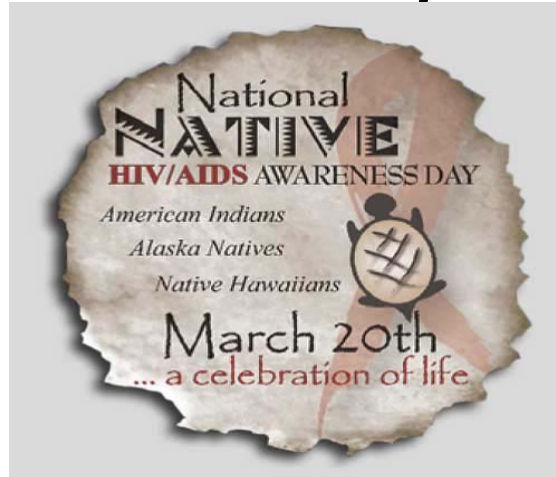


Bellevue Community College



More information found at: <http://www.nnaapc.org/>

SOC I22, Activism and Popular Culture, 5 Credits

Spring 2008: March 31st – June 10th

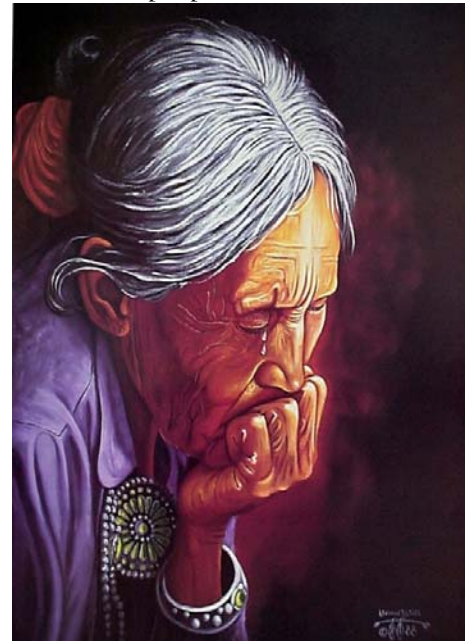
Daily 11:30 – 12:20 pm, B-101

Sara Sutler-Cohen, Ph.D. ssutler@bcc.ctc.edu 425-564-5722

OFFICE HOURS: Mondays and Wednesdays, 12:30 – 2:30 & Fridays, 12:30 – 1:30, D110-I

COURSE DESCRIPTION: This course provides a critical understanding of Indigenous activism and resistance as presented and subverted through Popular Culture, from the 1960s to the present. You will be exposed to an overview of the field of Popular Culture and the presence of Native people's activist voices in television, film, the arts, and popular music. Movements and groups, Native artists, and popular music will be closely examined, as we make use of multimedia and current scholarship in the field. This course is taught from an Indigenous perspective with the intent of focusing not on "who Indian people were" but on "how Indians came to be who Indian people are" with an emphasis on activism and resistance. We will pay close attention to the way in which Native Americans are represented in popular culture, and how they, in turn, subvert the dominant discourse that has traditionally shaped them through a variety of popular culture mediums. In addition, we will use sociological tools to interrogate the relationship between mass culture and society, with a goal of understanding popular culture's role in strengthening (or eroding) identities. Course concepts will be demonstrated through lectures, readings, multi-media presentations, and library research.

("Mountain Lady" by Leonard Peltier)



"The reality is it's up to you guys to figure out how the media works and break through."

– Claudia Dreifus

A NOTE ABOUT COURSE CONTENT: Since sociologists examine just about every aspect of the social world, we sometimes talk about provocative material. Please be advised that, when we explore controversial topics, they will always be framed within an academic context. Topics run the gamut in sociology and at times there may be material that makes people uncomfortable. Keep in mind that when we find ourselves in a space outside of our comfort zone, it's an opportunity for learning. You may be confronted with subject matter that is difficult to watch, see, discuss, or listen to. Please know, however, that you will be responsible for any course material you miss if you choose not to participate. If you have any questions or concerns about content or classroom climate, feel free to speak with me about it right away.

