

UNDERGRADUATE SYLLABUS

Course Title: Native American and Indigenous Studies **NAIS XXX: Indigenous Comparative Music & Dance**  
 Instructors: Apanakhi Jeri Buckley, Ph.D. and Chad Hamill, Ph.D. Credits: 3 Semester and Year: Fall 2014  
 Campus: Toppenish Telephone: (509) 865-8598 (office); 509-480-0337 (cell)  
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**I. Course description and prerequisites:**

**American Cultural Dance** emphasizes North American Indian dance traditions--- their performance and history. The course examines how dance is used as expression; how American Indian dance has been oppressed in the course of conquest, and how it has been used to resist oppression. Prerequisite: ENG 101, CPSC 101 preferred

**II. Learner Outcomes, Heritage Outcomes, Performance Indicators, and Assessment Methods/Codes:**

LEARNER OUTCOMES (KNOWLEDGE & SKILLS)	UNIVERSITY GOAL ALIGNMENT CODES	PERFORMANCE INDICATORS (EVIDENCE) (Products and Performance—Higher levels of Bloom’s Taxonomy)	ASSESSMENT METHODS
	1B Students explain contributions and impacts of, as well as the connections among, history, the arts, social science, and cultural elements <b>such as religion, philosophy, and literature.</b>	Response Cards	<b>Short essays (fit on a 5” X 8” note card)</b> assessed with rubric
Understand Native American and Mexican dance and music as expressions of indigenous, continuous, and contemporary engagement in American societies.		Group Project	Presentation assessed with rubric
	2A Students will employ the appropriate methods to find, evaluate, produce, share, and use information.		Group Project Report
	2B Students will ask questions, think systematically, and answer their questions		Group Project Report

	by analyzing literature or conducting investigations.		
	2C Students will demonstrate communication skills including reading, writing, speaking, listening, and use of visual media in a variety of contexts.		Group Project Report Uploaded to Chalk and Wire and Group Presentation in class

\*University Goals

1. Knowledge of the Physical World and of Human Cultures
2. Intellectual and Practical Skills
3. Personal and Social Responsibility
4. Integrative and Applied Learning

### III. Course guidelines and expectations

#### A. Attendance and absence policies

##### 1. Class:

You receive 4 points each week for the response card that you write that day. This is a kinesthetic, auditory, and visual class, so participation is heavily weighted and absences may affect your grade.

##### 2. Internship:

You are expected to spend six hours outside of class each week on work related to this class. Three of those hours will be spent weekly in an internship at the Yakama Museum. You will arrange your internship schedule with Heather Hull, Museum Anthropologist, who will supervise your volunteer activities. When you have agreed on a schedule, please give the instructor a copy. Because of the extreme need for confidentiality, you will not report to the instructor directly about your experiences, but she will communicate with Heather Hull, the museum anthropologist, about your participation, and she may drop in during your volunteer hours. If you need to miss an internship appointment, call both Heather and your instructor. Two unexcused absences from your internship will result in your grade being lowered by half a letter grade (e.g. an A would be lowered to an A-).

#### B. Assignments

##### 1. Group Project and Presentation

You will be grouped with classmates according to your interests. Each group will select a cultural region and research the indigenous dance and/or music of that region (e.g. "Columbia Plateau" is a region; "Southwest" is a region). You may describe the dance, the music, or both. I encourage you to pick a topic that is close to your own heart. Feel free to be imaginative in how you interpret the assignment. Possible topics might be: "Dance of the Columbia Plateau," "Comparing Music of the Southwest and music of the Northwest." Feel free to suggest other topics.

Please pay attention to the following:

- What can you find out about the historic or traditional dance and/or music in the cultural region that you study?
- Are there different songs and/or dances for different purposes? For what purposes are dance and music used: artistic expression, entertainment, ceremonial, socializing?

- Form:  
Dance: What form does the dance take? What does it look like? What kinds of moves are used?  
Music: Is the music vocal or instrumental? What instruments are used? Can you find out anything about the pitch, range, or vocal production? What does it sound like?
- What role has historic dance and/or music played in shaping contemporary dance and/or music in the region you study?
- Relate the music and/or dance to the cultural practices and values of people in the region that you study.

You and your team will report on your findings as a group and be assessed with the Group Rubric, then you will write a report on your findings individually and upload it to your Chalk and Wire electronic portfolio. Your report will be assessed using the rubric included in this syllabus.

