

UNIVERSITY OF CALGARY
DEPARTMENT OF ART

COURSE OUTLINE

Art History (ARHI) 367.01
Native North American Art in its Cultural Context
Spring 2014

Lecture: May 14 – June 4, 2014
Tu, Th 12:00 – 18:20; Room: AB 672

Instructor: Alfred Young Man, Ph.D.
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Course Description

Survey of the forms and purposes of Native art in Woodlands, Plains, Northwest Coast and Southwest cultures throughout the prehistoric and historic periods and in conjunction with a study of cultural development and change.

Content includes a survey of early and contemporary North American Indian art history and theory with a fundamentally important focus on contemporary problems and issues. The relevance of the *Native perspective* and problems contiguous to the use of this perspective by students and instructor will constitute the most important factor in all discussions and must be of uppermost concern to all students. An interdisciplinary holistic, conceptual analysis and synthesis of ideas from art and anthropology with reference to learning the Native perspective will prevail.

Reading Assignments

Assignments will be keyed to the indicated course schedule. Due to the expansive nature of the course, close attention must be paid to the assigned readings (when applicable), film, audio, and video material. Additional research and reading material may be obtained from the instructor upon student request.

Audio-Visual Materials

Films, audio and video tape selections have been chosen to supplement and enhance reading and slide lectures. All material covered will be available to students for review upon request.

Prerequisites &/or Co-requisites

N/A

Objectives of the Course

To survey and provide students with a study of the nature of the North American Indian art experience and formations as these have occurred in a variety of places and among an array of Native American and First Nations groups over time. Supplementary class presentations by resource people with special knowledge and insight into Native American and First Nations history, students making special reports (as time allows) and activities related to the exposition of American and Canadian Indian material and

spiritual culture will occur when these activities are available and appropriate, giving the student an opportunity to experience first-hand, certain aspects of indigenous cultures. Some or all of the following aspects of Native history and society will be covered: traditional Native American arts, Native American arts vs. crafts, museum collections, materials and techniques, religious and ceremonial art, art as social representations, Native American music and dance, contemporary Native American arts, Native American literature, Native American performances, Native American films, European/Euro-American views of Native Americans, Native American views of the indigenous people of North America, the myth of the American West and Indians within visual expressions, Native Americans in popular culture, and stereotypes of Native Americans.

Textbooks and Readings

- 1.) *The Buckskin Ceiling: a Native perspective on Native Art Politics* by Alfred Young Man
(may be purchased at the Bookstore)

Some suggested reading that will help you come to terms with the Native perspective and other ideas about the structure of contemporary Native art:

Shared Visions edited by Margaret Archuleta and Rennard Strickland
Sacred Circles: Two Thousand Years of North American Indian Art by Ralph T. Coe
God Is Red; Custer Died for Your Sins; Red Earth, White Lies by Vine Deloria, Jr.
Song from the Earth by Jamake Highwater
Atlas of the North American Indian by Carl Waldman
Arts of the North American Indian by Edwin Wade

(Additional bibliography material will be supplied upon individual student request.)

Additional material which students may find useful but is not required reading

"The Cultural-Area Concept: Does It Diffract Anthropological Light?" by James H. Howard. *The Indian Historian*, vol. 8, no. 1, Spring 1975

"An Open Letter to the Heads of the Christian Churches in America", Vine Deloria, Jr., (1972)

"Civilization and Isolation", Vine Deloria, Jr., Athabasca University Wolfe Memorial Lecture (1977) "Pre-Columbian Religions: From Wah'kon-tah the Great Mystery" (1973)

"Indian Religion: One Man's View" by Charles Eastman. *Wassaja: The Indian Historian*, vol. 13, no. 3, September 1980 "Images of Indians" by Phil Lucas (1979)

"Asiatic Sources of Northwest Coast Art," *American Indian Art: Form and Tradition* by Ralph T.

Coe (1972) "Bone Age Man," by Barry Estabrook. *Equinox*, March/April 1982

"Chronology," *Song from the Earth* by Jamake Highwater, 1976

"The Beginnings of Modern Indian Painting," *Indian Painters and White Patrons* by J.J. Brody, 1971

"What is Indian about Indian Art?" *Song from the Earth* by Jamake Highwater, 1976

Additional video and digital information we may find time to view

"Oren Lyons: Condolence Cane" (30 mins.) (Video tape in instructor's office.) "Images of Indians" with

Will Sampson (Parts 1-5, 30 mins. ea.)

