

Great Plains Art Institute  
at Sinte Gleska University  
Program Review 2015

## **Section 1. Introduction**

### History

The Great Plains Art Institute at Sinte Gleska University was founded in 1987. A few years prior to this, Mr. and Mrs. Ted Beck of Rye, NY stepped forward with the desire and the funds for an art program to be established at Sinte Gleska College. In the fall of 1987 Margaret MacKichan, BFA, MA, MFA was hired by them and the college to be the first director and to develop a program of the quality found at major universities, but with a Lakota foundation and coursework in Native American aesthetics as well as mainstream Western art. Since that time several other instructors with strong qualifications have taught full time.

An advisory committee of elders was formed, and each major addition or change in the program was first taken to ceremony with one of the medicine men. Students were encouraged to bring and involve their families with the knowledge that family involvement increases participation and long-term commitment to the program.

Initially the program was an AA granting one. Courses were designed with strenuous studio components based on those found in universities across the nation. In addition, a course was developed to teach the diversity and richness of tribal arts of the United States and Canada, in order to give perspective to the students when examining their own traditions. A building was brought in and modified to provide space required.

Two years later a second instructor with MFA was hired to teach design and three-dimensional art. A second story addition was added to the original building.

In **1996** the BAAE degree was added, specifically to fill the needs of the majority of students whose interest lay in teaching art, and teaching children. Curriculum was developed and approved to allow certification of K-12 teachers.

In **2000** the program was expanded to include a four-year Bachelor of Art degree, and courses were added including museum curatorship. A course was developed unique to this institution, which examines Lakota art in four categories, and teaches the analysis of elements to make the student knowledgeable of regional tribal styles and how they differ from Lakota ones of the past two centuries.

A second facility was also added in 2000, which tripled the space available. A state-of-the-art stone-carving lab was designed with pneumatic tools and a commercial dust collection system to make the classes safe from airborne dust. Classroom studios, a computer lab, a library, and video library also were given space and equipment, in addition to an art history room, now updated for digital lectures. A lounge and fully equipped kitchen are

integral, to encourage group unity and make long hours at work possible. Our gallery changes exhibits three times a year, giving students experience in preparing work for exhibition and hands-on experience arranging and hanging shows. Opening receptions are advertised on the website, in local papers and on radio stations.

In addition to the art courses and offices, we provide housing and administrative assistance to the Lakota Documentaries Project, now in its fifteenth year. Dr. Jurgita Antoine directs the project; translators and transcribers make up some of the many people who utilize our space and interact with the students. This ground breaking project provides material for long term seminal research in the Lakota language, and by extension all North American indigenous language and its structure.

Our courses are designed to be offered as need be to fill students needs should they elect to pursue a graduate degree. Courses, otherwise dormant, can be offered to prepare students who express the desire to earn a masters degree in museum studies or art therapy, of which there is much interest. The regular offerings prepare students to continue in the studio arts for future college level teaching positions, or to become full time producing artists.

In addition to our curriculum, art institute students take part in numerous activities that reinforce classwork and foster mentoring between classmates. Advanced students have round-the-clock access to studios. Videos and library are available during working hours for students to add to their knowledge and expand their understanding of art and history. Annual tipi camping trips are planned for whole families, and cookouts on campus are frequent, particularly at the beginning and end of term.

The art institute students are emerging as artists whose work stands up to, and sometimes exceeds, the quality of work of students from large institutions, such as the Institute of American Indian Art. In spite of the small size of the program here, students are becoming known in the field as among the top in the nation.

In 2013 the art institute was fortunate in hiring Ned Day, MFA, as second full time instructor. Ned's qualifications and dedication make him the perfect complement to the program.

#### Art Institute Mission Statement

The Great Plains Art Institute at Sinte Gleska University provides the opportunity for serious art students to intensively study both mainstream and Native American art. Our mission is to prepare Lakota students with a background in history, criticism and theory, combined with the skill necessary to teach and produce art on Rosebud or elsewhere. The program is committed to teaching from a bi-cultural viewpoint, promoting the study of Lakota aesthetics, incorporating elders' teachings, and interfacing with the community.

