

UNST CLUSTER COURSE PROPOSAL FORM



Proposals Due **Fri Nov 4, 2022** for Fall 2023 U Course*

**pending approvals at each stage*

[See instructions sheet before filling this form out](#)

COVER SHEET

Cluster Proposed for:	American Identities
Title of course:	World Music: Native American Traditions
Course Number:	MUS 378
Other Clusters to which the course already belongs (if any):	n/a
Cross-listed with:	n/a
Proposing Faculty name, e-mail, and phone:	Antares Boyle: antares@pdx.edu (full-time faculty)
If you would like the results of this review to be sent to anyone other than the proposing faculty and Cluster coordinator (dept. chair, co-instructor, etc.), please list their email here:	Julia Banzi: jbanzi@pdx.edu (MUS 378 instructor)
Date Submitted:	

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First term/year to be offered as a Cluster course <i>(Note courses first active "U" designation = Fall 2022 or later)</i>	Spring 2024
Department Chair Signature:	 Bonnie Miksch
Cluster Coordinator Name and Statement Name:	Coordinator Statement (state your reasons for approving course for Cluster in a few sentences):
Cluster Coordinator Signature:	

This form is to be used when proposing to add a 300 level course to one of the University Studies Upper Division Clusters.

University Studies Cluster Course Proposals are reviewed by the Cluster Curriculum Committee and ratified by the University Studies Council before moving to Faculty Senate for final approval. For additional assistance, please contact Katherine Barich (barichk@pdx.edu) or UNST Executive Director (unstexedir@pdx.edu).

If the course is intended to be a part of more than one Cluster, please submit a separate form for **each** Cluster for review. **If you are proposing a new course please attach that course proposal with this request** regardless of its status in the UCC process.

Please note: There are special rules concerning Cluster courses that are listed under omnibus numbers (i.e. 399) and courses that are intended as a topics series. Topics courses can only be approved if all reasonable permutations fall within the specific Cluster guidelines. Cluster courses **may not have prerequisites, may not be cross-listed with graduate level courses** and must be taught in English.

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A. COURSE INFORMATION

Directions: Please answer the questions or provide the following information about your course.

1. Course title, number, cross listed courses:

MUS 378: World Music: Native American Musical Traditions

2. Course catalog description:

Study of the major Native American musical cultures. Explores history, social and cultural contexts, instrument types, and structural organization of the music.

3. Is the proposed course a new course or existing course?

new (approved in 2023)

4. How frequently will the proposed course be taught?

Approximately once per year. This course will be added into a rotation with the other World Music classes (MUS 374, 375, and 377) already in the catalog. We typically offer one of these courses per term.

5. Prior Knowledge - Cluster courses may not have required prerequisites.

Please reflect on how you will account for students lacking any necessary prior knowledge (i.e. transfer students who did not take the relevant SINQ):

This course is designed for students with no prior experience in music, ethnomusicology, or Indigenous, Native American, First Nations and Alaska Native Studies (although students who do have a background are also welcome). It includes introductory-level readings and discussion of these areas, beginning with the relationship between music and culture (week 1) then moving to important grounding in historiography, narrative and cultural representations, (week 2). An introductory survey (week 1) will assess students' current knowledge and positionality and help the instructor adjust the course as necessary to suit students' needs and tap into the wealth of our Indigenous, Native American, First Nations and Alaska Native student community.

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B. COURSE SUITABILITY FOR THE CLUSTER

Directions: Please answer the questions or provide the following information about your course.

1. **Course Content and suitability for the cluster** - Discuss the place of this particular course within the Cluster to which you wish to add it, indicating how adding the proposed course will contribute to, while also sustaining the thematic integrity of the cluster. Please refer to specific Cluster learning outcomes or themes when you are explaining the suitability of this course for the proposed Cluster.

Through study of Native American experiences and artistic practices (past and present), MUS 378 examines the tensions and contradictions inherent in our nation's colonial foundations. The course is designed to be interdisciplinary, using theoretical frameworks from the fields of anthropology, cultural studies, critical theory, and ethnomusicology in addition to Native American Studies. MUS 378 addresses the following American Identities Cluster learning outcomes:

1. An understanding of the tensions and contradictions of the American Experience and its ethical, social, and political implications (UNST Goals #3, #4)

This course frames the study of Native American musical traditions within Native American and broader American culture, including the history and legacy of colonization and racism, and themes of ownership and appropriation.

2. A comparison of diverse American identities and how these identities have shaped cultural traditions and values and the distribution of power (UNST Goals #1, #3)

This course examines the musical practices of multiple distinct tribal nations in the United States and Canada at the time of pre-European conquest into the present and explores issues of identity, social justice, power relationships, historical contexts and and their cultural role and situates them within larger narratives of power in the United States from multiple perspectives.

3. An ability to engage with and write critically about primary texts (UNST Goals #1, #2)

Students will write and engage in dialogue with their peers about a variety of primary texts via weekly discussion boards. These sources include the music of many tribes and nations that is included in the Francis Densmore Collection at PSU library, documentary and narrative film, and writing that includes valuable memoir and reporting.

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4. An understanding of the how American identities and experiences have changed over time (UNST Goal #3, #4)

The Americas contain hundreds of Native communities, each with its own distinctive history, language, and musical culture. These communities—although united in placing music at the center of public life—have extraordinarily diverse and multifaceted performance traditions. Some of these traditions did not survive the cultural genocide of indigenous peoples that took part as a result of colonialism, while others continue to develop and change as important living traditions practiced by today's Native communities.

6. An ability to research and communicate about American identities and related ethical issues using both primary and secondary sources (UNST Goals #2, #4)

The three assignments (two written and one presentation) require students to do original research and cite both primary and secondary sources. Students will gain familiarity with both types of sources through weekly assigned reading/listening/viewing and discussions.

2. **Course Pedagogy and the learning environment** - Discuss the teaching strategies employed in the course and how they articulate with the student-centered, active-learning strategies characteristic of University Studies courses. How is this course consistent with the UNST Vision and Mission?

Course materials are drawn from different media, including books/articles, music, and video/film, encouraging students to engage with course concepts holistically, through a variety of lenses and modalities. Weekly graded discussions require students to participate actively throughout the term, through dialogue with their peers and instructor. The final presentation allows students the agency to craft their own learning and share this process with their peers.

PSU is the only college in the state of Oregon to offer a major in Indigenous Nations and Native American studies. The students in this class therefore are guided and encouraged as their final project to conduct their own primary research and locate and interview a Native American, First Nations and Alaska Native musician and learn about their craft and then share their findings with the class and (if deemed appropriate) with the college.* (Signed permissions will always be obtained from the artist in advance).

The course's emphasis on the regional and global forces that continually reshape musical traditions encourages students to civic engagement, while discussion of stereotyping, appropriation, and other harms is meant to prompt and support reflective practice.

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The course specifically engages with the scholarship of teaching and learning through the content in Week 8, which includes a critical reading about Native American Music within music curricula and the ethical issues involved.

