

Representing Native America (Part 1)

Ethnic Studies 114A 214A	Ross Frank
Winter 2023	Office: SSB 227
Center 217B - TU, TH 3:30-4:50 PM	Office Hours: Tue & Wed 10-12 & appt.
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This course provides the history and theory for understanding the representation of Native and Indigenous peoples and material culture in museums in order to explore their relationship to colonialism and decolonization. In addition to a wide-ranging look at the complex foundations of systems of representing Indians and Indianness, a study of Plains Indian drawings from 1860-1890 will allow the class to create new approaches to designing a museum exhibition. This class and 114B | 214B in Spring quarter, will plan an exhibition in partnership with the Mingei Museum in Balboa Park.

COURSE ORGANIZATION

In-person Tuesday and Thursday class meetings combine lectures with discussions, in-class presentations, conversations with visitors, and other activities that require presence and engagement. As such, your attention and attendance are required and necessary for the acquisition and cultivation of the knowledge and skills that will lead to both individual learning and the successful development of the final project exhibition proposal at the end of the quarter.

COURSE RESPONSIBILITIES

Assignments:		Grading scale:			
Reading questions (10 blog posts)	20%	93-100	A	73-76	C
Assignments & presentations	15%	90-92	A-	70-72	C-
Midterm exercise	10%	87-89	B+	67-69	D+
In-class participation	25%	83-86	B	63-66	D
Final project: Exhibition proposal	30%	80-82	B-	60-62	D-
		77-79	C+	0-60	F

- Reading questions: I will post reading questions online in advance for 10 class sessions. You will contribute **blog entries** on CANVAS in response, providing your take on the reading questions and commenting on the reading selections. These questions will help you prepare for discussion of the readings and underlying themes in class. Blogs should be completed *at least* an hour before each class, and you are welcome to read, comment upon and extend the responses of your classmates. Each completed blog receives 2 points.

- Assignments & presentations: Assignments for January 16, January 25 and February 20, ask you to perform an internet resource or/and a reading response/presentation activity. Complete the 3 assignments to receive 15 points.
- Midterm: An assigned essay question based on the Week 5 readings will be posted and the end of Week 4 and will be due by the end of week 5.
- In-class participation: We will work with various modes of in-class interaction in order to share and deepen our skills and bring them to bear on developing the class project.
- Final Project: A written exhibition project proposal (collaborative group work will be encouraged) will be due at the end of the quarter. A presentation and discussion will take place during the scheduled Final Exam period.

COURSE POLICIES

Classroom Ethics

By the very nature of the course topic, there will likely be a wide range of opinions as you read and engage the assigned materials. You are responsible for helping to establish a good classroom environment, one that will stimulate you to think for yourself and raise questions about conventional views and received wisdom. Please keep in mind that we also engage each other in a respectful and considerate discussion in the classroom. Derogatory language, intimidation, and personal attacks will not be tolerated. These ground rules are reflected in the [UCSD Principles of Community](#) to which each of us is expected to adhere.

Accommodations

We wish to make this course as accessible as possible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD): <https://osd.ucsd.edu>. If you require specific accommodations, please provide a copy of your paperwork to me as soon as possible. Also, if you prefer to be called by a different name or to be referred to by a different name or gender than what appears on your enrollment record, please feel free to notify me.

Academic Integrity

According to the UCSD Policy on Integrity of Scholarship, “no student shall engage in any activity that involves attempting to receive a grade by means other than honest effort.” You may not use AI tools in your reading question blog responses. Any other experimentation you wish to do with AI tools is allowed if you document and include your prompts and work process in any submission. Keep in mind that AI product is likely to be derivative, not transformative, due to the nature of existing related scholarship. Work that you produce for this course that violates the UCSD Policy on Integrity of Scholarship will result in an ‘F’ on that assignment and will be reported following the process outlined by the [UCSD Office of Academic Integrity](#).

SYLLABUS

The reading(s) that follow each date should be completed before that class meeting. Please come to class prepared to discuss these assigned readings.

