



The College at  
**BROCKPORT**  
STATE UNIVERSITY OF NEW YORK

Office of the Vice Provost for Academic Affairs

TO: Charles Edwards, Associate Professor  
Department of Anthropology

FROM: Debbie Lamphron  
Academic Affairs

RE: General Education Codes

DATE: April 21, 2011

The courses your department submitted to the General Education Committee have been reviewed and the Committee's action follows:

COURSES	CODES APPROVED	CODES NOT APPROVED
ANT 304 – Native American Image in Film and Media	(I) Contemporary Issues (WY) Perspectives on Women	(D) Diversity

**\* It is necessary for our office to request approval from Systems Administration in Albany before this General Education code can be awarded and listed.**

If you wish further clarification of the Committee's decisions, you may contact

**Anne Macpherson, Chair of the General Education Committee**  
Department of History  
Email – [amacpher@brockport.edu](mailto:amacpher@brockport.edu)

Copy: Darwin Prioleau, Dean  
The Arts, Humanities &  
Social Sciences

Peter Dowe  
Registration and Records

Anne Macpherson, Chair  
General Education Committee

Adair Korn  
College Senate

Janice Stewart  
Registration and Records

**COLLEGE SENATE OFFICE  
RESOLUTION PROPOSAL COVER PAGE  
DEADLINE FOR SUBMISSIONS: FEBRUARY 28**

Incomplete proposals may be returned and proposals received after the deadline may not be reviewed until next semester.

<b>Routing Number</b> <i>Routing # assigned by Senate Office</i>	#32_10-11GE <i>Use routing number and title in all reference to this proposal.</i>
<b>This Proposal Replaces Resolution</b>	

**INSTRUCTIONS – please, no multiple attachments – submit each proposal electronically as one Word document.**

- Submit only complete proposals with this cover page, attachments and support letters from your department chair and dean merged into one Word document.
- Signed documents may be submitted as hard copies.
- Use committee guidelines available at [brockport.edu/collegesenate/proposal.html](http://brockport.edu/collegesenate/proposal.html).
- **Locate the Resolution # and date this proposal will replace at our “Approved Resolutions” page on our Web site.**
- Do not send your proposal as a .pdf file unless using Gen Ed forms. They are difficult to merge.
- Email your proposal as one attachment to [senate@brockport.edu](mailto:senate@brockport.edu). Signed pages can be sent/faxed as hard copies.
- All revisions must be resubmitted to [senate@brockport.edu](mailto:senate@brockport.edu) with the original cover page including routing number.
- Questions? Call the Senate office at 395-2586 or the appropriate committee chairperson.

1. **PROPOSAL TITLE:** Please be somewhat descriptive, ie. *Graduate Probation/Dismissal Proposal* rather than *Graduate Proposal*.

ANT 304 Native American Image in Film and Media recode to I,W and D

2. **BRIEF DESCRIPTION OF PROPOSAL:**

Recode for General Education

3. **WILL ADDITIONAL RESOURCES AFFECTING BUDGET BE NEEDED?**  NO  YES **EXPLAIN**  
YES

4. **DESCRIBE ANY DATA RELATED TO STUDENT LEARNING OUTCOMES ASSESSMENT USED AS PART OF THE RATIONALE FOR THE REQUESTED SENATE ACTION.**

5. **HOW WILL THIS EFFECT TRANSFER STUDENTS:**

6. **ANTICIPATED EFFECTIVE DATE:**

Fall 2011

7. **SUBMISSION & REVISION DATES:** PLEASE DATE ALL REVISED DOCUMENTS TO AVOID CONFUSION.

