

# Ethnic Arts: A Means of Intercultural Communication

## Art Education 367.01, Spring 2005

### **AE 367.01, Spring 2005**

Call#: 02148-7

**5** Credit hours (Undergraduate)

Room: 0246 Hopkins Hall (HC 0246)

Time: Tuesday & Thursday. 12:30~2:48 PM

The Ohio State University

College of the Arts

Dept. of Art Education

258 Hopkins Hall

128 North Oval Mall

Office TEL: 614/ 292-7183

### **Instructor:**

Rita Chu

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Office: 358 Hopkins Hall (HC 358)

Office Hours: T & R 11:30~12:30 noon (and by appointment)

### **Course Description:**

This course critically investigates the relationships between issues of personal identity construction and the production, consumption and teaching of visual culture. Visual culture (which includes both visual art and popular media) is investigated as a site through which social and cultural definitions, norms and expectations are reinforced, constructed as well as critiqued.

Through lectures/discussions, slides/videos, field trips, reading, and written and oral assignments, we will examine the multiple social and political factors present in visual culture, critically reflect upon how the construction of our own social/political/cultural identity informs our perspectives, and develop practical methods of interpreting and researching visual art producers and production at the local, state, and national/international levels.

In sum, this course is designed to facilitate your learning by providing an opportunity to:

- Analyze personal identity (age/race/ethnicity/gender/sexuality/socio-economic status) and its construction as it determines everyday behaviors and choices.
- Identify and examine ideas and issues, values and beliefs found in everyday visual media.
- Interpret contemporary social and political views influencing the production and the consumption of visual culture.
- Investigate conditions of change impacting visual culture: education, technology, economics, etc.
- Sharpen critical thinking skills through careful description, analysis, interpretation and evaluation of readings, videos, presentations, etc.
- Refine skills in research methods, expository writing, and oral communication.

### Required Texts and Supplies:

1. Course Reading Packet (AE 367.01), available at Cop-EZ, Tuttle Park Store.
2. A citation style sheet chosen from the following: *American Psychological Association (APA)*, *Modern Language Association (MLA)*, or *Chicago*.
3. Your **WebCT** account (to back up your 3 major papers, to check grades, to transport your presentation files without carrying a disc, to find links, etc.)  
<http://class.osu.edu>

### Responsibilities and Course Policies:

1. **Attendance:** As the course involves in-class writing, discussions, media presentations, and field trips, regular and timely attendance is required. **All absences require an email to the instructor explaining the reason for the absence, preferably before the class meeting.** In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor's approval (i.e., family emergencies, funerals). The instructor must receive excuses by the class following the absence unless other arrangements have been made with the instructor. **A student's final course grade will be reduced by half a letter grade for each unexcused absence that occurs after one excused or unexcused absence.** A student can fail this course due to poor attendance. It is the student's responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems. Three (3) incidents of unexcused tardiness and/or leaving class early equals one unexcused absence.
2. **Guidelines for Class Discussions:** Students are expected to use appropriate terms and language within all course discussion. Racial slurs, derogatory names or remarks disrespectful of the rights and dignity of "others" will not be tolerated. Beliefs and worldviews divergent from yours may be shared, and respect for those differences is to be maintained within the classroom.
3. **Class Participation:** Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 10% of the final course grade. Class participation is evaluated daily. Therefore, excessive absences and highly inconsistent participation will impact class participation grades negatively. Quality participation includes consistent attendance, obvious preparation for class, asking pertinent questions and offering relevant comments, taking notes, actively engaging in classroom discussions and other activities, working constructively in large and small groups and submitting assignments on time.
4. **Rewriting Assignments:** Students may choose to re-write ONE paper (either the site paper or the visual culture producer paper) if only the original manuscript was handed in on time. Your rewrite of your site paper, **OR** visual culture producer paper, is due **ONE WEEK** from the date the visual culture producer paper is returned to you by your instructor. If the rewritten paper **shows significant improvement**, the grade may be improved up to one letter grade (e.g., a C becomes a B).

