**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

**Course Name and Number:** Anishinaabe Language, Culture & Community – NAS 101

**Home Department:** Center for Native American Studies

**Department Chair Name and Contact Information**:

CNAS Director April Lindala x1397 alindala@nmu.edu

Faculty Affairs Comm. Chair Dr. Martin Reinhardt x1397 mreinhar@nmu.edu

**Expected frequency of Offering of the course**:

Every semester (Fall, Winter, Summer given sufficient enrollment)

**Official Course Status**: Has this course been approved by CUP and Senate? YES

**Overview of course** (please attach a current syllabus as well):

*Please limit the overview to two pages (not including the syllabus)*

# A. Overview of the Course content

# NAS 101 (Anishinaabe Language, Culture & Community) is an introduction to Anishinaabe language, culture and worldview. This course linguistically explores Anishinaabe language grammar, vocabulary, idioms, syllabics (a phonetic writing system), and ontology. NAS 101 requires students to learn terminology via course lectures, discussions, active learning, reading bilingual texts, and listening to various recordings of oratory and music all specific to the Great Lakes Region. Through various learning approaches students will learn to read, write and speak basic Anishinaabemowin (Anishinaabe language) while taking part in the Ojibwe specific Indigenous Cultural and Linguistic Movement. Students are exposed to various facets of contemporary and ancestral lifeways of the Ojibwe Nation through Anishinaabemowin and mino-bimaadiziwin (traditional way of life). This oral and written approach aids in their development of an introductory Ojibwe language acquisition. Students are able to express their understanding of these components in writing, storytelling and everyday conversation. After completing this course, students will have a more accurate overall understanding of an Anishinaabe language-based worldview.

# B. Explain why this course satisfies the component specified and significantly addresses both learning outcomes.

**Critical Thinking Component:**

*Evidence*

Students will be assessed on their ability to recall vocabulary and translate basic sentences. They will also be assessed on their ability to formulate coherent and cohesive sentences based on the provided models. In addition, they will be assessed on their ability to interpret from a language-based perspective the world around them. This latter ability will be accompanied by an emphasis on Anishinaabe ontology, epistemology, aesthetics, and core values. In terms of critical thinking students will be taught to compare and contrast Anishinaabe perceptual reality, concepts, aesthetics, and values with those of their own more familiar experience. Finally, students will acquire and be able to demonstrate a knowledge of basic social norms regarding interacting with Anishinaabe community members, first speakers, elders and youth.

*Integrate*

This course inquires into how language-based concepts influence experience and fundamental perspective. Critical thinking comes into play when looking at the writing of Maude Kegg, at Anishinaabe art, and when considering the history that surrounds suppression and renewal of the language. Maude Kegg, herself a jubilant contrarian to some degree, challenged basic assumptions of Anishinaabe language-based worldview internally. She did this in a light-hearted and humorous way. Anishinaabe artists such as Daphne Odjig and Norval Morrisseau suggest that the viewer to defy all previous stereotypes of Ojibwe people, instead encouraging one to see the foundational humanity of the people. Studying the history of language suppression (boarding school and earlier events) and the more recent renewal of the language, encourages critical thinking about the language itself, about how it is taught. It is not a mere rote practice of memorization, but a reorientation of perspective that is required in order to comprehensively learn Anishinaabe language.

*Evaluate*

Students will be encouraged to reflect on how their own perspectives and worldview have been informed by Anishinaabe language-based worldview, practices and concepts. They will also be encouraged to reflect on what kinds of thinking study of the language develops or refines. In addition, they will be asked to reflect and or empathize with Anishinaabe perspectives of society given a language-based orientation.

In terms of mechanics, the course will look for the following outcomes: To be able to introduce themselves and ask/answer common questions in Anishinaabemowin. To recall a minimum of 200 words in Anishinaabemowin. To be able to explain, in depth, 4 Anishinaabe language related concepts. To be able to combine tenses, modifying words (pre-verbs), actions (verbs), subjects (persons) and locations in coherent, ordered sentences.

