

INDG 401.01 (75584)
Research in Selected Topics in International Indigenous Studies

COURSE DESCRIPTION AND OBJECTIVE:

“Art [and artists] have always had a role in pointing a finger at social issues. We [contemporary Aboriginal artists] are examining the history as presented, and searching it for truths and untruths.”—Bonnie Devine, Anishinaabe artist

This course is an examination of Aboriginal issues through the lens of contemporary artists (painters, sculptors, installation, multi-media, writers, performance, filmmakers) beginning with historic times and concluding in the 21st century. Topics covered include stereotypes, decolonization, tourist arts, transculturation, museum issues and representation, repatriation, authenticity, self-representation and identity, photography, use of text and narrative.

Topics will be examined in an art historical context through a series of readings, slide and lecture sessions and guest speaker(s), where permitting.

Instructor: Suzanne McLeod
Office: SS1061
Email: srmcleod@ucalgary.ca
Office Hours: Tuesdays 2:00pm-3:00pm or by appointment

ASSIGNMENTS AND EVALUATION:

Mid-Term Exam	Thursday, October 23 (on-line)	30%
Research Essay	Due Thursday, November 13 (in-class)	40%
Final Take-Home Exam	Distributed In-class ONLY Thursday, December 4 Due Friday, December 12 (email ONLY to instructor)	30%
		100%

REGISTRAR-SCHEDULED FINAL EXAMINATION: No

COURSE TEXT: There is no text required for this course. Complementary readings and slide images will be posted on D2L prior to each scheduled lecture.

SCHEDULE OF LECTURES & READINGS:

WEEK 1: Tuesday, September 9/Thursday, September 11

Tuesday, September 9 Course introduction and review of syllabus
Overview of critical elements of course, including repatriation, stereotypes, commoditization, transculturation, museum environments, authenticity, self-representation and identity vs. “representation of,” text and narrative, social media

Thursday, September 11 Image-making and Stereotypes
A visual survey of how the “Indian image” evolved through the centuries, through misrepresentations that reflected more the political, social and economic needs and ‘nation-building’ goals of the Euro-American than that of the Aboriginal person who was being represented. Recognizing the underlying influences these visual and psychological images had on Western perspectives is crucial to understanding how pervasive the created image is to contemporary perceptions of Aboriginal people. It also provides an

insight in understanding how contemporary Aboriginal artists attempt to deconstruct and correct misconceptions of art, culture and people.

Reading(s):

- David W. Penney, Introduction North American Indian Art
- Leslie Reinhardt, British and Indian Identities in a Picture by Benjamin West
- Stephanie Pratt, American Indians in British Art, 1700-1840
- Doug Herman, Three Roots of Manifest Destiny

Slide lecture: Image-Making

WEEK 2: Tuesday, September 16/Thursday, September 18

Tuesday, September 16 Image-Making and Stereotypes
DVD: Reel Injun: On the Trail of the Hollywood Indian

Thursday, September 18 Image-Making and Stereotypes (cont'd)
DVD: Reel Injun: On the Trail of the Hollywood Indian (ending)
Discussion: mythmaking, stereotypes, popular entertainment
Discussion:

Reading(s):

- Thomas King, You're Not the Indian I Had in Mind
- Daniel Francis, The Imaginary Indian: The Image of the Indian in Canadian Culture—Introduction
- Sherman Alexie, Scene from "Smoke Signals"

DVD: Neil Diamond (Dir.) Reel Injun: On the Trail of the Hollywood Indian (85 min.)

Slide lecture: Indian Impressionists

WEEK 3: Tuesday, September 23/Thursday, September 25

Tuesday, September 23 Cultural Resiliency
Great Plains
The nations of the Great Plains evolved distinctively rich artistic and cultural histories, with mythology, protocols and societies based largely on the gifts and teachings of the buffalo. These culture groups have become the representative archetype of the North American Indian, a stereotype based largely on the early myth-making mechanisms of the late nineteenth century. A visual survey of the multiple nations, such as northern Cree, Blackfoot, Sioux Cheyenne, Crow, is presented, with specific attention to the visual narratives and literacy encompassed within ledger drawings, painted story robes, winter counts and the esoteric meanings within items of warfare and resistance.