### **Resources**

You will write a paper on your project in APA style citing resources appropriately. (**I say “resources,”** because in addition to academic references, you may interview dancers or singers from the region that you are studying or participants who remember dance or music from that region in the past.) You will bring your group list of references to class for the midterm. At that midterm session, you will describe the sources you used, tell your peers what you learned from them and defend why you believed the internet site, article, or informant was reliable. You earn points for bringing your resource list to class, but you may revise the list based on class assessment.

- References:

*Heritage Library:* you must include at least three references from books or data bases.

*Internet:* Possible reputable internet sources will be introduced in class. Among them is the Smithsonian Folkways website. YouTube videos are an interesting source, also. We will discuss in class some ways for assessing the credibility of information from the internet.

*Interview:* You may interview one or more participants, if you find someone who could tell you about their historic memory of dance/music or their participation in dance/music. Elders are a respected source, but asking youth how they experience the dance of their region currently can also be informative. In any case, it is essential, when you approach a possible participant to make sure that they understand that participation is voluntary. With indigenous populations it is also essential to emphasize that you are not asking them to reveal any information that is sensitive. Traditional dance and music belong to the group, not the individual.

*Participation*

You may participate in dance and/or music yourself and include a report of your experience in your presentation. Note that for the highest grade in the rubric, your presentation must include reference to personal experiences with dance and/or music (e.g. you may attend a pow-wow).

### **Caveat**

There is a risk of cultural appropriation in this project. Please do not share actual songs or dances that are the property of the group you are studying. In addition, some dances and songs are only meant to be performed at particular times or on particular occasions and would be inappropriate for class discourse. When reporting on interviews or personal experiences, do not tell us anything that we are not supposed to know.

## **2. Response Cards**

At the end of each class session, you will respond to the material that is presented. You may summarize the topic in a sentence or two, but more importantly, please consider the impact of the topic on people—yourself and others. For the highest grade, you will need to relate the topic to history, the arts, social justice or culture.

Because you will be writing this spontaneously in class, I understand that that there may be a few lapses in spelling and grammar. Frequent and consistent mistakes, though, will affect your

grade. Please examine the rubric for this assignment and if it is unclear, I will be happy to explain it further.

### 3. Internship

The internship associated with this class is an opportunity to interweave our community of learners respectfully with the wider Yakama community. You will obtain approval through Yakama Nation Human Resources to work as a Museum volunteer. Beginning the third week of class, you will be working at the Yakama Nation Museum under the direction of anthropologist, Heather Hull. Heather will assign you tasks that support the work of the Museum in preserving documents and photo archives, both digital and actual. The skills that you will need to bring to this work are principally reading, writing and technical skills. Although the Museum also engages in other work (e.g. preserving artifacts and arranging gallery displays), you will probably not be asked to participate in those activities, but I hope that you will pay attention to the care with which the Museum represents the Yakama Nation, its history, its traditions, and its contemporary perspectives. The goal for this part of the class is to respect Yakama culture and learn what is appropriate in serving the needs of the Yakama Museum.

In doing this work, you will experience Yakama values in a depth that would be impossible to replicate in the classroom. I hope that you will learn how to respect those values even more deeply than you do already. Because of the vital need for respecting the confidentiality of Yakama families, we will not be discussing your work in class, but what you learn will inform your work on your group project in that you will have an opportunity to consider how outsiders represent indigenous people compared to how indigenous communities represent themselves.

**“Bring emotional spaces back into the classroom—a healing space; an honest space; a space for dialogue. Challenge those things that are destructive.”**

**--Dr. Winona Wynn**

## IV. Texts and study aids:

- A. No text required

## V. Assessment and Grading Procedures:

- A. **Percentage/weighting** of each type of assessment
  - Participation, assessed with response cards, constitutes 75% of your grade.
  - The Group Project accounts for 25% of your grade:
    - 5% is allotted for the resource list that you bring to class at midterm.
    - Your presentation is 20% of your grade.