PART I - The Colonial Roots of Representation

WEEK 1

JANUARY 9 Introduction and Course Organization

JANUARY 11 The Problem of Art

Shelly Errington. *The Death of Authentic Primitive Art and Other Tales of Progress*. Berkeley, Calif.: University of California Press, 1998: Chapter 1, 49-69; Chapter 2, 70-136.

Maruška Svašek. *Anthropology, Art and Cultural Production*. Ann Arbor: Pluto Press, 2007: Introduction, 3-15.

WEEK 2

JANUARY 16 What is Ledger Drawing?

Ross Frank. "Keeping Time, Manifesting Power", in *Keeping Time: Plains Indian Ledger Drawings, 1865-1900*. Donald Ellis Gallery, New York, 2014, 4-11.

Janet Berlo. "Standing Up Rolled in a Blanket": Chronicles of Life and Love in Plains Ledger Drawings," in *Keeping Time: Plains Indian Ledger Drawings, 1865-1900*. Donald Ellis Gallery, New York, 2014, 56-59.

Fort Marion Drawings from the Lansburgh Collection at Dartmouth College. In *Ledger Narratives: the Plains Indian drawings of the Lansburgh Collection at Dartmouth College*, ed. Colin G. Calloway, Norman: University of Oklahoma Press: 90-104.

ASSIGNMENT 1: Familiarize yourself with ArtStor (<https://library.artstor.org>) and its images of Native America. Locate the digitized ledger drawings held in the National Anthropological Archives (ArtStor is now part of Jstor Images). Post your impression of how the ledger drawings are organized, what kinds of information are present or lacking, and what kinds of research are easy or hard to perform using this resource.

JANUARY 18 Collecting, Museums, and the Nation State

Eileen Hooper-Greenhill. *Museums and the Interpretation of Visual Culture*. London: Routledge, 2000: Chapter 1, 1-22.

Tony Bennett. *The Birth of the Museum: History, Theory, Politics*. London: Routledge, 1985: Chapter 2, 59-88; Chapter 3. 89-105.

WEEK 3

JANUARY 23 Art Historians and & Collectors

Janet Catherine Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford ; New York: Oxford University Press, 2014, Chapter 4: The West, 122-163. Chapter 7: Native Art From 1900-1980, 242-291.

Ronald Niezen, *Spirit Wars: Native North American Religions in the Age of Nation Building*. Berkeley and Los Angeles: University of California Press, 2000, Chapter 6 and "Dialogue or Diatribe?, by Michael Wilcox", 161-193.

JANUARY 25 *Meet at Mandeville Special Collections Seminar Room in Geisel Library*

Jacki Thompson Rand. *Kiowa Humanity and the Invasion of the State*. Lincoln: University of Nebraska Press, 2008, Chapter 5: 93-125.

Bonhams auction, Los Angeles, 10/26-27/2022, lots 20-23: pp 13-39.

- [A complete Fort Marion drawing book, dated July 31, 1876, illustrated by Bear's Heart \(Cheyenne\) and Ohet-Toint \(Kiowa\).](#)
- ["A Kiowa Indians history of his imprisonment," circa 1876, a complete Fort Marion drawing book illustrated by Etahdleuh Doanmoe \(Kiowa\).](#)
- [A complete Fort Marion drawing book, dated Sept. 25, 1876, illustrated by Bear's Heart \(Cheyenne\).](#)
- [A complete Fort Marion drawing book, dated September 26, 1876, illustrated by Ohet-Toint \(Kiowa\).](#)

Sotheby's auction, New York, 1/19/2024, lot 7:

- [A Sketchbook of Drawings by Etahdleuh Doanmoe \(Kiowa, 1856-1888\), drawn at Fort Marion, St. Augustine, Florida, circa 1876. Links to an external site.](#)

ASSIGNMENT 2: Familiarize yourself with the Plains Indian Ledger Art Digital Publishing Project (PILA). We will use the test site for the new PILA 3.0: <https://plainsledgerart.ucsd.edu>. Register for an account and try out the various capabilities of the web site: check out the training videos @ PILA Help, explore the Research Station, enter personal research notes and public comments, upload images to personal and public galleries, and create a slideshow. Post questions or comments you have about what you found when you used these features of the site.