STUDENTS WITH DISABILITIES: If you have medical information to share with me in the event of an emergency, please contact me via email or come to see me during office hours. Emergency preparedness is important! If you need course modifications, adaptations, or accommodations because of a disability, I can refer you to our Disability Resource Center (DRC). If you prefer, you may contact them directly by going to B132 or by calling 425.564.2498 or TTY 425.564.4110. Information is also available on their website at <http://bellevuecollege.edu/drc/>

EXPLORE THE LMC! BCC's Library and Media Center is at your fingertips! I *strongly* encourage you to visit the Library at least once a week, but you can also access it via the web. Talk to a Reference Librarian at the Library (D-126), by calling (425)564-6161, or by email bccref@bcc.ctc.edu.

Main Library Media Center: <http://bellevuecollege.edu/lmc/>
For the LMC online catalog: <http://bellevuecollege.edu/lmc/catalogs.html>
For article databases: <http://bellevuecollege.edu/lmc/periodicals.html>

READING REQUIREMENTS:

- *Genocide of the Mind* edited by MariJo Moore
- *Indian Country Today* newspaper, located in the LMC.
- Handouts and articles

RECOMMENDED READINGS:

- Any current Dictionary of the English Language
- *A Writer's Reference, 6th Ed.* By Diana Hacker. See the companion website here: <http://www.dianahacker.com/>

LEARNING AND COURSE OUTCOMES: Upon your dedicated participation and subsequent completion of this course, you will demonstrate:

- 1) Be able to demonstrate a general knowledge and comprehension of how Indigenous Peoples' activism in North America is reflected through and within popular culture textual narratives. Analyses will include instances of Native people living in the urban and rural centers and reservations, as well as issues pertaining to mixed-blood Indian experiences.
- 2) Be able to comprehend and utilize some of the basic theories in Popular Culture.
- 3) Have a critical understanding of Indigenous activism from the Red Power Movement in the 1960s to the present.
- 4) Have a general understanding of the field of Native American/Indigenous Studies, its history and its future, including the understanding of a global approach to the concept of Indigeneity.

GENERAL RULES & EXPECTATIONS:

- Attend all class meetings.
- Complete readings and homework assignments *on time*.
- More than *four* unexcused absences or late attendances will lower your grade, and continue to do so as you miss more classes. To have an absence or tardy considered excused, you must discuss it with me *prior to* the absence or tardy, unless in an emergency. Excused absences included doctor's visits, family emergencies, and sometimes work-related issues.
- *All* electronic devices are prohibited in the classroom at *all* times. This includes cell phones, blackberries, laptops, etc. If you need a laptop to take notes, I will need verification.
- Emailed assignments are not accepted, unless you arrange it with me prior to the assignment deadline.
- Late work is accepted, but 10% of the grade is taken off for each day your work is late *under all circumstances*. Make-up quizzes are not allowed, unless your absence is excused. Exceptions sometimes happen, but you need to discuss that with me privately.
- I expect that your behavior in class be respectful. Side-talking and whispering is disruptive to the class as a whole as well as to individual students. This is not acceptable in my classroom, so I insist that you refrain from it. Continued disrespectful behavior in class may result in your being asked to leave and will result in your participation credit lowering.
- You are responsible for your own learning in the classroom. If you miss class, please connect with your colleagues to find out what you missed.
- There are *no extra credit assignments* for this class. Please turn in your work on time and ask questions when you have them.

COURSE REQUIREMENTS: Coursework consists of weekly homework assignments, exams (no Final Exam), and one major group research assignment, which will culminate into a presentation at the end of the course. There are job assignments for students uncomfortable with public speaking.

ASSESSMENT, EVALUATION, AND ASSIGNMENT DETAILS:

<u>Participation:</u>	150
<u>Homework:</u>	400
<u>Exams:</u>	200
<u>Research & Presentation:</u>	250
<u>Total:</u>	1000

The Fine Print (or, what I really mean by that table above):

Participation:

- Come to class and be *on time*
- Provoke energetic discussion, speak out, and listen actively
- Work diligently and respectfully in your groups
- *Always* bring your readings to class with notes for discussion
- Look up words you don't understand or know
- Ask lots of questions
- Think critically about the world around you

Exams, randomly delivered and randomly scored: Exams cover everything up through the week of the test and will usually include multiple choice and short-answer questions (either or both). Your responses should be clear and concise. Your short-answer responses must range from no less than one full (four-sentence) paragraph, to three full paragraphs. Questions are based on readings, in-class discussion, and lecture material. Information about point distribution will be on each exam.