### B. Grading scale

<b>A</b> 93 to 100	<b>B-</b> 80 to 82.99	<b>D+</b> 67 to 69.99
<b>A-</b> 90 to 92.99	<b>C+</b> 77 to 79.99	<b>D</b> 63 to 66.99
<b>B+</b> 87 to 89.99	<b>C</b> 73 to 76.99	<b>D-</b> 60 to 62.99
<b>B</b> 83 to 86.99	<b>C-</b> 70 to 72.99	<b>F</b> 0 to 59.99

## Rubric for Response Cards

Criteria	2	4	6	8
<p>Student explains contributions and impacts of, as well as the connections among, history, the arts, social science, and cultural <b>elements ...</b></p>	<p>Student describes class activity or discussion.</p>	<p>Student relates the class topic to personal experience.</p>	<p>Student relates the class topic to personal experience <i>and</i>:</p> <p>Student relates the dance or music topic to history, to social justice, or to culture <i>or</i></p> <p>Student considers the kind of dance or music discussed as an art</p>	<p>Student shows insight in relating the topic to personal experience as well as to history, social justice, culture, or the arts.</p>
	1	2	3	4
<p>Writing Conventions</p>	<p>Grammar or spelling errors throughout</p>	<p>A spelling or grammar error repeated</p>	<p>Several errors in grammar and spelling</p>	<p>≤ 2 errors in spelling or grammar</p>

## Group Presentation Rubric

<b>Criteria</b>	<b>Almost</b>	<b>Yes, but</b>	<b>Yes</b>	<b>Wow!</b>
	<b>2</b>	<b>4</b>	<b>6</b>	<b>8</b>
Group understands Native American and/or Mexican dance and music as expressions of indigenous, continuous, and contemporary engagement in American societies.	Group description of dance or music unrelated to indigenous societies	Group relates dance and/or music to expressions of indigenous culture, but only refers to the practices of the past.	Group relates dance and/or music to expressions of indigenous culture, and examines how traditions of the past have transformed into the present or remained the same.	Group relates dance and/or music to expressions of indigenous culture, and examines how traditions of the past have transformed into the present or argues that they have remained the same.  Group incorporates personal experiences with music and/or dance.
	<b>2</b>	<b>4</b>	<b>6</b>	<b>8</b>
Quality of research	Evidence of research present, but minimal	Evidence that topic was researched, but only internet sources used	Topic well-researched; 3 books or articles appropriately cited	Topic well-researched; citations complete; more than three articles or books cited
	<b>2</b>	<b>4</b>	<b>6</b>	<b>8</b>
Group Work Shared	Minimal evidence that student contributed to group effort	Strong evidence that student contributed to group effort	Strong evidence that student contributed significantly to group effort	Strong evidence that student contributed to group effort and supported others in their contributions

**Rubric: Group Project Report**

<b>Criteria</b>	<b>Initial</b>	<b>Emerging</b>	<b>Developed</b>	<b>Highly Developed</b>
<p align="center">2A</p> <p><b>Students will employ the appropriate methods to find, evaluate, produce, share, and use information.</b></p>	<p align="center">Student uses internet sources only.</p>	<p align="center">Student uses internet sources and at least one book or articles.</p>	<p align="center">Student uses internet sources and three library references (books or articles).</p>	<p align="center">Student uses internet sources and three library references (books or articles). Student interviews a community member about their experience with dance and/or music.</p>
<p align="center">2B</p> <p><b>Students will ask questions, think systematically, and answer their questions</b></p>	<p align="center">Evidence of research present, but minimal</p>	<p align="center">Evidence that topic was researched, but only internet sources used</p>	<p align="center">Topic well-researched; 3 books or articles appropriately cited</p>	<p align="center">Topic well-researched; citations complete; more than three articles or books cited</p>
<p align="center">2C</p> <p>Students will demonstrate communication skills including reading, writing, speaking, listening, and use of visual media in a variety of contexts.</p>	<p align="center">Student uploads a report to e-portfolio.</p>	<p align="center">Student uploads report with minor lapses in grammar and syntax. Sources are appropriately cited.</p>	<p align="center">Student uploads a clearly written report in APA style that consistently follows rules of English grammar. Sources are appropriately cited.</p>	<p align="center">Student uploads a clearly written report in APA style that consistently follows rules of English grammar. Narrative is insightful. Sources are appropriately cited.</p>

## Definitions

### Folk Dance:

Customary definitions of folk dance may refer to its use by “common” people rather than elites, or to its traditional nature. Wikipedia notes that the term is usually used to describe European dance that is traced to the 19<sup>th</sup> century or before. I think that “folk dance” is a useful term and to avoid ethnocentrism, I define it as:

Social dance that is performed by an ethnic community. (Usually, the entire community is welcome to participate in social dance, but only some members are designated to perform ceremonial dance.) Popular dance is folk dance that transcends ethnic boundaries. Salsa, for instance, originated in the Caribbean (especially Cuba), but has become popular throughout the Americas.

### Ceremonial Dance:

A dance form that is performed to celebrate important occasions or that is part of a spiritual ceremony; dance as praying with one’s feet.