***There is no make-up or re-do for leading a discussion. Neither is there re-write for the final paper. Nor can you rewrite any paper that was handed in late or that was not peer reviewed.***

5. **Late Assignments:** Assignment grades are reduced by 1/2 a letter grade for every weekday an assignment has not been handed in after the assigned due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox (Art Ed office: HC 258). Written assignments cannot be handed in as email attachments unless a student has received the instructor's prior approval. All assignments are due in **hard copy** form at the start of class.
6. **Returning graded assignments:** Papers will be returned two weeks after the instructor receives papers. Papers are typically returned during regular scheduled classes.
7. **Email and WebCT:** Email is usually sent to your Ohio State email account. If you regularly use a non-OSU email account to check email, please be sure to forward your OSU emails to the one you use most often. WebCT will be used to post your grades. However, instead of using WebCT's Discussion Forum to ask questions, please feel free to directly email me your questions. The WebCT can be accessed at <http://class.osu.edu>.
8. **Plagiarism:** Copying/claiming someone else's words, ideas, or works (i.e., essays, term papers, in part or in full) as your own is considered plagiarism. A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. *If in doubt, credit your source.* Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

#### **ADA Statement:**

If you need an accommodation based on the impact of a disability, please contact me as soon as possible so that we can discuss the course format, anticipate your needs, and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office of Disability Services, I encourage you to do so.

### Paper Format and Style Requirements:

- Meet the required length;
- All typed, printed on white paper, use black ink;
- *An engaging title* for the paper (e.g., Ethnic Arts: A Means of Intercultural Communication);
- A cover page, which includes:
  1. Title of your paper (catching and story-telling),
  2. Your name,
  3. Course title,
  4. The assignment title (e.g., Final Paper Rough Draft),
  5. Date, and
  6. Instructor;
- Your last name and page numbers on all pages (on the top-right corner);
- Margins:
  - Left and right: no larger than 1.5 inches,
  - Top and bottom: no larger than 1.0 inch;
- Use **12 point Times** or **Times New Roman** font;
- Double-space all lines, except quotes over **40 words**, which must be single-spaced, and indented one-half inch;
- Spell-checked, proof-read, and **stapled together**;
- Choose either MLA or APA citation style sheets and follow it consistently:  
\* If you use a citation style that is not listed above, please contact me.

### Assignments:

Your assignments include:

Leading discussion, participation, and contribution (10)  
In-class writings, peer review, and quizzes (25)  
Site paper (10)  
Visual culture producer paper (15)  
Final paper (30)  
Site paper and final paper presentations (5 + 5)

This is an *expository writing* course. Expository writing is the writing that explains and informs. This means in your writing, you should focus on analysis and interpretation, rather than description. Writing about cultural practices, you need to analyze and interpret cultural forms and practices, their cultural significance, their impact on personal identity, and how they reflect and/or reinforce cultural values.

Try to avoid *writing a paper that is only descriptive* (e.g., a book report, or a pure description of the place) or based on unsupported opinions. A successful paper presents *a clearly expressed thesis and well-developed arguments substantiated with information and examples*. All papers must be written in a style appropriate for a general audience and follow the paper format described above.

## 1. Leading Discussion:

Learning takes place in its application. By discussing what you have read, your own ideas start to take shape. Discussing your understanding about the reading actually helps yourself while helping others.

Don't worry. You are not alone. I am always with you. If you want extra materials, need help, or have certain creative ideas, you are welcome to discuss with me. Creativity is always welcome.

To engage the class in the reading discussion, you might consider the following:

- 1.1) **Prepare an outline of the article** for everyone in the class (26 copies);
- 1.2) Design activities that promote an investigation of important concepts, theories, issues, images, etc. presented in the article;
- 1.3) Provide images, objects, or additional presentational aids related to the reading to stimulate discussion;
- 1.4) Share your own personal experiences to invite others to share theirs;
- 1.5) Relate the topic to the current social events or common practices;
- 1.6) Provide **some guiding questions** that encourage discussion from both theoretical and self-reflective perspectives. Good questions always encourage discussions.

## 2. In-class Writing Assignments:

You are required to write in-class assignments related to course readings, class discussions, and/or other assigned activities (e.g., peer review). These assignments are designed to establish certain concepts that help you understand the course material. Timing is crucial for these assignments. If the assignment is missed, it may not be made up and credit will not be received for the assignment.

