

	<p><b>School of Arts &amp; Science</b>  <b>VISUAL ARTS DEPARTMENT</b></p> <p><b>ART 106-001</b>  <b>Indigenous Studio Arts</b>  <b>Winter 2009</b></p>
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## COURSE OUTLINE

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:	Peter Morin		
(b)	Office Hours:	Tuesday 5 to 7 pm		
(c)	Location:			
(d)	Phone:		Alternative Phone:	
(e)	Email:			
(f)	Website:	n/a		

### 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

The text book for this class will be [Mabel McKay : Weaving the dream](#) by Gregg Sarris. Berkeley : University of California Press, 1994.

This will be used for in class discussion and will be available at the bookstore.

(b) Other

- Students are required to purchase the materials for drum making – this includes drum hoop, drum lacing, and hide. You can purchase this kit from BC Furs for the price of \$65.
- I will provide beading needles, thread, some fabric and some basic colours of beads. If you need other colours of beads or fabric, you will need to purchase these yourselves.

for in class work, you will need:

- Sketchbook for writing ideas down
- Basic drawing materials and paint if you choose
- Paper for larger works as needed

#### 4. Course Content and Schedule

In our classroom, each student will undertake the project of learning about his or herself and telling the story of their own cultural journey. This sharing will take the form of regalia that will be used in the practice of performance. During this term, you will work hide and drum making techniques, beadwork, button blanket and appliqués and storytelling.

While we will become familiar with First Nations creative technologies, I do not encourage any of us becoming “experts” about someone else’s culture. As we work through different creative exercises with some historical traditional materials, we will then be able to branch off and create artistic projects that combine our experiential learning with the contemporary materials of our own visual practice.

The focus of the learning will be the creation of new forms of cultural regalia, which you will present at the end of the semester in a sharing circle. In general, the classes will be divided into two parts. In the first part we will consider a topic related to First Nations creation, and in the second part we will become acquainted with some traditional materials and use our time to develop our creative practice. We will also be looking at the creative strategies used by the artists in the making of their work, and developing an understanding of these strategies in relation to our own visual practice. By the end of the class, you will have a familiarity with utilizing First Nations creative technologies, but will re-interpret the materials using a symbology that reflects your own cultural being and identity.

**Please closely attend to this schedule to see what readings and projects you will be asked to complete each week.**

<b>Week 1</b> Jan 5	<b>Knowing ourselves at cultural people with a cultural practice</b> <ul style="list-style-type: none"> <li>• Introduction to the practice of the circle</li> <li>• Discussion of culture, and introduction to First Nations experience and issues in First Nations art creation.</li> <li>• Course expectations &amp; supplies list</li> <li>• In-class reading – <i>What more do they want</i> by Loretta Todd, <i>There is my People Sleeping</i> by Sarrain Stump, <i>I am not your princess</i> by Chrystos</li> </ul>	<b>Week 9</b> March 2	<b>Aboriginal Languages and the Landscape</b> <ul style="list-style-type: none"> <li>• Aboriginal Languages in BC account for 80 percent of the language diversity of Canada</li> <li>• As a class we will be looking at this statistic and creating plans for a series of environmental installations that build awareness of that diversity of thought and perspective.</li> <li>• In-class reading – <i>living in the village</i> by Peter Cole</li> </ul>
<b>Week 2</b> Jan 12	<b>Acknowledging our stories - Survey of Contemporary and Traditional Art Making</b> <ul style="list-style-type: none"> <li>• Why regalia? Why tell a story? Why make a drum?</li> <li>• Introduction to the ideas of function and community identity. Why do we make the objects? Why do we make them beautiful?</li> </ul>	<b>Week 10</b> March 9	<b>Drum Making</b> <ul style="list-style-type: none"> <li>• Drum making practice is one of the oldest practices of cultural making in Aboriginal Communities.</li> <li>• we will discuss the importance of this practice to Aboriginal communities, some of the purposes of the drum and the traditions around making our first drum</li> </ul>
<b>Week 3</b> Jan 19	<b>Begin the Practice of Regalia Making</b> <ul style="list-style-type: none"> <li>• Introduction to Button Blanket making.</li> <li>• We will look at the different components of the button blanket. Work on a smaller version of the blankets using our own symbology.</li> <li>• In-class reading – sections from <i>Robes of Power</i> edited by Doreen Jensen and Polly Sargent</li> </ul>	<b>Week 11</b> March 16	<b>Drum Bags – Drum Painting</b> <ul style="list-style-type: none"> <li>• We will be finishing our drum paintings during this class</li> <li>• Time will also be given to work on our final class assignment</li> </ul>
<b>Week 4</b> Jan 26	<b>Regalia Making- Beadwork</b> <ul style="list-style-type: none"> <li>• Introduction to different beadwork techniques.</li> <li>• We will look at examples of the different styles of beadwork from the different communities throughout Turtle Island. We will develop a language around the beadwork, looking at the design, the drawing, the colour, and the form.</li> </ul>	<b>Week 12</b> March 23	<b>Researching Traditional Arts</b> <ul style="list-style-type: none"> <li>• Trip to the Museum – TBC</li> <li>• What does the museum do and what does it mean to First Nations people? What does it mean for First Nations art?</li> <li>• We will be looking at the objects at the museum, spending time thinking about location and looking at the creative choices of materials, design, form, shape.</li> </ul>
<b>Week 5</b> Feb 2	<b>Basketry</b> <ul style="list-style-type: none"> <li>• Guest artist - TBC</li> <li>• Introduction of different basket forms.</li> <li>• We will look at the utilitarian uses of the baskets in support of community living and look at the philosophy of their making in relation to supporting the living needs of the community.</li> </ul>	<b>Week 13</b> March 30	<b>Final Circle - Storytelling in practice</b> <ul style="list-style-type: none"> <li>• We will invite our community members to come and witness our storytelling and to witness our finished works of regalia</li> <li>• Final portfolios of visual works are also due for making</li> </ul>
<b>Week 6</b> Feb 9	<b>Community Memory, Storytelling and Performance</b> <ul style="list-style-type: none"> <li>• What is a community memory? What does that mean? What are the protocols that need to be put in place in order to keep the practice in place?</li> <li>• We will look at the ideas of storytelling and the importance of oral history within indigenous cultures.</li> <li>• In-class reading – performance notes from the 2001 <i>Indian acts</i> conferences, organized by Grunt gallery</li> </ul>		

