

UNIVERSITY OF CALGARY
DEPARTMENT OF ART

COURSE OUTLINE

Art History (ARHI) 367.01 (15922)
Native North American Art in its Cultural Context

Winter 2015

January 12 – April 15, 2015

Tu, Th 2:00 – 3:15pm; Room: AB 672

Instructor: Alfred Young Man, Ph.D.
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Office Hours: Tue & Thu (before and after class)

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 arguments. The relevance of the *Native perspective* and issues contiguous with the use of this perspective by students and instructor will constitute the most significant factor in all discussions and is required to 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 as presented. 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 a range 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.)

The list below consists of additional material the instructor may include in class lectures. For the dedicated, you may find this material in the Library or online but it is not required, except where noted.

"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)

(required) "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 you will be required to write an 8 - 12 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 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.

With regards to the Vine Deloria, Jr. digital audio lecture, write a 3 – 5 page, double-spaced synopsis of what you understand Deloria, Jr. to be saying.

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 the topic of your essay 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 general 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 and synopsis, fill out the TPAF according to your estimate of what you feel you have earned in the course; add the figures below and give yourself a grade. Staple your TPAF to the back of your essay. Your grade estimate will be compared with the actual grade you will receive from the instructor at the end of the semester.

Completion of paper and knowledge of material (TPAF)	= 60%
Synopsis of Deloria, Jr. digital lecture	= 10%
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 assignment they submit.

Please hand-deliver your assignments directly to the instructor in class on the last day of class - no emailed essays are allowed before or after the due date as this can cause problems, for instance, should your computer malfunction or the U of C system is down or other potentially negative mitigating factors. If this is not possible, you may use the drop box outside AB 608.

Late assignments will be accepted after the last class with a valid excuse however this will incur a "late paper" designation depending upon the circumstances whereby one percentage point will not be earned for each day late. You may turn your assignments in at any time prior to the last day but you must still attend the last class in order to earn the percentage as per the attendance policy.

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)*

N.A.

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

N.A.

Daily Schedule

Note: This daily schedule may need to be tweaked from time to time to accommodate listed items so should there be a need, please be aware of instructions.

13 Jan Tu - 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)

15 Thu (con't) - PowerPoint: chapter "North American Indian Art: It's a Question of Integrity" in The Buckskin Ceiling (p. 49)

20 Tu - (con't) PowerPoint: chapter "North American Indian Art: It's a Question of Integrity" in The Buckskin Ceiling (p. 49)

22 Thu - work at home or library. For your synopsis listen to Vine Deloria, Jr's lecture "Civilization and Isolation" (55 mins)

27 Tu - Velikovski: Bonds of the Past (online video 60 mins)

29 Thu - discuss Deloria, Jr. lecture and Velikovski video.
- read chapter: "Anomalous Painters" The Buckskin Ceiling (p. 29)

3 Feb Tu - *Fritz Scholder: Painting the Paradox* (video)
- discuss chapter: "Anomalous Painters" The Buckskin Ceiling (p. 29)

5 Thu - *Fritz Scholder: Indian Not Indian* - video by National Museum of the American Indian, Smithsonian

10 Tu - Rich Hall, *Inventing the Indian* with Rich Hall (1hr 29min.)

- 12 Thu - 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 –
- 16 - 20 READING WEEK
- 24 Tu - Reservations and Reserves 1850 to present – class discussion
- read chapter "An Issue of the Historical Control of Native Art" The Buckskin Ceiling (p 13).
- TBA
- 26 Thu - "Asiatic Sources of Northwest Coast Art" (slides)
- video: *An Indian Act Shooting the Indian Act* Lawrence Paul Yuxweluptun
- 3 Mar Tu - "The Grandeur of Northwest Coast Sculpture", SACRED CIRCLES (slides)
- Contemporary Northwest Coast artists (slides)
- 5 Thu - *Bob Boyer: His Life's Work* internet exhibition
- "The Plains Indian: An Aesthetic of Mobility", SACRED CIRCLES (slides)
- Contemporary Plains Indian artists (slides)
- 10 Tu - 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
- 12 Thu - "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
- 17Tu - Woodlands: "Woodland Art in the Historic Period", SACRED CIRCLES
- contemporary Woodland Indian artists.
- class discussion questions and answers
- TBA
- student reports
- 19 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
- 24 Tu - First Nations Women Artists, Canada
- "Teaching Indian Fine art in a non-Native University", The Buckskin Ceiling (p. 87)
- student reports
- 26 Thu - Native activism and its influences on contemporary Indian Fine art
- Summer of 1990 Kanehsatake: 270 Years of Resistance (video)
- 31 Tu - Wounded Knee 1973 (video)
- class discussion (slides)
- 2 Thu - TBA
- 7 Tu - TBA

9 Thu - TBA

14 Tu - last day of class; 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
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.

Studio Procedures

N.A.

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/drc/node/46>

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. Visual art projects submitted for course credit must be produced by the student specifically for this class. Students must not submit projects if credit has or will be provided for it in another class. This includes re-worked assignments from previous or concurrent courses, unless permission is provided in writing by the instructor. Additionally, the student is asked to be mindful of using visual sources from the internet, ensuring that that material is not derived from any on-line or other available source, and that appropriate copyright permission is granted, when required.

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 through the Student's Union's used bookstore, Bound and Copied. Lockers are rented on a first come, first served basis. Due to the shortage of lockers, and the high demand, students cannot hold more than one locker at a time. All of the details on renting a locker and your responsibilities can be found on the [Locker Rental Agreement](#).

Lockers for all sessions can be rented through my.ucalgary.ca. Once you're in the Student Centre, click on **Other Academic Services** and choose **Locker Reservation**.

Lockers must be vacated by the end of term.

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

Models

N.A.

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.

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 Arts Students' Centre is your information resource for everything in the Faculty of Arts. Stop by SS102, 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.