**Human Expression Component**

**Knowledge of Aesthetic Role:** Anishinaabe language is often taught using visual arts, short story listening/writing, and songwriting as memory aids. In addition, the language itself translates to English in a manner that causes many to suggest that it has an internal poetry. The attention to descriptive detail and intricate patterning natural to the language lend to it a kind of aesthetic aspect. For instance, in order to say osprey one might say gidaga-migizi, gidaga- meaning ‘the soft alternation of light and shadow’ (referring to the Osprey’s mottled coloring) and migizi meaning ‘eagle.’ Anishinaabe visual and ancestral art also become a vehicle for communicating historical and cultural concepts. The art of Anishnaabe painters Norval Morrisseau and Daphne Odjig and their colleagues begins a conversation surrounding Anishinaabe language based ideas. This becomes the foundation for the Art of Memory project The Art of Memory project centers around a visual arts production in order to reinforce recall of and understanding of the course vocabulary. Songwriting, poetry writing and the short story also serve as media to communicate concepts and strengthen vocabulary.

**Innovative Thinking:** Intensive study of a language as complex and intricately structured as Anishinaabemowin requires a mental acuity comparable to that developed when pursuing the study of abstract mathematics. The kind of mental agility that results - the ability to identify symmetries and patterns in conceptual spaces - is a natural partner to innovative thinking. Anishinaabe language aesthetics and community social practices naturally, gently and consistently recommend careful observation and description to the speaker. It requires a certain amount of innovative thinking to describe and translate into and out of Anishinaabe language, actions, events and objects that are commonplace in English. A computer for example might be described as maamaandaa-waabik, ‘a wondrous (thing) of shining mineral’ (from maamaandaa- ‘wondrous,’ waabi- ‘light’ and -bik ‘mineral.’ Television as mazinaatesij’igan is ‘a thing that creates luminous patterns’ (from mazinaa- ‘pattern,’ aate- ‘luminous,’ -jig ‘aspect/element of,’ and’ -gan ‘thing’). When challenged to describe everyday life using fundamental ideas, the mind is able to see the world with a refreshed clarity. Combining clarity with the challenge to translate, results in the training of a kind of concise, yet innovative thinking.

**Acknowledging Contradictions:** Not only does the language teach one to think dynamically, it also teaches one to think independently. Anishinaabe language study challenges the nuanced English-informed assumed worldview of an individual. As English language-bound constructed realities shaping one’s assumptions regarding reality and society are challenged by the many alternatives proposed in Anishinaabe language, a person’s intellect becomes involved in a kaleidoscopic dialectic. This internal conversation between the underlying assumptions in language-based thought creates an ability to tease out contradictions in both base ideology and nuance. Cross-comparing language-based ideas allows an individual to understand differences in perceptual reality. Furthermore, Anishinaabe language-based thought presupposes a far greater valuation of individual intellectual independence and autonomy than does English. In essence, Anishinaabe language study forwards independent thinking, naturally lending itself to acknowledging contradiction. Like an after-image, as a codex of ancestral ideas, Anishinaabe language reminds current speakers of how previous generations thought. As Anishinaabe language intrinsically encodes egalitarian community-based thought, this inherently is at odds with English hierarchical ideologies. As a result, ontological contradictions come to light almost as a matter of course.

**C. Target Audience**

This introductory level class assumes no prerequisites or previous experience with the language. It is directed at a broad audience whose interests may range from Philosophy to Linguistics, Anthropology to Environmental Sciences, and English to Sociology. This is a 100 level course and is designed to serve around 25 students.

**D. Additional Roles**

This course is a requirement of both the Native American Studies major and minor. This course (or NAS 207) is required for students pursuing Native American Studies as a major (B.A., or B.S.).

# **E. Additional Information**

# This course is taught before NAS 102 as a prerequisite. This syllabus has been updated from the original CUP proposal in winter of 2014. This course is taught every semester by two instructors from the Center for Native American Studies.