Research Project and Group Presentation: Your project will include research, short papers (1 – 2 pages), and a final Group Presentation. You will be asked to take an issue in Pacific Northwest “Indian Country” (such as whaling rights for the Makah tribe) and present your findings at the end of the course. I will provide a folder for this project so that when you turn it in, all notes and reports remain in one place. I will ask for the folders at random points throughout the quarter, so be sure to keep it up to date and always bring it to class.

For all of your written work:

Please submit proofread work *only*. Sloppy writing will be returned for a rewrite once and docked 10%. Rewritten work is expected by the following class meeting. Your font should be Times, 12 pts, double-spaced with a 1” margin all around. Your work *must* be cited using either MLA style, and you must always, *always* give proper credit to the texts from which you draw and formulate your ideas. Even when you don’t quote directly, give credit where credit is due. Title pages are not counted as page numbers due. Similarly with bibliographies, these are not counted as page numbers due. If you decide to place your personal and class information on the first page of your paper instead (which is fine), please do not take up more than for single-spaced lines at the top right or left corner of the page.

Written work is evaluated on:

1) Content

- a. Fulfilling the assignment.
- b. Developing your argument and making use of examples and evidence to support your argument.
- c. Flow of thought throughout the paper, with strong analyses and conclusions.

2) Writing Style

- a. Excellent command of the written English language. In other words, most excellent grammar. **NOTE: If you struggle with grammar and spelling or are an ESL student, please let me know! I’m happy to work with you and point you in the right direction.**
- b. Clarity of thought.
- c. Good organization and attention to detail.
- d. Persuasiveness of your argument/s.
- e. Creativity. Make it an interesting read!
- f. **PROOFREAD** your work. Please do a spell/grammar check before you hand it in.
- g. Dude, like totally don’t write **colloquially**. A conversation is a conversation. A paper is an entirely different set of discussions. ☺



Grading:

90-100 = A. The A paper is coveted. It's a paper that shows me you're engaged with the readings, the media, and the lectures in class. It's a paper free from grammar and spelling errors, and a paper that demonstrates your command not only of the English language, but of the form and flow of a solid piece of written work. I also like to see/read/hear your "writing voice." That is, I want your style to come through! Your arguments should be solid and backed up with intellectual ammunition. You should demonstrate a strong understanding of our readings and the in-class media and how they intersect with one another.

80-89 = B. The B tells me you're doing very good work. You may have a few grammar issues, but your paper is still tidy and the writing is still strong. You have a relatively firm grasp on the themes in the course but you may not be as well-versed in the readings and/or media and/or lecture material as you could be. I should see that you're being challenged and that you're struggling with the course issues and themes, and what they represent to you in an interconnected way. Your understandings of some of the course materials are stronger than others.

70-79 = C. The C paper means that you're not as invested in the class as I'd like to see. Your writing is relatively weaker than it could be and you're not thinking as critically as I'd like you to. Some of what you point out I may not follow logically, and your use of the course materials may not be as solid as it could be. You omit some of the important points raised in class.

60-69 = D. Ah, the D. D is for "Don't be Discouraged." I will work closely with each of you as much as time allows, getting you up to speed in class. Your struggles should not be with writing so much at this point but if they are please see me immediately. A D paper is not proofread, nor does it deal critically with the themes in the course. It responds, perhaps, to one part of one of the readings but there is no integration of material and there you're not responding to the questions raised in class. Demonstrated understanding of the course materials is not presented clearly, or at all. (NOTE: A D and below may be resubmitted once during the quarter. I enter the better grade.)

