

This is the draft program review for the Great Plains Art Institute as of April 2, 2015. This draft will be taken to the Department Chairs and the Faculty Council Meetings for approval during the regularly scheduled meetings for May.

Great Plains Art Institute
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.

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

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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

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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.

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, combines 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 develop 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 member.

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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.

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) or	3 hours
AI 255	Digital Photography	3 hours
AI 231	Painting I	3 hours
AI 232	Painting II or	3 hours

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AI 241	Sculpture I	3 hours
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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) or	3 hours
AI 255	Digital Photography	3 hours
AI 231	Painting I	3 hours
AI 232	Painting II or	3 hours
AI 241	Sculpture I	3 hours
AI 251	Printmaking I	3 hours
AI 311	Drawing Logic III	3 hours

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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

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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, and at the same time give those students who are privileged to grow up in these traditions an arena to pass them on to other 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.

Students that choose to be producing artists learn materials 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

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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.

Ways to show respect:

Do not abuse sacred ceremonies, such as the pipe.

Honor peoples' good ideas, and praise them

Do not correct elders or raise voice in public

Do not interrupt

Avoid public confrontation

As a leader, look for compromise

Be a model of WoLakota for others

The Art Institute and WoLakota

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, dancer and artist. He brought all of these to the students, incorporating respect and the sacredness of life into 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 WoLakota.

We strive to carry on these teaching.

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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 courses that the art institute has developed 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 identity.

In the area of economics, the art institute opens the student to various ways to support oneself, and ones family beyond the sale of art door to door or at periodic markets. Prior to the art institute, artists saw this as their only means of support. 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 fulfill the potential of the student, and also demand higher prices.

Production art is not part of the curriculum because it is present already, 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.

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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. 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 programs.

Section 5. Program Learning Outcomes and Curriculum and Instruction

Great Plains Art Institute Learning Outcomes for B.A.

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
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AI 101				I	I	I
AI 102				I	I	I
AI 111				I		I
AI 112				R		R
AI 115	I					
AI 116	R				R	
AI 215	R	I	I			
AI 216	R	R	R	R	R	R
AI 221	R			R	R	R
AI 231	R					
AI 232	R					
AI 241	R					
AI 251	R					
AI 311	R					

NOTE: And an added forty-five hours of upper level art courses are electives.

Art Institute Learning Outcomes for the Bachelor of Art Degree

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.

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

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Art Institute Learning Outcomes for BAAE: Correspond to SD Specific Standards for art teacher

<p>*Knowledge, understanding and appreciation of art in past cultures with emphasis on the relationship of art to the culture in which it was produced and its influence on subsequent cultures</p>	<p>Graduates will demonstrate knowledge, understanding and appreciation of art in past cultures, and the relationship of art to the culture in which it was produced and its influence on subsequent cultures</p>
<p>*Development of the candidate’s ability to set goals for students based on clear conceptions of how art links students to broad human purpose</p>	<p>Graduates will demonstrate ability to set goals for students, based on clear conceptions of how art links students to broad human purpose</p>
<p>*Utilization of the knowledge of art and students to help students study, understand, create, interpret and evaluate works of art</p>	<p>Graduates will demonstrate the knowledge of art and students, and will help students study, understand, create, interpret and evaluate works of art.</p>
<p>*Development of the candidate’s ability as a producing artist in at least one medium, and to be able to utilize several media including painting, drawing, sculpture, crafts, video, conceptual art, and other emerging media</p>	<p>Graduates will demonstrate their ability as a producing artist in at least one media, and be able to utilize at least one medium, and will demonstrate ability to utilize several media including painting, drawing, sculpture, crafts, video, conceptual art, and other emerging media</p>

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* South Dakota Specific Standard for Art Teachers

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

Art Institute Learning Outcomes * for the Bachelor of Art in Art Education Degree

1. Graduates will demonstrate knowledge, understanding and appreciation of art in past cultures, and the relationship of art to the culture in which it was produced and its influence on subsequent cultures
2. Graduates will demonstrate ability to set goals for students, based on clear conceptions of how art links students to broad human purpose.
3. Graduates will apply the knowledge of art and students, and will help students study, understand, create, interpret and evaluate works of art.

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4. Graduates will demonstrate their ability as a producing artist in at least one media, and be able to utilize at least one media, and demonstrated ability to utilize several media including painting , drawing, sculpture, crafts, video, conceptual art, and other emerging media.

* Outcomes are based on the South Dakota Specific Standards for art teachers.

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
Internship,	1971-1972 Internship – George Eastman House Museum
MA	1975 University of New Mexico Photography, Minor in Painting
MFA	1977 University of New Mexico Photography

Ned Day

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BFA 1999
University of Nebraska at Kearney

Post-Baccalaureate 1999-2000
In Ed 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 and so forth. The video library, in excess of 1200 videos, covers periods,

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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 30% 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 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 ungraded.

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 2015

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.

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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 25% (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.