## 3. Site Paper:

In this assignment, you will need to visit (in person) a cultural site, observe its characteristics, gather information (brochures, photos, videotape, etc), write a 3-5 page typed, double-spaced paper, and give a short presentation.

### Your Site Paper should:

- Demonstrate how visual images/objects represent, or contribute to, a sense of place, ethnicity, and/or culture.
- When and how these images/objects are used, for what purposes?
- How these images/objects relate to the individuals who visit the site, the immediate community, and the larger social/cultural conditions
- Any other information that you see as pertinent to the tradition under your investigation.
- You might consider the list of galleries and museums included at the end of the syllabus (pp. [10-11](#)).

#### 4. Visual Culture Producer (VCP) Paper:

The best knowledge is not written in the book, but embedded in human's practice. Through interview, you can learn practical wisdom, the best of human knowledge. So, make this assignment meaningful to yourself by interviewing with someone, as your producer, whose professional knowledge can contribute to your future career (i.e., your role model), or whose interest is similar to yours. Then, it's your own making, i.e., interpretations.

With minimum descriptive information, focus on your analysis and interpretation: how the social milieu affects his/her production, and how your producer perceives the society, which in turn affects his/her production. The producer's influence on others or the society is his or her cultural production. Thus, you define what "cultural production" is.

Visuals are cultural food that we consume and thus become who we are. Yet, they appear in many ways: concrete or abstract, explicit or inexplicit. Let you define your visual materials that relate to your "cultural production." Again, it's your making that contributes to our making of "visual culture." It's your artwork.

To write a good interview paper, you need to be well-prepared: . Who you select to interview as well as your question strategies and completed paper should clearly relate your interview data to your interview objective/s (why do you interview this person at the first place?).

- 4.1) Before interview, write your intended (not final) interview objective/s;
- 4.2) Then accordingly, make a list of possible questions (10+). The final draft won't be accepted if this questions list is not submitted beforehand;
- 4.3) Write a 3-5 page typed, double-spaced paper describing aspects of the producer's (your interviewee's) identity relevant to your analysis. Don't forget his/her name! Other relevant information could include his/her: age, ethnicity, gender, place of origin, sexual orientation, training (professional and/or self-taught), etc—keep it concise and relevant. Discuss the relationship between your interviewee's work, interests, satisfaction, practice, beliefs and values;
- 4.4) Analyze what the producer makes/does (practice, product and/or process). What are the most common themes/ideas in his/her work? How do his/her values and beliefs inform his/her visual creation and/or its function?
- 4.5) Analyze the visual form/practice and its relationship to the producer's life experiences. What are his/her social and cultural affiliations? How did s/he get started making things? Why does s/he continue doing it? How does s/he relate personal identity to the work created? How does the producer's work contribute to the tradition of that cultural practice?
- 4.6) Always return to the objective/s of your interview:
  - What is the significance of his/her making?
  - How has the producer and his/her work influenced your ideas and/or your conception of certain cultural aspects? (be reflexive)
  - What do you learn from this process and the producer?

## 5. Final Research Paper:

- 5.1) Write a 5-7 page typed, double-spaced research paper describing, analyzing, and interpreting a cultural form or practice. Your paper should follow the paper format guidelines outlined in the course syllabus. The following ten themes are some possibilities. They are, however, only suggestions:
- Architecture and Dwellings
  - Art, Aesthetics, and Culture in Everyday Life
  - Foodways and Folklife
  - Naming and Cultural Diversity
  - Religion and Spirituality
  - Ritual, Celebration and Festivals
  - Visual Culture and the Body
  - Visual Culture and Environment
  - Visual Culture and Identity Construction (e.g., age, gender, race, sexual orientation)
  - Visual Culture and Narrative.
- 5.2) Analyze how the form expresses, reflects and/or reinforces individual or group identity (interests, attitudes, beliefs, and values).
- 5.3) Interpret the immediate conditions and the broader contextual issues (social, historical, technological, political, economic, educational, etc.) influencing the producer/consumer, the form and/or practice, and the community.
- 5.4) Critically evaluate and reflect on the significance of your interpretation. Be self-reflective; include a discussion of your own cultural/ethnic heritage and your beliefs, values and opinions.
- 5.5) Support your interpretation with references from at least **5 resources**: course readings, interviews, books, journals, video, Internet, etc.  
\* Please note: there should be at least 3 resources are not from Internet.