### Competitive Dance:

Some folk or performance dance has been formalized for competition. Criteria for competitive dances are strictly defined. Examples include competition pow wows in which fancy, fancy shawl, grass, and traditional dances are competitive. Eisteddfod, which originated in Wales, is a competition that now includes Irish, Scots, and performance dances. Eisteddfods are held in the United Kingdom and in Australia.

### Dance as a Performing Art:

Dance that is choreographed, not for participation, but for presentation to an audience. This includes those arts that use the performer’s own body as the medium of expression. Dance forms that have been created as performing art include ballet, jazz ballet, and modern dance.



Rainbow Azure  
competing at Heart  
Butte, August, 2002



Tracy Molina, Gerardo  
González performing Azteca  
dance at Larson Gallery

## Course schedule

### Week 1: Roots of Dance

"...multiple perspectives would be required to understand the multifaceted nature of music."

Chad Hamill. (2012). *Songs of Power and Prayer in the Columbia Plateau*. Corvallis: Oregon State University Press, p. 140

Materials: Incense burner by Gerardo González; Azteca costume; ankle rattles; Thomas, et al. (1993). *The Native Americans: An Illustrated History*. Atlanta, Turner Pub.; DVD of HU Larsen Gallery performance, wing dresses

- Introduction to syllabus
- Why do you dance?
- Imagine how dance looked in time immemorial by extrapolating back using youtube.com:
  - "Aztec Indian Fire Dance"
  - Heritage University Multicultural Dance Club performance at Larsen Gallery, Sept. 2006
  - "Apache Mescalero Mountain Spirit Dance"
  - "Northern Cree Double Beat For Mens Chicken Dance Special"
  - "Hopi Eagle Dance 1" [a family value!]
  - "Hopi and Pueblo Indians doing Eagle Dance" [traditional footage followed by modern interpretation]
  - "Cellicion Zuni Dancers"
- "The Ulukhaktok Western Drummers and Dancers - Inuvialuit HD Drummers"
- Discuss: What do these dances have in common? Draw on board:

Suggest that features that dances have in common may have been in the original dances. New dances have added features that make them different both from each other and from the original. Listen to the passage from *The Native Americans*, pp. 46 – 47. What do you think that indigenous dance looked like before European intruders reached the Americas?

- Brainstorm possible group project topics.
- Write a response card on what you learned about dance today.

Original Dance Features
_____
_____
_____

New Dance Additional Features
_____

New Dance Additional Features
_____

Homework by Week 3: Go to Yakama Nation Human Resources and obtain clearance for working as a museum volunteer.

### Week 2: Internship

[Meet at Yakama Museum for Training with Heather Hull, Museum Anthropologist]

### Week 3: Dr. Chad Hamill, "Roots of Song are in the Land"

- Response cards

## Week 4: Dance as Resistance; Dance Oppressed

The vocabulary of feelings that have been expressed by dance expanded to include resistance to oppressors after the European invasion of the Americas.

Materials:

- Resistance: **Viejitos costume, music for "Viejitos" dance from Michoacan, photographs of conquistadore dance costumes in Guatemala**
- **Oppression: DVD "Hidalgo," photos of road to Sun Dance, Document camera, PowerPoint of "Vow Woman" c. 1950s.**
- References:
  - Billard, Jules, ed.; Hyman, Charles, O, art director. (1979). National Geographic Society. *The World of the American Indian*. Washington, D.C.: National Geographic Society.
  - Deloria, Vine, Jr. & Little, Clifford. (1983). *American Indians, American Justice*. Austin: University of Texas Press.
  - Deloria, Vine, Jr. (1974/1994). *Behind the Trail of Broken Treaties: An Indian Declaration of Independence*.
  - Gurney, George and Heyman, Therese Thau, Eds. (2002). *George Catlin and his Indian Gallery*. (catalogue of an exhibition by the Smithsonian American Art Museum), published by W. W. Norton and Co.
  - McArthur, Pat Deiter. (1987). *Dances of the Northern Plains*. Saskatchewan Indian Cultural Center, Federation of Saskatchewan Indian Nations.
  - Presilla, Marical E. and Soto, Gloria. (1996). *Life Around the Lake: Embroideries by the Women of Lake Pátzcuaro*. New York: Henry Holt & Co.
  - Work of Ohiyesa Charles Eastman

