studying.

 Bb LEARN:

This course will utilize Blackboard’s Learn, the online course management program. Course related materials, announcements, and correspondence will be posted on Learn and you may be asked to upload assignments. To access Learn, login to your MyNAU account (my.nau.edu). Your username is your assigned ID, a combination of letters and numbers. Your password is initially assigned by the University, but can be changed anytime. For video tutorials on how to use Bb Learn, visit http://www2.nau.edu/d-elearn/support/tutorials/bblearn/bblearn\_videos/bblearn\_student\_videos.php

Syllabus and class schedule subject to change