

**Course Portfolio:**

**Indigeneity, Archives, and  
American Literature**

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Samuel H. Kress Teaching with Primary Sources Fellow  
Archives of American Art

## Table of Contents

Instructor Guide .....	3
Course Syllabus .....	5
AAA Scavenger Hunt .....	10
AAA Scavenger Hunt: ANSWER KEY .....	13
George Catlin Mini-Project .....	16
Archive Project: Instructions .....	17
Bibliography .....	19

## Instructor Guide

Course Name: **Indigeneity, Archives, and American Literature**  
Academic Level: Graduate (Masters; Doctorate)  
Undergraduate (Mid-Level or Upper-Level)  
Fields of Study: American Studies, Native American and Indigenous Studies, American Literature, Native American Literature, Cultural Studies

**Purpose:** This portfolio of pedagogical materials is designed to help you create your own course that engages students with topics related to historical and contemporary Native American art, media, cultures, and literature, and that engages students also with the Smithsonian Institution’s Archives of American Art and other digital collections. Conscious of the learning benefits of primary-source pedagogy, this course seeks to draw students into closer interaction with its key contents and concepts through assignments based in the Smithsonian’s digitized archives. Among those key contents and concepts are Native American literature, art, and media and their centuries-old relationships with archives, cultural identities, stereotypes, and various forms of injustice. The course supplements Native-created materials with non-Native-created materials, thus engaging with varying and often conflicting portrayals of Native Americans in US culture, literature, film, visual art, and popular culture. The course aims to provide students with intermediate to advanced knowledge about these topics, using primary-source archival research as a key method for understanding the cultural, political, and artistic value of media and materiality.

**Course Design:** This course is designed to be customizable by each instructor who uses its contents. The course schedule is admittedly overloaded with “readings,” and this was an intentional decision to provide other educators an array of texts, genres, media, voices, and topics to choose from to best fit with their own needs and priorities. Instructors should spend time browsing the Archives of American Art and Smithsonian Collections websites beforehand to become familiar with the scope, contents, functions, and usage capabilities of the websites.

Further, while all assignments are ready-to-use, the AAA Scavenger Hunt might easily be edited to have more critical thinking questions or more student-led exploration of the Archives of American Art. Likewise, the George Catlin Mini-Project and the Archival Project are meant to be inspirational starting points for creative assignments curated to fit your own unique contexts. You may, for example, find that a different artist’s collection might be a better focus than George Catlin, in which case you can use the assignments provided here as templates to be adapted to your own selected collection. If I were to expand this portfolio, one thing I would create is a list of topical archival materials and works of art so that each class might start with a brief discussion of one of them—perhaps as low-stakes student oral presentations, or simply as 5-minute conversation starters. Further, I expect that some of this portfolio’s digital links will eventually “break” and some of the content will eventually need updating, so I urge future instructors to replace outdated links or materials with Native-generated materials whenever possible. You should also, of course, be sure to adjust the materials to fit your own institution’s requirements.

**Earlier Pilot Courses:** Before publishing these documents, I tested its assignments and strategies in two pilot courses, and both were largely successful—more successful than I had anticipated.

For context, these two classes consisted of 9 and 23 mid-level undergraduate students in the Department of American Studies at the University of Graz, Austria, where the students had virtually no knowledge of Native American and Indigenous Studies, had virtually no experience with primary-source or archival research, and were all non-Native speakers of English. Some of the scholarly texts needed attentive review in class, but most students had no serious challenges in terms of comprehension or research capabilities. The success of these especially remote courses illustrates the potential of the Smithsonian Collections for primary source research projects based in archives.

**Important Acknowledgements Regarding Decolonization and Ethics:** One of the central aims of this course is to move toward the decolonization of American studies pedagogy, and I have designed this portfolio to include a plethora of Native artistic and scholarly voices to serve as guides for critical and pedagogical interactions with the primary source materials. As a non-Native scholar, I humbly recognize that, while this course stresses the value and importance of carefully listening to and openly considering Native voices and perspectives—and of critiquing the Euro-American cultural and academic biases that shape my own worldviews and critical approaches—I am nonetheless a white scholar producing another academic document about Native American topics. My hope, however, is that this portfolio, created through my Samuel H. Kress Teaching with Primary Resources Fellowship with the Archives of American Art, serves as a document of allyship and helps to bring more rigorous and productive attention to these important topics. Knowing that my perspective alone would not suffice, I have consulted with Dr. Francisco Delgado (CHamoru/Tonawanda Band of Seneca) for input and feedback on these documents, and I cannot thank him enough for his time, energy, and consideration. I have also included tribal affiliations wherever possible in the course schedule. This inclusion is motivated both by the important concept and practice of honoring (and not erasing) individual and tribal identities, and by the hope that seeing such a diversity of affiliations will provoke student recognition of the plurality of Native American cultures and contexts.