### ➤ Resistance

- **Perform Viejitos dance and read passage in book on "La danza de los viejitos."**
- Discuss how dance can be used to resist oppression.
- Oppression of Sun Dance and Ghost Dance
- Read Deloria (1974/1994), pp. 65 – 66; McArthur (1987), pp. x – xi.
- Youtube.com: "The Tragedy of Wounded Knee (The Ghost Dance)"
- Hidalgo, chapter on Ghost dance
- Show images of Sun Dance in Billard & Hyman (1979), p. 301; Smithsonian catalogue, p. 214 and PowerPoint image of Vow Woman.
- **John Collier's response to dance described in Dippie, Brian W. (1982). *The Vanishing American: White Attitudes & U.S. Indian Policy*. Lawrence, KS: University Press of Kansas.**
- American Indian Religious Freedom Act (1978), described in Deloria & Little (1983).
- The United States government sometimes targeted indigenous religious leaders when invaders feared rebellion. Why were religious leaders (like Sitting Bull) targeted?

### ➤ Response Cards

Homework for Week 5: communicate with your group about the group project and brainstorm the topic you want to research.

## Week 5: African Influence on American Dance

- Materials: Map of Africa, ankle rattles.
  - African influences on global dance
- **Playing as students enter classroom:** "Beyonce' - Upgrade U | WilldaBeast Adams | Beyonce' Series pt.1"
  - While the roots of *hip hop* are usually dated from the 1970s, watch this progression and see what you think: Earl "Snake Hips" Tucker (1905 – 1937); "Lindy Hop - Hellzapoppin (1941)"
  - "Michael Jackson - MoonWalk Concert" (1995); "BEST ROBOT DANCE EVER !!!" (2012)
- African dance has had a huge effect on American dance. Predict what you believe African dance will look like and then watch the following from different countries in Africa:
  - "botswana song step mother traditional" and "culture ambassadors botswana"
  - "Zimba"
  - "jika jika" (sometimes called "chika dance")
  - "2005 - South Africa Village Dance"
  - "Zulu Dance"
- Obviously, different countries on the African continent have different regional or tribal dances:
  - "Bundu Dancing and Drumming in Tagrin, Sierra Leone – Africa" (little girl dancing)
  - Kenya – "Dancing for a Turkana marriage"
  - "Traditional Rwandan Dance," and here is a modern performer and peace activist, Jean Paul Samputu in "Rwanda Dance & Drums."
- Some of the dances above are traditional folk dances performed in villages, others are performed on stage or for modern videos. Can you find traditional elements in the more modern dances:
  - Compare "Mozambique Traditional Dance" and "Anita Macuácuá Moçambique - Music of Africa - Mozambique Music"

Homework for Week 6: Go to the Heritage Library website and watch the two videos:

- "Authority—Who Wrote this and Why Should I Believe them?" and
- "Internet Domains"

To find them, go to MyHeritage and click on "Donald K. North Library." Click on the tab, "First Time Here? Check Out These Videos." Take the pre-tutorial assessment, then watch the videos.

## Week 6: Global Fusion→ Latin Dance

Materials: antique Victrola; antique Cuban album; flamenco claves; flamenco shawl; Mexican dance heels

- Caribbean dance has been influenced by Africa: Garifuna punta: "Las Hijas del Sol - Ay Corazon," "Aurelio Martinez - Yalifu (Live),"
- In turn, Caribbean dance has influence the other countries of the Americas: "Garifuna kids dancing punta in Livingston, Izabal" (That's in Guatemala.)
- Reggaeton, "La Matadora de Cuba – Reggaeton" compare to Earl Tucker
- Wikipedia suggests that *tap dance* was developed in the U.S. during the 19th century. They list possible derivations as the Zapateado of Spanish Flamenco (e.g. "Flamenco Dance alegrías").
  - The Folklorico of Jalisco, Mexico and Veracruz was influenced by flamenco: "Son de la Negra (Ballet Folclórico de la UdeG)"
  - Irish step dance (Irish meets African American in this clip: "Tap Dance Battle"), and Indigenous stomp dance. Popularized in the U.S. in 1940 by Eleanor Powell: "Fred Astaire and Eleanor Powell (good quality)."
- "Cuban Rhythms" album (c. ~1943)
- Salsa, originated in Cuba and Puerto Rico, deriving from Mambo, Cha cha cha, and Rumba, popularized in US by the NY Puertorriqueño community, "Mambo Salsa," "Salsa/Mambo History - Palladium Era-Golden Age of Dance PART1" and "Salsa/Mambo History -Palladium Era-Golden Age of Dance PART2"

➤ Response cards

Homework for Week 7: Bring your list of resources to class and be prepared to defend your choices  
Mid-term

- Share the resources on which you will base your presentation and defend why you think they are good.
  - Group time: consider what you learned from the review and plan any adjustments to your group project research.
  - Finish the discussion from Week 6 on Latin dance
  - Please fill out Mid-term Feedback forms.
  - Write your response cards.