TEACHING PHILOSOPHY AND METHODOLOGY: We will set the rhythm of the class in the first couple of weeks. I envision a learning community, one in which I am a participant as well. I am a firm believer in being a lifelong learner and to that end I often carry away a lot more information from students than I ever expect. I am most interested, for the purposes of this class, to see how well we can all wrap our minds around the idea of thinking critically about the various issues and themes presented about the social world in which we live. You should expect to be exposed to new and various ways of thinking and knowing. As a learning community, we will be helping one another think through all of the ideas that connect back to course themes.

When you don't see your own images through the media or in books, you start thinking you're weird, and your self-esteem gets bruised.

- Francisco Alarcón, poet and director of Spanish for Native Speakers, UC Davis

COURSE OUTLINE AND SCHEDULE (ALWAYS SUBJECT TO CHANGE)

<p align="center"><u>WEEK:</u> DATES AND THEMES</p>	<p align="center"><u>READINGS & ASSIGNMENTS:</u> READINGS ALWAYS DUE MONDAY ASSIGNMENT DEADLINES VARY BUT ARE ALWAYS DUE AT THE BEGINNING OF CLASS</p>
<p>ONE March 31st – April 2nd No class April 3rd and 4th <u>Thematic Overview:</u> Introduction to the course The Sociological Imagination, American Indian Sovereignty, and contemporary diasporas</p>	<p><u>Readings (please have your reading done by Friday this week only):</u></p> <ul style="list-style-type: none"> • <i>Indian Country Today</i> Op-Ed section • <i>Genocide of the Mind</i> Foreward and Introduction <p><u>Assignments:</u></p> <ul style="list-style-type: none"> • Review the syllabus and write a 1-2 page commentary on what you think the three most important points are, and why. • Write a 1-2 page commentary on your <i>ICT</i> readings. <p><u>Quote of the Week:</u> “One does not sell the land upon which people walk.” - Tashanka Witko “Chief Crazy Horse” (Oglala)</p>
<p>TWO April 7th – 11th <u>Thematic Overview:</u> “Keeping the Home Fires Burning In Urban Circles” What is <i>Genocide of the Mind</i>? Genocide, Holocaust, The “New World” and contemporary understandings of The Doctrine of Discovery</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> • <i>Indian Country Today</i> Top Stories Section • <i>Genocide of the Mind</i> “To Carry the Fire Home” through “Indian in a Strange Land” <p><u>Assignments:</u></p> <ul style="list-style-type: none"> • Write a 1-2 page commentary on your <i>ICT</i> readings. Choose only one article • Visit the “Alter*Native Voices” website and come up with two discussion questions based on your site visit. <p><u>Quote of the Week:</u> “You better watch yourself pal, I'm the FBI round here. Full blooded Indian.” - Julius Drum as Richard Yellow Hawk in “Thunderheart” (1992)</p>
<p>THREE April 14th – 18th <u>Thematic Overview:</u> “Keeping the Home Fires Burning In Urban Circles” cont'd Arcs of resistance Indigenous Aesthetics in the arts</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> • <i>Indian Country Today</i> News From The Nation Section • <i>Genocide of the Mind</i>: “Everyone Needs Someone” through “From B’klyn to the Reservation” <p><u>Film:</u> “Pow Wow Highway” (1989, Jonathan Wacks) and “Interview with Pura Fe” (http://youtube.com/watch?v=pr4_0mwW6TI)</p> <p><u>Assignments:</u></p> <ul style="list-style-type: none"> • Write a 1-2 page commentary on your <i>ICT</i> readings. Choose only one article