Through a series of carefully selected readings, films and guided discussions, by the end of this course, students will be able to articulate the standards and practices of the study of Native American, First Nations and Alaska Native musician traditions through specific examples and critically engage with the study of historiography, that is the writing of history, especially the writing of history based on the critical examination of very different cultural sources. Students will be able to discuss the relationship between music, culture, law, and colonialism that has affected Native American, First Nations and Alaska Native throughout history and identify and discuss how music has been used as a tool for cultural survival. Students will also be able to identify and describe ways in which the U.S. government prohibited Native American, First Nations and Alaska Native from singing their own songs and speaking their languages as a systematic way of eliminating culture and, as a way of fighting back against colonialism these same peoples fought to preserve their music, songs and dances and in this way students will be able to articulate the role of music in the preservation of Native American, First Nations and Alaska Native culture and see role that the revival effect has upon the music and culture itself.

Broadly speaking, through this understanding of the role music has in Native American, First Nations and Alaska Native identity, students can begin to understand why the music of a cultural group is important to a group's cultural identity and articulate how the skills covered in this course are used in practice as a form of communication through music as culture.

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C. COURSE ALIGNMENT WITH UNST GOALS

Directions: Every course in University Studies must be consistent with and address all four UNST learning Goals. In the table below, list the course objectives, activities and/or assignments that will align with each of the UNST goals, vision and mission. You may use multiple columns or rows to organize this information.

UNST Goals	Course Activity/Assignments
<p>Goal: Ethics, Agency and Community</p> <p>Students will examine values, theories and practices that inform their actions, and reflect on how personal choices and group decisions impact local and global communities.</p>	<p>Readings:</p> <ol style="list-style-type: none"> 1. "Culture and Sound" (World Music: A Global Journey). 2. <i>Foundational texts: Philip Deloria's Indians in Unexpected Places, Beth Piatote's Domestic Subjects: Gender, Citizenship, and Law in Native American Literature, and Nicolas Rosenthal's Reimagining Indian Country: Native American Migration & Identity in Twentieth-Century Los Angeles.</i> 3. <i>Native American Literary History. The Role of Music in Native American Life. Students choose a book from the Francis Densmore collection at PSU Collection for reading, writing and a brief Presentation. This collection includes musics of the: Chippewa, Pawnee, Northern Ute, Teton Sioux, Mandan and Hidatsa, Menominee, Papago, Nootka and Quileute, Yuman and Yaqui, Acoma, Isleta, Cochiti, Zuni Pueblos, Seminole, Dakota and Ojibwe People in Minnesota.</i> <p>Films:</p> <ol style="list-style-type: none"> 1. <i>Native America in Popular Culture (music, sports, film). The Sound of Indian "Music" Native Americans & Film: "Playing Indian" in American Culture</i> "More than a Word: Native American-based Sports Mascots & the Washington R*dskins" Media Education Foundation (film). Reading: Michelle H. Raheja. <i>Reservation Reelism: Redfacing, Visual Sovereignty and Representations of Native Americans in Film Documentaries: Imagining Indians (1992) and Reel Injun (2009) Case studies: The Searchers (1956), Dances with Wolves</i>

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	<ol style="list-style-type: none"> 2. (1990), <i>Smoke Signals</i> (2002) <i>Indians and Sports "Athletics" in Deloria & Modes of seeing Indians in Unexpected Places</i> "Technology" in <i>Deloria</i> <p>Readings.</p> <ol style="list-style-type: none"> 1. <i>Gender, Children, Law and Culture in Indian Country</i>. Piatote, <i>Domestic Subjects Reading: Introduction and Chapter 1 "Entangled Love"</i> Piatote, <i>Domestic Subjects Reading: "Unnatural Children Piatote, Domestic Subjects] "Preoccupations"</i> 2. <i>"Rez Life": A Contemporary Portrait of Native America Rez Life</i>, chapters <i>Introduction and chapter 2 (pp 1-110)</i> David Treurer Treurer, <i>Rez Life Reading: Chapters 3 & 4 (pp 113-212)</i> 3. <i>Music as Art, Culture in Unity: Living in Two Worlds Native American Music and Curriculum: Controversies and Cultural Issues</i> Author(s): Andrea Boyea 4. <i>Tradition, Innovation & Issues of Appropriation "Notes on World Beat"</i> Feld, Steven. 1994. "Notes on 'World Beat'" in <i>Music Grooves</i>. Chicago, IL: University of Chicago Press. Pp. 238-246.
<p>Goal: Communication</p> <p>Students will enhance their capacity to communicate in various ways—writing, graphics, numeracy, and other visual and oral means—to collaborate effectively with others in group work, and to be competent in appropriate communication technologies.</p>	<ol style="list-style-type: none"> 1. Weekly discussions that will debate the readings. 2. Students are also asked to create 3 "Talking Points" from each readings 3. Assignment 1: Videography: Select annotate and present a focused selection of 10-12 videos and present it to the class. 4. Provide useful feedback to classmates on videography presentations 5. Assignment 2: Signature Assignment Presentation; Guided research assignment 2 presentations to class. 6. Provide Useful feedback to classmates on their Signature presentation 7. Signature Assignment written Assignment.

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<p>Goal: Diversity, Equity and Social Justice</p> <p>Students will explore and analyze identity, power relationships, and social justice in historical contexts and contemporary settings from multiple perspectives.</p>	<p>This goal is relevant to every activity and assignment in the class. Here are two summary statements from the syllabus:</p> <p>Representations of the indigenous as “Other” have greatly shaped cultural production in America as vehicles for defining the nation and the self. This interdisciplinary course introduces students to the broad field of Native American Studies, engaging a range of texts from music and aesthetics to history, literature, law and popular culture. Native American Tribes (or Nations) are all unique.</p> <p>The emphasis of this course helps to overcome ethnocentrism through learning about diverse peoples, their musics, and their cultural communities and traditions. By learning about the social, political, and cultural contexts for different musical practices, students gain a better awareness about the musical contributions of their own cultural heritage.</p>
<p>Goal: Inquiry and Critical Thinking</p> <p>Students will learn various modes of inquiry through interdisciplinary curricula—problem-posing, investigating, conceptualizing—in order to become active, self-motivated, and empowered learners.</p>	<p>From the onset of the course students are presented with investigating, conceptualizing through weekly critical readings, videos and guided discussions. We will also see short films and videos in class that speak to students' backgrounds, research interests or current events (TBD based on students' entry survey and current events at the time of teaching).</p>

D. COURSE ALIGNMENT WITH CLUSTER GOALS

Directions: Every course within a cluster must also meet the cluster goals and learning objectives. Cluster goals are available [here](#). In the table below, list the course objectives, activities and/or assignments that align with each of the Cluster goals. You may use multiple columns or rows to organize this information.