#### Art Institute Vision Statement

The Great Plains Art Institute provides the opportunity for serious art students to intensively study both mainstream and Native American art. Our mission is to prepare Lakota students with a background in history, criticism and theory, combined with the skill necessary to teach

and produce art on Rosebud or elsewhere. The program is committed to teaching from a bi-cultural viewpoint, promoting the study of Lakota aesthetics, incorporating elders' teachings, and interfacing with the community. As faculty is added and student body grows, both BFA and MFA degrees will be developed along with additional courses in theater, museum studies, graphic arts and Native American art history. Exhibitions and theater productions will involve, educate and engage community members.

Application process

Sinte Gleska University has an open enrollment plan. In order to preserve space and materials for serious majors, new freshman admissions are limited to twelve annually. Initially the art institute required an application and interview with portfolio for acceptance to prevent overcrowding, however it is currently unnecessary. Due to fewer enrolled students at this time, we have been able to admit all who have applied.

The Great Plains Art Institute offers three degree programs: a two year Associates of Art Degree (AA), a four year Bachelor of Art Degree (BA) and a four year Bachelor of Art in K-12 Art Education degree.

Required Course Offerings:

AA Degree in Fine Art

AI 101	Design Elements I	3 hours
AI 111	Drawing Logic I	3 hours
AI 115	Arts History Survey I	3 hours
AI 102	Design Elements II	3 hours
AI 112	Drawing Logic II	3 hours
AI 116	Art History Survey II	3 hours
AI 215	North American Indian Art History	3 hours
AI 216	Northern Plains Design	3 hours
AI 221	Photography (Composition) <b>or</b>	3 hours
AI 255	Digital Photography	3 hours
AI 231	Painting I	3 hours
AI 232	Painting II <b>or</b>	3 hours
AI 241	Sculpture I	3 hours

BA Degree in Fine Art

AI 101	Design Elements I	3 hours
AI 111	Drawing Logic I	3 hours
AI 115	Art History Survey I	3 hours
AI 102	Design Elements II	3 hours
AI 112	Drawing Logic II	3 hours
AI 116	Art History Survey II	3 hours
AI 201	Color Composition	3 hours
AI 215	North American Indian Art History	3 hours
AI 216	Northern Plains Design	3 hours
AI 221	Photography I (Composition) <b>or</b>	3 hours
AI 255	Digital Photography	3 hours
AI 231	Painting I	3 hours
AI 232	Painting II <b>or</b>	3 hours
AI 241	Sculpture I	3 hours
AI 251	Printmaking I	3 hours
AI 311	Drawing Logic III	3 hours

BAAE Degree/ K-12 Art Education

AI 101	Design Elements I	3 hours
AI 102	Design Elements II	3 hours
AI 115	Art History Survey I	3 hours
AI 116	Art History Survey II	3 hours
AI 111	Drawing Logic I	3 hours
AI 112	Drawing Logic II	3 hours
AI 201	Color Composition	3 hours
AI 212	Life Drawing	3 hours
AI 215	North American Indian Art History	3 hours
AI 216	Northern Plains Design	3 hours

AI 221	Photography I (Composition)	3 hours
AI 231	Painting I	3 hours
AI 241	Sculpture I	3 hours
AI 251	Printmaking I	3 hours
AI 261	Ceramics I	3 hours
AI 271	Teaching Art in the Elementary School K-8	3 hours
AI 272	Teaching Art in the Secondary School 9-12	3 hours
EE 200	Child Growth and Development	3 hours
ME 200	Adolescent Psychology	3 hours
ED 305	Methods of Teaching	3 hours
SE 331	Teaching Reading and Writing in Content Areas	3 hours
ME 410	Adolescent learner	3 hours
BAAE 499	Internship in Art Education/All Levels	3 hours