"Savagery and the American Indian: Wilderness", A&E's TIME TRAVELLER, October 1991 (60 mins.)

"Seeking the First Americans", Odyssey Access Television (60 min.) 1988

Assignments and Evaluation

Since this is an intensive course and time is short you will be required to write an 8 to 10 page, double-spaced, Times New Roman, size-10 font ONLY! word-processed essay on Native art, using information from materials presented in class. You may use other resources but especially note that in order for the professor to determine whether or not you have read, viewed, studied, and otherwise have a good understanding of the required material, your paper must include at least five sources or citations selected from any of the material covered in class and no more than five sources from the internet. You may include your lecture notes.

Student presentations for extra credit: Each student may elect to give a power point presentation up to 10 minutes in length on a Native art question or subject of their own choosing. The report must be appreciably different than what your essay topic is about. The best time to schedule your presentations is during the second-half of the course however you may begin work on your presentations immediately.

Grading method

This is very important! Your essays will be graded according to the Term Paper Analysis Form (to be attached to an email or handed out in class) henceforth called the TPAF. Please study the TPAF and inform me immediately if you do not understand the grading method, I will be happy to clarify the problem area(s) for you.

Estimating your own grade (optional): before you hand in your term paper fill out the TPAF, according to your own best estimate of what you feel you have earned, add the percentages below and give yourself a grade. Staple your TPAF to the back end of your handed in essay. This will be compared with the grade you will receive from the instructor at the end of the course.

Completion of paper and knowledge of material (TPAF)	= 70%
Class participation	= 20%
Class attendance	= 10%
	100%
Student presentation (extra credit)	= 10%
	110%

Want to know how you have been doing? *Students will be given an assessment of their progress and performance upon request.*

Note: It is the student's responsibility to keep a copy of each submitted assignment. Please hand deliver your assignments directly to your instructor on **the last day of class - in class** - no emailed essays before or after the due date please as this can cause unnecessary problems if your computer malfunctions or the U of C system is down or other mitigating factors. If this is not possible, you may use the drop box outside of AB 608.

Late assignments will be accepted after the last day of class with a valid excuse however this will incur a late paper designation depending upon the excuse whereby **you will not earn one percentage point for each day late**. You may turn in your assignments at any time before the last day but you must still attend class in order to earn the percentage for the day missed as per attendance. Assignments that are put into the drop box will be date-stamped and placed in the instructor's mailbox.

Registrar-Scheduled Final Exam – NO

Additional Information *(if necessary)*

NA

Approved optional &/or mandatory supplementary fees *(if necessary)*

NA.

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Course Schedule

Spring 2014

(Note: This daily schedule may need to be tweaked from time to time so should there be a need, I will announce this in class.)

May 15 Tues - Welcome, introduction and orientation to course structure and contents, questions and answers.

Contemporary Problems and Arguments

- PowerPoint: chapter "North American Indian Art: It's a Question of Integrity" in *The Buckskin Ceiling* (p. 49)
- video: *Fritz Scholder: Painting the Paradox*
- read and discuss chapter: "Anomalous Painters" *The Buckskin Ceiling* (p. 29)
- *Fritz Scholder: Indian Not Indian* video by National Museum of the American Indian television panel
- *Images of Indians* (Parts V) (30 mins) video,
- Rich Hall, *Inventing the Indian* with Rich Hall (1 hr 29 min.)
- slides: "The Indianness of North American Indian Art: The New Awareness", SACRED CIRCLES
- digital slides: *Atlas of the North American Indian* – cultural, linguistic, religions, agriculture area maps – Reservations and Reserves 1850 to present – class discussion
- read chapter "An Issue of the Historical Control of Native Art" *The Buckskin Ceiling* (p 13).

20 Tue - "Asiatic Sources of Northwest Coast Art" (slides)

- video: *An Indian Act Shooting the Indian Act* Lawrence Paul Yuxweluptun
- "The Grandeur of Northwest Coast Sculpture", SACRED CIRCLES (slides)
- Contemporary Northwest Coast artists (slides)
- *Bob Boyer: His Life's Work* internet exhibition (digital)
- "The Plains Indian: An Aesthetic of Mobility", SACRED CIRCLES (slides)
- Contemporary Plains Indian artists (slides)

