

UNIVERSITY OF CALGARY
DEPARTMENT OF ART

COURSE OUTLINE

**Art History (ARHI) 367.01 (30667)
Native North American Art in its Cultural Context
Spring 2015**

May 14 – June 4, 2015
TuTh 12:00pm – 5:50pm; 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 study 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 be happening throughout the course.

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 provide students with an understanding of the nature of the North American Indian art experience and its formation as these things have occurred in a variety of places, times and amongst a wide range of Native American and First Nations peoples. Supplementary class presentations by resource people with special knowledge and insight into Native American and First Nations history and culture, 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. The plan is to provide the student with an opportunity to experience first-hand, certain aspects of indigenous art and culture. Some or all of the following aspects of Native

history and society will be covered: traditional Native American arts vs. crafts, museum collections, materials and techniques, religious and ceremonial art, art as social and spiritual representations, Native American music and dance, contemporary Native American arts, Native American literature, Native American performance art, Native Americans in 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 representation and expression, 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 and is required).

Some additional suggested reading that will help you come to terms with the Native perspective and other ideas about the structure and philosophy 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 other material the instructor may include in class lectures. For the truly 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) digital lecture to be sent via email.

"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.) (digital cd) (Required) "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

Rich Hall's *Inventing the Indian* – You Tube presentation. (Required)

Assignments and Evaluation

Since this is an extremely intensive course you will be required to write an 8 - 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 note that in order to determine whether or not you have read, viewed, studied, and otherwise retained 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 www.internet. You may include your lecture notes.

“Civilization and Isolation” audio digital lecture by Vine Deloria, Jr. - write a synopsis from 3 – 5 pages in length, double-spaced size 10 font, about your understanding of the Deloria lecture. You may use your notes from class lectures as well as including in your synopsis how Deloria’s lecture influenced your primary essay and vice versa. Hand in your synopsis with your required paper on the last day of class.

Attendance

Since collaboration between students is allowed to be a part of your oral presentation, attendance is necessary therefore an attendance sheet will be passed around each time we meet for class. On this attendance sheet please check the row of boxes to the right of your listed name below the appropriate column on the exact day of reporting. Your “participation score” and “completion of paper on time” score will be reflected and be affected by whether you attended class on a regular basis, how well you have understood the lectures and related presentations and how well your paper reflects the content of the lectures and the course in general. It should go without saying that a student cannot participate or acquire the instruction necessary to pass the course if a student does not attend class regularly therefore cannot understand the content of the course.

Email

The professor will occasionally send mass update emails regarding such things as tweaking the daily course schedule, making minor changes to the lecture, or guest speakers and so forth therefore please double and triple check to make sure that your email information is current and accurate on the online class roster that is found within the University of Calgary website. Normally this information is recorded with the Registrar’s Office at the time of registering but understandably your email address may change over time. The professor cannot be expected to run down each and every address to make sure that yours is current and accurate once class starts nor will I accept current email addresses handwritten and added to the attendance sheet after the fact, as I have in the past. I have found that the amount of work is prohibitive as it can be time consuming and student handwriting may turn out to be unreadable as well.

You must go online or contact the Registrar’s Office to update this important information immediately when your email address changes and make any entries yourself, this is your responsibility. Without a current and accurate email address entered on the roster at the time the class begins or any changes soon thereafter, the student can expect to miss out on important information so please pay attention to this requirement. As a general rule, it is not wise to switch email addresses once the course begins, certainly not half-way through the course if it can be avoided.

Student presentations for extra credit

Each student may elect to give a PowerPoint presentation of up to 10 minutes in length on a Native art topic of their own choosing. The report must be appreciably different from the focus of your essay and you may collaborate with another student. The best time to schedule your presentation 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 (TPAF to be attached to an email or handed out in class). 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. The class attendance part will be assessed on your regular attendance in class with 3 points not being earned for each day you are absent thus, for example, 2 days absent = 6 points not earned or 4 points earned.

Estimating your own grade (optional). Before you hand in your term paper and synopsis on the last day of class, fill out the TPAF according to an estimate of what you feel you have earned in the course; add the figures below and give yourself an expected grade. Staple your TPAF as the last page 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) Due last day of class	60%
Synopsis of Deloria, Jr. digital lecture Due last day of class	10%
Class participation	20%
Class attendance	<u>10%</u>
	100%
Student presentation (extra credit)	<u>10%</u>
	110%

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

Daily Schedule

Note: This daily schedule may need to be tweaked from time to time to accommodate the items listed so should there be a need for that, please be aware of daily updates and/or instructions.