Cluster Goal or Learning Objective	Course Activity/Assignments
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<p>1. An understanding of the tensions and contradictions of the American Experience and its ethical, social, and political implications</p>	<p>Week 2: Overview: History, Narrative, and Cultural Representations. <i>Foundational texts: Philip Deloria's Indians in Unexpected Places, Beth Piatote's Domestic Subjects: Gender, Citizenship, and Law in Native American Literature, and Nicolas Rosenthal's Reimagining Indian Country: Native American Migration & Identity in Twentieth-Century Los Angeles.</i></p> <p>Week 3: <i>Native American Literary History. The Role of Music in Native American Life. Students choose a book from the Francis Densmore collection at PSU Collection for reading, writing and a brief Presentation. This collection includes musics of the: Chippewa, Pawnee, Northern Ute, Teton Sioux, Mandan and Hidatsa, Menominee, Papago, Nootka and Quileute, Yuman and Yaqui, Acoma, Isleta, Cochiti, Zuni Pueblos, Seminole, Dakota and Ojibwe People in Minnesota.</i></p>
<p>2. A comparison of diverse American identities and how these identities have shaped cultural traditions and values and the distribution of power</p>	<p>Week 4: Native America in Popular Culture (music, sports, film). The Sound of Indian "Music" Native Americans & Film: "Playing Indian" in American Culture" "More than a Word: Native American-based Sports Mascots & the Washington R*dskins" Media Education Foundation (film). Reading: Michelle H. Raheja. Reservation Reelism: Redfacing, Visual Sovereignty and Representations of Native Americans in Film Documentaries: Imagining Indians (1992) and Reel Injun (2009) Case studies: The Searchers (1956), Dances with Wolves (1990), Smoke Signals (2002) Indians and Sports "Athletics" in</p>
<p>3. An ability to engage with and write critically about primary texts</p>	<p>Week 3: Native American Literary History. The Role of Music in Native American Life. Students choose a book from the Francis Densmore collection at PSU Collection for reading, writing and a brief Presentation. This collection includes musics of the: Chippewa, Pawnee, Northern Ute, Teton Sioux, Mandan and Hidatsa, Menominee, Papago, Nootka and Quileute, Yuman and Yaqui, Acoma, Isleta, Cochiti, Zuni Pueblos, Seminole, Dakota and Ojibwe People in Minnesota.</p>
<p>4. An understanding of the how American identities and experiences have changed over time</p>	<p>Week 6: "Rez Life": A Contemporary Portrait of Native America <i>Rez Life</i>, chapters Introduction and chapter 2 (pp 1-110) David Treurer Treurer, <i>Rez Life</i> Reading: Chapters 3 & 4 (pp 113-212)</p>

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	<p>Week 7: Music as Art, Culture in Unity: Living in Two Worlds Native American Music and Curriculum: Controversies and Cultural Issues Author(s): Andrea Boyea</p>
<p>5. An awareness of how the United States is situated and circulates within a hemispheric and global environment</p>	<p>Reading: Culture and Sound” (World Music: A Global Journey).</p> <p>Week 8: Tradition, Innovation & Issues of Appropriation “Notes on World Beat” Feld, Steven. 1994. “Notes on ‘World Beat’” in Music Grooves. Chicago, IL: University of <i>Chicago Press</i>. Pp. 238-246.</p>
<p>6. An ability to research and communicate about American identities and related ethical issues using both primary and secondary sources</p>	<p>Week 5: Gender, Children, Law and Culture in Indian Country. Piatote, Domestic Subjects Reading: Introduction and Chapter 1 “Entangled Love” Piatote, <i>Domestic Subjects</i> Reading: “Unnatural Children Piatote, <i>Domestic Subjects</i>] “Preoccupations”</p>

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E. SAMPLE SYLLABUS

Directions: Please cut/paste a sample syllabus below. The syllabus must identify any Cluster(s) the course is currently in and is proposed to be in. **The Cluster Learning Goals and UNST Goals must also be on the syllabus.**

Please see attached.

F. NEW COURSES

If you are proposing a new course please attach that course proposal with this request regardless of its status in the UCC process.

Please see attached. (Note, this course was proposed in Fall 2022 and has already been approved.)

	American Identities Learning Outcomes						UNST Goals			
	1. An understanding of the tensions and contradictions of the American Experience and its ethical, social, and political implications	2. A comparison of diverse American identities and how these identities have shaped cultural traditions and values and the distribution of power	3. An ability to engage with and write critically about primary texts	4. An understanding of the how American identities and experiences have changed over time	5. An awareness of how the United States is situated and circulates within a hemispheric and global environment	6. An ability to research and communicate about American identities and related ethical issues using both primary and secondary sources	Inquiry & Critical Thinking	Communication	Diversity, Equity, & Social Justice	Ethical Issues & Social Responsibility
Week 1 Reading 1.Culture and Sound (World Music: Global Journey)			X		X		X		X	X
Week 1 Discussion			X		X	X	X	X		X
Week 2 Readings History, Narrative, Cultural Representation	X	X	X	X			X	X	X	X
Week 2 Discussion	X	X	X	X		X	X	X		X
Week 3 Readings Native American Literary History. Role of Music in Native American Life.	X		X	X		X	X	X	X	X
Week 3	X		X	X		X	X	X		X

	American Identities Learning Outcomes						UNST Goals			
Discussion										
Week 4 Film “More than a Word: Native American-based Sports Mascots & the Washington Redskins” Media Education Foundation	X	X					X		X	X
Week 4 Reading Reading: Michelle H. Raheja. Reservation Reelism	X	X					X	X	X	X
Week 4 Case Studies: The Searchers (1956), Dances with Wolves (1990), Smoke Signals (2002)	X	X		X			X	X	X	X
Week 4 Discussion	X	X				X	X	X	X	X
Week 4 Assignment 1 Videography	X	X				X	X	X	X	X
Week 5: Reading Gender, Children, Law and Culture in	X	X				X	X		X	X

	American Identities Learning Outcomes						UNST Goals			
Indian Country.										
Week 5 Discussion	X					X	X	X	X	X
Week 6: Reading “Rez Life”: A Contemporary Portrait of Native America	X		X	X			X	X	X	X
Week 6 Discussion	X		X	X		X	X	X	X	X
Week 7 Reading Music as Art, Culture in Unity: Living in Two Worlds	X	X		X			X	X	X	X
Week 7 Discussion	X			X		X	X	X	X	X
Week 8: Reading Tradition, Innovation & Issues of Appropriation “Notes on World Beat”	X				X		X		X	X
Week 8: Discussion	X				X	X	X	X	X	X
Week 9: Assignment 2 Signature Assignment Presentations & Feedback	X						X	X	X	X

	American Identities Learning Outcomes					UNST Goals				
Week 9: Discussion	X					X	X	X	X	X
Week 10: Discussion	X					X	X	X	X	X
Week 11: Discussion	X					X	X	X	X	X
Week 11: Assignment 2 Signature Assignment Presentations & Feedback	X					X	X	X	X	X
Week 11: Assignment 3 Signature Assignment Essay	X	X	X			X	X		X	X

WORLD MUSIC: NATIVE AMERICAN TRADITIONS (MUS 378)

Course MUS 378

INSTRUCTOR: Professor Julia Banzi (Ph.D.)

EMAIL: jbanzi@pdx.edu

TERM: FALL 2024

SCHEDULE: Asynchronous online class

LOCATION: Virtual, CANVAS

OFFICE HOURS: BY APPOINTMENT

4 CREDIT HOURS

CATALOG DESCRIPTION:

MUS 378“ World Music: Native American Traditions. “Study of the major Native American musical cultures. Explores social and cultural contexts, instrument types, and structural organization of the music.” 4 Credit Hours.

This is an introductory survey of the music, performance traditions, and cultures of select Native American, First Nations and Alaska Native musician communities in North America. With more than 500 tribal nations in the United States, this course presents Native American musical genres and forms. Explores social and cultural contexts, instrument types, and structural organization of different Native American musics from an ethnomusicological perspective. The focus of the course is not an unchanging body of centuries old traditional music, rather we will acknowledge the regional and global influences that continually reshape musical traditions. In this way, we will investigate folk genres alongside contemporary styles of popular music, using theoretical frameworks from the fields of anthropology, cultural studies, historiography, critical theory, and ethnomusicology.