22 Thu - Southwest/California: "Pastoral Designs for the Arid Lands: The Art of the Far West", SACRED CIRCLES

- contemporary Southwest and California Indian artists
- class discussion questions and answers
- "Archeological Earth Works and Effigy Pipes: The Serpent Cult", SACRED CIRCLES
- read "The Native perspective vs. Anthropology: a Third Reality" *The Buckskin Ceiling* (p 7).
- TBA

27 Tue - Woodlands: "Woodland Art in the Historic Period", SACRED CIRCLES

- contemporary Woodland Indian artists.
- class discussion questions and answers

- TBA
- student reports

29 Thu - "Condolence Cane" with Oren Lyon (Video 30 min.)

- Inuit "Ivory Madonna's, Bear Cults, and Shamans' Visions: Eskimo Art and Archeology" SACRED CIRCLES
- contemporary Inuit/Eskimo art
- First Nations Women Artists, Canada
- "Teaching Indian Fine art in a non-Native University", The Buckskin Ceiling (p. 87)
- student reports

June 3 Tue

- How activism influences contemporary Indian Fine art
- Summer of 1990 Kanehsatake: 270 Years of Resistance (video)
- Wounded Knee 1973 (video)
- class discussion (slides)
- TBA
- **Papers due.**

Grading Method/Grading Scale:

Percentage	Grade	G.P.A.	Grade Definition
96-100	A+	4.0	Outstanding
90-95	A	4.0	Excellent-superior performance, showing comprehensive understanding of subject matter.
85-89	A-	3.7	
80-84	B+	3.3	
75-79	B	3.0	Good – clearly above average performance with knowledge of subject matter generally complete.
70-74	B-	2.7	
65-69	C+	2.3	
60-64	C	2.0	Satisfactory – basic understanding of the subject
55-59	C-	1.7	
53-54	D+	1.3	
50-52	D	1.0	Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject
0-49	F	0	Fail – unsatisfactory performance or failure to meet course requirements.

Internet and Electronic Communication Device Information

All cell phones must be powered off - notebooks, iBooks, laptops okay.

Academic Accommodation

For more information go to <http://www.ucalgary.ca/access/>

Academic Standing

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/f.html>

Deferral of Exams/Term work

It is possible to request a deferral of term work or final examination(s) for reasons of illness, accident,

family or domestic affliction, or religious obligations. Please check with Enrolment Services if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.

For more information go to http://www.ucalgary.ca/registrar/deferred_final

F.O.I.P.

For more information go to <http://www.ucalgary.ca/secretariat/privacy>

Writing/Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense.

Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or Writing Support Services (at the Student Success Centre) if you have any questions regarding how to document sources.

For more information go to <http://www.ucalgary.ca/ssc/writing-support> or <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Student Misconduct

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Student Union and Student Ombudsman

For more information go to <http://www.su.ucalgary.ca/>

For more information go to <http://www.ucalgary.ca/provost/students/ombuds>

Lockers

The Art Building lockers are administered by the Students' Union in 251 MacEwan Student Centre. There are various shapes and sizes of lockers for rent. Please write down the barcode numbers (top left of each locker) for the locker shape that you require and bring this list with you to the SU office between 8:30a.m. and 4:30p.m., Monday-Friday. **Lockers must be vacated by the end of term.**

For more information go to <http://www.su.ucalgary.ca/>

Models

In this class students may be expected to draw from nude models. A student electing not to do so must notify the instructors IN WRITING of his/her concerns.

Portfolios and Assignments

The Department of Art will not assume responsibility for lost or stolen portfolios or course work given to instructors for grading, or for work posted on bulletin boards in the art building.

All unclaimed work will be disposed of two weeks after the end of classes.

Ethics

Whenever you perform research with human participants (i.e., surveys, interviews or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research.

For more information go to <http://www.ucalgary.ca/research/cfreb>

Campus Security/Safewalk

Call 220-5333 anytime. Help phones are located throughout campus, parking lots and elevators; they connect directly to Campus Security - in case of emergency, press the red button.

For more information go to <http://www.ucalgary.ca/security/safewalk>

Emergency Evacuation

For more information go to <http://www.ucalgary.ca/emergencyplan/assemblypoints>

Faculty of Arts Program Advising and Student Information Resources

Have a question, but not sure where to start? The Faculty of Arts Program Information Centre (PIC) is your information resource for everything in Arts. Stop by SS110, call us at 220-3580 or email us at artsads@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 220-5881 or visit them on the 2nd floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 210-ROCK [7625] or visit them at the MacKimmie Library Block.

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