**The Final Paper Proposal** consists of four paragraphs describing the issue that you'll address in the paper (and related topics), your tentative thesis, your purpose (what can your reader learn from reading your paper?), and your research strategy (e.g., literature review, interview, etc).

**The Outline of Arguments** consists of introductory paragraph, the thesis statement, the purpose, and the reasons that support your thesis statement, and a conclusion. Use well-developed paragraphs (i.e., use topic and concluding sentences).

**The Rough Draft** develops the Outline of Argument into an almost finished essay for Peer Review. The Peer Review is designed to help you write a paper that is clear and concise; the peer evaluator's constructive suggestions are beneficial in this process. Evaluation criteria will be given in class.

## 6. Paper Presentations (Site Paper and Final Paper):

All presentations will be assessed on content, delivery, and presentational aids. For example, how do you utilize visual materials to present your thoughts? How do you use images to provoke your listeners (the class) into further thinking? How do you engage your listeners to be interested in the topic of your paper?

- ◆ **Content:** The content of a presentation must address the assignment criteria for the paper. An introduction should state clearly your purpose in the presentation (to inform, to demonstrate, to convince, etc.) and your position (thesis) regarding that topic. Your ideas should be sequenced to lead the audience to a significant understanding of the major ideas addressed in your paper. A summary of ideas at the end can be accomplished in any number of ways, but should engage the audience to reflect upon the issues raised.
- ◆ **Delivery:** Delivery is assessed primarily on organization and preparation. An outline of your argument should be prepared for the instructor. You may use the outline or note cards to organize/integrate the content, the presentational aids and the strategies for involving class members in a brief discussion or activity. Your presentation should be rehearsed with attention to appropriate speech, stance, eye contact, gestures, etc.).

### ***PLEASE NOT READ YOUR PAPER.***

You should have a reasonable familiarity with the subject and your argument in order to “field” questions and opposing positions.

- ◆ **Presentational Aids:** Use at least **one** of several forms of media to convey your ideas and invite discussion. A good use of visuals always helps understanding. You might consider the following: actual objects, audio, visuals, video clips, Web sites, digital presentation tools, etc.

**The Final Paper Presentation** consists of a 5-10 minute discussion of your final paper. It will be assessed on the criteria listed above, but, unlike the site paper, you are expected to do better.

## **Evaluation:**

Assessment Criteria for Writing Assignments:

Each of the assessment criteria below receives 4 points. Twenty (20) points are possible (4 points x 5 writing assessment criteria). The grade for the assignment is determined by dividing the total by 5 (for example: 16 points divided by 5= 3.2; 3.2=B).



1. The paper's topic and thesis are clearly presented. (4 points)
2. The argument is effectively organized and supported by outside information. (4 points)
3. Style is appropriate to the purpose and the audience. (4 points)
4. Grammatical and mechanical elements are controlled (word use, grammar, spelling, punctuation, sentence structure, paragraph transition and development). (4 points)
5. Specific criteria of the class assignment have been met. (4 points)

### Grade Distribution:

10 points	Leading Discussion, Participation, Contribution, & Activities
25 points	In-class Writing Assignments, Peer Review, and Quizzes
10 points	Site Paper (3-5 pages)
15 points	Visual Culture Producer Paper (3-5 pages)
30 points	Final Paper: (Proposal: 4; Outline: 6; 5~7 page paper: 20)
5 points	Site Paper Presentation
5 points	Final Paper Presentation

### Grading Scale:

A: 100-93	A-: 92-90	
B+: 89-87	B: 86-83	B-: 82-80
C+: 79-77	C: 76-73	C-: 72-70
D+: 69-67	D: 66-63	E (Fail): 62-0