LAND ACKNOWLEDGEMENT

Portland State University is located in the heart of downtown Portland, Oregon in Multnomah County. We honor the Indigenous people whose traditional and ancestral homelands we stand on, the Multnomah, Kathlamet, Clackamas, Tumwater, Watlala bands of the Chinook, the Tualatin Kalapuya and many other indigenous nations of the Columbia River. It is important to acknowledge the ancestors of this place and to recognize that we are here because of the sacrifices forced upon them. In remembering these communities, we honor their legacy, their lives, and their descendants.

CONTEXT

Representations of the indigenous as “Other” have greatly shaped cultural production in America as vehicles for defining the nation and the self. This interdisciplinary course introduces students to the broad field of Native American Studies, engaging a range of texts from music and aesthetics to history, literature, law and popular culture. Native American Tribes (or Nations) are all unique – this includes their music and instruments. There are twelve basic regions of Native American tribes in the area of the United States (Note* If you would like to learn more about

what tribes lived exactly where you are, please see the website native-land.ca).

Music is used in Native American culture for ceremonies, storytelling, healing, and much more. This course also considers how categories like race, class, ethnicity, gender, sexuality, and religion have defined identities and changed over time with particular regards to specific Native American individuals and tribal nations. Media and images have such power to shape meaning and history, we will frequently bring film & video into our classroom setting on a TBA (to be announced) schedule. Students will be able to design their own final research project that may focus on either a historically contingent or contemporary issue related to Native American people in the United States that is driven by a researchable question based on reading a Native author's work (see me for more information), a selection from the Francis Densmore collection held at Portland State University, or conduct and interview* a local Native American, First Nations or Alaska Native musician to learn about their craft and then share their findings with the class and the college (if deemed appropriate *Signed permissions from the artist must always be obtained in advance.

REQUIRED TEXT

All course materials are located within the Canvas course for this class or in the PSU Library. All listening units are located within the Canvas course shell.

MATERIALS

Computer Access as outlined in [PSU Core Requirements](#) for online Canvas classes.

Ability to create and open .pdf documents and locate listenings on YouTube.

SYLLABUS

Our classroom time is all asynchronous online. There are no Zoom lectures.

Previous musical experience is not necessary, but a willingness to learn is essential.

This syllabus is a written contract between you and myself, the instructor. Please read it carefully and contact me if you need further clarification. If you decide to continue in this course, it means that you have thoroughly read the syllabus and accept course requirements as stated. Please be sure to read everything. This is particularly important for a class that only meets online.

Although this is an online class, it is often helpful to think of it as a regular class—with the added perk that you don't have to travel! It is my expectation that you are taking this course because you want to learn about the music of the indigenous peoples of the Western Hemisphere. This is a four-credit course. Think of it as class that meets one hour four times per week (i.e. every Monday-Thursday) for an hour. Set aside time for it. Write due dates in your calendar and complete them BEFORE the due day.

If you have a condition that could limit your participation, please talk with me immediately so that we can locate appropriate accommodations. Materials posted on the Canvas website are meant solely for studying purposes. These materials should not be distributed to anyone outside of the class or uploaded to other websites.

Grading Criteria/ ASSESSMENTS

Assignment 1: Videography	100 points
Assignment 2: Signature Presentation (includes written outline)	100 points
Assignment 3: Signature Essay	100 points
Weekly Discussion/ Talking Points	200 points (20 points weekly + 1 bonus.
<hr/>	
500 points Total	

GRADING SCALE

Letter Grade & Total Final Percentage

A: 90-100% B: 80-89% C: 70-79% D: 60-69% F: <60%

PLAN FOR

Content of one Module per week.

Weekly Reading/s in .pdf format

Weekly Discussions (begin Mon., but no later than Wed. Complete by Sunday 11:00 pm)

3 Assignments (one of which includes a presentation.

EVALUATION OF ASSIGNMENTS/ASSESSMENTS

Assessment of each student's level of accomplishment will be based upon a subset of weekly discussions of reading, films and listening, graded homework assignments.

Assignments: We will have three assignments (two written, one presentation). You are to upload to the Dropbox by the as a .pdf deadline noted in the Syllabus. Guidelines for all assignments are located in the Dropbox.

I generally post grades for assignments within three to ten days after the due date.

Be sure to regularly check the "Grades" area.

LATE WORK AND MAKE-UP POLICY

There are many components to your grade. You have many, many weeks in which to submit your assignments so late work should not be an issue.

All work must be submitted on time to earn credit. Late work will not be accepted except in very rare circumstances such as a documented medical emergency which the college must

corroborate and request on your behalf. I am unable to view students medical information. Please reach out to student CARE assistance for assistance in this regard.

Please remember that late work is not fair to me or to the students who work so hard to get things completed on time. Plan enough in advance so that any problems may be addressed in time. If you are having difficulties meeting deadlines, please contact me at least two weeks prior to the due date, as I may be able to help. This policy has been created to be fair and equitable to all, to reward and protect your hard work, and to allow me time to grade and provide feedback on your work. Conflicts arising from previously scheduled commitments will only be considered if you talk with me during the first week of class. This policy has been created to be fair and equitable to all, to reward and protect your hard work, and to allow me time to grade and provide feedback on your work.

Please remember instructors cannot drop students after the drop deadline. If you stop attending close to that deadline, and do not drop, you will receive an “F” in the course. Students are ultimately responsible for dropping courses.

LEARNING OUTCOMES

By the end of this course, students will be able to:

- Articulate the standards and practices of the study of Native American, First Nations and Alaska Native musician traditions through specific examples.

- Critically engage with the study of historiography, that is the writing of history, especially the writing of history based on the critical examination of very different cultural sources.

- Analyze and discuss the relationship between music, culture, law, colonialism and history.

- Identify and discuss how music can be a tool for cultural survival.

- Identify and describe ways in which the U.S. government prohibited Native Americans from singing their own songs and speaking their languages.

- Articulate the role of music in the preservation of Native American, First Nations and Alaska Native musician culture.

- Understand why the music of a cultural group important to that group's cultural identity.

- Analyze and discuss the effect that the revival of Native American, First Nations and Alaska Native musician music had on Native American culture.

- Assess and reflect upon ones own skills in the standards and practices of the study of Native American, First Nations and Alaska Native musician Traditions.

- Articulate how the skills covered in this course are used in practice as a form of communication through music as culture.

COMMUNICATION GUIDELINES

Communicate by using the PSU/CANVAS e-mail system which can be accessed from the course navigation. I check email daily on weekdays. Email sent over the weekend will be answered by the following Monday.

CANVAS and TECHNOLOGY

Canvas is PSU's primary Learning Management System for online courses. PSU provides ample assistance and many resources to help you to succeed in this course but please know that you are responsible for your own technology for this course.

Students are responsible for their own software and computer equipment maintenance and setup. If you have technological difficulties, be sure to contact the Canvas Student Help Desk. Review the many resources listed on the final page of this syllabus and be sure to complete the Web Class and Canvas orientation.

INSTRUCTIONAL APPROACH

This course is arranged chronologically and employs a modular design. Each week, you should complete all assignments listed in that week's lesson module. These modules will appear directly on the homepage and are also available by clicking "Content" on the course navigation bar. Due dates for each week's assignments will be listed in the "course calendar" which is in your Syllabus. You should always refer and double-check with your syllabus for due dates.