**PLAN FOR LEARNING OUTCOMES**

**Critical Thinking**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | **Task Type:** Quiz  **Frequency:** Tri-weekly by module.  **Overall Grading Weight:** 100 points  **Expected Proficiency Rate:** 80-100/100  **Example:** Written assessments on accuracy of recognizing, understanding and responding in Anishinaabemowin. Quizzes are always accompanied by a detailed review sheet which itself is recorded and shared as audio on educat so as to aid with pronunciation, accent and cadence. This element requires a basic understanding of Anishinaabe concepts. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | **Task Type:** In class activities  **Frequency:** Daily  **Overall Grading Weight:** 100 points  (The class is heavily weighted towards attendance and participation as these elements are vital to the study of language).  **Expected Proficiency Rate:** 80-100/100All progress as well as in class production of materials - songs, poems, games, and word lists all count towards this. Individual student reflection as to the nature of Anishinaabe perspective is valued here as is the ability to cohesively order and represent ideas in the language. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | **Task Type:** Art of Memory. Using visual arts in order to consolidate and reinforce memory of language based concepts. This project centers on a single language concept from the year and links it to all related words and concepts.  **Frequency:** Once a Semester.  **Overall Grading Weight:** 50 points  **Expected Proficiency Rate:** 40-50/50 is a reasonable expectation for a project of this kind with clear, achievable goals.  **Assessment Plan:** Determine whether the expected creative and research time using the provided dictionary and grammatical tools was expended. The project requires attention to detail (meticulousness) and should take 15 hours of actual production time (outside of planning and mock-up).  **Task Type:** Quiz  **Frequency:** tri-weekly by module.  **Overall Grading Weight:** 100 points  **Expected Proficiency Rate:** 80-100/100  **Example:** Written assessments on accuracy of recognizing, understanding and responding in Anishinaabemowin. The translation section of the quizzes will require a combination of memory and dynamic patterning according to a model. Simple one-to-one correlation of whether the right word or words have been chosen to translate a specific idea will generally be enough to base an evaluation on. In addition, special attention will be paid to when a concept has been translated innovatively or in special accord with Anishinaabe worldviews. |

**PLAN FOR LEARNING OUTCOMES**

**Human Expression**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | **Task Type:** Art of Memory. Using visual arts in order to consolidate and reinforce memory of language based concepts. This project centers on a single language concept from the year and links it to all related words and concepts.  **Frequency:** Once a Semester.  **Overall Grading Weight:** 50 points  **Expected Proficiency Rate:** 40-50/50 is a reasonable expectation for a project with clear, achievable goals.  **Assessment Plan:** Determine whether the expected creative and research time using the provided dictionary and grammatical tools was expended. The project requires attention to detail (meticulousness) and should take 15 hours of actual production time (outside of planning and mock-up).  **Task Type:** In class activities and quizzes  **Frequency:** Everyday (in class activities)/tri-weekly (quizzes).  **Overall Grading Weight:** 100 pts/100 pts  **Expected Proficiency Rate:** 80-100/100  **Assessment Plan:** Quizzes will at times ask for information regarding Anishinaabe art and design, as well as the aesthetic implications of certain translations (in their songs and poetry). In class songs and poetry will be assessed based on instructor notes and filing of individuals’ materials. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | **Task Type:** In class activities and quizzes  **Frequency:** everyday (in class activities)/tri-weekly (quizzes)  **Overall Grading Weight:** 100 pts/100 pts  **Expected Proficiency Rate:** 80-100/100  **Assessment Plan:**  Quizzes that have a translation component by nature require innovative thinking. This will be the case when a quiz asks a student to describe in Anishinaabe language, an English term the class has not yet provided a specific description for. How would you say for example ‘internet’ in the language? This might be one example quiz question. One student might recommend waasmowin (electricity/lightning) asab (web) while another might say ozhibii’ge-giigidowin (writing/speaking) asab (web). |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | **Task Type:** In class activities.  **Frequency:** Everyday  **Overall Grading Weight:** A generalized part of the 100 pts participation grade.  **Expected Proficiency Rate:** 80-90/100  **Assessment plan:** Students will recurrently be asked to think how what language-based concepts differ between English and Anishinaabemowin. In other words how does seeing the world from inside Anishinaabemowin differ from perspectives informed by the underlying base assumptions suggested by English conventions. The assessment for these principles will be gained through in class reflections, both oral and written. |

**NAS 101:**

**Anishinaabe Language, Culture & Community**

4 Credits CRN 10504

Center for Native American Studies: (906) 227-1397<http://www.nmu.edu/cnas>

EduCat (Course Website) Login Page:<https://educat.nmu.edu/index.php>

**Required Books**

Densmore, Frances. *Strength of the Earth*. (2005) The Classic Guide to Ojibwe Uses of Native Plants. St. Paul, MN: Minnesota Historical Society Press.