Many thanks to the staff of the Archives of American Art, many thanks to my wonderful cohort of Kress fellows, and many thanks to the numerous scholars and educators who lent their time and attention to these documents—Native and non-Native alike. I am always interested in improving these materials, so please do not hesitate to email me with ideas and suggestions. Thank you for your interest and ambition, and best of luck with your own course.

Scott T. Zukowski, Ph.D.  
Samuel H. Kress Teaching with Primary Sources Fellow

Spring 2023

## Course Syllabus

### Indigeneity, Archives, and American Literature

#### **COURSE DESCRIPTION:**

This course studies concepts of literary canonicity, documentary and archival records, and cultural exclusion and inclusion related to Native American cultures in the United States. It considers the perspectives and work of select Native American writers and artists (famous as well as lesser-known) from the colonial period through the present day, paying special attention to concepts of survivance, rhetorical sovereignty, and engaged resistance. Students in this course will analyze a variety of artistic genres and media, from the graphic novel to the poem, from the broadside advertisement to the short story, from the western film to the comic book, from the photograph to the wampum belt, from the painting to the ledger book to the oral history interview. Further, by supplementing Native-created art with non-Native-created art, students will also engage with varying and often conflicting portrayals of Native Americans in US culture, film, and visual art.

A major aspect of the student learning experience will be hands-on workshops with important digital archives related to American history and culture, and throughout the semester students will lead their own research projects. The goal of this course is to introduce and explore topics like: Native agency, expression, and assertion through literature and art; Euro-American myths and stereotypes about Native Americans; Native American media's relationship to Euro-American archives; and others.

#### **LEARNING OBJECTIVE:**

This course aims to provide students with intermediate knowledge about the media, cultures, history, literature, and politics related to Native Americans in the United States between the colonial period and the present day. Students will learn how to critically discuss and analyze a variety of works related to Native American cultures in the US. This course is also designed to teach the skills, strategies, and methodologies associated with primary-source research and digital archive research. Students will develop a unique research project and complete smaller assignments throughout the term using appropriate theories and methodologies.

#### **INDIGENOUS LAND ACKNOWLEDGMENT STATEMENT:**

[See [NativeGov.org](https://www.nativegov.org) for guidance on crafting an Indigenous Land Acknowledgment Statement, and see whether your institution has one that you might use and/or modify]

#### **ASSIGNMENTS AND ASSESSMENT:**

- 10%: Participation
- 20%: Oral Presentation
- 10%: Daily Quizzes
- 5%: AAA Scavenger Hunt
- 10%: AAA George Catlin Mini-Project
- 5%: Archival Project Proposal
- 25%: Archival Project
- 15%: Archival Project Presentation

#### **Assignment Descriptions**

**Participation:** The success of this course relies on active student participation—both in class

discussions of readings and content, and in group research tasks.

**Oral Presentation:** Once during the semester, in small groups, you will have to prepare and lead the discussion of the assigned texts/works for in-class discussion. The entire presentation should last a total of 30-40 mins, and it should be broken into two parts:

Part I: Context & Analysis [15-20 minutes]

In this part of the presentation, you should introduce your classmates to the topic(s), author(s), and text(s) central to your presentation. Provide historical and cultural context, and use at least TEN (10) primary resources (including at least TWO [2] from the Smithsonian). You should also provide your own analytical interpretation of the text (for example, you might perform a close-reading of the text, interpret it through the scholarly texts we have covered in class, explain key themes, etc.). This part of the presentation should leave your classmates feeling confident that they fully understand the text/material, its importance in history, and how it functions on a textual/artistic level (use of literary devices, etc.). This should *not* just be a summary of the text.

Part II: Class Discussion [15-20 minutes]

This student-led discussion should ask meaningful discussion questions related to the readings. The questions may probe more deeply into individual works, but at least some of them should bring the themes of different works/writers into dialogue with one another. Students leading the discussion facilitation are free to be creative and may also use games, illustrations, videos, group work, online activities, etc. to supplement their discussion facilitation. Students who are leading the discussion for a particular session must create at least FIVE (5) discussion questions to guide class discussion.