DIVERSITY

The emphasis of this course helps to overcome ethnocentrism through learning about diverse peoples, their musics, and their cultural communities and traditions. By learning about the social, political, and cultural contexts for different musical practices, students gain a better awareness about the musical contributions of their own cultural heritage.

FLEXIBILITY STATEMENT

Assignment/exam calendars may be changed in response to institutional, weather, class problems. See Academic Calendar.

PROCEDURES TO ACCOMMODATE STUDENTS WITH DISABILITIES

PSU is committed to supporting all students. Please make arrangements to meet with me privately to discuss your needs. Accommodations are not retroactive, but begin when the instructor receives the OSD Approved Academic Accommodations form from the student. To request academic accommodations for a disability, please contact Disability Services.

TITLE IX/NON-DISCRIMINATION STATEMENT

Portland State University is committed to creating and fostering a learning and working environment based on open communication and mutual respect. If you believe you have

encountered sexual harassment, sexual misconduct, sexual assault, or discrimination based on race, color, religion, age, national origin, veteran status, sex, sexual orientation, gender identity, or disability please contact the [Office of Equity and Inclusion](#).

ACADEMIC INTEGRITY (RULES ABOUT CHEATING, PLAGIARISM, SHARING WORK)

Cheating is against PSU policy. Cheating includes any attempt to defraud, deceive, or mislead the instructor in arriving at an honest grade assessment. All students must abide by the “PSU Student Conduct Code” which strictly prohibits: “All forms of academic dishonesty, cheating, and fraud, including but not limited to: (a) plagiarism, (b) the buying and selling of course assignments and research papers, (c) performing academic assignments (including tests and examinations) for other persons, (d) unauthorized disclosure and receipt of academic information and (e) falsification of research data” (#577-031-0136). Materials posted on the Canvas website are meant solely for studying purposes. These materials should not be distributed to anyone outside of class or uploaded to other websites. For further information review the [Academic Integrity Policy](#).

STUDENT RIGHTS AND RESPONSIBILITIES HANDBOOK

Students are required to comply with the [PSU Code of Student Conduct and Responsibility](#). The Handbook includes the Code of Student Conduct and the Academic Integrity Policy.

SANCTUARY CAMPUS

PSU is a designated sanctuary campus.

The Portland State community shares a commitment to the protection and support of all of our students, regardless of immigration status, national origin, religion, or any similar characteristics. Visit [Dreamers](#) for more information and resources.

MUS 378: COURSE CALENDAR (Print and refer to regularly)

WEEK & MODULE	READING & LISTENING	ASSIGNMENTS	DISCUSSION	DUE
WEEK 1 Module 1 09/30/2024	Syllabus 1. Culture and Sound Films TBA in class	Entrance Survey [Located in the Quiz Area]	Discussion 1	10/06/2024 11:00 pm
WEEK 2 Module 2 1 0/07/2024	2. Overview: History, Narrative, and Cultural Representations. Films TBA in Class		Discussion 2	10/9/2024 11:00 pm
WEEK 3 Module 3 10/10/2024	3. Native American Literary History. The Role of Music in Native American Life. Films TBA in Class		Discussion 3	10/20/2024 11:00 pm
WEEK 4 Module 4 10/21/2024	4. Native America in Popular Culture (music, sports, film) Films TBA in Class	Assignment 1 Due Videography	Discussion 4	10/27/2024 11:00 pm
WEEK 5 Module 5 10/28/2024	5. Gender, Children, Law and Culture in Native American Country. Films TBA in Class	Begin work on Signature Presentation	Discussion 5	11/3/2024 11:00 pm
WEEK 6 Module 6 11/4/2024	6. "Rez Life": A Contemporary Portrait of Native America. Films TBA in Class.	Continue Signature Assignment work	Discussion 6	11/10/2024 11:00 pm
WEEK 7 Module 7 1 1/11/2024	7. Music as Art, Culture in Unity: Living in Two Worlds. Films TBA in Class.	...continue Signature Assignment	Discussion 7	11/17/2024 11:00 pm
WEEK 8 Module 8 11/18/2024	8. Tradition, Innovation & Issues of Appropriation. Films TBA in Class	...continue Signature Assignment	Discussion 8	11/24/2024 11:00 pm
WEEK 9 Module 9 11/25/2024	9. Thanksgiving Week	...Finalize Signature Assignment	Discussion 9	12/1/2024 11:00 pm
WEEK 10 Module 10 12/2/2024	10. Presentations	Assignment 2 Due Signature Assignment Presentations	Discussion 10	12/08/2024 11:00 pm
WEEK 11 FINALS WEEK 12/9/2024	11. Presentations	Assignment 3: Due Signature Essay	No Final	12/10/2024 11:00 pm

The course contents and requirements may be adjusted in response to institutional, weather or class situations as needed, with adequate notice to students.

Readings, Films, Documentaries

Week 1. Syllabus & “Culture and Sound” (World Music: A Global Journey).

Week 2. Overview: History, Narrative, and Cultural Representations.

Foundational texts: Philip Deloria’s Indians in Unexpected Places, Beth Piatote’s Domestic Subjects: Gender, Citizenship, and Law in Native American Literature, and Nicolas Rosenthal’s Reimagining Indian Country: Native American Migration & Identity in Twentieth-Century Los Angeles.

Week 3: Native American Literary History. The Role of Music in Native American Life.

Students choose a book from the Francis Densmore collection at PSU Collection for reading, writing and a brief Presentation. This collection includes musics of the: Chippewa, Pawnee, Northern Ute, Teton Sioux, Mandan and Hidatsa, Menominee, Papago, Nootka and Quileute, Yuman and Yaqui, Acoma, Isleta, Cochiti, Zuni Pueblos, Seminole, Dakota and Ojibwe People in Minnesota.

Week 4: Native America in Popular Culture (music, sports, film). The Sound of Indian “Music” Native Americans & Film: “Playing Indian” in American Culture“

“More than a Word: Native American-based Sports Mascots & the Washington R*dskins” Media Education Foundation (film).

Reading: Michelle H. Raheja. Reservation Reelism: Redfacing, Visual Sovereignty and Representations of Native Americans in Film Documentaries: Imagining Indians (1992) and Reel Injun (2009)

Case studies: The Searchers (1956), Dances with Wolves (1990), Smoke Signals (2002) Indians and Sports “Athletics” in Deloria & Modes of seeing Indians in Unexpected Places “Technology” in Deloria

Week 5: Gender, Children, Law and Culture in Indian Country.

Piatote, Domestic Subjects Reading: Introduction and Chapter 1 “Entangled Love”

Piatote, *Domestic Subjects* Reading: “Unnatural Children P iatote, *Domestic Subjects*] “Preoccupations”

Week 6: “Rez Life”: A Contemporary Portrait of Native America

Rez Life, chapters Introduction and chapter 2 (pp 1-110) David Treurer

Treurer, *Rez Life* Reading: Chapters 3 & 4 (pp 113-212)

Week 7: Music as Art, Culture in Unity: Living in Two Worlds

Native American Music and Curriculum: Controversies and Cultural Issues

Author(s): Andrea Boyea

Week 8: Tradition, Innovation & Issues of Appropriation

“Notes on World Beat”

Feld, Steven. 1994. “Notes on ‘World Beat’” in *Music Grooves*. Chicago, IL: University of Chicago Press. Pp. 238-246.