## **Section 2. Program alignment with college mission and purposes**

### SGU Mission Statement:

Sinte Gleska University provides a model for Indian-controlled education. It is an institution governed by people rooted to the reservation and culture, concerned about the future, and willing to work to see the institution grow. It provided each Lakota person the opportunity to pursue and education and does so in a way that is relevant to career and personal needs. Sinte Gleska University graduates will help determine the future development and direction of the tribe and its institutions. The mission of Sinte Gleska University is to plan, design, implement and assess post-secondary programs and other educational resources uniquely appropriate to the Lakota people, in order to facilitate individual development and tribal autonomy.

### The Art Institute's alignment

From its inception the art institute has designed its programs to fit the needs of the Lakota people. The degrees we offer were selected to meet the students' choices for employment and life direction. An art education degree was our first four year degree. Teaching is an area that is forefront for many in that it combines art with the desire to teach and work with children, wakanyeja.

Courses were designed to teach students important aspects of Lakota art, which are being taught less in the family and community. At the same time, those students who are privileged to grow up in these traditions are given an arena to pass them on to fellow students. Elders

have been brought in on a regular basis to share with students whose families may not have had access to these repositories of knowledge. Students have the choice of direction they pursue, however a sound understanding of Lakota tribal art provides a starting point or underpinning valuable for even the most contemporary expressions.

Graduates of the Great Plains Art Institute have filled three positions on Rosebud as museum curators, based on their experience at the art institute, and on knowledge gained through the classes developed expressly to teach the history, meaning and aesthetics of Lakota art, plains art, and North American Indian art. These courses are unique to this institution; they do not exist in any other school. The groundwork for these courses was accumulated and developed through thirty years of study, and twenty years of mentoring under traditional elders on the reservation.

Students that choose to be producing artists learn materials and processes for archival longevity of their artwork to give them lasting value, and methods of presenting and exhibiting their work for competing with mainstream artists. They are also taught the pros and cons of their choices and ways their lives will be molded by their decisions.

### *WoLakota*

“To act and behave with ultimate respect, harmony, peace and friendship.” Albert White Hat

*Waohola*. Respect. (Harmony, peace and friendship will follow.)

Show respect to all people.

Daily interactions that lead to respectful life-long behavior:

Honoring peoples’ good ideas, and praising them

Not correcting elders or raising voice in public

Not interrupting

Avoiding public confrontation

Looking for compromise when leading others

Not abusing sacred ceremonies or materials, such as the Pipe.

Being a model of WoLakota for others

### The Art Institute and WoLakota

The art institute faculty and staff keep the Lakota virtues forefront in all interactions and behavior at the institution. Students, staff and visitors are treated with respect as individuals, and for the culture they embody. Every effort is made to see that students are aware of coursework expectations, in order to prevent miscommunication and unmet assignments. As corrections are not part of the cultural interaction between peers, every effort is made to avoid negative public attention.

The staff of the institute practices *wacantognaka*, generosity, on several levels. They are generous with their time, not only teaching courses, but listening to and advising students when requested. They are generous with their expertise, giving guidance and spending time

over and beyond course time, often working late and on weekends. In addition, trips and workshops, not part of the contract, are regularly part of the semester.

The department encourages *woohitika*, bravery, in its students. They are helped in their chosen area to follow their own strengths, and not be swayed by popular opinion in finding their true direction. This requires bravery of the strongest kind, because it is easier to listen to the masses than to hear and trust your own voice.

The art institute leads students toward *wowacintanka*, fortitude. Only by diligence and hard work can one begin to follow the path set out for you. It is a challenge to continue forward through personal hardships and academic ones.

We have listened to the elders, and heeded their words. As an institution we are fortunate to have been guided by two esteemed elders. Edna Little Elk was the most recognized traditional artist on Rosebud, and holder of eleven medicine men's pipes. Her presence was frequent, and she was a Lakota teacher for our faculty and staff in all things for the first eighteen years of the institute's existence.