Thursday, October 2 Great Plains (cont'd)

Readings(s):

- David W. Penney Plains North American Indian Art p.107-125
- Janet C. Berlo Plains Indian Drawings 1865-1935: Pages from a Visual History
- Patricia Minor Reading Reservation-Era Plains Ledger Art from a Framework of Transmotion

Slide lecture: Great Plains

WEEK 4: Tuesday, September 30/Thursday, October 2

Tuesday, September 30 Legacy of governance and organization
Iroquois Confederacy
The contribution and power of the Iroquois Confederacy to the formation of contemporary North America cannot be overstated. Even before the arrival of Europeans, the Iroquois Confederacy was distinctive in its cultural, social, economic, artistic and diplomatic achievements. The development and narrative authority of wampum belts, places such Hochelaga and Stadacona, and philosophy of the Great League of Peace contributed to the foundations of constitution and a move away from monarchy within the 'New World.' An examination of the artistic and historic legacy of the Confederacy is presented, and how these nations still play an active role in the political and social constructs of modern-day Canada.

Thursday, October 2 Iroquois Confederacy (cont'd)
Place, Identity & Self-Representation
Mohawk community of Kahnasatake and the town of Oka, Quebec clashed in 1990 leading to the Oka Crisis, a watershed event that eventually encompassed the larger Canadian society resulting in major changes in the way the Canadian government deals with Aboriginal Canadians today; the crucial role that 'identity' plays in the stability and resiliency of Aboriginal culture, and how Aboriginal artists integrate and address the issue and politics of identity within their works.
Discussion: Land Spirit Power (exhibition), Canadian Museum of Civilization
Discussion: Indigena (exhibition), National Gallery of Canada

Reading(s):

- Berlo & Phillips, Native North American Art: Early Contact Period in the Northeast
 - David W. Penney North American Indian Art: Eastern Woodlands
- DVD clip: 500 Nation—Haudenosaunee, America's First Democracy
Slide lecture: Iroquois Confederacy

WEEK 5: Tuesday, October 7/Thursday, October 9

Tuesday, October 7 Place, Identity & Self-Representation
Early Aboriginal Artists
The aesthetic elements of 'Legend Painting' is perhaps most recognizable as "Native art." An examination of form, evolution and influence is presented, as well as an overview of how politically mandated art programs in the 1960s contributed to the formation of a nascent Canadian 'Native art' form, and how artists have reframed this to be self-representative signifiers of identity.

Thursday, October 9 Place, Identity & Self-Representation (cont'd)
Next "Generation" Aboriginal Artists
Following changes in the political, social and cultural landscape among Aboriginal Canadians in the 1960s, a next-generation of artists emerged with a collective mandate towards political & social statements, placement of identity and exposure of historical misconceptions

Reading(s):

- Gerald McMaster, Towards an Aboriginal Art History

- Greg A. Hill, Norval Morrisseau: Shaman Artist
- Slide lecture: Legend Painting: Formation of Canadian Native Art
Slide lecture: Place, Identity & Self-Representation
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WEEK 6: Tuesday, October 14/Thursday, October 16

Tuesday, October 14 Cultural Repatriation and Museums
Legislated Acts
The adoption of the 'Native American Graves Protection & Repatriation Act' (NAGRPA) in the USA was a result of Native American concerns over the vast number of cultural and human remains that federal museums held within their collections, including the sovereignty of recent archaeological and cultural discoveries. Canada does not have a federal act similar to the USA; however, the Province of Alberta has introduced the 'First Nations Sacred Ceremonial Object Repatriation Act.' An examination of the issues and controversies resulting from repatriation, and how Aboriginal people have negotiated the diversity of challenges.