<i>First Submission</i>	<i>Updated on</i>	<i>Updated on</i>	<i>Updated on</i>
2/10/11	3/2/11		

8. **SUBMITTED BY: (contact person)**

<i>Name</i>	<i>Department</i>	<i>Phone</i>	<i>Email</i>
Chuck Edwards	Anthropology		cedwards@brockport.edu

9. **COMMITTEES TO COPY: (Senate office use only)**

<b>Standing Committee</b>	<b>Forwarded To</b>	<b>Dates Forwarded</b>
<input type="checkbox"/> Bylaws Committee	Standing Committee	2/10/11, 3/2/11
<input type="checkbox"/> Enrollment Planning & Policies	Executive Committee	4/25/11
<input type="checkbox"/> Faculty & Professional Staff Policies	Passed GED's to Vice Provost	4/8/11
<input checked="" type="checkbox"/> General Education & Curriculum Policies	Senate	5/2/11
<input type="checkbox"/> Graduate Curriculum & Policies	College President	na
<input type="checkbox"/> Student Policies	OTHER	
<input type="checkbox"/> Undergraduate Curriculum & Policies	REJECTED -WITHDRAWN	

NOTES: APPROVED I – CONTEMPORARY ISSUES AND WY – PERSPECTIVES ON WOMEN.  
Denied D-Diversity as this can no longer be attached to “P” courses.

**GENERAL EDUCATION PROGRAM  
SUPPLEMENTAL COURSE REGISTRATION FORM**  
OCTOBER 2008 VERSION

**COURSE NUMBER: ANT 304 COURSE TITLE: NATIVE AMERICAN IMAGE IN FILM AND MEDIA**

**COURSE NUMBERS FOR ANY CROSSLISTINGS:** \_\_\_\_\_

**SUBMITTED BY: CHARLES EDWARDS DEPARTMENT/PROGRAM: ANTHROPOLOGY**

**DATE: 2 /18 / 2011**

**ESTIMATED SEATS/SEMESTER? 120**

**NEW COURSE?  YES  NO**

**RE-REGISTRATION OF EXISTING COURSE?  YES  NO**

**UPPER-DIVISION "KNOWLEDGE AREA" EXCEPTION FOR TRANSFERS  YES  NO**

**DEPARTMENT CHAIR'S APPROVAL**

Required before General Education Committee Action

**DATE: 2/18/11**

**SCHOOL DEAN'S ACKNOWLEDGEMENT**

Required before General Education Committee Action

**DATE: 2 / 23 /11**

**GENERAL EDUCATION COMMITTEE APPROVAL**

Required after General Education Committee Approval

**DATE: 4/18/11**

**ACADEMIC AFFAIRS ACKNOWLEDGEMENT**

Required after General Education Committee Approval

**DATE: 4/20/11**

- **All items listed below must be received in order for the committee to act on the proposed course (Please check what you are submitting). NOTE: All materials submitted must be typed or printed.**

- copy of standard *Course Registration Form* signed by chair and dean.
- completed Student Learning Outcomes Checklist(s) as appropriate
- updated bibliography (if applicable) with full bibliographic citations
- 10-copies submitted

- **Attach completed Student Learning Outcomes Checklist(s) for one or more of the following (check ones submitted for this course):**

- |  |   |
|--|---|
| <input type="checkbox"/> Fine Arts ("F")                   | <input type="checkbox"/> Social Sciences ("S")                          |
| <input type="checkbox"/> Fine Arts Performance ("P")       | <input type="checkbox"/> American History ("V")                         |
| <input type="checkbox"/> Humanities ("H")                  | <input type="checkbox"/> World Civilization (Non-Western) ("O")         |
| <input type="checkbox"/> Western Civilization ("G")        | <input checked="" type="checkbox"/> Contemporary Issues ("I")           |
| <input type="checkbox"/> Natural Sciences ("N")            | <input checked="" type="checkbox"/> Perspectives on Women ("W" or "WY") |
| <input type="checkbox"/> Natural Sciences Laboratory ("L") | <input checked="" type="checkbox"/> Diversity ("D")                     |

**Committee Action**

- Approved as requested - course will be filed with Registration Office
- Not approved - If not approved for inclusion in General Education Program at this time, please see comments below:

*Approved for I and WY but not D because D can no longer be attached to I courses.*

**PLEASE NOTE:** After SUNY Brockport's General Education has approved a course, the additional approval of the SUNY Provost's office is required for any course submitted for one of the "SUNY 10" outcomes. This includes all of Brockport's General Education Knowledge Area courses.

## College Course Registration Form

This form is used to register all courses. It must be signed by the department chair and the school dean who will send it forward to the Registrar's Office. Registration of General Education courses requires an additional *Supplemental Course Registration Form* and the appropriate *Student Learning Outcomes Checklist*. Approval by the Faculty Senate's General Education Committee is necessary for all General Education courses.