**Quizzes:** Each session, there will be one 5-10-question quiz based on the assigned readings due that day.

**AAA Scavenger Hunt:** This assignment will introduce you to one of the most influential artists of the nineteenth century in terms of shaping popular conceptions and misconceptions of Indigeneity in North America. In the process, it will introduce you to the various purposes and generic aspects of the Finding Aid. This small-group assignment will teach students how to navigate the Archives of American Art research site and the materials contained within it. A worksheet will be posted to [Insert LMS], and each group will submit one worksheet via [LMS].

**George Catlin Mini-Project:** This project builds on the skills and knowledge developed in the AAA Scavenger Hunt. In the same small groups, students will choose 2 documents to analyze (1 item by George Catlin and 1 item from a Native creator). One must be from AAA, and the other must be from another Smithsonian Collection. Each group will submit a 2-page written analysis of the items on [Insert LMS], and they will give a brief (5 minute) oral overview of their critical interpretation of their select items in class. How do the items connect to class topics/concepts? What do they teach us? Note: the written analysis and the presentation will each be graded on a 5-point scale, totaling 10 points (10 percent of your grade).

**Archival Project Proposal:** By [Insert Date and Time], students will submit a project proposal via [Insert LMS]. It can be as short as one paragraph or as long and detailed as you like. It should include a statement of main objectives, a list of main research questions, a possible list of questions for the instructor, etc.

**Archival Project:** Students will spend several weeks independently working on this project and

will submit a final version of it by [Insert Date and Time]. The non-group project will clearly connect a student’s unique and independently-achieved findings in the Archives of American Art and the Smithsonian collections with our course content, concepts, and readings. It should also address how your archival items add to our understanding of the course’s central concepts and texts (and vice versa). This will *not* be a formal academic essay, but will instead take the form of your own Google Site discussing a specific item/event/etc. See the assignment sheet on [Insert LMS] for more details.

**Archival Project Presentation:** On the last days of class [Insert Date and Time], you will give a 10-minute presentation on your archival project. It should briefly provide reflection on the exploratory process of your research (for example, why did you choose these items? what surprised you? what was the biggest challenge? what did you learn from researching with primary sources?), and it should explain to your classmates what these items can teach us about our class topics. You may want to consider using multimedia elements to enhance audience engagement.

**COURSE SCHEDULE:**

<b>Week 1— Introduction to Course. Key Course Concepts: NAIS, “Writing,” &amp; Mediality.</b>	
Class #01	Introduction to Course, Syllabus, Concepts <i>In Class:</i> *Mt. Pleasant (Tuscarora), Wiggington, Wisecup, “Materials and methods in Native American and Indigenous Studies” (2018)
Class #02	*Fitzgerald & Wyss, “Land and Literacy” (2010) *Daniel Richter, <i>Facing East from Indian Country</i> , “Prologue” (2001) Philip Freneau, “The Indian Burying Ground” (1785)
<b>Week 2— Assertions of Identity: Native American ~ National US-American. “Writing” &amp; Mediality.</b>	
Class #03	*Scheckel, <i>Insistence of the Indian</i> , “Chapter 1” (1998) William Cullen Bryant, “The Prairies” (1833) Introduction to AAA Website & Finding Aids. Begin AAA Scavenger Hunt
Class #04	*Cohen & Glover, “Introduction to Colonial Mediascapes” (2014) Sagu-Ya-What-Hath [Red Jacket] (Seneca), “Speech in defense of Native American Religion” (1805)
<b>Week 3—Records, “Writing,” Mediality, &amp; Politics.</b>	
Class #05	*Newman, “Early Americanist Grammatology: Definitions of Writing & Literacy” (2012) *Newman, “Introduction,” <i>On Records</i> (2014) Jane Johnston Schoolcraft (Ojibwe), “Invocation,” “To the Pine Tree…” DUE: AAA Scavenger Hunt
Class #06	*Scott Richard Lyons (Ojibwe/Dakota), “Introduction,” <i>X-Marks: Native Signatures of Assent</i> (2010) [Especially pages 1–8]. Cherokee Phoenix (Cherokee), “To the Public” (1828) Leslie Marmon Silko (Laguna), “Lullaby” (1981)
<b>Week 4—Survivance, Poetry, Visual Materials.</b>	
Class #07	*Vizenor (Chippewa), “Aesthetics of Survivance” (2008) Joy Harjo (Mvskoke/Creek), “When the World As We Knew It Ended” (2002) Joy Harjo (Mvskoke/Creek), “How to Write a Poem in a Time of War” (2017)
Class #08	“Keeping History: Plains Indian Ledger Drawings” ( <a href="#">Online Smithsonian Exhibit</a> )

