



**School of Arts & Science
VISUAL ARTS DEPARTMENT**

**ART 106-
Indigenous Studio Arts
Winter 2013**

COURSE OUTLINE

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:	Monday 4 to 530 Available by appointment: Thursday, 9 to 11am	
(c)	Location:		
(d)	Phone:		Alternative Phone:
(e)	Email:	MorinP@Camosun.ca , humblewarrior42@hotmail.com	
(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 is 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 \$75.
- 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/Notebook for writing ideas down
- Beads, Beading Needles (available at Bead world)
- Paper for larger works as needed
- Any additional materials for the completion of your projects.

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 on the form of 'regalia'; this regalia will be used to inform storytelling performance. During this term, you will learn how to work hide, drum making techniques, beadwork, button blanket and appliqués, and storytelling performance.

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.

Week 1 Feb 4	Knowing ourselves as cultural people within a cultural practice <ul style="list-style-type: none"> • Introduction to the practice of the circle • Discussion of art production, and introduction to First Nations experience and issues in First Nations art creation. • Course expectations & supplies list 	Week 8 March 25	Mid-Term <ul style="list-style-type: none"> • Students will share their experience of making moccasins, their final work with each other utilizing the circle pedagogy • Teacher will share gluten-free bannock
Week 2 Moccasins Feb 11	Acknowledging our stories – Begin Moccasin Making -- <ul style="list-style-type: none"> • Why regalia? What does regalia do? Why tell the story of regalia? Why make a drum? • Introduction to the art object and ideas of function and community identity. Why do we make the objects? Why do we make them beautiful? • In-class reading – Doreen Jensen’s speech at the opening of the Museum of Civilization in QUE. 	Week 9 Guest Lecturer Laura Hynds	Drum Making Session 2 <ul style="list-style-type: none"> • Drum making practice is one of the oldest practices of cultural making in Aboriginal Communities. • 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
Week 3 Feb 18 Moccasins Guest lecturer Judy Elk	Begin the Practice of Moccasin Making <ul style="list-style-type: none"> • introduction to beadwork • introduction to designing your moccasin • Introduction to a Critical thinking as it relates to indigenous material production – how does the moccasin help us to see the world better? 	Week 10 April 1	NO CLASS EASTER MONDAY
Week 4 Feb 25	Moccasin Making <ul style="list-style-type: none"> • Discussions on Mabel Chapter 1 • 	Week 11 April 8	Drum Making *Survey of Contemporary Indigenous Arts <ul style="list-style-type: none"> • Connecting to different teachers of drum making • Discussions of drum making philosophies • Looking at a selection of aboriginal art and artists practicing across turtle islands • ‘Peter Morin’s top ten’
Week 5 March 4	Continue Moccasin Making <ul style="list-style-type: none"> • Construction of the moccasin • Discussions on Mabel Chapter 2 	Week 12 April 15 Guest Lecturer Laura Hynds	Basket Making <ul style="list-style-type: none"> • Students will learn Basket Making Techniques in • Discussions on the purpose of the art and preparation for final circle
Week 6	Continue Moccasin Making <ul style="list-style-type: none"> • Construction of the moccasin Discussions on Mabel Chapter 2 	Week 13 April 22	Final Circle - Cultural Teachings in practice • We will invite our community members to come and witness our storytelling and to witness our finished works of regalia
Week 7 March 18 Guest Lecturer March 11	Historical Implications to Indigenous Art Making, and Treaty Making, <ul style="list-style-type: none"> • In groups, we will investigate treaty making and make connections to how this experience is mirrored in the history of indigenous material production • Relating this to art production in communities. 	Week 14	Exam week... no classes

	•

5. Basis of Student Assessment (Weighting)

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

In-class responses/discussion 10 %

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.

Midterm Review – 30%

Due: March 18

You will develop a well-researched presentation of the techniques/process connected to moccasin making. Your presentation should include: what we have learned in class, how this information is useful to your own creative visual practice, and how has this process helped you to see aboriginal creative practice. Alongside your creative works, you will tell stories to annotate your creative process.

Drum Making – 30 %

Due: April 15

We will work collaboratively to create drums. We will look at the whole process from gathering the materials. Please bring both drums to class on April 15th.

Final project – 20%

Due: Final Class

During the term we will be working with many traditional creative technologies and learning the philosophies connected to these creative arts. For your final assignment, you will make a basket that tells the story of your cultural identity. You will perform or present the story of your basket at our final performance and sharing circle.

*Participation is paramount to the success of this course. If you miss more than three classes you shall not pass

6. Grading System

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+	<ul style="list-style-type: none"> Attended and participated in classes. Attentive to all assignments Utilized several techniques and new materials in their final work. 	9
85-89	A		8
80-84	A-	<ul style="list-style-type: none"> Demonstrated keen interest and respectful learning about themselves and others as cultural people. Creatively executed ideas that express the individuals' unique creative process 	7
77-79	B+	<ul style="list-style-type: none"> Attended and participated in classes. Attentive to all assignments 	6
73-76	B		5

70-72	B-	<ul style="list-style-type: none"> Utilized some new techniques and materials in their final work. Demonstrated some interest about themselves and others as cultural people. Expressed some insights into their emerging creative process 	4
65-69	C+	<ul style="list-style-type: none"> Attended and participated in classes. 	3
60-64	C	<ul style="list-style-type: none"> Some assignments executed with little attentiveness Struggles to use new techniques and materials in their final work. Struggles with applying ideas of culture into their lives Struggles with their creative process 	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 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 ^d 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.

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.