Data entry fields are shaded. Some fields have limits on numbers and spaces that can be entered. Some areas have drop-down menus with options that can be selected by clicking your choice. Save the blank form before using it and then save each course form with an individual file name. Go back to the saved blank for each new form but save with a different name after filling in data.

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Action concerns a new course      Discipline ANT      Number      304  
Action concerns an existing course: Discipline      Number

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Course Submitted by: C. EDWARDS, C. ZINNI  
Department: ANTHROPOLOGY

Chairperson's Approval: \_\_\_\_\_ Date: 2/8/11

Dean's Approval: \_\_\_\_\_ Date: 2/9/11

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1. Action requested:

- Registration of new course
- Revision of content for existing course
- Registration of general course listing under which related titles can be taught (umbrella courses)
- Registration of topics course for specific semester (if checked, complete item 2 below)
- Change of course title – Previous Title:
- Inactivation of existing course registration (course will not be taught in near future)
- Other – Describe: Note: Previously listed under this title as ANT 380 "Topics"

2. Complete for registration of topics courses or umbrella courses:

- a. General course registration:      Discipline:      Number:
- b. General registration title:
- c. Specific course title for semester offered (topics course title):
- d. Topics course registration is for: FALL SEMESTER      Year:

3. a.  Undergraduate listing:      Discipline: ANT      Number: 304  
b.  Graduate listing:      Discipline:      Number:

4. a. Official course title: Native American Images in Film and Media  
b. Course start date: FALL SEMESTER      YEAR: 2011

5. Abbreviated course title (restricted to 16 spaces) NAT AMER IMAGE

6. a. Semester hours of credit assigned to course (invariable):      3  
b. Can this course have variable credit  No  Yes - Credit range to semester hours  
c. Is this course repeatable for multiple credit?  No  Yes - Credit Maximum =

7. Type of Course: LIBERAL ARTS

8. General Education Information: (Complete only for General Education courses)

- a. General Education Knowledge Area (choose one if applicable): NONE



b. Additional student learning outcomes: (check all codes that are currently approved)

- |                                     |  |                                     |   |
|-------------------------------------|--|-------------------------------------|---|
| <input checked="" type="checkbox"/> | Contemporary Issues (I)                              | <input type="checkbox"/>            | Upper Level Writing (U)                 |
| <input type="checkbox"/>            | Both Contemporary Issues and Upper Level Writing (J) |                                     |   |
| <input checked="" type="checkbox"/> | Scholarship on Women (W)                             | <input checked="" type="checkbox"/> | Diversity (D)                           |
| <input type="checkbox"/>            | Science & Technology (E)                             | <input type="checkbox"/>            | Other World Civilizations (Non-Western) |

(O)

9. If cross-listed in another discipline(s), give discipline(s)/number(s):

If there are pre-requisites that are enforced, give discipline(s)/number(s):

If there are co-requisites, give discipline(s)/number(s):

10. a. Approximate total number of seats/semester expected: 35

b. How many sections do you expect to offer per semester: 1

11. Sections of this course are (check one): taught by one instructor  taught by a team

12. Planned frequency of offering: IRREGULARLY

13. Grading (check any that apply):

- Letter grade  Pass/Fail (S/U) ONLY  Approved for IP grade  
 Course requires a minimum grade of \_\_\_\_\_ for General Education or the major

14. If this course requires any special scheduling arrangements with regard to time or room/space, please comment on this in the space provided:

POWERPOINT, VIDEO-DVD

15. If this course is required for any degrees/programs, please list them below:

16. Write a brief course description for the College Catalogs. Reflect content as accurately as possible using 65 words or less (about 500 characters. Use action verbs and omit "This course covers..." and similar phrases.

From early drawings, photographs, and the films of visual anthropologists to the shaping of the Western genre in commercial films, images of Native Americans are a real part of the American Cultural process. An overview of stereotypical "images" will emerge as we trace how Native Americans are (re) presented and etched into cultural memory. Indigenous viewpoints about these images will be a central theme.

