

COURSE IMPLEMENTATION DATE: September 2009

COURSE REVISED IMPLEMENTATION DATE: \_\_\_\_\_

COURSE TO BE REVIEWED: October 2012

(four years after UPAC approval) (month, year)

**OFFICIAL COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.		
Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor		

AH 321	Arts / Visual Arts	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS
	Canada Contact Zone	
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

Using the notion of the “contact zone” this course explores the range of complex interactions – conflict, negotiation, appropriation, resistance – taking place in Canada between the settler groups and First Nations Peoples as related to cultural production during the colonial past and the globalized present. The course focuses on examination of inter-culturally entangled objects, their production, reception, circulation and incorporation into state and national strategies that reinforce identity construction. Some reference will be made to the material culture of Metis and Inuit peoples.

PREREQUISITES: 9 credits of 100- or 200-level Art History. Students who do not meet these pre-reqs but have completed 45 university-level credits may obtain instructor's permission

COREQUISITES:  
PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: **AH 320D**  
 (b) Cross-listed with: \_\_\_\_\_  
 (c) Cannot take: \_\_\_\_\_ for further credit.

**SERVICE COURSE TO:** (department/program)

**TOTAL HOURS PER TERM:** 60

**STRUCTURE OF HOURS:**

Lectures: 40 Hrs  
 Seminar: 20 Hrs  
 Laboratory: \_\_\_\_\_ Hrs  
 Field experience: \_\_\_\_\_ Hrs  
 Student directed learning: \_\_\_\_\_ Hrs  
 Other (specify): \_\_\_\_\_ Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_

Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 25

Expected frequency of course offerings: Bi-annually

(every semester, annually, every other year, etc.)

**WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)**

☐ Yes

☐ No

**WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)**

☒ Yes

☐ No

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:**

☐ Yes

☒ No

Course designer(s): **Aleksandra Idzior**

Department Head: \_\_\_\_\_

Date approved: \_\_\_\_\_

Supporting area consultation (UPACA1)

Date of meeting: \_\_\_\_\_

Curriculum Committee chair: \_\_\_\_\_

Date approved: \_\_\_\_\_

Dean/Associate VP: \_\_\_\_\_

Date approved: \_\_\_\_\_

Undergraduate Program Advisory Committee (UPAC) approval

Date of meeting: **October 2, 2009**

**LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

- demonstrate knowledge of the artistic and cultural production during the colonial past and the globalized present taking place in Canada between the settlers groups and First Nations Peoples
- demonstrate an understanding of the role of object-/image-making in historical and contemporary contexts produced by the contact
- recognize and analyze reception and circulation of these objects as impacted by the contact
- engage critically in the interpretation of the artistic and cultural production in national, regional and local milieus
- develop and employ research skills in the field of art history and visual culture
- improve their critical skills to formulate, articulate and communicate ideas in oral and written forms.

**METHODS:** (Guest lecturers, presentations, online instruction, field trips, etc.)

Lectures, guest lecturers, discussions, seminars, presentations, relevant audio-visual material and – where appropriate and possible – gallery/museum visits or field trips

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☒ Examination(s)                      ☐ Portfolio assessment                      ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:**

[Textbook selection varies by instructor. An example of texts for this course might be:]

Karen Duffek and Charlotte Townsend-Gault, eds., *Bill Reid and Beyond: Expanding on Modern Native Art*, Vancouver, Toronto: Douglas and McIntyre, 2004  
Daniel Francis. *The Imaginary Indian: the Image of the Indian in Canadian Culture*, Vancouver: Arsenal Pulp Press, 1992  
Lynda Jessup, *Antimodernism and Artistic Experience: Policing the Boundaries of Modernity*, Toronto: UofT Press, 2001  
Lynda Jessup and Shannon Bagg, eds., *On Aboriginal Representation in the Gallery*, Hull, Quebec: Canadian Museum of Civilization, 2002  
*Brian Jungen*, exhibition catalogue, Vancouver Art Gallery: Douglas and McIntyre, 2005  
Gerald McMaster, ed., *Reservation X. The Power of Place in Aboriginal Contemporary Art*, Hull, Quebec: Canadian Museum of Civilization, 1998  
Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, Vancouver, Toronto: UBC Press, 2006  
Diana Nemiroff, *Land, Spirit, Power: First Nations at the National Gallery of Canada*, Ottawa: National Gallery of Canada, 1992  
Ruth B. Phillips and Christopher B. Steiner, *Unpacking Culture. Art and Commodity in Colonial and Postcolonial Worlds*, Berkeley: University of California Press, 1999  
Dennis Reid, *Krieghoff: Images of Canada*, Vancouver, Toronto: Douglas and McIntyre, 1999  
Allan J. Ryan, *The Trickster Shift: Humour and Irony in Contemporary Native Art*, Vancouver, Toronto: UBC Press, 1999

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

15% individual reading presentation  
20% in class group presentation  
15% seminar  
30% term paper  
20% final exam

**COURSE CONTENT:**

[Course content varies by instructor. An example of course content might be:]

Week 1: Pre-Contact Cultural Production by Canada's First Nations

Week 2: Post-Contact Cultural Production by Canada's First Nations  
Week 3: "Ethnographic Documentation" of the Imaginary Indian  
Week 4: Colonial Rhetoric - Representing the "Other"  
Week 5: Emily Carr's Legacy: the Artist Revisioned and Revisited  
Week 6: Totem Poles and Carving  
Week 7: Power of Masks - Tradition and Innovation  
Week 8: European Modernisms, Modernity and First Nations Culture  
Week 9: Addressing Serious Issues with Humour  
Week 10: Response to Violence - Feminist Interventions  
Week 11: Institutionalization of Display and Dissemination  
Week 12: Negotiating Commonalities and Differences  
Week 13: Through Contact to Connection / Shaping Identities