Kegg, Maude (1993) *Portage Lake: Memories of an Ojibwe Childhood*. University of Minnesota Press.

**Course Description:** An introduction to Anishinaabe language and thought, including grammar, vocabulary, idioms, and syllabics (a phonetic writing system). This course will teach students to read, write and speak basic Anishinaabe language while forwarding the revitalization of Anishinaabe ideas and concepts. This course offers a close look at various facets of Anishinaabe life, including the uses of natural materials, mino-bimaadiziwin (“the good life”) and aadizookaanag (ancestral spoken literatures). This course is designed to be both enjoyable and challenging.

**Class Goal:** To learn basic concepts of Anishinaabe language and thought.

**Objectives:** Learning everyday words and phrases in Anishinaabemowin (Ojibwe language). Learning the history and current status of the language. Learning different approaches to language study & Anishinaabe language-based concepts.

**Outcomes:** After completing this course successfully, we will be able to:

1. Introduce ourselves and ask/answer common questions in Anishinaabemowin.

2. Recall a minimum of 200 words (from vocabulary lists) in Anishinaabemowin.

3. Explain four Anishinaabe concepts (from modules).

4. Use tenses, plurals, location words, and conjugation.

5. Be able to create and tell a simple story in Anishinaabemowin.

**Readings:** We will go at a steady pace and read as needed. An audio recording of each vocabulary list will be available on educat to help with pronunciation, cadence, and accent.

**Quizzes:** The four quizzes are challenging and will center around recall of vocabulary alongside crafting sentences using the *tmasp* (tense-mod-action, someone, place) pattern. They will also test memory of the reading content & Anishinaabe concepts. At times there may appear additional challenges.

**Class Modules:** Each of the following modules covers approximately a three week period. All due dates are set within EduCat and will happen dynamically with strong consideration of class input.

**Project:** The Art of Memory – the one project for the class involves individuals or groups creating a painting, digital image or other media (metal, clay, etc.) representation of a concept or word and 16 (4 groups of 4) related words/concepts. This will be explained at length in a separate handout. In the spirit of Anishinaabe minobimaadiziwin 'good life' the completed Art of Memory projects are gifts for family, friends, local elders and youth. In general, these will be gifted to someone close to the student. It would also make sense to gift them to local First Nations people active in Anishinaabe language education.

**Module 1**

Listen to the Tall Paul recording *Prayers in a Song* and read along with the translation.

Introduce the 'beadwork style' sentence patterning method that uses colors and interlinear (over-under) translation with tab alignment.

Introduce the 'beadwork style' *mas* (mod-action someone) sentence pattern while providing some mention of connecting sounds. In this case 'mod' means 'modifying word.'

For example, *mas* (mod-action someone) pattern is:

mod action someone

babaa- (around) -ose (walk) ikwe (woman)

around walk woman

babaamose ikwe

's/he walks around, the woman' or 'the woman walks around.'

Activities: Use musical repetition and memory game design to reinforce vocabulary lists and sentence patterning. Workshop basic Anishinaabe social practices (greeting/visiting with first speakers).

Quiz 1 (Vocabulary 1) Multiple choice

**Module 2**

Read: Maude Kegg *Summer* p.37-75

Introduce tenses and place to the mod-action, someone, pattern.

*masp* becomes *tmasp* (tense-mod-action someone place).

For example, *tmasp* (tense-mod-action someone place) pattern is:

tense mod action someone place

gii- babaa- -ose ikwe aking

past around walk woman earth

gii-babaamose ikwe aking

'S/he walked around, the woman, the earth' or,

'The woman walked (from place to place) around the earth.'

Continue to build vocabulary lists.

