



FIRST NATIONS ART STUDIES

FNCS 220



Peter Morin
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Wednesdays, 12:30 – 3:30 pm
Wilna Thomas Room 225
January 11, 2012
to April 25, 2012

Class and Instructor Information

Class time	Wednesdays, 12:30 pm to 3:30 pm
Classroom	Wilna Thomas 225
Instructor	Peter Morin
Office Hours	Wednesdays, 3:30 pm – 5:30 pm and by appointment
Office location	Ewing 218
Phone	250-370-3162
Alternative phone	250-893-9986
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INTENDED LEARNING OUTCOMES

Students will develop a strong foundation of visual literacy in relation to the artistic expression of Indigenous communities, indigenous Art (traditional and contemporary), and understanding how indigenous art and indigenous art production is an intrinsic part of indigenous culture expression.

At the end of the course students will be able to:

1. Identify traditional artistic motifs, techniques, and materials of specific Indigenous groups;
2. Distinguish between the traditional expressions of different Indigenous people;
3. Recognize connections between historical and contemporary works;
4. Understand the complexity of continuity and change that exists in creative language;
5. View the arts of Indigenous people within historical, political and social contexts;
6. Discuss and write about the arts of Indigenous people;
7. Understand and discuss the intrinsic value of arts, and the necessity for expression of authentic creative voices as an act of self-determination;
8. Identify systems of support for the arts.

REQUIRED READING MATERIALS

- Each Week includes 2 or more take home readings
- Students are required to write a weekly response to one of the readings available
- A portfolio of written responses will be due at the end of the semester

COURSE CONTENT

This course presents an overview of the arts of various Indigenous peoples and communities within their histories and cultures. The creative voices of artists will take students beyond the facts and figures of history, geography, and political science, and reveal the stories of the underlying individual and collective human experiences. (T)

In general, the semester will be divided into two parts. In the first part of the semester students will become familiar with the scope and depth of indigenous art history, major movements within indigenous art, and current contemporary practice. In the second part of the semester, the focus shifts to individual

artistic practices and the roles of artists in relation to specific themes: Community history, Community Voices, Community Practice. Each week will include two readings that support topics discussed in the class. Students are required to choose one of these readings, write a response and be prepared to discuss readings the following class.

The class will focus on developing awareness of the importance of indigenous art history to our daily lives. Throughout the semester, students will investigate the role of art and artists to the development of the Nation. 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 learning journeys. By the end of the class, students will have a familiarity with utilizing creative technologies, contemporary issues pertaining to indigenous art, and be able to share the story of art for your community.

This class employs culturally-based methodologies. Our Ancestors are invited to join our learning journey. Students are invited to share their stories as a part of the overall learning. We will be utilizing a circle structure throughout the semester to support our shared voices.

SUMMARY OF WEEKLY CLASS SESSIONS

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| 1 | Wed. Jan. 11, 2012 | Introductions and Course Overview – Resisting Colonization - Why talk Indigenous Art History?

*Reading Options:

1. Art History by Doreen Jensen, Give Back, First Nations perspectives on Cultural Practice, Gallerie Publications 1992
2. Metamorphosis, Doreen Jensen, Topographies: Aspects of Recent BC Art, Vancouver Art Gallery 1996 |
| 2 | Wed. Jan. 18, 2012 | A survey of contemporary Aboriginal Art Practice Across Turtle Island

*Reading Options:

1. Indian Artists’ Statements through time, Viviane Gray, In the Shadow of the Sun: perspectives on Contemporary Native Art, Canadian Museum of Civilization 1993
2. Northwest Coast Indian Art from 1950 to the Present, Karen Duffek, In the Shadow of the Sun: Perspectives on Contemporary Native Art, Canadian Museum of Civilization 1993 |
| 3 | Wed. Jan. 25, 2012 | A survey of Western Art History – Materials, Technologies, and Discourse - Building an indigenous art history language and structure

*Reading Options:

1. Construction of the Imaginary Indian, Marcia Crosby, Vancouver Anthology: The Institutional Politics of Art, Talon books 1991
2. Those Dead Guys for a Hundred Years, Jimmie Durham, I Tell |

You Now: Autobiographical Essays by Native American Writers,
University of Nebraska Press 1987

- 4 Wed. Feb 1, 2012 Artistic Innovators - Speaking to their Mother, Shooting the Indian Act, Proto-types for a New Understanding, Four Decades: An innocent Gesture, Bakwina 'tsi: The container of souls
*Reading Options:
1. Meaning of Life, Paul Chaat Smith, Everything you know about Indians is Wrong, University of Minnesota Press 2009
2. Art as a means of ceremony and transformation, Gregory Cajete, Native Science: Natural Laws of Interdependence, Clear Light Publishers 2000
- 5 Wed. Feb. 8, 2012 Artistic innovations – talking beadwork, talking button blankets, talking songs, talking carving, talking moccasins–
*Special guest artists TBA
*Reading Options:
1. The Role of a Traditional Gitksan Artist, Doreen Jensen, My Home as I Remember, 2000
2. Selections from Robes of Power: Totem Poles on Cloth, Doreen Jensen and Polly Sargent, UBC Press 1986
- 6 Wed. Feb. 15, 2012 A visit to the Ancestor Artists - Field Trip Royal BC Museum Collections
- 7 Wed. Feb. 22, 2012 Mid-Term presentations
- 8 Wed. Mar. 7, 2012 Mid-Term Presentations
- 9 Wed. Mar. 14, 2012 The Communities' voices from the Far North – Zacharias Kunuk, Annie Pootoogook, and the creation of Cape Dorset
*Reading Options:
1. Making Things our Own, Candice Hopkins, Horizon Zero: Issue 17, 2005
- 10 Wed. Mar. 21, 2012 The Communities' Voices (or the artist telling history) – Faye Heavysield, Shirley Bear, Doreen Jensen
*Reading Options:
1. Standoff in Lethbridge, Paul Chaat Smith, Everything you know about Indians is Wrong, University of Minnesota press 2009