Week 9: Thanksgiving Week (No Class)

Week 10 PRESENTATIONS: Assignment 2: Signature Presentations Due

Week 10: PRESENTATIONS: Assignment 3: Signature Essay Due

ADDITIONAL RESOURCES

- Native American Music and Curriculum: Controversies and Cultural Issues Author(s): Andrea Boyea. Stable URL: <https://www.jstor.org/stable/40327141>
- Philip J. Deloria. *Indians in Unexpected Places* (Lawrence: University Press of Kansas, 2004) ISBN 978-0-7006-1459-2
- Beth H. Piatote. *Domestic Subjects: Gender, Citizenship, and Law in Native American Literature* (Yale University Press, 2013) ISBN: 9780300171570
- Nicolas G. Rosenthal. *Reimagining Indian Country: Native American Migration & Identity in Twentieth-Century Los Angeles* (University of North Carolina Press, 2012) ISBN: 978-0-8078-3555-5

- David Treuer. *Rez Life: An Indian's Journey Through Reservation Life* (Atlantic Monthly Press, 2012) ISBN: 9780802119711
- Michelle H. Raheja. *Reservation Reelism: Redfacing, Visual Sovereignty and Representations of Native Americans in Film* (University of Nebraska Press, 2010) ISBN: 9780803211261

Films* & Film reviews/readings

- 1) *The Searchers* (1956) John Ford. Also Susan Stebbins' review pp 30-36 in *Seeing Red: Hollywood's Pixeled Skins: American Indians and Film* edited by LeAnne Howe, Harvey Markowitz, Denise K. Cummings (Michigan State University Press, 2013); Chapter 5: "The Representation of Conquest: John Ford and the Hollywood Indian, 1939-1964" in *Hollywood's Indian: The Portrayal of the Native American in Film* (University Press of Kentucky, 1998) edited by Peter C. Rollins and John E. O'Connor. (pp 73-90), and the Prologue from Colin Calloway's *One Vast Winter Counter: The Native American West before Lewis and Clark*.
- 2) *Dances with Wolves* (1990) Also Review by James Riding In (pp 89-95) in *Seeing Red* 2) Chapter 10: "'Going Indian': *Dancing with Wolves*" by Robert Baird (pp 153-169) in *Hollywood's Indian* 3) Shari Huhndorf excerpt from *Going Native: Indians in the American Cultural Imagination* (2001).
- 3) *Smoke Signals* (1998) Directed by Chris Eyre. Associated readings: 1) This Is What It Means to Say *Smoke Signals: Native American Culture Sovereignty*" by Amanda J. Cobb, (pp 206- 227) in *Hollywood's Indian: The Portrayal of the Native American in Film* 2) "Indians Watching Indians on TV: Native Spectatorship and the Politics of Recognition in *Skins* and *Smoke Signals*" by Joanna Hearne (pp 41-72) in *Visualities: Perspectives on Contemporary American Indian Film and Art* edited by Denise K. Cummings. 3) "*Smoke Signals* as Equipment for Living" by Jennifer Meness (pp 94-112) in *American Indians and the Mass Media* edited by Meta G. Carstarphen and John P. Sanchez. 4) "Mediating the Native Gaze: The American Indian Youth's Cinematic Presence in Chris Eyre's Films" by Ludmila Martanovschi (pp 145-161) in *Mediating Indianess* edited by Cathy Covell Waegner.

- 4) Documentary: *Reel Injun* (2009) directed by Neil Diamond, Catherine Bainbridge, and Jeremiah Hayes.

*Films are available on reserve at the library, but we will also screen some sections of the films during class hours.

Portland State University Relevant Databases

Indigenous Peoples of North America: Extensive database enabling exploration of the political, social, and cultural history of native peoples from the sixteenth century well into the twentieth century, *Indigenous Peoples of North America* illustrates the fabric of the North American story with unprecedented depth and breadth. Comprehensive yet personal, the collection covers the history of American Indian tribes and supporting organizations.

AM Explorer Access millions of pages of primary source collections across the entire portfolio of AM, spanning content from the 15th-21st centuries.

American Indian Newspaper Collection: From historic pressings to contemporary periodicals, explore nearly 200 years of Indigenous print journalism from the US and Canada. With newspapers representing a huge variety in publisher, audience and era, discover how events were reported by and for Indigenous communities.

Portland State University Relevant e-book titles available

Exploring American Folk Music: ethnic, grassroots, and regional traditions in North America which has a chapter of Native American music

[Native American Song at the frontiers of early modern music](#)

[Music of the First Nations](#)

Online Music file: [Creation's Journey: Native American Music](#)

Library of Congress includes [multiple blog entries and resources](#) available on this topic

Streaming Audio and CDs

[https://search.library.pdx.edu/discovery/search?](https://search.library.pdx.edu/discovery/search?query=sub,exact,Indians%20of%20North%20America,AND&tab=Everything&sortby=rank&vid=01ALLIANCE_PSU:PSU&mfacet=rtype,include,audio_cds,1&mfacet=rtype,include,audios,1&lang=en&mode=advanced&offset=0)

[query=sub,exact,Indians%20of%20North%20America,AND&tab=Everything&sortby=rank&vid=01ALLIANCE_PSU:PSU&mfacet=rtype,include,audio_cds,1&mfacet=rtype,include,audios,1&lang=en&mode=advanced&offset=0](https://search.library.pdx.edu/discovery/search?query=sub,exact,Indians%20of%20North%20America,AND&tab=Everything&sortby=rank&vid=01ALLIANCE_PSU:PSU&mfacet=rtype,include,audio_cds,1&mfacet=rtype,include,audios,1&lang=en&mode=advanced&offset=0)

Online Resources

CANVAS will include lots of links to different media sources pertaining to the major themes of this course. The following may also be helpful as you plan and conduct research for your final paper.

“Governor’s Office of Indian Affairs” <http://www.goia.wa.gov/Tribal-Information/Map.htm>

“Indians of the Midwest, Past and Present” <http://publications.newberry.org/indiansofthemidwest/> **“National Museum of the American Indian”** <http://www.nmai.si.edu/>

“National Congress of American Indians” <http://www.ncai.org/>

NEW COURSE

Audit Trail

4:18 PM ET on Friday, March 31, 2023

Pam Wagner

Updated

8:00 PM ET on Friday, March 17, 2023

Liz Adams

Reviewed

11:19 AM ET on Tuesday, March 7, 2023

Andreen Morris

Item was moved from OAA - Course/Cluster Forms to Approved - Course/Cluster Forms

Faculty Senate approved 3/6/2023

6:15 PM ET on Monday, January 23, 2023

Andreen Morris

Item was moved from Undergrad CC - Course/Cluster Forms to OAA - Course/Cluster Forms

UCC approved 1/23/23

12:06 PM ET on Wednesday, December 7, 2022

Andreen Morris

Item was moved from Curriculum Coordinator - Course/Cluster Forms to Undergrad CC - Course/Cluster Forms

12:00 PM ET on Monday, December 5, 2022

Andreen Morris

Proposed course number (MUS 378) will be available for use.

3:00 PM ET on Sunday, December 4, 2022

Barbara Heilmair

Item was moved from Dean - Course/Cluster Forms to Curriculum Coordinator - Course/Cluster Forms

12:37 PM ET on Monday, November 28, 2022

Barbara Heilmair

Item was moved from Approval Process Stage 3 - Course/Cluster Forms to Dean - Course/Cluster Forms

4:15 PM ET on Friday, November 4, 2022

Antares Boyle

Item was moved from Returned to Submitter - Course/Cluster Forms to Approval Process Stage 3 - Course/Cluster Forms

I have edited the proposal to clarify how the non-western music history requirement (to which this class will count) works for BM students and to add details about when the cluster application and program change will be submitted.