<p style="text-align: center;"><u>WEEK:</u> DATES AND THEMES</p>	<p style="text-align: center;"><u>READINGS & ASSIGNMENTS:</u> READINGS ALWAYS DUE MONDAY ASSIGNMENT DEADLINES VARY BUT ARE ALWAYS DUE AT THE BEGINNING OF CLASS</p>
	<ul style="list-style-type: none"> • Write a 1-2 page reflection paper on “PowWow Highway” and the Indigenous Aesthetic <p>Quote of the Week: “Yeah, well it's just too bad those stories don't tell us how to keep our reservations from turning into sewers.”</p> <ul style="list-style-type: none"> - A. Martinez as Buddy Red Bow in “Pow Wow Highway” (1989)
<p>FOUR April 21st – 25th Thematic Overview: The Youth Are Getting Restless Native Lens and Longhouse Media</p>	<p>Readings:</p> <ul style="list-style-type: none"> • <i>Indian Country Today</i> Lifeways Section • <i>Genocide of the Mind</i>: Part Two, “Young American Indians: The Need to Reclaim Identity” <p>Films: “March Point” and “SuperFly” (Longhouse Media)</p> <p>Assignments:</p> <ul style="list-style-type: none"> • Group work: Bibliography and Annotations • Write a 1-2 page commentary on your <i>ICT</i> readings. Choose only one article <p>Quote of the Week: “I try to portray Indians as we are, in creative ways. With imagination and poetry. I think a lot of Native American literature is stuck in one idea: sort of spiritual, environmentalist Indians. And I want to portray everyday lives. ...By portraying the ordinary lives of Indians, perhaps people learn something new.”</p> <ul style="list-style-type: none"> - Sherman Alexie (Spokane and Coeur d'Alene)
<p>FIVE April 28th – May 2nd Thematic Overview: “Native Languages: Where Will They Go From Here?” Cultural Retention</p>	<p>Readings:</p> <ul style="list-style-type: none"> • <i>ITC</i>, Front Page • <i>Genocide of the Mind</i>: “Song, Poetry, and Language – Expression and Perception” through “Iah Enionkwawewennahton’Se” <p>Assignments:</p> <ul style="list-style-type: none"> • Write up from each group member on progress • Write a 1-2 page commentary on your <i>ICT</i> readings. Choose only one article • Native American Website Evaluation (see handout) <p>Quote of the Week: “Humor is widely used by Indians to deal with life. Indian gatherings are marked by laughter and jokes, many directed at the horrors of history, at the continuing impact of colonization, and at the biting knowledge that living as an exile in one's own land necessitates. Certainly the time frame we presently inhabit has much that is shabby and tricky to offer; and much that needs to be treated with laughter and ironic humor.”</p> <ul style="list-style-type: none"> - Paula Gunn Allen (Laguna and Sioux)

<p style="text-align: center;"><u>WEEK:</u> DATES AND THEMES</p>	<p style="text-align: center;"><u>READINGS & ASSIGNMENTS:</u> READINGS ALWAYS DUE MONDAY ASSIGNMENT DEADLINES VARY BUT ARE ALWAYS DUE AT THE BEGINNING OF CLASS</p>
<p>SIX May 5th – 9th <u>Thematic Overview:</u> “Native Languages: Where Will They Go From Here?” cont’d Cultural Retention cont’d</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> • <i>Genocide of the Mind</i>, “The Spirit of Language” through “Names by Which The Spirits Know Us” • “A Race to Rescue Native Tongues” by Elyse Ashburn (uploaded to MyBCC) <p><u>Assignments:</u></p> <ul style="list-style-type: none"> • Research Indigenous language resources on the web (Links available on MyBCC) and write three discussion questions based on your findings and this/last week’s readings <p><u>Quote of the Week:</u> “This country was a lot better off when the Indians were running it.” - Vine Deloria, Jr. (Hunkpapa Lakota)</p>
<p>SEVEN May 12th – 16th <u>Thematic Overview:</u> Group project discussion Article discussion Research Tips and Resources Midterm preparation Mid-Quarter catch-up</p>	<p><u>Assignments:</u></p> <ul style="list-style-type: none"> • Midterm Exam Friday • Using Ebsco Host via the LMC database (use Academic Search Premier), locate and read: “Myths and Stereotypes about Native Americans” by Walter C. Fleming. Write a review <i>and</i> an analysis (see handout) • Write up from each group member on progress <p><u>Quote of the Week:</u> “It's impossible to write about Native life without humor—that's how people maintain sanity.” -- Louise Erdrich (Ojibway)</p>
<p>EIGHT May 19th – 23rd <u>Thematic Overview:</u> The Sociology of Native American Studies Race and Racism The Mascot Issue</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> • <i>Genocide of the Mind</i>: Part 4: Indians as Mascots: An Issue To Be Resolved <p><u>Assignments:</u></p> <ul style="list-style-type: none"> • No assignments this week! ☺ <p><u>Film:</u> “Savage Country” and “In Whose Honor?”</p> <p><u>Quote of the Week:</u> “It's important as a writer to do my art well and do it in a way that is powerful and beautiful and meaningful, so that my work regenerates the people, certainly Indian people, and the earth and the sun. And in that way we all continue forever.” - Joy Harjo (Muskogee)”</p>
<p>NINE May 27th – 30th (No class May 26th) <u>Thematic Overview:</u> “Who We Are, Who We Are Not: Memories, Misconceptions, and Modifications”</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> • <i>Genocide of the Mind</i>: “Yellow Woman and The Beauty of Spirit” through “Raising the American Indian Community House” <p><u>Assignments:</u></p> <ul style="list-style-type: none"> • What’s in the news? See handout