		2. In Time Immemorial Daisy Sewid-Smith, In Celebration of our Survival: The First Nations of British Columbia, BC Studies 1991
11	Wed. Mar. 28, 2012	The Communities' Voice (or the politics of performing Indigenous space) – Rebecca Belmore, Jimmy Durham, James Luna, Kent Monkman *Reading Options: 1. Luna Remembers, Paul Chaat Smith, Everything you know about Indians is Wrong, University of Minnesota press 2009
12	Wed. Apr. 4, 2012	Curating indigenous Art in Canada – Land Spirit Power, Indigena, Beyond History, Topographies, Reservation X Special guests TBA *Reading Options: 1. Americans without tears, Paul Chaat Smith, Everything you know about Indians is wrong, University of Minnesota Press 2009 2. When the Tuna Eats its tail: The Role of Critical Commentary in relation to Aboriginal Art, Jim Vivieaere, The Banff Centre 2003
13	Wed. Apr. 11, 2012	Final Project Presentations
14	Wed. Apr. 18, 2012	Final Assignment Due

ASSIGNMENTS

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 READING RESPONSES 30 %

DUE: WEEKLY

Each week, you will respond freely and creatively to the theme presented. These free writing exercises are as much about participation as it is to get our creative juices flowing. Notes for weekly readings should contain your opinion and perspectives on what you believe the central theme and main ideas are, and a constructive **critical analysis** of those themes and ideas. For your final grade, you will hand in fourteen responses.

MIDTERM PRESENTATION – 20%

DUE: FEB 22

For the mid-term, you will develop a well-researched presentation on an artist of your choice. Your presentation should focus on the history of the artist, the strategies the artist uses to create his/her art, and how the artist presents this story to the community. This is an important piece of research, as it will help shape your final assignments. We will go over this in detail on January 11st.

FINAL PRESENTATIONS -- 20%

DUE: APRIL 11

Each student will do an in-class presentation on their written assignment / essay. Presentations must include at least 3 samples (images, video clips, audio clips etc) of the work of the artists / arts group or organization. Presentations will be 20 minutes long (10 minute presentation, 10 minute overview of what you learned while working on this project). Presentations will take place during the last two classes – Wednesday, April 1, 2009 and Wednesday, April 8, 2009.

FINAL SUMMARY ESSAY – 20%

DUE: APRIL 18

For your final assignment you become the artist telling the story of your community. Your essay will be a personal narrative, with references, that shares the art history of your Family, Community, and/or Nation. You will present your essay to the class. This presentation will be a part of your final mark. We will go over this in detail on January 11st.

Your written assignment (approximately 1,000 to 1,500 words) should focus on:

1. Research your First Nations art history
2. Research artists that work within this art history
3. Articulate your relationship to this art history
4. Identify areas in your life which have been shaped by this art history
5. Expand on any one of the required readings or the videos we'll view in class.
6. The essay should deeply examine the central issues and expand on the critical analysis through research of related material

GRADES

Percentages from each area total and apply to the following letter grades:

A+	=	90-100%	B-	=	70-72
A	=	85-89	C+	=	65-69
A-	=	80-84	C	=	60-64
B+	=	77-79	D	=	50-59
B	=	73-76	F	=	below 50

ACADEMIC PROGRESS POLICY

- There is an Academic Progress Policy designed to enhance a learner's likelihood of success. Students should become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.

<http://camosun.bc.ca/policies/Education-Academic/E-1-Programming-&-Instruction/E-1.1.pdf>

COURSE POLICIES

Attendance

- Each absence will consist of a grade reduction to a total of 10% for 3 absences or more. A student who is absent due to illness, accident, or family affliction will be exempt from this policy by producing a health practitioner's note where it may apply.

Late Assignments

- These are subject to a letter grade reduction per day. If a student cannot meet an assignment deadline due to illness, accident, or family affliction, he/she will be exempt from this policy by notifying the instructor and producing a doctor's note where it may apply.

Plagiarism

- It is an offense of plagiarism to use someone else's work or ideas as one's own without proper acknowledgement. Failure to acknowledge one's sources may result in penalties as severe as zero on an assignment, failure in the course, or, if repeated, expulsion from the institution.
- Plagiarism will not be tolerated in this course. Students should note that plagiarism is not limited to copying from printed material; copying from the web or from material submitted for another course are also examples of plagiarism. In this course students are expected to follow the MLA rules for documentation at all times. Students guilty of plagiarism will have their names submitted to the Dean's office and will automatically receive a grade of 0 for the assignment; they may also receive a grade of 0 in the course. Other penalties will also apply for students who have already been convicted of plagiarism.

Services Available

- The First Nations Education and Services department, located in E272 is there to support you.

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, Registrar's Office or the College web site at <http://www.camosun.bc.ca>

ACADEMIC CONDUCT POLICY

- There is an Academic Conduct Policy for the college. It is the student's responsibility to become familiar with the content of this policy.
- The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section. www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html