<b>Week 7</b> Feb 16	<b>Ab-Original Video</b> <ul style="list-style-type: none"> <li>A discussion on new media artists and their work in relation to the community</li> </ul>		
<b>Week 8</b> Feb 23	<b>Mid-term storytelling circle of portfolios and bannock party</b> <ul style="list-style-type: none"> <li>We will be looking at each others visual works with discussion</li> </ul>		

## 5. Basis of Student Assessment (Weighting)

In-class reading responses 20 %

Due: weekly

Each week, you will respond freely and creatively to the theme presented. These free writing and drawing exercises are as much about participation as it is to get our creative juices flowing. I want to know what you are thinking: what did you like about what we talked about, what do you need to think about more, what feelings did the reading bring up for you.

Participation – 10%

Due: weekly

You will be graded on how you participate in the class. I will gather your participation mark based in your group work (you will mark each other's participation), as well as, how much you participate in discussion

Portfolio reviews

You will develop a well-researched and documented portfolio of the techniques we have used in class and how you have utilized them within your own creative visual practice. Alongside your creative works, you will show short write-ups and stories to annotate your creative process. I think that one piece a week (a total of 12-14 pieces) -- whether it is sketches, drawings, documentation of work in progress and annotations. We will go over this in detail on January 21st.

Midterm portfolio Review – 20%

Due: Feb. 23rd

Final portfolio review – 20%

Due: March 30th

Final regalia project – 30%

Due: Final Class

During the term we will be working with many traditional creative technologies. You will make one piece of regalia that tells the story of your cultural identity. You will perform or present the story of your regalia at our final performance and sharing circle.

## 6. Grading System

### Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+	<ul style="list-style-type: none"> <li>Attended and participated in classes.</li> <li>Attentive to all assignments</li> </ul>	9
85-89	A		8

80-84	A-	<ul style="list-style-type: none"> <li>Utilized several techniques and new materials in their final work.</li> <li>Demonstrated keen interest and respectful learning about themselves and others as cultural people.</li> <li>Creatively executed ideas that express the individuals' unique creative process</li> </ul>	7
77-79	B+	<ul style="list-style-type: none"> <li>Attended and participated in classes.</li> <li>Attentive to all assignments</li> <li>Utilized some new techniques and materials in their final work.</li> <li>Demonstrated some interest about themselves and others as cultural people.</li> <li>Expressed some insights into their emerging creative process</li> </ul>	6
73-76	B		5
70-72	B-	<ul style="list-style-type: none"> <li>Attended and participated in classes.</li> <li>Some assignments executed with little attentiveness</li> <li>Struggles to use new techniques and materials in their final work.</li> <li>Struggles with applying ideas of culture into their lives</li> <li>Struggles with their creative process</li> </ul>	4
65-69	C+	<ul style="list-style-type: none"> <li>Attended and participated in classes.</li> <li>Some assignments executed with little attentiveness</li> <li>Struggles to use new techniques and materials in their final work.</li> <li>Struggles with applying ideas of culture into their lives</li> <li>Struggles with their creative process</li> </ul>	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 E-1.5 at [camosun.ca](http://camosun.ca) for 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, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 <sup>rd</sup> course attempt or at the point of course completion.)
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.

## 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](http://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.