3:57 PM ET on Friday, November 4, 2022

Barbara Heilmair

Item was moved from Approval Process Stage 3 - Course/Cluster Forms to Returned to Submitter - Course/Cluster Forms

Returning this to submitter level upon request.

2:45 PM ET on Wednesday, November 2, 2022

Bonnie Miksch

Item was moved from Approval Process Stage 2 - Course/Cluster Forms to Approval Process Stage 3 - Course/Cluster Forms

7:05 PM ET on Tuesday, November 1, 2022

Antares Boyle

Item was moved from Approval Process Stage 1 UG - Course/Cluster Forms to Approval Process Stage 2 - Course/Cluster Forms

7:00 PM ET on Tuesday, November 1, 2022

Antares Boyle

Item was moved from Draft - Course/Cluster Forms to Approval Process Stage 1 UG - Course/Cluster Forms

9:42 PM ET on Monday, October 10, 2022

Antares Boyle

Item was moved from to Draft - Course/Cluster Forms

Item created

Add Collaborators

Please confirm with your collaborators prior to adding them to this form.

Collaborators will have the same access as the person submitting the original proposal, including submitting the proposal for review.

Additionally, collaborators will receive notifications as the proposal moves through the review process. However, the person initiating the form will remain the primary contact throughout the review process.

Jelena Simonovic Schiff Remove

Julia Banzi Remove

COLLEGE/SCHOOL AND EFFECTIVE TERM

Department	<input type="text" value="Music"/>
College/School	<input type="text" value="College of the Arts"/>
Effective Term	<input type="text" value="Fall"/>
Effective Year	<input type="text" value="2023"/>

GENERAL CATALOG AND BANNER INFORMATION

Course Prefix	<input type="text" value="Mus"/>
Subject Name	<input type="text" value="Music"/>
Course Number	<input type="text" value="378"/>

Requests for new omnibus course (e.g., 410) should not be submitted on this form.

"U" designations are granted by University Studies through a separate review process, and should not be added to the course number on this form if not yet approved by University Studies.

Only enter numerical values in this field. If you enter the prefix here the system will not allow you to submit your proposal.

The "Avoid existing course numbers" pop-up window allows you to review a list of currently active course numbers under that prefix which CANNOT be used in a 'New Course' proposal.

Catalog Course Title	<input type="text" value="World Music: Native American Traditions"/>
----------------------	--

Recommended length: 100 characters.

Banner Title	<input type="text" value="Native American Music"/>
--------------	--

The Banner title is an abbreviation of the catalog title which will appear in the Schedule of Classes and on students' transcripts. Limited to 30 characters (including spaces). This can be the same as the full course title as long as that is 30 characters or less.



Catalog Course

Description

Study of the major Native American musical cultures. Explores history, social and cultural contexts, instrument types, and structural organization of the music.

Recommended length: 75 words. Include any "expected preparation" and repeatability as part of the catalog description. The description should not begin with the phrase "This course" (or something similar).

Will it be a dual-level (slash) course?

Yes

No

Will it be cross-listed with another course?

Yes

No

Credit Hours

Review the PSU Academic Credit Policy for information on determining credit hours.

Credit Hour Catalog

Statement

4

Minimum Credit Hours

4

Maximum Credit

Hours

4

Course Prerequisite(s)

List all prerequisites for this course. (If there are no prerequisites leave this section blank.)

Indicating a course as a prerequisite requires a student to have taken that course in order to register (this will be enforced at the time of registration). An extra option is to allow concurrency which would allow the student to take the desired course and the prerequisite course in the same term (see concurrent enrollment below).

If you would like the math placement exam to count towards a math requirement then that should be included in the prerequisite statement (please include corresponding alpha score).

To have status prerequisites enforced (class standing, admission to a program, etc.) the unit scheduler must indicate this on each specific CSM submitted each term.

If requesting a prerequisite that is not Banner-enforceable (e.g., completing 12 credits in a specific program) the department must be willing to self-enforce the requirement each time a course is offered.

Guidelines for Banner-enforceable prerequisite statements:

Examples using 'and' and/or 'or' qualifiers:

Requiring two courses as prerequisites: Ch 223 and Ch 229.

Requiring one course OR another course: Wr 222 or Wr 333.

Requiring multiple courses: Ch 320, Ph 323, and Mth 253.

Requiring one course from a list of multiple courses: Ch 320, Ph 323, or Mth 253.

400-level courses **must** carry prerequisites. Options for 400-level prerequisites:

Specific course(s) (e.g., Anth 103)

Status prerequisites (e.g., upper-division standing; 15 English credits; admission to program)

Relevant experience/other (e.g., permission of the instructor)

500-level graduate courses are **not required** to carry prerequisites. It is up to the program to determine if a 500-level course should carry prerequisites or not. If a specific course is posted as a prerequisite for a grad-level course, the Registrar will set the course as an enforceable prerequisite in Banner.

Prerequisite Catalog Statement

Include the minimum grade in the statement if it should be published in the catalog.

Select a Course

Prerequisite minimum passing grade:

The University standard minimum passing grade is D- for undergraduate courses and B- for graduate courses. If the minimum grade your department requires is different than the standard, note it here.

Is concurrent enrollment in the indicated prerequisite permitted?

Course Corequisite(s)

Corequisites may not include "or" statements (e.g. Course 123 or Course 456) as Banner cannot enforce such a statement.

Corequisite Catalog Statement

Select a Course

Is this course repeatable?

This option does not deal with repeating a course for the sole purpose of improving a grade or repeating the course because of a previous failure. If the course is repeatable, this information must also be included at the end of the course description (e.g., "The course is repeatable for up to 12 credits.")

Yes

No

Grading Option

Course intended for:

Instructional Method

This information is used by the Office of the Registrar for coding in Banner. Select only one option.

STUDENTS WOULD TAKE THIS COURSE AS:

Note: Some additional submissions may be required related to specific categories.

A community-based learning course

A prerequisite for

A requirement for a major in

Major

(A Program Change form must be submitted to add this requirement to the program.)

A requirement for a minor in

A requirement for a certificate in

A requirement for a graduate program in

An elective leading to a program in

An elective contributing to general or liberal education

An elective in a graduate program in

A part of a professional program in

A part of a licensure or certification program in

A course satisfying a UNST Cluster

UNST Cluster

AMST

(A University Studies cluster proposal must be submitted to the UNST Council.)

RATIONALE

Reason for Creating a New Course

Be concise but include sufficient context for reviewers. You may address omnibus history if appropriate: after the third offering all special studies (e.g., 199) and selected studies (e.g., 410) omnibus numbered courses must receive discrete course numbers and be included in the Bulletin (however, this reason by itself is not sufficient explanation).

Indicate why this course is being proposed and what gaps in curriculum it fills. Describe the place the course has in the department's total program, focusing on where this course fits into the overall sequence and scope of departmental courses, and how it serves certificate programs, minors, and majors.