	<p>*Berlo, “Artists, Ethnographers, &amp; Historians: Plains Indian Graphic Arts...” (2000)</p> <p>*Greene, “Being Indian at Fort Marion: Revisiting Three Drawings” (2013)</p> <p>Introduction to Smithsonian Collections Website</p> <p>Begin George Catlin Mini-Project</p>
<b>Week 5—A Novel.</b>	
Class #09	<p>Louise Erdrich (Chippewa), <i>Shadow Tag</i> (2010)</p> <p>*Lyons, “Rhetorical Sovereignty: What Do American Indians Want from Writing?” (2000): 447–468.</p>
Class #10	<p>Louise Erdrich (Chippewa), <i>Shadow Tag</i> (2010)</p> <p>*John, “George Catlin’s Native American West” (2001)</p>
<b>Week 6—Archives &amp; Graphic Novels I.</b>	
Class #11	<p>H.M. van den Bogaert, ill. George O’Connor, <i>Journey into Mohawk Country</i> (2006)</p> <p>*King, “Alter/native Heroes: Native Americans, Comic Books, and the Struggle for Self-Definition” (2009)</p>
Class #12	<p>H.M. van den Bogaert, ill. George O’Connor, <i>Journey into Mohawk Country</i> (2006)</p> <p>George Catlin Mini-Project Presentations</p> <p>Begin: Archive Project</p>
<b>Week 7—Archives &amp; Graphic Novels II.</b>	
Class #13	<p>Lee Francis 4 (Laguna Pueblo) &amp; Weshoyot Alvitre (Tongva), <i>Ghost River</i> (2019)</p> <p>*Stein, “What’s in an Archive? Cursory Observations and Serendipitous Reflections” (2020)</p>
Class #14	<p>Lee Francis 4 (Laguna Pueblo) &amp; Weshoyot Alvitre (Tongva), <i>Ghost River</i> (2019)</p> <p>*Zukowski, “Archives, (Inter)Mediality, and the Graphic Novel: <i>Ghost River</i> as an Indigenous Revision of Records” (2023)</p> <p>Due: Archive Project Proposal</p>
<b>Week 8—Indigeneity &amp; Comics.</b>	
Class #15	<p>Elizabeth LaPensée (Anishinaabe, Métis), Weshoyot Alvitre (Tongva), “They Come for Water” (2019)</p> <p>Jay Odjick (Kitigan Zibi Anishinabeg), David Cutler (Qalipu Mi’kmaq), “In Our Blood” (2019)</p> <p>*James Donahue, “Super Indians and the Indigenous Comics Renaissance” (2022)</p>
Class #16	<p>“The Lone Ranger: Apache Attack” (Newspaper Comic Strip, 1939)</p> <p>*Pewewardy (Comanche, Kiowa), “From subhuman to superhuman: Images of first nation peoples in comic books” (2002)</p>
<b>Week 9—Culture, Materials, and Museology in the US and Europe.</b>	
Class #17	<p>Karl May, “Winnetou” (1878)</p> <p>Karl May, “The Blizzard” (1895)</p> <p>*King, “Revisiting Winnetou” (2016)</p> <p>[Suggested: Drew Hayden Taylor (Ojibwe), <i>Searching for Winnetou</i> (2018, documentary)]</p>
Class #18	<a href="#">Quetzal Feather Headdress</a> , Weltmuseum Wien