Introduce conjugation. 'I walk', 'you walk', 's/he walks, they walk.'

Activities: Use musical repetition, songwriting, memory games (design and testing) and action memory (reinforcing memory doing/mimicking the actions described while saying the words). Explore round dance song styles. Continue to use class directional check-ins to determine the content of vocabulary lists.

Quiz 2 (Vocabulary 2)

Multiple choice/Anishinaabe – English translation of simple sentences.

**Module 3**

Read: Maude Kegg *Fall* p.79-142

Enhance *tmasp* to include double mods (more than one modifying word strung together). This expands *tmasp* (tense-mod-action, someone, place) to *tmmasp* place to tense-mod-mod-action, someone, place).

tense mod mod action someone place

gii- majitaa- babaa- -ose ikwe aking

past start around walk woman earth

gii-majitaa-babaamose ikwe aking

'S/he started walked around, the woman, the earth' or,

'The woman started walking (from place to place) around the earth.'

Develop conjugation adding 'I/we walk', 'you/we walk', 'you all walk.'

Activities: Working with natural materials, songwriting, action-memorization,

Introduce the idea of active (animate) vs. static (inanimate), persons as opposed to tables and chairs for example. Explain the overlap between animacy and manidowin (mysterious being) and the utility of the animate and inanimate forms as a kind of shorthand.

Introduce/explain the *Art of Memory Project*. Accompany this with a concept drafting session and conversation about the art of Daphne Odjig, Norval Morrisseau and the family tree of Anishinaabe art during the Renewal.

Activities: Continue to develop songs, including now melody and rhythm, transfer songs into beadwork style (over-under color coded) .pdf files. Assemble songs into a booklet.

Giving thanks workshopping and basic teas. How to respectfully harvest natural materials.

Quiz 3 (Vocabulary 3)

Multiple choice/Anishinaabe – English translation of simple sentences.

**Module 4**

Read: Maude Kegg *Winter* p.147-177

Read Sun & Moon (.pdf I will make available) & Densmore Part 3

Reinforce *tmmasp* and combine this with basic conjugation and double tenses enhancing *tmmasp* to *ttmmasp*.

tense tense mod mod action someone place

gii- wii- ishpimi- babaa- -ose ikwe aking

past wants above around walk woman earth

gii-wii-ishpimi-babaamose ikwe aking

'S/he wants to have walked above and around, the woman, the earth' or,

'The woman wants to have walked above and from place to place around the earth.'

Introduce transitive verbs but be clear that they will be for the most part covered in the next level of the class.

Explain how to get to Lake Superior dialect(s) to Lake Huron dialect(s) and how to notate when vowels undergo syncope (are dropped) using diacritical marks or improvised writing.

Introduce syllabics.

Natural materials workshopping, aadizookan (ancestral story) and short story/dialogue workshopping.

Quiz 4 (Vocabulary 4)

Multiple choice/Anishinaabe – English translation of simple sentences.

**Assessment Strategies**

1. **Quizzes** (1-4) 100 pts

2. **Participation/Attendance** 100 pts

3. **Art of Memory Project** 50 pts

**Grading:** Final grades for this class will be an average of scores in other in the above assessments resulting in a grade out of 100.

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| A 94-100 | A- 90-93 | B+ 87-89 | B 84-86 | B- 80-83 | C+ 77-79 |
| C 74-76 | C- 70-73 | D+ 67-69 | D 64-66 | D- 60-63 | F <60 |

**ADA Statement**: If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (227-1700 or disserv@nmu.edu). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**NMU’s Non-Discrimination Statement**: Northern Michigan University does not unlawfully discriminate on the basis of race, color, religion, sex, national origin, age, height, weight, marital status, familial status, handicap/disability, sexual orientation, or veteran status in employment or the provision of services, and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities an equal opportunity to participate in all program and activities. Anyone having civil rights inquiries may contact the Equal Opportunity Office, 502 Cahodas Hall (906) 227-2420.

**Academic Integrity:** Students are expected to do their own work unless advised that collaboration is acceptable. Dishonesty will result in the university process regarding academic misconduct beginning (see the student handbook).