### Grade Converting Chart:

	100 points	5 points	10 points	15 points	20 points
<b>A</b>	93-100	4.65-5	9.3-10	13.9-15	18.6-20
<b>A -</b>	90-92.9	4.50-4.64	9.0-9.29	13.5-13.8	18.0-18.5
<b>B+</b>	87-89.9	4.35-4.49	8.7-8.9	13.0-13.4	17.4-17.9
<b>B</b>	83-86.9	4.15-4.34	8.3-8.69	12.4-12.9	16.6-17.3
<b>B -</b>	80-82.9	4.00-4.14	8.0-8.2	12.0-12.3	16.0-16.5
<b>C+</b>	77-79.9	3.85-3.99	7.7-7.99	11.5-11.9	15.4-15.9
<b>C</b>	73-76.9	3.65-3.84	7.3-7.6	10.9-11.4	14.6-15.3
<b>C -</b>	70-72.9	3.50-3.64	7.0-7.29	10.5-10.8	14.0-14.5
<b>D+</b>	67-69.9	3.35-3.49	6.7-6.9	10.0-10.4	13.4-13.9
<b>D</b>	63-66.9	3.15-3.35	6.3-6.69	9.4-9.9	12.6-13.3
<b>E</b>	Below 62.9	Below 3.14	Below 6.2	Below 9.3	Below 12.5

## **Museums and Galleries Information:**

OSU Multicultural Center: Ohio Union, 4<sup>th</sup> floor. 614.688-8449.

<http://multiculturalcenter.osu.edu/>

OSU Wexner Center: The Belmont Building, 330 W. Spring St. 614.292.3535

Lexis Rockman: Permanent collection (OSU Wexner Center Café)

Landscape Confection: Jan. 29—May 1, 2005

Phil Collins: They Shoot Horses

<http://www.wexarts.org/>

OSU Hopkins Hall Gallery: Hopkins Hall, 1<sup>st</sup> floor. 614.292.5072.

Bevlyn Simpson Mar. 28—Apr. 8, 2005

Undergraduate Juried Exhibition Apr. 11—22, 2005

MFA Thesis Exhibitions Apr. 25- Jun. 3 (Exhibition changes every week)

[http://arts.osu.edu/3news\\_events/d\\_hopkins\\_gallery/d\\_hopkins\\_gallery.html](http://arts.osu.edu/3news_events/d_hopkins_gallery/d_hopkins_gallery.html)

OSU Exposures Art Gallery: Ohio Union, 2<sup>nd</sup> floor. 292.9983

<http://ohiounion.osu.edu/exposures/galleryinfo.asp>

OSU Frank W. Hale Jr. Black Culture Center (Hale Hall). 153 W. 12th Ave.

614.292.0074

<http://oma.osu.edu/hale/Home.htm>

OSU Mershon Center: 1501 Neil Ave., Columbus, OH. 614.292.7529

<http://www.merc.ohio-state.edu/>

The Ohio Craft Museum: 1665 W. Fifth Ave. Columbus, OH. 614.486.4402

Free admission and parking.

The Best Of 2005 May 1—Jun. 19, 2005

<http://www.ohiocraft.org/exhibitions.html>

Columbus Museum of Art: 480 E. Broad St. Columbus, OH. 614.221.6801

(\$4 suggested student admission; \$3 parking; Sundays are free)

Aminah Robinson's Community Connections Aug. 21, '04 —Jun. 5, '05

Claude Raguet Hirst: Transforming the American Still Life

Jan. 15—Apr. 10, '05

American Horizons: The Photographs of Art Sinsabaugh

Feb. 11—Apr. 17, '05

Monet to matisse: The Triumph of Impressionism and the Avant-garde

Apr. 3—Jun. 12, 2005

<http://www.columbusmuseum.org/>

Cultural Arts Center: 139 W. Main St. Columbus, OH. 614.645.7047

<http://www.culturalartscenteronline.org/html/about.asp>

King Arts Complex: 867 Mt. Vernon Ave. Columbus, OH. 614.252.5464

<http://www.thekingartscomplex.com/home.htm>

Ohio Arts Council Riffe Gallery: 77 S. High St. Columbus, OH. 614.644.9624.