Don Moccasin was a constant presence in the institute for twenty years. He was a teacher, documentarian, ambassador, sundancer, singer, traditional dancer and artist. He brought all of these to the students, incorporating respect and the sacredness of life into each and every day. As a *ikce wicasa*, he modeled *WoLakota* in every aspect of his life and instilled in the program and its people an understanding of the very essence of Lakota ways of being.

We strive to carry on these teachings.

### **Section 3. Alignment with Community Needs**

President Bordeaux made an extensive and detailed assessment of Rosebud Reservation communities' needs. His report makes several points which are addressed by the art institute.

Number one on his list is cultural preservation, especially language and history. The art institute has developed courses that look at Lakota art as it was during the Classic Plains period, in other words, what makes Lakota art, *Lakota* art. This knowledge has sadly died out except among a very few elderly artists. By researching and interviewing at a critical point in time, a substantial amount has been retrieved and is being taught to students that they may continue this strand of knowledge so closely tied to their own tribal identity.

In the area of economics, the art institute opens the student to various ways to support oneself, and one's family, beyond the sale of art door to door or at periodic "Indian markets". Prior to the art institute, many Native people saw this as their only means of support through their art. The art institute provides guidance and offers courses needed to pursue careers in art education, art therapy or museum studies—paths which provide steady income and at the same time free the artist to make art on his own time, art that is not bound to "saleable" or stereotypical art. Artists are encouraged to produce art that is high quality to demand higher prices, but more importantly to fulfill the potential of the student as artist.

Production art-- that is to say art that is produced for a sales gallery as sole means of support-- is not part of the curriculum because it is the common denominator already; it is difficult to sustain at any level, and is mostly dependent on business practice and self-promotion, often at the expense of creating. The art institute's purpose has always been to open the door to higher levels of expression, and recognition beyond that of simple craft and local renown.

The gallery of the art institute gives the community the opportunity to visit a real art gallery, and experience art beyond the brief exhibits Native American art is so often limited to. The gallery experience teaches the students responsibility in proper presentation and professionalism, shows them the importance of completing work and following a schedule. It also provides the opportunity for the community to see how careful and respectful display allows viewers to better appreciate the work, and become more aware of its many valid directions.

#### **Section 4. Student Participation and Success**

Last Seven Years

Students	8
Graduates	12
Graduates employed	11
Employment of graduates (art-related)	9

While enrollment is small, and graduation often takes longer than the five years, Great Plains Art Institute graduates have filled important needs on Rosebud Reservation. Since its inception, three curators of our two local museums have been art institute graduates, and four teachers in the Rosebud schools are graduates teaching art and overseeing art clubs and yearbook production. Graduates have worked on the local newspaper, and have been in public relations for the tribe. At this time none have gone on to pursue further degrees; however several current students are researching advanced art therapy degrees, and two are looking at MFA program.

#### **Section 5. Program Learning Outcomes and Curriculum and Instruction**

Great Plains Art Institute Learning Outcomes for B.A.

Current Program Learning Outcomes	Comments upon review	Proposed revisions of Program Learning Outcomes March 25, 2015
The student will have developed an expanded view of what art is, within an historical perspective	Reword to make more easily measured	Graduates will be able to write and verbalize about art within an historical context



The student will have a basic understanding of Traditional Lakota aesthetics	Reword to give more complete outcome, that is also measurable	Graduates will recognize Lakota art forms and be able to differentiate them tribally. Graduates will demonstrate knowledge of N. American tribal art
The student will have developed enhanced seeing ability and manual dexterity	Reword to make measurable	Graduates will demonstrate enhanced seeing ability and manual dexterity
The student will have an understanding of the elements, principles and dynamics of design	Reword to make more easily measureable, and broaden	Graduates will demonstrate an understanding of the principles of design and color composition
Having been exposed to several mediums and their related processes, the student will have become proficient in these at an introductory level.	Expand and reword to make measurable	Graduates will be able to apply competency in several mediums, and proficiency in one.