	<p>“Austrian Museum Won’t Loan Famed Headdress to Mexico” (2021)  “Mexican Activists Hack Viennese Museum’s Audioguide in Protest...” (2022)  *Caro (Mestizo), “National Museum of the American Indian &amp; the Siting of Identity” (2008)  *Carpio (Jicarilla Apache, Laguna &amp; Isleta Pueblo), “(Un)disturbing Exhibitions: Indigenous Historical Memory at the National Museum of the American Indian” (2008)</p>
<b>Week 10—Rhetorical Sovereignty in Television &amp; Film.</b>	
Class #19	<p>*Nolly, “Representation of Conquest” (1998)  <i>The Lone Ranger</i> Season 1, Episode 8: “<a href="#">The Renegades</a>” (1949)</p>
Class #20	<p>Diamond (Cree), Bainbridge, Hayes, <i>Reel Injun</i> (2009, documentary)  *Riley, “Trapped in the History of Film” (1998)  <i>In Class</i>: [Excerpts from John Ford film(s)]</p>
<b>Week 11—Life Writing; Indigenous Feminism.</b>	
Class #21	<p>Zitkala-Sa (Yankton Dakota Sioux), “American Indian Stories” (1921)  [selections]  <i>All My Relations</i>, ep. 1: “<a href="#">All My Relations &amp; Indigenous Feminism</a>” (2019)  [Podcast]</p>
Class #22	<p>Zitkala-Sa (Yankton Dakota Sioux), “American Indian Stories” (1921)  [selections]  *Stanley, “Claiming a Native American Identity- Zitkala-Sa &amp; Autobiographical Strategies” (1994)</p>
<b>Week 12—Life Writing, Records, &amp; Orality.</b>	
Class #23	Computer Lab: Archival Project Workshop
Class #24	<p>Dennis Saddleman (Nlaka’pamux and Okenagan Nations), “Monster, a Residential School Experience”  Francisco Delgado (Seneca), <i>Adolescence, Secondhand</i> (2018, chapbook)  *Robinson (Stó:lō/Skwah), “Ch. 1: Hungry Listening,” <i>Hungry Listening</i> (2020)</p>
<b>Week 13—Short Fiction &amp; Ceremonial Tradition. Visual Material.</b>	
Class #25	<p>Sherman Alexie, “The Lone Ranger and Tonto Fistfight in Heaven” (1993)  *Carroll, “Ceremonial Tradition as Form &amp; Theme in Alexie’s...” (2005)</p>
Class #26	<p>David Cusick (Tuscarora), <i>Sketches of Ancient History of the Six Nations</i> (1828)  *Radus, “Printing Native History in David Cusick’s <i>Sketches of Ancient History of the Six Nations</i>” (2014)</p>
<b>Week 14—Oral History, the Archive, &amp; the Canon. Visual &amp; Material Art.</b>	
Class #27	Computer Lab: Archival Project Workshop
Class #28	<p>Oral History Interview with Erica Lord, 2020-09-09 (AAA) (<a href="#">Video</a>, <a href="#">Transcript</a>)  Erica Lord (Athabaskan, Iñupiaq), “I Tan to Look More Native” (2012); Various Burden Straps in Smithsonian Collections (2008–21)  *Assman, “Canon and Archive” (2008)</p>
<b>Week 15—Course Conclusions</b>	
Class #29	<p><b>Due: Archive Project</b>  <b>Archive Project Presentations</b></p>
Class #30	<p><b>Due: Archive Project Presentations</b>  <b>Reflections, Evaluations, Conclusions</b></p>

## AAA Scavenger Hunt

In addition to introducing students to one of the most influential artists of the nineteenth century in terms of shaping popular conceptions and misconceptions of Indigeneity in North America, the purpose of this assignment is to introduce students to both the Archives of American Art (AAA) website and to a specific finding aid related to class content. Students will learn the basics of navigating the AAA website and AAA finding aids in particular, so that they can confidently lead their own research in the coming weeks. The assignment is essentially a very simple scavenger hunt that draws students' attention to various important components of the "George Catlin papers, undated" finding aid, requires them to read a few documents in detail, and encourages them to begin to think critically about the materials. Most of the questions are designed to be relatively easy and quick, and also hopefully to stimulate student engagement with and understanding of the form and use of the finding aid and some of the contents in this specific finding aid.

**Instructions:** In this assignment, you will work with the AAA website and the "George Catlin papers" Finding Aid, which will help you learn both the various components of finding aids and how to use finding aids. Follow each step in order, answering each question along the way.

<ul style="list-style-type: none"><li>• Visit the <a href="#">Archives of American Art</a> website.</li><li>• Search the collections for the 19<sup>th</sup>-century painter George Catlin, and enter into the AAA collection titled, "George Catlin papers, undated."</li><li>• Read about George Catlin on the site, and answer the following questions</li></ul>
1. During what years was George Catlin alive?
2. What is the date range of the materials in this collection?
3. Name three types of materials in this collection.
4. The papers of George Catlin in the AAA were digitized in 2005 from what form?
5. Who were the subjects of much of Catlin's drawing, painting, and writing??
6. How long did Catlin spend traveling, drawing, painting, and writing about them?
7. Which 2 Smithsonian bodies held this collection before it was transferred to the AAA?

8. Name 1 related material that AAA researchers of George Catlin might want to use.
<ul style="list-style-type: none"> <li>• On the same page, locate and download the Finding Aid for the “George Catlin papers, undated.” Note that the Finding Aid may not open in all internet browsers.</li> </ul>
9. After the cover page, what is the first section that one finds in the Finding Aid?
Read through pages 1–4 of the Finding Aid and answering the following questions:
10. How should a researcher cite this collection?
11. What section of the Finding Aid is useful for finding out about copyright and other information related to material usage?
12. How many series does this collection contain?
13. On what factor is the arrangement of those series primarily based?
14. How are materials arranged within each series?
15. Name the main type of material covered by each series within this collection:
16. The Smithsonian staff has identified four subjects that best categorize the content of this collection. Which is not one of them? <ul style="list-style-type: none"> <li>a. Photogravures</li> <li>b. Miniature painters</li> <li>c. Ethnological illustrators</li> <li>d. Indians of North America – Portraits</li> </ul>
Read the “Scope and Contents” sections of the series listed on pages 5–14 of the Finding Aid. Then answer the following questions.
17. Name one person from whom Catlin received a letter between 1821 and 1885.