<http://www.oac.state.oh.us/riffe/>

Ohio Historical Center: I-71 & 17<sup>th</sup> Ave. 614.297.2300.

<http://www.ohiohistory.org/places/ohc/>

Franklin Park Conservatory: 1777 East Broad St, Columbus, OH. 1.800.214-park.

<http://www.fpconservatory.org/>

The Arts in Central Columbus: <http://www.columbusart.com/>

### **Writing and Research Resources:**

Michael Harvey's "The Nuts and Bolts of College Writing"

<http://www.nutsandboltsguide.com/>

Online Writing Lab (OWL) at Purdue University

<http://owl.english.purdue.edu/handouts/index.html>

OSU's Writing Center ( [http://cstw.osu.edu/writing\\_center/](http://cstw.osu.edu/writing_center/) )

Handouts: [http://cstw.osu.edu/writing\\_center/handouts/index.htm](http://cstw.osu.edu/writing_center/handouts/index.htm)

OSU Library Guides (Choose "Help" >> Guides/Pubs)

Library Homepage: <http://library.osu.edu/>

APA: <http://library.osu.edu/sites/guides/apagd.html>

MLA: <http://library.osu.edu/sites/guides/mlagd.html>

Chicago: <http://library.osu.edu/sites/guides/chicagagd.html>

Citing Net Sources: <http://gateway.lib.ohio-state.edu/tutor/les7/guide.html>

OhioLink Digital Media Center Databases (where you can find many digital images, sounds, videos, etc.)

<http://dmc.ohiolink.edu/>

NOTE: At our WebCT site, you can find above links, in addition to both APA and MLA Citation examples as word documents that you can download.

# Ethnic Arts: A Means of Intercultural Communication

## Art Education 367.01, # 02148-7, Spring 2005

### Tentative Schedule

		Activities	Assignments	Reading Due	
W 1	03/29 T	Introductions: - Overview the course syllabus (giving handout: Tavin, 2003) - <u>In-class writing</u>			
	03/31 R	- Guest Speaker: <b>Dr. K. Tavin</b> - Discussion - Assignment 1: Visual Analysis		<ul style="list-style-type: none"> <li>◆ Barrett, T. (2003). "Interpreting visual culture," <i>Art Education</i>, <u>56</u>(2), 6-12. (packet: 41-47).</li> <li>◆ Tavin, K. M. (2003). Teaching (popular) visual culture: Deconstructing Disney in the elementary art classroom. <i>Art Education</i>, <u>56</u>(3), 21-24, 33 (handout)</li> </ul>	
W 2	04/05 T	- Discussion <u>In-class writing</u>	Bring in an object to discuss American culture		
	04/07 R	- Discussion <u>In-class writing</u>	<b><u>Assignment 1 due</u></b>	<ul style="list-style-type: none"> <li>◆ Corrin, L. (1993). "Mining the museum: An installation confronting history" <i>Curator</i>, <u>36</u>(4), 302-313. (packet: 49-54).</li> <li>◆ Best, D. (1986). "Culture-Consciousness: Understanding the Arts of Other Cultures" [cultural realism and relativism] (packet: 55-66).</li> </ul>	2  2
W 3	04/12 T	- Discussion <b>- QUIZ 1</b>		Carpenter, S. (2003). "Never a Dull Moment: Pat's Barbershop as Educational Environment, Hypertext, and Place" (packet: 125-143).	2
	04/14 R 1:00-2:20 PM	<b>FIELD TRIP:</b> <i>Landscape Confection</i> Exhibition at The Wexner Center's gallery 292-3535 The Belmont Building 330 West Spring Street (between Neil Avenue and Cozzins Street) <b>Please arrange for your own transportation. COTA is free with OSU student ID.</b> <b>- QUIZ 2</b>			
W 4	04/19 T	- Discussion  - <u>Peer Review:</u> Site	<b><u>Assignment due:</u></b> Site Paper first draft	<ul style="list-style-type: none"> <li>◆ Fedorenko, et al. (1999). "A Body of Work: A Case Study of Tattoo Culture." (packet: 145-150).</li> <li>◆ Bowen, T. (1999). "Graffiti Art: A Contemporary Study of Toronto" (packet: 105-113).</li> </ul>	1  1
	04/21 R	Guest Speaker: <b>Dr. P. Stuhr</b>	<b><u>Assignment due:</u></b> Site Paper final draft	Stuhr, P. (1991). "Wisconsin Native American Perspectives on Environment and Art" (packet: 67-71).	1
W 5	04/26 T	- Proposal example <b>- Present Site papers</b>	<b><u>Assignment due:</u></b> Copy of Job Announcement	Site Paper Presentations (3-5 minutes)	