Curriculum Map— BA Art Institute

Courses	Graduates will be able to write and verbalize about art in an historical context	Graduates will recognize Lakota art forms and be able to Differentiate them tribally	Graduates will demonstrate knowledge of N. Am. tribal art	Graduates will demonstrate enhanced seeing ability and manual dexterity	Graduates will demonstrate an understanding of the principles of design and color composition	Graduates will demonstrate competency in several mediums and proficiency in one
AI 101				I	I	I
AI 102				I	I	I
AI 111				I		I
AI 112				R	R	I
AI 115	I					
AI 116	R					
AI 201						
AI 215	R	I	I			
AI 216	R	R	R	R	R	R
AI 221	R			R	R	R
AI 225	R			R	R	R
AI 231	R					
AI 241	R					
AI 242	R					

AI 251	R					
AI 311	R					
Graduating seniors must have one or more of the following upper level classes.						
AI 412	M			MA	MA	MA
AI 422	M			MA	MA	MA
AI 432	A			MA	MA	MA
AI 438	M			MA	MA	MA
AI 442	M			MA	MA	MA
AI 452	M			MA	MA	MA
AI 462	M			MA	MA	MA
AI 474	M			MA	MA	MA
AI 488	MA	MA	MA	MA	MA	MA

Key: "I"=Introduced; "R"=Reinforced and opportunity to practice; "M"=Mastery at the senior or exit level; "A"=Assessment evidence collected

NOTE: Forty-five hours of upper level art courses are electives.

### **SUMMARY**

Art Institute Learning Outcomes and Documentation Methods for the Bachelor of Art Degree

### **OUTCOMES**

1. Graduates will be able to write and verbalize about art within a historical context.
2. Graduates will demonstrate knowledge of Native American tribal art.
3. Graduates will recognize Lakota art forms and be able to differentiate them tribally.
4. Graduates will demonstrate enhanced seeing ability and manual dexterity.
5. Graduates will demonstrate an understanding of the principles of design and color composition.
6. Graduates will be able to demonstrate competency in several mediums and proficiency in one, consonant with a person ready for graduate school acceptance.

### **DOCUMENTATION**

Options for documenting these learning outcomes may include the following:

- Course Syllabi
- Rubrics
- Portfolio
- Demonstrations
- Reports
- Oral Report and Video Documents
- Exhibition records
- Status Sheets

Curriculum Map BAAE Art Institute

Courses	Graduates will demonstrate knowledge, understanding and appreciation of art in past cultures, the relationship of art to the culture in which it was produced, and its influence on subsequent cultures	Graduates will demonstrate ability to set goals for students, based on clear conceptions of how art links students to broad human purpose	Graduates will demonstrate the knowledge of art and students, and will help students study, understand, create, interpret and evaluate works of art	Graduates will demonstrate their ability as a producing artist in at least one medium, and will demonstrate ability to utilize several media including painting, drawing, sculpture, crafts, conceptual art, and other emerging media
AI 101			I	I
AI 102			I	I
AI 115	I		I	
AI 116	I		I	
AI 111				I
AI 112				I
AI 215	R		R	
AI 216	R		R	R
AI 221	R	I	R	R
AI 231			R	R
AI 271	R	R	R	R
AI 272	R	R	R	R
AI 241			R	R
AI 251			R	R
AI 261			R	R
EE 200			R	
ME 200			R	
ED 305		R	R	
SE 331		R		
ME 410			MA	
BAAE 499	MA	MA	MA	MA

Key: "I"=Introduced; "R"=Reinforced and opportunity to practice; "M"=Mastery at the senior or exit level; "A"=Assessment evidence collected

DOCUMENTATION

Options for documenting these learning outcomes may include the following:

Course Syllabi  
Rubrics  
Portfolio  
Demonstrations  
Exams  
Reports  
Oral Report and Video Documents  
Student teaching reviews  
Exhibition records  
Status Sheets

## Section 6. Human, Financial and Physical Resources

### Faculty Qualifications:

#### **Margaret A. MacKichan**

BFA	1970 University of Nebraska, Lincoln Photography, Painting, Sculpture, Art History
Curatorial Internship	1971-1972 International Museum of Photography At the George Eastman House, NY
MA	1975 University of New Mexico Photography, Minor in Painting
MFA	1977 University of New Mexico Photography Doctoral Dissertation: "Marion Post Wolcott, FSA Photographer"

#### **Ned Day**

BFA	1999 University of Nebraska at Kearney
Post-Baccalaureate In Ed	1999-2000 University of Nebraska, Lincoln Sculpture
MFA	2013 Fort Hays State University, Hays, Kansas Ceramics, Sculpture

Budget

Operational Costs 2014-2015 School Year

Faculty (average) wage \$34,667

Secretarial wage: \$21,537

Generated Funds

Federal Funds

Tuition

Grants and gifts \$120,000

***Budget to be provided  
by Finance Office***

Facilities

The art institute is comprised of two buildings. Together they include six offices, a state of the art laboratory gallery, four large studio classrooms, a stone carving lab, a darkroom, a library, a video library, a lecture classroom, lounge and fully equipped kitchen. An earth berm amphitheater has been constructed on the grounds in the form of a medicine wheel for honorings, small wacipis and in-house theater productions. The library, which is separate from the university library, is made up of over 5,000 books ranging from prehistoric art to 21st century, and topics such as the business of art, art therapy, art education, preservation, grant application, art law, art appreciation, world art history, general history, and so forth. The video library, in excess of 1200 videos, covers periods, styles and methods of art production which students in our isolated location are not exposed to otherwise. We are fortunate to include rare ethnographical video documents of some tribes, and many of regional artists making and discussing their works.

The facility spaces themselves are adequate for the courses taught, and could accommodate a 50% increase in enrollment. By carefully planning each semester, no classes occur at the same time, and no classroom is used for more than one medium per semester. This means every student, regardless of level is not prevented from taking a class or working between classes due to conflict in room or schedule.

The Lakota Documentaries project is housed in the art institute with an office; it utilizes commons areas for work with translators and transcribers who can interact with students.

The older building is in serious need of maintenance due to water damage and twenty-five  
2015

years of use, however the cost should not be prohibitive. The damaged floor and roof have been replaced within the last five years.

Maintenance and janitorial services need to be upgraded.

The Beck family has funded the art institute in its entirety from its inception until 2010. Since that time the funding has decreased and will eventually terminate. However, due to exceptional backing by the benefactors, the art institute will remain as one of the best equipped and made to order facilities at the university for some time to come.

## **Section 7. Recommendations and Preliminary implementation Plan**

### **Current Status of the Art Institute 2016**

The Art Institute continues to educate art students and grant degrees through SGU. The state of South Dakota does not hire art teachers at this time. The BAAE degree is on the books but rarely used for that reason.

Two MFA instructors (PhD equivalents) teach all the courses at the Great Plains Art Institute.

Enrollment in the Great Plains Art Institute has always been small, due to the size of the pool of prospective students locally, and the lack of housing for students not of this reservation. However the current number of full time students is even lower than usual at this time. The economy, reduced federal funds and current conditions on Rosebud largely account for this.

2014-2015	8 full time art majors
	12 non-majors (enrolled in one art institute class)

### **Goal for Next Five Years**

The art institute would like to see a 50% (minimum) student enrollment increase over the next five years. This is being addressed by planned visits by faculty and student representatives to all surrounding high schools within a fifty-mile radius in the spring of each year. High schools are likewise invited to visit as a group, as well as individuals at any time; we have an open door policy. Tours are given by current students.