18. If you were researching George Catlin's economic circumstances, which series would you use?
19. If you were researching broadside and newspaper materials related to Catlin, what series would you use?
20. Even though most of the collection is in English, Series 2 features materials in what other language?
21. If you wanted to find out exactly what materials in Catlin's historical exhibitions, which series would you use?
Find Catlin's 1872 petition to Congress and the printed leaflet that accompanied it. Read all the pages of the documents and then answer the following questions.
22. In summary, what is the main question that Catlin asks Congress in his petition?
23. Name one reason he gives for this request.
24. How else do you think Catlin might benefit if Congress approved his request?
25. Which of the following is not mentioned in the printed leaflet's advertisement of his historical collection? a. Skulls b. Saddles c. Arrows d. A portrait of Red Jacket

### AAA Scavenger Hunt: ANSWER KEY

In addition to introducing students to one of the most influential artists of the nineteenth century in terms of shaping popular conceptions, misconceptions, and stereotypes of Indigeneity in North America, the purpose of this assignment is to introduce students to both the Archives of American Art (AAA) website and to a specific finding aid related to class content. Students will learn the basics of navigating the AAA website and AAA finding aids in general, so that they can confidently lead their own research in the coming weeks. The assignment is essentially a very simple scavenger hunt that draws students' attention to various important components of the "George Catlin papers, undated" finding aid, to read a few documents in detail, and to begin to think critically about the materials. Most of the questions are designed to be relatively easy and quick, and also hopefully to stimulate student engagement with and understanding of the form and use of the finding aid and some of the contents in this specific finding aid.

**Instructions:** In this assignment, you will work with AAA website and the "George Catlin papers" Finding Aid, which will help you learn both the various components of finding aids and how to use finding aids. Follow each step in order, answering each question along the way.

<ul style="list-style-type: none"><li>• Visit the <a href="#">Archives of American Art</a> website.</li><li>• Search the collections for the 19<sup>th</sup>-century painter George Catlin, and enter into the AAA collection titled, "George Catlin papers, undated."</li><li>• Read about George Catlin on the site, and answer the following questions</li></ul>	
1. During what years was George Catlin alive?	1796–1872
2. What is the date range of the materials in this collection?	1821–1904 (1 item from 1946)
3. Name three types of materials in this collection.	Letters; Notebooks; Journals; Recipe Books; Loose Receipts; Printed Materials; Petitions; Catalogs; Correspondence; Papers.
4. The papers of George Catlin in the AAA were digitized in 2005 from what form?	Microfilm
5. Who were the subjects of much of Catlin's drawing, painting, and writing??	Plains Indians
6. How long did Catlin spend traveling, drawing, painting, and writing about them?	Six years
7. Which 2 Smithsonian bodies held this collection before it was transferred to the AAA?	Smithsonian's National Collection of Fine Arts; Smithsonian's Bureau of Ethnology

8. Name 1 related material that AAA researchers of George Catlin might want to use.	
<div style="border: 1px solid black; padding: 5px;"> Manuscripts &amp; Drawings (Marine Art); Letters Between Catlin &amp; Sir Thomas Phillipps; Writings/Materials on His Indian Gallery; William Truettner’s Research Papers on Catlin. </div>	
<ul style="list-style-type: none"> <li>• On the same page, locate and download the Finding Aid for the “George Catlin papers, undated.” Note that the Finding Aid may not open in all internet browsers.</li> </ul>	
9. After the cover page, what is the first section that one finds in the Finding Aid?	<div style="border: 1px solid black; padding: 5px;">Table of Contents</div>
Read through pages 1–4 of the Finding Aid and answering the following questions:	
10. How should a researcher cite this collection?	<div style="border: 1px solid black; padding: 5px;">George Catlin papers, 1821-1946. Archives of American Art, Smithsonian Institution.</div>
11. What section of the Finding Aid is useful for finding out about copyright and other information related to material usage?	<div style="border: 1px solid black; padding: 5px;">Terms of Use</div>
12. How many series does this collection contain?	<div style="border: 1px solid black; padding: 5px;">5</div>
13. On what factor is the arrangement of those series primarily based?	<div style="border: 1px solid black; padding: 5px;">Document Type</div>
14. How are materials arranged within each series?	<div style="border: 1px solid black; padding: 5px;">Chronologically</div>
15. Name the main type of material covered by each series within this collection:	<div style="border: 1px solid black; padding: 5px;"> <ul style="list-style-type: none"> <li>• Series 1: Correspondence</li> <li>• Series 2: Writings</li> <li>• Series 3: Financial Records</li> <li>• Series 4: Catalogs</li> <li>• Series 5: Ephemera and Miscellaneous Printed Material</li> </ul> </div>
16. The Smithsonian staff has identified four subjects that best categorize the content of this collection. Which is not one of them?	<ul style="list-style-type: none"> <li>e. Photogravures</li> <li>f. Miniature painters</li> <li>g. Ethnological illustrators</li> <li>h. Indians of North America – Portraits</li> </ul>
Read the “Scope and Contents” sections of the series listed on pages 5–14 of the Finding Aid. Then answer the following questions.	
17. Name one person from whom Catlin received a letter between 1821 and 1885.	<div style="border: 1px solid black; padding: 5px;">Henry Clay; John Adams Dix; Ralph Randolph Gurley; James Hall; William Henry Seward; Thomas Sully; and Baron Friederich von Humbolt</div>