Thursday, October 16 Cultural Repatriation and Museums (cont'd)

MID-TERM EXAM REVIEW

Reading(s):

- Andrew Gulliford Bones of Contention: The Repatriation of Native American Human Remains
 - Doug Marter Repatriation: The Legal and Moral Challenge
 - Gerald McMaster INDIGENA: A Native Curator's Perspective
- Slide lecture: Cultural Repatriation
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WEEK 7: Tuesday, October 21/Thursday, October 23

Tuesday, October 21 NO CLASS – Reading Week

Thursday, October 23 **MID-TERM EXAM (ONLINE)**

WEEK 8: Tuesday, October 28/Thursday, October 30

Tuesday, October 28 Guest Speaker: Leroy Wolf Collar
Overview of key political moments and events among Aboriginal peoples

Thursday, October 30 Guest Speaker: Leroy Wolf Collar (cont'd)
Overview of key political moments and events among Aboriginal peoples

WEEK 9: Tuesday, November 4/Thursday, November 6

Tuesday, November 4 Museum Issues and Rights of Repatriation
Northwest Coast
DVD: Totem: The Return of the G'psgolox Pole

Thursday, November 6 Museum Issues and Rights of Repatriation (cont'd)
Northwest Coast
The art and culture of the Northwest Coast people is distinct and complex. Geography and lifestyle has contributed to the evolution of long-standing cultural and artistic formations. Northwest Coast people have encountered eighteenth century Spanish explorers and sustained Russian presence, experiences contributing to the legacy of Charles Edenshaw and Bill Reid. Contemporary artists, such as Marvin Oliver, Susan Point, Lawrence Paul Yuxwelupton, Marianne Nicholson, Larry MacNeil, have evolved these influences to produce an exceptionally rich and vibrant art form, in a multitude of mediums, recognized the world over.
Slide lecture: Northwest Coast

Reading(s):

- David W. Penney, Northwest Coast North American Indian Art
- Aldona Jonaitis, Art of the Northwest Coast

DVD: Gil Cardinal (Dir.) Totem: The Return of the G'psgolox Pole (70 min)
Slide lecture: Northwest Coast

WEEK 10: Tuesday, November 11/Thursday, November 13

Tuesday, November 11 NO CLASS – Reading Day

Thursday, November 13 **RESEARCH ESSAY DUE**

Narrative and Text
Constructed Identities/Reclaiming the Image
Examination of constructed identities and landscapes by non-Native photographers throughout the twentieth century and their impact towards the formation and endurance of stereotypical imagery.

Slide lecture: Constructed Images/Reclaiming the Image

WEEK 11: Tuesday, November 18/Thursday, November 20

Tuesday, November 18 Narrative and Text (cont'd)
Reclaiming the Image
Photography is an arena that Aboriginal artists have operated within since the early twentieth century. An examination of the rich variety of contemporary and historic Indian photographers, and how their images of self-representation, commentary and artistry differs from photography “about” or “of” Indians. Artists speak to issues of colonization, decolonization, representation, appropriation.

Thursday, November 20 Narrative and Text (cont'd)
Contemporary Aboriginal Artists
Contemporary artists continue to deconstruct and re-articulate the historical and cultural experiences of Aboriginal peoples through the utilization of modern mediums that challenge long-entrenched stereotypical and romantic misrepresentations.

Reading(s):

- David W. Penney, Artists of the Modern and Contemporary World North American Indian Art

- Theresa Harlan, Indigenous Photographies: A Space for Indigenous Realities
- David Winfield Norman, Control Mapping: Peter Pitseolak and Zacharias Kunuk on reclaiming Inuit photographic images and imaging

Slide lecture(s): Constructed Identities/Reclaiming the Image

Slice lecture(s): Contemporary Aboriginal Artists

WEEK 12: Tuesday, November 25/Thursday, November 27

Tuesday, November 25 Transculturation and Tourist Art
Far North
DVD: Kinngait: Riding Light into the World

Thursday, November 27 Transculturation and Tourist Art (cont'd)
In the late 1940's/50's, civic administrator James Houston tapped into the artistry and creativity of Inuit artists in the Cape Dorset region that resulted in the formation of the West Baffin Co-operative and a distinctly new art form, Inuit printmaking. A discussion of the phenomenon of transculturation, and the rise of tourist art as a form of economic and cultural survival in the Far North.

Reading(s):

- David W. Penney, Arctic and Subarctic North American Indian Art
- Mary Louise Pratt, Arts of the Contact Zone

DVD: Annette Mungaard (Dir.) Kinngait: Riding Light into the World (64 min.)

