

	<p>School of Arts & Science VISUAL ARTS DEPARTMENT</p> <p>ART 106-001 Indigenous Studio Arts 2007W</p>
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COURSE OUTLINE (subject to change)

The Approved Course Description is available on the web @ _____

Ω Please note: this outline will be electronically stored for five (5) years only.
It is strongly recommended students keep this outline for your records.

1. Instructor Information

(a)	Instructor:	Michelle Sylliboy-Mi'kmaq		
(b)	Office Hours:	3:30-4:50		
(c)	Location:	Y101A		
(d)	Phone:	3386	Alternative Phone:	
(e)	Email:	sylliboy@camosun.bc.ca		
(f)	Class:	Mondays, 4:50-8:50pm, Young Building, Room 117		

2. Intended Learning Outcomes

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Upon completion of this course the student will be able to:

1. Describe and apply conceptual and practical knowledge of a range of Indigenous artistic practices.
2. Describe and apply conceptual and practical knowledge of historical and contemporary approaches to studio arts.
3. Describe historical and cultural issues influencing Indigenous artistic practices.
4. Describe the diversity, history and contemporary context of Indigenous artistic practices.
5. Develop an independent project, which amalgamates the course content.
6. Discuss and critique artworks of practicing Indigenous artists and fellow students.

3. Required Materials

(a)	Texts	
(b)	Other	

4. Course Content and Schedule

(Can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)

Influence and mentorship is the best way to understand aboriginal worldview and creative process. Our first task will be to understand Aboriginal Worldview through our own identities. You have 3 projects to complete during the semester and 3 weeks for each project with a 4th week for critique. In the final week we will be presenting the works completed in class in an exhibition. The three projects deal with issues of identity, Indigenous knowledge, and storytelling.

PROJECT ONE: SCULPTURE ~ STONE CARVING

Worldview History & Identity

JANUARY 8,15,22 29 CRITIQUE: JANUARY 29

The first project is based on Indigenous Identity and will give examples of works dealing with identity. See the following website for historical references to Aboriginal Worldview history and Identity:

<http://www.fourdirectionsteachings.com/main.html>

You will be working with soapstone in this project. Be prepared to purchase a piece of soapstone from Opus or myself for the next class along with basic tools. Which are available for use in the studios. Basic stone carving techniques will be learned.

INDIGENOUS SCULPTORS WORKING WITH IDENTITY:

Robert Davidson, Haida

http://www.spiritwrestler.com/catalog/index.php?main_page=product_info&cPath=3_13&products_id=1781

http://www.eaglespiritgallery.com/robert_davidson.html

Bill Reid, Haida

<http://www.nativeonline.com/billried.html>

<http://www.eldrbarry.net/rabb/rvn/reid.htm>

Lionel Peyachew, Cree, Sculptor

http://www.artsboard.sk.ca/News/news_commission-workspeyachew.htm

Beau Dick, Kwakwaka'wakw

<http://www.contemporaryartgallery.ca/exh/exh.Supernatural.html>

<http://www.justart.ca/beau-dick-photos.htm>

Paulosie Kanayook,

http://www.archives.gov.on.ca/English/exhibits/art_qp/page_30_kanayook.htm

Inuit Carvers:

http://www.inuit.com/InuitSculpture/inuit_sculpture.htm

TOOLS FOR CARVING LINKS:

<http://www.stonemandist.homestead.com/Tools.html>

PROJECT TWO: COLLAGE/MIXED MEDIA

Identity & History

FEBRUARY 5,12,19 - CRITIQUE FEBRUARY 26

Collage and mixed media works lend themselves to dream-like interpretations of memories and ideas. Indigenous knowledge is about going back to the beginning. Find

a connection with your own genealogy or identity to understand the basis of how indigenous art practice relates to you as an artist.

Through collage/mixed media find a way to connect story and Identity deconstruct identity to acknowledge the first step to what indigenous art practice represents.

