

	<p>School of Arts & Science VISUAL ARTS DEPARTMENT</p> <p>ART 106-001 Indigenous Studio Arts 2008W</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:	Y100A		
(d)	Phone:	3386	Alternative Phone:	
(e)	Email:	sylliboy@camosun.bc.ca/msylliboy@yahoo.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 gallery exhibition. The three projects deal with issues of identity, Indigenous knowledge, and storytelling.

PROJECT ONE: SCULPTURE ~ STONE CARVING WORTH 25%

Worldview History & Identity

JANUARY 7,14,21 28 CRITIQUE: JANUARY 28

The first project is based on Indigenous Identity. By beginning with soapstone you will unleash a sense of awareness of one's self. You are expected to document your process either written or by photographing the process. Ask yourself how you can best describe through stone who you are from your culture, family or individual self?

Reference site

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

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: DIGITAL COLLAGE - MARK 25%

Identity & History

FEBRUARY 4,11,18 - CRITIQUE FEBRUARY 25

Digital Collage's 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 how it relates to you as an artist. Use the first project to interpret how it felt to re-connect with self and how it relates on a two

dimensional level.

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 WORTH 25%

Journey as Process

MARCH 3,10,17,24 - CRITIQUE MARCH 31

Process is a journey that is well represented in aboriginal worldview. Create examples of what your process was during this course. Create a story that best represents your journey. With the permission of the Instructor you may use the media of your choice digital photography, sculpture, video, 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 7

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	Three assignments worth 25% each total 75% of mark
(b)	Quizzes	
(c)	Exams	
(d)	Other (eg, Attendance, Project, Group Work)	15% attendance 10% participation total 25% of

6. Grading System

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Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	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 7	Introduction to Project One: Stone Carving Presentation and discussion on Worldview History and identity - working class
JANUARY 14	Presentation: Shaping the stories - introducing Indigenous Art theory - working class
JANUARY 21	Presentation: Process and history - what Indigenous art practice represents - working class
JANUARY 28	CRITIQUE
FEBRUARY 4	Introduction to Project Two: Digital Collage Presentation: What is art - Western theory vs Indigenous Art - working class
FEBRUARY 11	Presentation: Cultural approaches to art making. e.g. West Coast protocol of totem poles before the carving begins - working class
FEBRUARY 18	Presentation: What is art - Western theory vs Indigenous Art - working class
FEBRUARY 25	CRITIQUE
MARCH 3	INTRODUCTION: STORYTELLING - Meeting with each student about project
MARCH 10	VISITING ARTIST - TBA - working class
MARCH 17	DISCUSSION - TBA - working class
MARCH 24	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>