WEEK 13: Tuesday, December 2/Thursday, December 4 LAST CLASS

Tuesday, December 2 Performance Music
A Tribe Called Red/Drezus
Electric powwow band, A Tribe Called Red, makes a strong socio-political commentary on the shooting of a Nuu-chah-nulth woodcarver by a Seattle police officer in 2010 in what was deemed an unjustified use of deadly force. Hip hop artist, Drezus, sings about the Idle No More movement and how it relates to Aboriginal people
Discussion: unequal relationships, formal authority, racism, stereotypes

Thursday, December 4 Performance Music
Drezus/Leela Gilday
Dene musician, Leela Gilday, sings about the reality of living with hard choices made by Aboriginal women in relation to dire economic and social conditions, and the consequences and attitudes of a larger society towards these choices. A discussion around the issue of missing and murdered Aboriginal women in Canada, and the push for progress towards solving these incidents.
Discussion: prostitution, discrimination, economic/social realities

FINAL EXAM QUESTION DISTRIBUTED (IN-CLASS ONLY)

DVD clip: A Tribe Called Red, Woodcarver

DVD clip: Drezus, Red Winter

DVD clip: Leela Gilday, Calling All Warriors

Slide lecture: A Missing Aboriginal Woman

ATTENDANCE

There is no formal attendance policy for this class, however, students are advised all material and references for the Mid-term and Final Take-Home exams will be taken directly from lecture sessions, films, slide presentations, in-class discussions, any invited speaker(s), articles and/or other materials provided throughout the course.

RESEARCH PAPER

Research Papers are to be written on topics/issues and subject matter covered in-class; however, you have the option of relating it to your area of study. If you have a topic idea outside of what is discussed in-class, please discuss it with me prior to writing.

Papers are to be 8-10 pages of research content. Images may be inserted for reference, however please place these at the end of each essay; images will NOT be counted as part of the overall page count.

- References must be properly cited and formatted using endnotes or footnotes using APA format.
- Essay may be double-spaced, font size no larger than 12pt Times Roman or Arial with maximum margins of 3.81 cm (1.5 in)
- You may use website references ONLY if they are scholarly publications or e-journals or e-books; however, no more than half of your overall references may be taken from the internet.

Papers will be graded on clarity of detail, argument, research content and overall technical considerations (layout, presentation, grammar, syntax, citations).

Research Paper is due on Thursday, November 13 IN-CLASS; papers will be accepted IN-CLASS ONLY. You may pick up your research paper on last class, Tuesday, December 4; alternately, as per University policy, you may provide me with a self-addressed stamped envelope BY LAST CLASS to have your paper mailed out to you.

POLICY FOR LATE RESEARCH PAPER

Research papers submitted after the deadline will be penalized with the loss of a grade for **each** day late (e.g.: A- to B+).

It is the student's responsibility to keep a copy of each submitted assignment.

Note: Please hand in your essays directly to your instructor. If it is not possible to do so, a daytime drop box is available in SS 102. A night drop box is also available for after-hours submission. Assignments will be removed from this drop box at 8:30 each morning and stamped with the date that the assignment is removed from the drop box, and then placed in the instructor's mailbox.

INTERNET AND ELECTRONIC COMMUNICATION DEVICE INFORMATION

All cell phones must be turned off during class time. Laptops are allowed; however, if you insist on surfing while lecture is being conducted, do NOT disturb other students.

MID TERM EXAM (ONLINE)

The Mid-term Exam will be made available and written ONLINE ONLY on Thursday, October 23 from 12:30pm to 2:30pm. If you require separate arrangements, please submit this request to your instructor one week prior to the exam (via email) as arrangements will then be made to write the exam at the Interdisciplinary Office.

FINAL EXAM (TAKE-HOME)

Registrar-Scheduled Final Exam: There will NOT be a Registrar-Scheduled final exam for this course. This exam will be a Final Take-Home Exam.

The Final Take-Home Exam will be distributed IN-CLASS ONLY on Thursday, December 4. It will NOT be posted on D2L. It is due BY EMAIL to the instructor srmcleod@ucalgary.ca on Friday, December 12 by 6:00pm. You have seven (7) days to answer the exam question(s). LATE EXAMS RECEIVED AFTER THIS TIME AND DATE WILL NOT BE ACCEPTED.