## **Week 8: Chad Hamill, "Strategies for Cultural Sustainability"**

### **Week 9: Dance and Community Identity**

- Instructor reads Sherman Alexie, *Blasphemy*, pages 44 – 53. Discuss reading. How have the influences of modern music and dance impacted indigenous traditions? In what ways have traditions remained unchanged?
  - Contemporary Dance:
    - Men's Fancy @ White Swan Pow wow 2013
    - "Blacklodge Singers – Intertribal"
    - Yakama Nation Round Dance 2013 - Clayton Chief and Black Lodge
    - **In considering indigenous dance in the United States, let's not forget: "Na Hula O Kaohikukapulani hula practice on Kauai"**
  - How is dance practiced today?
  - Discuss what your music and dance mean to you.
- Homework for next week:

### **Week 10: Preserving Cultures**

Reference: Juan Gonzalez. (2000/2011). *Harvest of Empire: A History of Latinos in America*.

- Gonzalez (2011) writes, "Anglo historians consistently relegated the languages of these conquered nationalities to the margins of the American experience, dismissing their cultures as either primitive or nonexistent. Despite the marginalization, Latinos in particular managed to preserve their language and traditions by fashioning a parallel subterranean storehouse of music, dance, theater, journalism, and folklore...." (p. 227).**
- Gonzalez connects the preservation of language with music and dance. Are Latinos alone in having used music and dance to preserve their language and culture?
  - Discussing public displays only from the Yakama Museum, how has the Museum contributed to the preservation of Yakama traditions and culture?
  - How does the Yakama Museum tell the story of the Yakama Nation?
  - Group time to work on project

Homework for next week: Bring a sample of music that you enjoy to share in class.

### **Week 11: Personal Identity**

**"The trauma of not knowing who they are..." Levina Wilkins 3-14-13**

Reference: Simon J. Ortiz. (1992). *Woven Stone*. Tucson: University of Arizona Press.

**Instructor reads poem, "That's the Place Indian's Talk About."**

Our place influences our music, our dance, and our place influences us.

- Share your music.
- Previous weeks have raised questions about the meanings of dance and music, about dance connecting us to Mother Earth—to our place. Does dance still have that meaning today?
- Discuss: How has this semester affected your understanding of the music and dance you enjoy?

## **Week 12: Dancing is Praying with Our Feet**

"Power, as it is understood in the context of Native ceremonies, might be defined as the energy that first passes from the spirit realm to the individual, which then may be manifest through explicit methods spelled out in the exchange or implicitly understood within the context of a ceremony or a larger cultural matrix" (Hamill, 2012, p. 63)

References:

Hamill, Chad S.. (2012). *Songs of Power and Prayer in the Columbia Plateau*. Corvallis: Oregon State University Press

Kenny, Carolyn Berezna (Nang Jaada Sa-ěts). "Blue Wolf Says Goodbye for the Last Time." *American Behavioral Scientist*, vol. 45 No. 8, April 2002, pp1214 – 1222.

Smyth, Willie and Ryan, Esmé. (1999) *Spirit of the First People: Native American Music Traditions of Washington State*. Seattle, University of Washington Press.

It is inappropriate to teach about spiritual matters in this context, but the professor will read passages from literature and invite discussion.

## **Week 13: Dance Closure**

The dance portion of the course will close with reflection on the semester's discussions and with group time to prepare for final presentations.

## **Week 14: Chad Hamill**

## **Week 15: Presentations**

### **Important Information: Disability Policy**

*Current law describes 'disability' as a physical or mental impairment that substantially limits a major life activity of an individual. As an institution of higher learning Heritage University wishes to make reasonable accommodation to students with disabilities. If you believe you have a disability which may warrant an accommodation, the first step is to contact Melissa Filkowski in Student Affairs on the Heritage University Campus (Toppenish) or call her at 509-865-8544 (or 888-272-6190 Ext. 2026) or e-mail ([filkowski\\_m@heritage.edu](mailto:filkowski_m@heritage.edu)). You may also ask your instructor for assistance in communicating with Student Affairs.2/12*