17. For all courses, please attach the following information:

- a list of major course objectives
- a topical outline of course
- a list of methods used to evaluate student performance
- a list of instructional materials used – give bibliographic citations of texts, critical readings, films, e
- a current course syllabus, if possible
- a brief statement detailing the additional work required of graduate students in a "swing course."

For General Education courses only, attach also:

- Supplemental General Education Course Registration Form*
- Student Learning Outcomes Checklist (for specific codes requested).*

- a. *Objectives:*
  - a. to increase knowledge and appreciation of cultural diversity
  - b. to enhance media literacy and critique stereotypical images of Native Americans
  - c. to broaden students knowledge about the early history of ethnography and ethnographic images
  - d. to acquaint students with the field of visual anthropology and film
  - e. to compare and critique images of Native Americans in the Western genre of commercial films
  - f. to compare representations of Native Americans in films made by Native Americans
  
- b. *Topical Outline:*
  - a. History of imagery of Native Americans in popular media.
  - b. History of imagery of Native Americans in professional literature.
  - c. Stereotypy as presented in the visual imagery, media and film.
  - d. Role of stereotypy in Native American and dominant cultures.
  - e. Roles of visual anthropologists and other scholars in analysis of NA Imagery.
  - f. Native American "voices" in reactions to imagery.
  
- c. *Methods of assessing student performance:*
  - a. Two in class exams
  - b. Analysis papers
  - c. Research project/paper
  - d. Oral presentations (See Y Code below)
  - e. Class participation (groups, etc.)
  
- d. *Materials:*
  - a. Popular films
  - b. Films and other media prepared by visual anthropologists
  - c. Photographic archives.
  
- e. Additional work for grad students :N/A

*Required Textbooks and Readings*

- 1) "Shoot the Indian: Media, Misperceptions and Native Truth" edited by Kara Briggs, , Ronald D. Smith, José Barreiro, 2008
- 2) Celluloid Indians: Native Americans and Film, University of Nebraska Press, Lincoln Nebraska, 1999
- 3) Assigned articles from Journal of Visual Anthropology

**Checklist for Course Submissions to be  
Considered by the College Senate General Education Committee**

- X General Education Supplemental Course Registration Form
- X Department Chair signature
- X School Dean acknowledgement signature
- X Original Course Registration Form for existing course
- X Current topical outline of course including title of text and assigned readings
- X Appropriate General Education Forms for the codes requested
  - Available online as follows
    - Visit College Senate homepage:
      - <http://www.brockport.edu/collegesenate>
    - Select “How to Submit a Proposal” on the sidebar
    - Prepare the College Senate Cover Form linked to Proposal Webpage
    - Select Proposal Forms and Guidelines for Registering General Education Courses

or by contacting  
Deborah Lamphron  
dlamphro@brockport.edu  
phone: 395-2504

When packet is complete, please forward to  
Deborah Lamphron  
Vice Provost’s Office

# CONTEMPORARY ISSUES STUDENT LEARNING OUTCOMES CHECKLIST

(Also “I” with “W”, “Y”, “D”, and/or “O” codes) (October, 2008 Version)

## General requirements for Contemporary Issues courses

- All Contemporary Issues courses must be upper division courses.
- Students are required to have junior class standing (min. 54 cr.) and have completed all General

Education Knowledge Area requirements. Although Contemporary Issues courses should not have specific prerequisites, a lower division Knowledge Area course in the same discipline that is available to all students may be required with the approval of the General Education committee.

## Students in Contemporary Issues courses must achieve all the following student learning outcomes

In the spaces provided below each checked outcome describe how course instruction will be designed to achieve and assess these outcomes. You may append additional information if needed. **Contemporary Issues courses are coded “I” if approved in Fall 2003 or later.**

- Analyze a major issue with contemporary and enduring human significance, bringing in perspectives that have an important bearing on the issue(s) from more than one of the following Knowledge Areas: Fine Arts, Humanities, Natural Sciences and Social Sciences.

From early drawings, photographs and films of visual anthropologists to the shaping of the Western genre in commercial films and TV, images of Native Americans are a real part of the American cultural process. In “Native American Image in Film and Media” (ANT 380), an overview of stereotypical images will emerge as we trace how Native American are (re) presented and etched into cultural memory and examine the sacrificial “killing off” of Indian maidens in the western genre of film. As such, analysis and deconstruction of (re)presentations of racial and gendered stereotypes in mainstream media is a specific goal of this course. Indigenous viewpoints about these images will be a central theme for this learning experiences.