18. If you were researching George Catlin's economic circumstances, which series would you use?	3
19. If you were researching broadside and newspaper materials related to Catlin, what series would you use?	5
20. Even though most of the collection is in English, Series 2 features materials in what other language?	French
21. If you wanted to find out exactly what materials in Catlin's historical exhibitions, which series would you use?	4
Find Catlin's 1872 petition to Congress and the printed leaflet that accompanied it. Read all the pages of the documents and then answer the following questions.	
22. In summary, what is the main question that Catlin asks Congress in his petition?	He asks for the government to pay him for his "Collection of paintings and Indian manufactures"
23. Name one reason he gives for this request.	To help him: pay off his liens on the collection financially support his children ensure that the collection stays with the US make artistic improvements to the collection
24. How else do you think Catlin might benefit if Congress approved his request?	Fame, Wealth, Artistic Reputation, etc.
25. Which of the following is not mentioned in the printed leaflet's advertisement of his historical collection?	
e. Skulls	
f. Saddles	
g. Arrows	
h. A portrait of Red Jacket	

## George Catlin Mini-Project

### **Purpose:**

The purpose of this assignment is for you to continue using and developing the skills and knowledge you acquired in the AAA Scavenger Hunt while connecting archived primary source materials with the critical concepts found in our course materials.

### **Task:**

Written Analysis (5 points). Due: \_\_\_\_\_.

In the same small groups, you will choose 1 George Catlin-related items to compare with 1 item from a Native creator. One of these items must be from AAA, and 1 must be from another Smithsonian Collection. Each group will submit one 2-page written analysis of the items on [LMS], explaining the history, material composition, and potential cultural significance of each item, *and* explaining how each of these items might connect to course concepts.

- |  |  |
|--|--|
| Course concepts include (but aren't limited to):   | “Items” may include (but are not limited to):  |
| <ul style="list-style-type: none"><li>• Survivance</li><li>• Native “literacy” and forms of media</li><li>• Cultural or political sovereignty</li><li>• Colonialism</li><li>• Euro-American bias</li><li>• Objectivity and reliability of media</li><li>• Etc.</li></ul> | <ul style="list-style-type: none"><li>• An illustration</li><li>• A photograph or visual document</li><li>• A handwritten text</li><li>• A printed text</li><li>• A tangible object</li><li>• Statuary</li><li>• An oral history interview</li></ul> |

Format: Double-spaced, Times New Roman, 12 pt., 1-inch/2.5-cm margins

Oral Overview (5 points). Due in class

In addition to submitting a 2-page written analysis, you will also give a 5-minute oral overview of your archival exploration process and your critical interpretation of the select items in class.

If you need help thinking about what to discuss in your oral overview, you may want to ask yourself:

- How do the items connect to class topics/concepts?
- What do they teach us?
- How does the scholarship we've discussed in class help you see these items differently?
- Do these items make you see the scholarship any differently?
- What surprised you about your research?
- Did anything confuse you, or is there anything you want to learn more about?
- \*Are there any benefits of studying items like this, rather than, for example, the texts and images in an anthology book?

### **Support:**

- Your interpretations should be your own, but if you want more information on George Catlin or want to see what others have said about his art, JSTOR offers numerous short articles on Catlin and his art.
- Email the instructor!
- Post to the “General Q&A” forum on [LMS]. Your classmates can answer questions there too!