- 14 May Thu - Welcome, introduction and orientation to course structure and contents, questions and answers.
 - PowerPoint: chapter "North American Indian Art: It's a Question of Integrity" in *The Buckskin Ceiling* (p. 49) (75 mins.)
 - 15 min. break
 - Velikovsky: *Bonds of the Past* (online video 60 mins)
 - 15 min. break
 - general discussion, questions and answers
 - TBA
- 19 Tu (cont.) PowerPoint: chapter "North American Indian Art: It's a Question of Integrity" in *The Buckskin Ceiling* (p. 49) (75 mins)
 - 15 min. break
 - *Fritz Scholder: Painting the Paradox* (50 min, video)
 - discuss chapter: "Anomalous Painters" *The Buckskin Ceiling* (p. 29)
 - 15 min. break
 - "Teaching Indian Fine art in a non-Native University", *The Buckskin Ceiling* (p. 87)
 - TBA
- 21 Thu (cont.) PowerPoint: chapter "North American Indian Art: It's a Question of Integrity" in *The Buckskin Ceiling* (p. 49) (75 mins)
 - 15 min. break
 - *Fritz Scholder: Indian Not Indian* – 120 min. video by National Museum of the American Indian, Smithsonian
 - 15 min. break
 - TBA
- 26 Tu Rich Hall, *Inventing the Indian* with Rich Hall (video 1hr 29min.)
 - 15 min. break
 - digital slides: *Atlas of the North American Indian* – cultural, linguistic, religions agriculture area maps
 - 15 min.
 break
 - "Black Indians" (video 60 mins.)

- TBA
 - student presentations
- 28 Thu "Teaching Indian Fine art in a non-Native University", The Buckskin Ceiling (p. 87)
- 15 min. break
 - Woodlands: "Woodland Art in the Historic Period", SACRED CIRCLES
 - contemporary Woodland Indian artists.
 - 15 min. break
 - TBA
 - student presentations
- June 2 Tu "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
 - 15 min. break
 - "Asiatic Sources of Northwest Coast Art" (slides)
 - *An Indian Act Shooting the Indian Act: Lawrence Paul Yuxweluptun* (interactive cd-rom)
 - 15 min. break
 - TBA
 - student presentations
- 4 Thu "The Plains Indian: An Aesthetic of Mobility", SACRED CIRCLES (slides)
- Contemporary Plains Indian artists (slides)
 - 15 min. break
 - Native activism and its influences on contemporary Indian Fine art
 - Summer of 1990 Kanehsatake: 270 Years of Resistance (video)
 - 15 min. break
 - "The Grandeur of Northwest Coast Sculpture", SACRED CIRCLES (slides)
 - Contemporary Northwest Coast artists (slides)
 - TBA
 - student presentations
 - last day of class: do course evaluation and hand in papers

Since this course is extremely intense **regular attendance is essential** if a student wants to pass the course as a whole. Attendance will be taken at the beginning, middle, or end of each class whereby 5 points will be taken off the attendance portion for the first 2 days missed and 5 points deducted thereafter for each day missed, to be deducted from the total number of points earned.

Registrar-Scheduled Final Exam – NO

Note: It is the student's responsibility to keep a copy of or any relevant documentation regarding each submitted assignment.

Late Assignment Policy

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 permitted before or after the due date without a valid excuse since this can cause problems. For instance, student computers are known to regularly malfunction on the last day of class or the U of C email system may be down or other potentially negative mitigating factors. If personal delivery is not possible by you or a classmate on the last day of class, you may use the drop box outside AB 608 but only under extreme circumstances and you must email me beforehand with a request to

use the drop box so that I know your paper has been dropped off.

Late assignments will be accepted after the last class but only with a valid excuse however without a valid excuse this will incur a "late paper" designation depending upon the circumstances whereby five percentage points 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 point as per the class attendance policy.

Assignments that are dropped into the drop box will be date-stamped and placed in the instructor's mailbox.

Additional Information

No extra materials necessary.

Approved optional &/or mandatory supplementary fees

None needed.

Course Activities

Please refer to the Daily Schedule above.

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

The creation of art can be a dirty process and a studio is only workable if everyone cooperates in keeping it clean. Out of respect and consideration for your class mates and other users of the space, it is expected that everyone will participate in keeping the studio clean and tidy.

Internet and Electronic Communication Device Information

You may use iPods, laptops, and tablets for note-taking but smart-phones are to be turned off during class lectures, no phone calls or texting allowed, sending or receiving. The use of the internet is allowed but only insofar as the subject is relevant to what is going on at that time therefore there will be no surfing or reading any kind of irrelevant information.

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. 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

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.

Note - All unclaimed work will be disposed.

Note - Studio spaces need to be cleared 2 weeks after the last day 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/cfweb>

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 ascarts@ucalgary.ca or 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 3rd 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.