EXAM POLICIES

You must provide advance notice to the instructor if you are unable to take an exam. All requests for deferral of an examination due to health reasons must be accompanied by written documentation as outlined in the University Calendar and should be obtained while the student has the physical or emotional problem, rather than after recovery. Deferred exams may be allowed in the following circumstances: illness, domestic affliction or religious conviction. If you have missed an exam for a legitimate reason, you will be able to write a “make up” exam as close to the original exam as possible. The date and location will be at the convenience of the Arts Department. Travel arrangements and misreading of the syllabus are not valid reasons for requesting a deferred exam. Deferred exams will not be granted if it is determined that just cause is not shown by the student.

ACADEMIC ACCOMMODATION

Students with a disability, who require academic accommodation, need to register with the Disability Resource Centre (MC 295, telephone 220-8237). Academic accommodation letters need to be provided to course instructors no later than fourteen (14) days after the first day of class. *It is a student’s responsibility to register with the Disability Resource Centre and to request academic accommodation, if required.*

HANDING IN PAPERS OUTSIDE OF CLASS, RETURN OF FINAL PAPERS, AND RELEASE OF FINAL GRADES

1. When students are unable to submit papers at class, they should make arrangements to hand in their papers directly to the instructor rather than at the Interdisciplinary Department office.
2. Final papers will not be returned through the Interdisciplinary Department office. The Freedom of Information and Protection of Privacy (FOIP) legislation disallows the practice of having students retrieve assignments from a public place, (i.e., outside an instructor’s office, the department office, etc.). Students who want their final papers returned by mail must attach a stamped, self-addressed envelope with the paper. Otherwise final papers will only be available for pick-up during the instructor’s office hours at the end of this term or the beginning of the next term.
3. Final grades are available online only.

GRADING SCALE

A+	96 – 100%	C+	65 – 69.99%
A	90 – 95.99%	C	60 – 64.99%
A -	85 – 89.99%	C -	54 – 59.99%
B+	80 – 84.99%	D+	53 – 54.99%
B	75 – 79.99%	D	50 – 52.99%
B -	70 – 74.99%	F	0 – 49.99%

UNIVERSAL STUDENT RATINGS OF INSTRUCTION (USRI)

All students will be asked to complete an evaluation form near the completion of the course.

FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY ACT

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, students should identify themselves on all written work by using their ID number. You will also be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam.

For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

ETHICS

Outline any requirements for ethics applications if there will be work with human subjects.

PLAGIARISM AND ACADEMIC MISCONDUCT

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 if you have any questions regarding how to document sources.

For more information on academic misconduct and the consequences thereof, please see the current University of Calgary Calendar online at <http://www.ucalgary.ca/pubs/calendar/current/k.html>.

ACADEMIC ACCOMMODATION POLICY

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with Student Accessibility Services (403-220-8237). You must discuss your needs with your instructor **no later than** fourteen (14) calendar days after the start of the course.

For more information, please see <http://www.ucalgary.ca/access/>.

EMERGENCY EVACUATION AND ASSEMBLY POINTS

Please note the evacuation points for this particular classroom. All classrooms on campus exit to specific places in case of emergency. The emergency assembly points differ depending upon where your classroom is located.

For information on the emergency evacuation procedures and the assembly points see <http://www.ucalgary.ca/emergencyplan/assemblypoints>.

"SAFEWALK" PROGRAM

Campus Security will escort individuals day or night - call 403-220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

STUDENT REPRESENTATION

There are four Arts Representatives in the Student's Union. Their addresses are as follows:

arts1@su.ucalgary.ca
arts2@su.ucalgary.ca
arts3@su.ucalgary.ca
arts4@su.ucalgary.ca

Please contact them if you have any questions related to Student Union matters, events, or concerns. The Student's Union can be found online at <https://www.su.ucalgary.ca/>.

For your student Ombudsperson, please see contact ombuds@ucalgary.ca or call 403-220-6420.

FACULTY OF ARTS ADVISING AND 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! Drop in at SS 102, call them at (403) 220-3580 or email them at picarts@ucalgary.ca.
- For program planning and advice, contact the Program Information Centre at (403) 220-3580 or visit them in SS102.
- For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block (MLB 117).