The objectives of this course are as follows:

1. to increase knowledge and appreciation of cultural diversity (D)
2. **to enhance media literary and critique stereotypical images of Native Americans (D) (W)**
3. **to broaden students knowledge about the early history of ethnography, ethnographic images and the field of visual anthropology**
4. **to acquaint students with film history and film genres (D) (W)**
5. **to compare and critique images of Native Americans in the Western genre of commercial film and media representations (D) (W)**
6. **to examine the role of violence, the treatment and representation of Native women in the western genre (W)**
7. **to compare representations of Native Americans in films made by Native Americans (D)**
8. **to familiarize students with the work and viewpoints of Native actors (D) (W)**
9. **to give students an opportunity to construct and deliver an effective oral presentation (Y)**
10. to familiarize students with self representations of Native American through hands on experience and exposure to events/film screenings organized by Native Americans in the community-at-large

Recognize and articulate relationships between different Knowledge Areas.

The course deals extensively with questions of historical, anthropological and sociological reality of the depictions of Native American culture. Analysis demands that students become familiar with interdisciplinary knowledge drawn from selected written texts, filmic “texts”, photos and art works. As such, perspectives from the Social Sciences (Anthropology), Arts (Photography, Film and Painting) and Humanities (Women Studies, Ethnic Studies, History, Sociology, and Literature) will be brought to bear in the course.

Students will be assessed in a unit exam, three reports and a final research project. Students will give an oral presentation based on their research project.

Locate, evaluate and synthesize information from a variety of sources (outcome IL3).

Students will be locating, evaluating and synthesizing information from required texts: Hollywood's Indian, Celluloid Indian and Killing the Indian Maiden. They will also be viewing and analyzing films, photos and paintings in class, attending lectures and participating class discussion.

Students will be asked to demonstrate their learning through a series of reports, oral presentations and a final research project in which they must do outside research on a Native actor. This project is a way for them to integrate their knowledge by bringing to bear their studies in film criticism, film history, gender and racial stereotypes.

Develop and defend well-reasoned arguments.

Students ability to develop and defend well reasoned arguments will be enhanced through the requirement that they write three reports, short oral presentations, and one final research paper and oral presentation. (see below)

Write a major research paper with at least one opportunity for feedback and revision OR demonstrate mastery of the course issue(s) in some equivalent manner as determined by the instructor.

Student outcomes will be assessed on the basis of a unit exam consisting multiple choice and essay questions. Additionally students are required to complete three reports/response papers of (two-three pages each) and one final research paper (5-6 pages). The three reports will be based on a) an assigned reading b) an in-class film viewing or TV program c) attendance at a Native American event/film screening and/or background research on the event. Students will be asked to analyze the material and/or event placing it in the context of what they have learned about stereotypical racial and gendered imagery and/or more complex self-representations—especially those created by contemporary Native Americans in their own creations and culture(s). In this way, the reports are designed to help students integrate the course materials through active learning. The reports will test students comprehension of how racial discrimination, gender bias, colonialist ideas about Manifest Destiny both filtered into film and media images and was perpetuated through visual imagery. Students will discuss their findings/viewpoints in class in short oral presentations. Classmates will be provide feedback in class discussions.

The three reports/short presentations will prepare the students for their final (five to six page) research project and oral presentation where students will be asked to research a Native American actor. A bibliography of all resources in required before the papers. The final paper/oral presentation will be based on the following criteria:

- a) Using the resources of the biography, the writer will explore the background of the actor
- b) Using the resources of film criticism, the writer will explore three critical reviews of one of their films (the reviews need to be written by professional critics)
- c) The writer must develop a commentary on the critics' responses without re-telling the film's plot and incorporate their own opinion.
- d) The writer should indicate how the film selected is representative of the Indian Image on Film course and locate its significance in the history of NA image in film.

Students' oral presentations will be based on this research and evaluated as such by the teacher and peers. Students will be allowed to construct a powerpoint presentation for their oral presentation with imbedded clips of their chosen actor in the film and/or quotes from reviews.