	04/28 R	- <b>Present Site papers</b> - Discussion	<b>Assignment due:</b> Final Paper Proposal	Site Paper Presentations continue	
W 6	05/03 T	- Discussion  - Read paper examples		<ul style="list-style-type: none"> <li>◆ Elkins, J. (1996). "Just Looking." <i>The Object Stares Back</i>. (packet: 1-16).</li> <li>◆ Takaki, R. (1993). A Different Mirror. In <i>A Different Mirror: A History of Multicultural America</i>, 1-24. (packet: 25-33).</li> </ul>	2  2
	05/05 R	- <b>POTLUCK</b>  - Discussion	<b>Assignment due:</b> Interview questions & the statement of the objective	<ul style="list-style-type: none"> <li>◆ Montano: "Appropriation and Counterhegemony in South Texas: Food Slurs, Offal Meats and Blood" (packet: 89-98).</li> <li>◆ Theopano: "I Gave Him a Cake" (packet: 99-104).</li> </ul>	2  1
W 7	05/10 T	- Discussion  - <u>Peer Review:</u> VCP	<b>Assignment due:</b> VCP Paper first draft	<ul style="list-style-type: none"> <li>◆ Ellison, R. (1952). Prologue. In <i>Invisible Man</i>, 3-14. (packet: 17-24)</li> <li>◆ van Biema: "When White Makes Right" (packet: 151-153).</li> </ul>	1  1
	05/12 R	- Discussion - Read paper examples - <b>QUIZ 3</b>	<b>Assignment due:</b> VCP Paper final draft	hooks, bell. (1995). Art on my Mind. In <i>Art on my mind: Visual politics</i> (packet: 35-40)	1
W 8	05/17 T	- Discussion <u>In-class writing</u>	<b>Assignment due:</b> Final Paper Outline	<ul style="list-style-type: none"> <li>◆ Menand: "The Reluctant Memorialist" (packet: 115-124).</li> </ul>	2
	05/19 R	- Discussion - Video - Read paper examples		<ul style="list-style-type: none"> <li>◆ Greenleigh: "The Days of the Dead" (packet: 73-87).</li> <li>◆ Peters: "Braids, Cornrows, Dreadlocks and Hair Wraps" (packet: 155-157).</li> </ul>	1  1
W 9	05/24 T	Individual work			
	05/26 R	- Discussion - <u>Peer Review:</u> Final  - Organize presentation aids (special requests?)	<b>Assignment due:</b> Final Paper Draft (It should be <b>almost finished</b> )	<ul style="list-style-type: none"> <li>◆ LaDuke: "Mine Okubo: A Japanese-American Experience" In <i>Women Artist: Multi-cultural Visions</i>, 113-126. (packet: 159-172).</li> <li>◆ Blair: "Iranian Immigrant Name Changes in Los Angeles" (packet: 173-180).</li> </ul>	1  1
W 1 0	05/31 T	Final Paper Presentations	<b>Graduating Senior's Paper Due</b> <b>NOTE:</b> <ol style="list-style-type: none"> <li>1) All need to be present on the days of final presentation.</li> <li>2) If you are not a graduating senior, your final paper's final draft is not due until <i>the last day</i> of presentation.</li> </ol>		
	06/02 R	Final Paper Presentations	<b>FINAL PAPER DUE</b> <b>LATE PAPERS WILL NOT BE ACCEPTED</b>		

NOTE:

When turning in the final draft of the paper, please include the following materials and in that order:  
1) Final draft; 2) Rough draft; and 3) Peer review.