Joane Cardinal Schubert's perspective on Identity
<http://www.canuck.com/~cardinal/index.html>

George Littlechild, Cree
<http://www.georgelittlechild.com/>

Carl Beam, Ojibwe:
<http://www.carleton.ca/gallery/beam/gallery.htm>
<http://www.neonravenartgallery.com/carl/carl.html#>

Linus Woods, Dakota/Ojibway
<http://www.umanitoba.ca/schools/art/galleryoneoneone/lwoods.html>
<http://themanitoban.com/2004-2005/0316/article.php?section=arts&article=02>

Frank Day, Maidu
http://www.nmai.si.edu/exhibitions/memory_and_imagination/index2.htm

LINKS TO SITES ABOUT IDENTITY AND HISTORY:

Listening to our Ancestors: Pacific Northwest Art and stories on Identity and history
<http://www.nmai.si.edu/listening/>

Seven guiding principles of the National Museum of the American Indian Smithsonian
http://www.nmai.si.edu/exhibitions/first_american_art/firstamericanart.html

Art and Identity PBS art 21
<http://www.pbs.org/art21/series/seasonone/identity.html#>

Inuit northern Identity
<http://scaa.usask.ca/gallery/northern/content?pg=ex06-1>

National Museum of Native American Art
<http://www.nmai.si.edu/subpage.cfm?subpage=exhibitions&second=dc>

Frida kahlo
<http://www.fbuch.com/fridaby.htm>

GIFTS GIVEN by the CREATOR: Bibliography
<http://www.calacademy.org/RESEARCH/anthropology/art/Gallery1/Image101.htm>

PROJECT THREE: STORYTELLING

Journey as Process

MARCH 5,12,19,26 - CRITIQUE MARCH 26

Process is a journey that is well represented in aboriginal worldview. Create examples of what your process during this course and the first two projects has meant to you. Create a story or poem that best represents your journey. With the permission of the Instructor you may use the media of your choice - ie: digital photographs, video (if you've already worked in digital video/editing), painting, drawing, written or spoken word.

Required reading

INTERVIEWS WITH TWO FIRST NATION ARTISTS ON ARTISTIC PROCESS

Gerald McMaster and Shelly Niro:

http://www.britesites.com/native_artist_interviews/gmcmaster.htm

FINAL CRITIQUE: APRIL 2

Public exhibition of works created during this course. Venue, invitations, food, etcetera to be decided upon by the class.

5. Basis of Student Assessment (Weighting)

(Should be linked directly to learning outcomes.)

(a)	Assignments	
(b)	Quizzes	
(c)	Exams	
(d)	Other (eg, Attendance, Project, Group Work)	

6. Grading System

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
95-100	A+		9
90-94	A		8
85-89	A-		7
80-84	B+		6
75-79	B		5
70-74	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at camosun.ca or information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.

CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.
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7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

WEEKLY GUIDELINE WEEK 1-13

JANUARY 8	Introduction to Project One: Stone Carving Presentation and discussion on Worldview History and identity - working class
JANUARY 15	Presentation: Shaping the stories - introducing Indigenous Art theory - working class
JANUARY 22	Presentation: Process and history - what art making practice represents - working class
JANUARY 29	CRITIQUE
FEBRUARY 5	Introduction to Project Two: Collage/Mixed Media Presentation: What is art - Western theory vs Indigenous Art - working class
FEBRUARY 12	Presentation: different approaches to art making. e.g. West Coast protocol of totem poles before the carving begins - working class
FEBRUARY 19	Presentation: What is art - Western theory vs Indigenous Art - working class
FEBRUARY 26	CRITIQUE
MARCH 5	INTRODUCTION: STORYTELLING - Meeting with each student about project
MARCH 12	VISITING ARTIST - TBA - working class
MARCH 19	DISCUSSION - TBA - working class
MARCH 26	CRITIQUE
APRIL 2	FINAL EXHIBITION - Venue TBA

READING LIST AVAILABLE ONLINE:

Native Artist Interviews and resources

Creating Learning Communities: The Ivory Wiigiwaam:

Aboriginals and the Academy

By D'Arcy Ishpeming enzaabid Rheault (Lynx Clan Ojibwe)

<http://www.creatinglearningcommunities.org/book/additional/rheault.htm>

The Native Creative Process: A Collaborative Discourse by Jeannette Armstrong link:

http://www.amazon.com/Native-Creative-Process-Collaborative-Discourse/dp/0919441262/sr=1-1/qid=1167772849/ref=sr_1_1/102-0745297-2517722?ie=UTF8&s=books

For Purchase Drawing on the right side of the brain by Betty Edwards

Resources

Aboriginal artist web links// National Museum of Native American Art.

<http://www.nmai.si.edu/subpage.cfm?subpage=exhibitions&second=online>

<http://oral-history.ncf.ca/>

Library and archives Canada

<http://www.collectionscanada.ca/aboriginal/index-e.html>

Aboriginal cultures in Canada

<http://www.culture.ca/showcase/200604/shp001000042006e.html>

Artist list online

<http://www.nativeonline.com/artists.html>