*Contemporary Issues course instructors are encouraged to include instruction in one or two (maximum) of the following three student learning outcomes.*

Please check below any outcomes for which you are requesting approval and describe how the course will provide instruction in and assess that/those particular outcome(s).

1. Perspectives on Women:

*NOTE: As of Fall 2009, there will be two types of courses in the Perspectives on Women area. The "WY" courses will provide instruction in oral communication and meet the outcomes for this area. The courses coded "W" will not provide instruction in oral communications but will meet the Perspectives on Women outcomes and requirement. SLN and other on-line courses can bear the "W" code but not the "Y" code.*

W1 Perspectives on Women courses allow students to demonstrate knowledge of scholarship on women within a relevant knowledge area, with such scholarship constituting a central or major theme of the course, as opposed to a peripheral or occasional consideration. Scholarship on women is defined as a critical awareness of gender issues within the knowledge area. **Courses are coded either "W" or "WY".**

In "Native American Image in Film and Media" (ANT 304), an overview of stereotypical images will emerge as we trace how Native Americans are (re) presented and etched into cultural memory and examine the sacrificial "killing off" of Indian maidens in the western genre of film. As such, analysis and "deconstruction" of (re)presentations of racial and gendered stereotypes in mainstream media is a specific goal of this course. Indigenous viewpoints about these images will be a central theme for this learning experience.

Native American women have been the subject of gendered imagery in the American consciousness from the time of Pocahontas. As Elise Marubbio, the author of one of our course books, "Killing the Indian Maiden: Images of Native American Women in Film" argues, representations of Native women as "noble/ignoble stereotypes surfaced in art,

literature and politics as definitions of Native peoples, and thus, as justifications for their conquest, assimilation or genocide (KIM,3).” In her incarnation as an gendered image in the western genre of films, Native women often (re) presented the wilderness, “reclaimed” by civilization through a sacrificial death in films.

One of the main course objectives is to familiarize students with the construction of gender in film and media images. Through readings, class lectures, viewing of films, presentations and class discussions students will become aware of the stereotypical “imaging” of Native American women in early paintings, photos and films. They will develop an understanding of how ideas about racial and sexual difference were deeply engrained into the national consciousness by the early part of the twentieth century and affected the (re) presentation of Native American women in films and on TV. Finally, by way of comparison, students will look at contemporary films featuring Native women and discuss how things have changed.

A unit exam featured multiple choice and essay questions, reports and a final research project based on a Native American actor work in a film will assess the student comprehension of gendered imagery and how representation have or have not changed. Specific questions related to the construction of gendered imagery will be part of all the assessment tools.

**Check one of the two boxes immediately below:**

**For “W” courses – Instruction in Oral Communications outcomes is not required.**

Courses already coded “Y” must have approval of the General Education Committee to switch to the “W” code.

**For “WY” courses -- Oral communication outcomes:** In addition to the above outcomes, all courses coded “Y” are required to meet the oral communication outcomes. Please describe how this course will provide students with the opportunity to develop proficiency in oral discourse AND evaluate an oral presentation according to established criteria.

See Oral Communication – “Y” Courses, below

2. Diversity:



RE1 analyze social conflicts, prejudices, and/or intolerance relevant to a contemporary setting, and arising from such issues as racism, ethnicity, religious affiliation, sexual orientation, class, etc. These concerns shall constitute a major or central theme of the course, as opposed to a peripheral or occasional consideration. Courses are coded “D.”

In “Native American Image in Film and Media” (ANT 380), an overview of stereotypical images will emerge as we trace how Native Americans are (re) presented and etched into cultural memory. The course will examine the construction of this imagery from the depiction of Native men as ignoble or noble savages, to the sacrificial “killing off” of Indian maidens in the western genre of film. As such, analysis and “deconstruction” of (re)presentations of racial and gendered stereotypes in mainstream media is a specific goal of this course. Indigenous viewpoints about these images will be a central theme for this learning experience.