PART II - The Decolonizing Project

WEEK 4

JANUARY 30 Disruptive Histories

Linda Tuhiwai Smith. *Decolonizing Methodologies: Research and Indigenous Peoples*. St Martin's Press, 3rd ed. 2021: Chapter 3, 67-90. Chapter 2, 49-65, is recommended but optional.

[Waziyatawin] Angela Cavender Wilson. "Grandmother to Granddaughter: Generations of Oral History in a Dakota Family." *American Indian Quarterly* 20:1 (1996): 7-13.

Melani Benson Taylor. "Unsettling Accounts: The Violent Economies of the Ledger," in *Ledger Narratives: the Plains Indian drawings of the Lansburgh Collection at Dartmouth College*, ed. Colin G. Calloway. Norman: University of Oklahoma Press: 20-33.

FEBRUARY 1 Alternative Epistemologies | Reading Absences

Eve Tuck. "Suspending Damage: A Letter to Communities." *Harvard Educational Review* 79:3 (2009): 409-428.

Laura L. Terrance. "Resisting Colonial Education: Zitkala-Sa and Native Feminist Archival Refusal." *International Journal of Qualitative Studies in Education* 24:5 (2011): 621-626.

"Calling Back the Spirit Project focuses on Ft. Marion Prisoners and Descendants." *Cheyenne & Arapaho Tribal Tribune*, July 15, 2023, pp 2 & 8.

PART III - Problems of the Present

WEEK 5

FEBRUARY 6 Thinking About Tribal Museums

James Clifford. "Four Northwest Coast Museums: Travel Reflections," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*. ed. Ivan Karp, and Steven D. Levine. Washington, DC: Smithsonian Institution Press, 1991, 212-254.

FEBRUARY 8 Museum of the American Indian Roots

Ann McMullen. "Reinventing George G. Heye: Nationalizing the Museum of the American Indian and its Collections," in Sleeper-Smith, Susan. *Contesting Knowledge : Museums and Indigenous Perspectives*. Lincoln: University of Nebraska Press, 2009, 65-105.

MIDTERM ASSIGNMENT: Essay question to be announced.

PART IV - "Drawing Back the Spirits" - Fort Marion Ledger Exhibition

WEEK 6 Visit with George Levi and Heather Sheridan Levi - Meet at Mandeville Special Collections Seminar Room in Geisel Library

FEBRUARY 13 Narrative and Meaning: Cheyenne World View

Imre Nagy. "Cheyenne Shields and Their Cosmological Background". *American Indian Art* 19:3 (1994): 38-47.

Dorsey, George Amos. "The Origin of the Buffalo and the Corn," in *The Cheyenne. I. Ceremonial Organization*. Field Columbian Museum, 1905, 39-41.

Grinnell, George Bird. "The Culture Heros," in *The Cheyenne Indians: Their History and Ways of Life*, vol 2. Cooper Square Publishers, 1962: 337-345.

FEBRUARY 15 Narrative and Meaning: Ledger Drawing

Tone-Pah-Hote, Jenny. 2012. "Illustrating Encounter: Trade, Travel, and Warfare in Southern Plains Ledger Drawing, 1875-1880." In *Ledger Narratives : the Plains Indian drawings of the Lansburgh Collection at Dartmouth College*, ed. Colin G. Calloway, Norman: University of Oklahoma Press: 34-42.

Michael Paul Jordan. 2012. "Striving for Recognition: Ledger Drawings and the Construction and Maintenance of Social Status During the Reservation Period." In *Ledger Narratives: the Plains Indian drawings of the Lansburgh Collection at Dartmouth College*, ed. Colin G. Calloway, Norman: University of Oklahoma Press: 20-33.

WEEK 7

FEBRUARY 20 National Museum of American Indian

ASSIGNMENT 3: NMAI articles for discussion: Everyone reads the Ruth B. Phillips. Each person will be assigned 1 other reading. Post your response to arguments made about the NMAI taking account of the comparison with the Canadian Museum of Civilization, where relevant. Please read the posts of other where possible.