<p style="text-align: center;"><u>WEEK:</u> DATES AND THEMES</p>	<p style="text-align: center;"><u>READINGS & ASSIGNMENTS:</u> READINGS ALWAYS DUE MONDAY ASSIGNMENT DEADLINES VARY BUT ARE ALWAYS DUE AT THE BEGINNING OF CLASS</p>
	<p><u>Quote of the Week:</u> “The Indian Bureau system is wrong. The only way to adjust wrong is to abolish it, and the only reform is to let my people go. After freeing the Indian from the shackles of government supervision, what is the Indian going to do: leave that with the Indian, and it is none of your business.”</p> <p style="text-align: right;">- Carlos Montezuma (Yavapai)</p>
<p>TEN June 2nd – 5th (no class June 6th) <u>Thematic Overview:</u> “Who We Are, Who We Are Not: Memories, Misconceptions, and Modifications” cont’d</p>	<p><u>Readings:</u></p> <ul style="list-style-type: none"> • <i>Genocide of the Mind:</i> “The Secret of Breathing” through “About American Indian Artists, Inc.” <p><u>Assignments:</u></p> <ul style="list-style-type: none"> • Group Presentations! <p><u>Quote of the Week:</u> “Our people once were warriors. But unlike you, Jake, they were people with mana, pride; people with spirit. If my spirit can survive living with you for eighteen years, then I can survive anything.”</p> <p style="text-align: right;">- Rena Owen (Maori) as Beth Heke in “Once Were Warriors” (1994)</p>
<p>ELEVEN: June 9th – 10th <u>Thematic Overview:</u> Closure</p>	<p><u>Assignments:</u></p> <ul style="list-style-type: none"> • Group Presentations! <p><u>Quote of the Week:</u> “The only thing worse than Indians on TV is Indians watching Indians on TV.”</p> <p style="text-align: right;">- Evan Adams as Thomas Builds-The-Fire in “Smoke Signals” by Sherman Alexie</p>

EMAILING ME: When you email me, ALWAYS put in the SUBJECT LINE the following, in this order:
SOC 110 – YOUR NAME – SUBJECT
For example: **SOCI22 – Jane Doe – Question about Exam #5.**
Your emails will be answered much faster this way. For ease of communication, it is ESSENTIAL that you stick to this mode of emailing me.

ABOUT THE INSTRUCTOR: I am of Tsalagi (Cherokee), Irish, Romany/Gypsy, and Russian Jewish descent. I received my Ph.D. in Sociology (with a parenthetical notation in American Studies) from UC Santa Cruz. I received my first MA in Sociology from Humboldt State University and my second MA in Sociology from UCSC, my BA in Sociology and Journalism from Mills College, and my AA in English and Creative Writing from Vista Community College. This is my second year here at BCC. I am Editor-In-Chief for *Native Realities*, the journal for Wordcraft Circle of Native Writers and Storytellers and the Native American/Indigenous Studies Area Chair for the Popular Culture and American Culture Association's SW/Texas Regional Conferences. I love to write and am currently working on a memoir. I'm an avid Scrabble player, tattoo enthusiast, and I definitely drink too much coffee. I probably work too much as well, but who's counting? I live in Central Seattle with my thirteen-year-old son.

Thank you for a wonderful term! ☺