As Jacquelyn Kilpatrick argues in *Celluloid Indian*, “Film is more than the instrument of representation; it is also the object of representation.” (CI,xiv). By the later nineteenth century, the racial stereotype of the bloodthirsty savage and the western hero were firmly entrenched as part of American mythology. Native American women have been the subject of gendered imagery in the American consciousness from the time of Pocahontas. As Elise Marubbio, the author of one of our course books, “Killing the Indian Maiden: Images of Native American Women in Film” argues, representations of Native women as “noble/ignoble stereotypes surfaced in art, literature and politics as definitions of Native peoples, and thus, as justifications for their conquest, assimilation or genocide (KIM,3).” In her incarnation as a gendered image in the western genre of films, Native women often (re) presented the wilderness, “reclaimed” by civilization through a sacrificial death in films.

One of the main course objectives is to familiarize students with the construction of gender in film and media images. Through readings, class lectures, viewing of films, presentations and class discussions students will become aware of the stereotypical “imaging” of Native Americans in early paintings, photos and films. They will develop an understanding of how ideas about racial and sexual difference were deeply engrained into the national consciousness by the early part of the twentieth century and affected the (re) presentation of Native American women in films and on TV. Finally, by way of comparison, students will look at contemporary films featuring Native Americans and discuss how things have changed.

A unit exam featured multiple choice and essay questions, reports and a final research project based on a Native American actor work in a film will assess the student comprehension of gendered imagery and how representation have or have not changed. Specific questions related to the construction of racial and gendered imagery will be part of all the assessment tools.

## STUDENT LEARNING OUTCOMES CHECKLIST –

Oral Communication – “Y” Courses

March 2009 Version

*Please check any student learning outcomes for which you are requesting approval. In the space provided below that/those checked outcome(s), describe how course instruction will be designed to achieve these outcomes. Also, state briefly how you will assess that particular student learning outcome in your course. You may append additional information if needed. The following student learning outcomes may be satisfied in any General Education course or any other course in the majors with the exception of SLN courses or other courses taught on-line.*

**Oral communication outcomes in General Education or other courses:** All courses coded “Y” are required to met the oral communication outcomes. Please describe how this course –

will provide students with the opportunity to develop proficiency in oral discourse. To meet this outcome, students must have opportunities to give multiple short oral presentations or an extended presentation. Students should be given information on how to construct and deliver effective oral presentations. Students must receive feedback on their presentations from both the instructor and their peers in the course.

AND

Students must evaluate oral presentations according to established criteria. Please attach criteria that students will be asked to use to evaluate their classmates’ oral presentations.

The course, “Native American Image in Film and Media” will provide students with the opportunity to develop proficiency in oral discourse through the completion of *three reports/response papers* of (two-three pages each) and *one final research paper (5-6 pages)*.

The *three reports* will be based on a). an assigned reading b). an in-class film viewing or TV program c). attendance at a Native American event/film screening and/or background research on the event. Students will be asked to analyze the material and/or event placing it in the context of what they have learned about stereotypical imagery and/or more complex self-representations—especially those created by contemporary Native Americans in their own creations and culture(s). In this way, the reports are designed to help students integrate the course materials through active learning. The reports will test students comprehension of how racial discrimination, colonialist thought, manifest destiny both filtered into film and media images and was perpetuated through visual imagery. Students will discuss their findings/viewpoints in class in short oral presentations. Classmates will be provide feedback in class discussions.

The three reports/short presentations will prepare the students for their *final (five to six page) research project and oral presentation where* students will be asked to research a Native American actor. A bibliography of all resources in required before the papers. The final paper/oral presentation will be based on the following criteria:

- a) Using the resources of biography, the writer will explore the background of the actor
- b) Using the resources of film criticism, the writer will explore three critical reviews of some of one of their films (the reviews need to be written by professional critics)
- c)The writer must develop a commentary on the critics' responses without re-telling the film's plot and incorporate their own opinion.

d) The writer should indicate how the film selected is representative of the Indian Image on Film course and locate its significance in the history of NA image in film.

e) The writer must analyze and take a position on the ways in which this film may or may be racially or gendered coded.

Students' oral presentation will be based on this research and evaluated as such by the teacher and peers. Students will be allowed to construct a powerpoint presentation for their oral presentation with imbedded clips of their chosen actor in the film and/or quotes from reviews.