Ruth B. Phillips. "Disrupting Past Paradigms: The National Museum of the American Indian and the First Peoples Hall at the Canadian Museum of Civilization." *The Public Historian* 28:2 (2006): 75-80.

Sonya Atalay. "No Sense of the Struggle: Creating a Context for Survivance at the NMAI." *American Indian Quarterly* 30:3/4 (2006): 597-618.

Myla Vicenti Carpio. "(Un)Disturbing Exhibitions: Indigenous Historical Memory at the NMAI" *American Indian Quarterly* 30:3/4 (2006): 619-631.

Amanda J. Cobb. "The National Museum of the American Indian: Sharing the Gift." *American Indian Quarterly* 29:3/4 (2005): 361-383. Carpio,

Gwyneira Issac. "What Are Our Expectations Telling Us? Encounters with the NMAI" *American Indian Quarterly* 30:3/4 (2006): 574-596.

Ira Jacknis. "A New Thing? The NMAI in Historical and Institutional Perspective." *American Indian Quarterly* 30:3/4 (2006): 511-542.

Amy Lonetree. "Missed Opportunities: Reflections on the NMAI." *American Indian Quarterly* 30:3/4 (2006): 632-645.

Jolene Rickard. "Absorbing or Obscuring the Absence of a Critical Space in the Americas for Indigeneity: The Smithsonian's National Museum of the American Indian." *RES: Anthropology and Aesthetics* 52 (2007): 85-92.

Jennifer Shannon. "The Construction of Native Voice at the National Museum of the American Indian," in Sleeper-Smith, Susan. *Contesting Knowledge : Museums and Indigenous Perspectives*. Lincoln: University of Nebraska Press, 2009, 218-247.

Shorter articles (read all)

Susan Berry. "Voices and Objects at the National Museum of the American Indian." *The Public Historian* 28:2 (2006): 63-68.

Tina Kuckkahn. "Celebrating the Indian Way of Life." *American Indian Quarterly* 29:3/4 (2005): 505-509.

Conn, Steven. "Heritage vs. History at the National Museum of the American Indian." *The Public Historian* 28:2 (2006): 69-74.

FEBRUARY 22 Museums: Digital Access and Representation

Assemble Exhibition Proposal Teams and define project areas of work.

WEEK 8

FEBRUARY 27 Narrative and Meaning: Fort Marion Drawings

Jordan, Michael Paul. 2016. "Depictions of Women and Warfare in Kiowa Drawings from Fort Marion: Reassessing Nineteenth-Century Kiowa Gender Roles." In *Material Vernaculars*, 105. Bloomington: Indiana University Press: 105-142.

Greene, Candace S. 2013. "Buffalo and Longhorn: A Medicine Complex Revealed." *American Indian Art Magazine* 38(4): 42-53.

Greene, Candace S. 2013. "Being Indian at Fort Marion: Revisiting Three Drawings." *American Indian Quarterly* 37 (4): 289-316.

FEBRUARY 29 Fort Marion Drawing in Kiowa & Cheyenne Context

Tone-Pah-Hote, Jenny. 2019. "Beyond Feathered War Bonnets." In *Crafting an Indigenous Nation: Kiowa Expressive Culture in the Progressive Era*. University of North Carolina Press: Chapter 1, 15-31.

Zundo, Mary Peterson. 2012. "New Geographies and Surveying Eyes: The Landscapes of Noh-hu-nah-wih (Chief Killer)." In *Ledger Narratives: the Plains Indian drawings of the Lansburgh Collection at Dartmouth College*, ed, Colin G. Calloway. Norman: University of Oklahoma Press: 201-218.

PART V Conclusions

WEEK 9

MARCH 5 To be determined collectively.

MARCH 7 To be determined collectively.

WEEK 10

MARCH 12 To be determined collectively.

MARCH 14 To be determined collectively.

TUESDAY, MARCH 19 Final Project Due & Presentation: 3:00-6:00 PM (Final Exam Period)

Majoring or Minor in Ethnic Studies

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a college general education requirement. Often students have taken many ETHN courses out of interest, yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, public policy, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact:

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