### **Grading Note:**

The written analysis and the presentation will each be graded on a 5-point scale, totaling 10 points (10 percent of your grade)



## Archive Project: Instructions

**Purpose:** The purpose of this project is to demonstrate 1) your mastery of course concepts (ideas, theoretical approaches, cultural perspectives) and contents (texts, images, etc.); 2) your skills and ability at using digital archives for research; 3) your ability to convey all of this in writing.

**Task:** You will spend several weeks in the online Archives of American Art's collections and in the online Smithsonian Collections, researching primary source documents related to Indigeneity in the United States. You must choose as your central topics FOUR (4) primary source materials to focus on in your project, including: ONE handwritten document, ONE printed document, ONE item of visual art (painting, sculpture, etc.), and ONE material object. TWO (2) must be Native-created. The materials should all relate to one central course topic/theme that you're interested in.

Your first research task is to investigate the significance of these items: What individuals, groups, and greater cultural/historical situations were involved in their making? Why were they created? What purposes did they serve? What do they teach us? The materials you select should relate to class, both demonstrating the ideas and concepts discussed in class and contributing new or deeper understanding of course topics.

This will *not* be a traditional academic essay, but will instead take the form of a Google Site discussing a specific topic or theme connected by your 4 archival documents, at least 5 peer-reviewed scholarship sources, and 1 literary text from class. You will analyze each of the documents and provide information about their historical contexts of production and reception when possible, and you should also provide information about their archival history (what happened in this item's "life" since its production? how did it end up in the Smithsonian Institution?) when possible. You must also provide your own interpretation of the item: why is it significant, what does it teach us, how does it add to our understanding of the course's central concepts and texts (and vice versa), how does it relate to the topic of Indigeneity and archives?

**Format:** Design your own Google Site. See below for organizational instructions.

Landing Page: Your site should begin with a landing page of introductory information, including discussion of your central topics/themes/argument, what materials this site will discuss, and an overall purpose: why study these things? what do we learn as students/researchers? what do we learn as citizens of the 21<sup>st</sup> century? what are the benefits of archival research?

Scholarship Page: This page should explain key concepts that influence your interpretation of these materials. What have scholars said about these topics? How might your research contribute to scholarship? This page should be written out in paragraph form and should clearly situate your project in relationship to scholarship.

Archival Item Pages: These pages should be your analysis and interpretation of each item (your 4 archival items *and* your literary text). You might want to concentrate each separate page on a different item, or you may choose to organize your contents in whatever way you please.

Conclusion Page: This page should provide a conclusion and reflections on your research topic, your research process, and the greater importance of studying these topics.

References Page: You must cite *all* primary and secondary sources used in your project. You may opt to include brief (2-5 sentence) annotations of your secondary sources, summarizing their contents and arguments.

## DEADLINES

### **[Week 7]—Archival Project Proposal.**

By \_\_\_\_\_, students will submit a project proposal via [LMS]. It can be as short as one paragraph or as long and detailed as you like. It should include:

- a statement of main objectives
- a list of main research questions
- at least 2 archival objects (or at least an archival collection) that you plan to use
- a possible list of questions for the instructor

The instructor will provide feedback as soon as possible.

### **[Week 15]—Archival Project**

By \_\_\_\_\_, the completed project must be submitted. It is essential that this is submitted on time so that we can all browse each other's sites in advance of the presentations.

### **[Week 15]—Archival Project Presentations**

You will give a 10-minute presentation on your archival project. It should briefly provide reflection on the exploratory process of your research (for example, why did you choose these items? what surprised you? what was the biggest challenge? what did you learn from researching with primary sources?), and it should explain to your classmates what these items can teach us about our class topics. You may want to consider using multimedia elements to enhance audience engagement and understanding.

### **FURTHER GUIDELINES:**

- Amount of text: Your site should include at least 2,000 words of analysis and discussion.
- Images: Yes, please! Minimum of 12, but no maximum. Be sure to give item titles & credit lines beneath them. At least 6 should come from the Smithsonian Collections and/or AAA, but they may come from other sources as well. For Smithsonian items, this information is usually provided in the object details on the Smithsonian Collections website.
  - ex: *Photographs of Native American model, 19--*. *Dean Cornwell papers, 1893-1981*. *Archives of American Art, Smithsonian Institution*.
- Must include 4 archival materials (*at least 2* of which must be Native-created)
  - 1 handwritten document
  - 1 printed document
  - 1 item of visual art (painting, sculpture, etc.)
  - 1 material object
- Must cite at least 5 peer-reviewed sources
- Must discuss 1 literary text from class

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