We currently offer courses in a number of non-Western traditions (MUS 374U: World Music: African and the Middle East, MUS 375U: World Music: Asia, MUS 377U: World Music: Latin America and the Caribbean) and American musical styles (e.g., MUS 366U: New Orleans, MUS 368U: Motown, various others), but lack a course devoted to the music of Indigenous American cultures. The new MUS 378: World Music: Native American Traditions course will be added into the rotation of 300-level non-Western music history courses.

We expect this course to be taken both by students in Bachelor of Music programs in order to fill their non-Western music history requirement (which can be satisfied by any one of: MUS 374, MUS 375, MUS 377 or MUS 378) and by students from other departments seeking to fulfill a cluster requirement

SYLLABUS

A syllabus is required (please redact any personal contact information before posting.)

A Syllabus **must** include:

Title

Course Prefix and Number

Course description

Prerequisites/corequisites

A Disability Access Information Statement

A statement on the Instructor's obligation to report incidents of discrimination, sexual harassment, sexual assault, dating/domestic violence and stalking to the University Title IX Coordinator.

Course Objectives

Student Learning Outcomes

Outline of Course Content (major content topic w/ main subdivisions and approximate timetable/dates)

Course Requirements (exams, assignments, papers, etc.)

Required Texts and/or Required Reading List

Method of Evaluation (letter graded or P/NP and calculation of course grade)

A course offered at both the undergraduate and graduate level (400/500 course) must include distinct requirements for undergraduate and graduate students. The syllabus must clearly specify how assessment of student work and the learning outcomes within the 500-level course provide a distinct graduate learning experience. The differences between graduate and undergraduate learning experiences should be clearly identifiable in both the stated learning outcomes and student evaluation sections of the syllabus. This distinction cannot simply be that graduate students will perform "more work" or "that the graduate students will be held to a higher standard."

Banzi.pdf

Link to a Secure Copy of the Syllabus

Do NOT use this option if you have attached your syllabus in the previous Syllabus section.

If you prefer to restrict who can view your syllabus to those who are signed in to an account at PSU, get a shareable link of your syllabus from your Google Drive which has access restricted to "Anyone at Portland State". Paste your link in the field below.

For reviewers: you must copy and paste this link into a web browser where you will be prompted to log in using your ODIN username and password.

How is the course content inclusive and relevant to a diverse and evolving student body?

Demonstrate how the content of your curriculum reflects diverse perspectives. Perspectives to consider include, but are not limited to, race, gender, sexual orientation, class, national origin and disability. Examples of ways in which diversity and inclusion may be reflected include topics covered, examples used in illustrating concepts or models, data categories, course objectives, learning outcomes, and the diversity of perspectives or inclusion of underrepresented voices in the course readings, etc. In some cases, attention to topics covered might include planned discussion of missing perspectives and/or voids within the field. If you think such considerations do not apply to the content of your course, explain why not.

For resources about how to create culturally responsive and inclusive curriculum refer to the guide maintained by the PSU Library.

Within our larger catalog of courses, the music school is seeking to expand the diversity of musical traditions on which students can focus, and this course will contribute to that goal. The readings, films, and other course content are primarily drawn from the works of Indigenous scholars and creators (e.g. Philip Deloria, Beth Piatote, David Treuer, Chris Eyre). Within the topic of Native American Musical Traditions, the course content addresses issues of race, ethnicity, gender, and class (see, e.g., weeks 5 and 6 in the course outline). The course is designed to emphasize the diversity of tradition and thought amongst the many distinct Indigenous tribes and nations in the US region, to address issues of colonialism and appropriation, and to highlight the music being made by Native Americans today. Additionally, the instructor is committed to seeking connections with our Indigenous Nations and Native

What pedagogical methods and/or approaches will be used when teaching this course to facilitate an inclusive learning environment?

The answer to this question should demonstrate how pedagogical methods reflect intentional efforts to engage all students. Factors to consider include, but are not limited to, race, gender, sexual orientation, class, national origin and disability, as well as implementing universal design in course development. Discuss the conscious choices that you make in order to facilitate inclusion. For example, a commitment to using students' chosen pronouns to reflect a consideration of various gender identities within the learning environment; or discussion of the process for group formation and assessment when utilizing group work to accommodate varied learning styles.

For resources on pedagogical methods/approaches that help facilitate an inclusive learning environment refer to the PSU Library's Culturally Responsive & Inclusive Curriculum Resources guide.

This course seeks to engage all students. The online, asynchronous delivery method proposed in the attached syllabus offers significant flexibility in how and when students engage with course materials, allowing greater access for students with children and difficult work schedules as well as those that need more time to process lecture material. (However, the course could also be offered in hybrid or in-person formats.) Course materials are drawn from different media, including books/articles, music, and video/film, allowing students to engage with material through different modalities. Assignments are also in a variety of formats, including discussion, videography, essay, and presentation, allowing different formats in which students may excel. I follow Universal Design Principles for Learning in designing the course [Canvas site](#). I have a commitment to using students' chosen pronouns. By incorporating a

OVERLAP

Please review the joint statement on curricular overlap for information on how review of this issue will be handled by the Undergraduate Curriculum Committee and the Graduate Council.

Has potential overlap been identified? If so, describe and explain the identified overlap (e.g. in your department and in a different department, school, or college). If not, please indicate what steps were taken to research potential overlap.

There are no MUS (music) courses on Native American/Indigenous traditions, and no NAS (Indigenous Nations Studies) courses specifically on music.

Mandatory documentation for courses where potential overlap has been discussed: Post statement(s) directly attributable to the contact person(s) with whom you have discussed shared subject matter (i.e., memo or copy of email correspondence).

INSTRUCTOR INFORMATION

Full name of course
instructor(s):

Julia Banzi

Instructor Status

- Tenure-related
- NTTF
- Fixed-Term
- Adjunct
- Other

Upload C.V.

You *must* attach a C.V. for any Adjunct instructors.

Banzi_Short_CV_PSU.pdf

If other, explain

Faculty with primary ongoing responsibility for course content and review (if different from above):

Jelena Siminovic Schiff

Must be defined if instructor above is fixed-term or adjunct.

Responsible faculty status:

- Tenure-related
- Other

RESOURCES

Name of subject librarian:

Art Hendricks

You will need to connect with your subject librarian as part of the new course proposal process so they can respond about the Library's ability to support the new course. The subject area division can be found on the Library's website. Include a response directly attributable to your subject librarian (e.g., a PDF of an email response) with the proposal.

In corresponding with your subject librarian please send all connected materials (e.g., syllabi for all new courses associated with a new program) at the same time, note if any materials are being sent to a separate subject librarian (e.g., for a cross-listed course or interdisciplinary program), and allow for a minimum of two weeks for the subject librarian(s) to review the materials and respond with their statement.

Attach the response from the subject librarian:

This statement needs to be directly attributable to the subject librarian (e.g., pdf of email correspondence).

librarian correspondence for MUS 378.pdf

Describe adequacy of technological resources.

This course does not require any specific technological resources due to its content or pedagogy. This course may be taught online, in-person, or in a hybrid format.

Are there any additional costs to students beyond tuition and textbooks?

E.g., course-specific fees and materials costs.

Yes

No

ADDENDA

Attach File(s) as Required

Multiple files can be uploaded.

PROPOSAL PREPARED BY:

This should be the contact information for the person inputting and submitting this form. You will be the primary contact for questions during the review process and will be responsible for submitting edits requested by reviewers.

Name

Antares Boyle

Email

antares@pdx.edu



Additional Comments

Thank you for your consideration of this proposed course.