

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

**Note:** The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> AH 321		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Canada: Contact Zone <b>Course Short Title:</b> Canada: Contact Zone															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> An exploration of post-contact art and visual culture as a mediator between Indigenous and settler communities in pre-and post-Confederation Canada. Considers the social, political, economic, and aesthetic implications of such cross-cultural exchanges, shaped by conflict, negotiation, appropriation, and resistance.  Note: Students with credit for AH 320D cannot take this course for further credit.															
<b>Prerequisites (or NONE):</b>		45 university-level credits or 6 credits of Art History.													
<b>Corequisites (if applicable, or NONE):</b>															
<b>Pre/corequisites (if applicable, or NONE):</b>															
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: <b>AH 320D</b> Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		<b>Course Details</b> Special Topics course: <b>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</b> <i>(See <a href="#">policy 207</a> for more information.)</i> Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every other year</b> Maximum enrolment (for information only): <b>25</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>60</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar	60									<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	60														
<b>Total hours</b>	<b>60</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> <i>(See <a href="#">bctransferguide.ca</a>.)</i> Transfer credit already exists: <b>Yes</b> Submit outline for (re)articulation: <b>No</b> <i>(If yes, fill in <a href="#">transfer credit form</a>.)</i>													
<b>Department approval</b>		<b>Date of meeting:</b> October 22, 2021													
<b>Faculty Council approval</b>		<b>Date of meeting:</b> December 2021													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> January 27, 2023													

**Learning Outcomes** *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

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

1. Discuss the social, cultural, and artistic impacts of contact on Indigenous and settler communities in pre-and -post-Confederation Canada.
2. Define the shifting perceptions and functions of object/image-making by Indigenous people from the early colonial period to the globalized present.
3. Analyze the importance of various government projects and institutions in shaping reception and circulation of Indigenous art.
4. Engage critically in the interpretation of artistic and cultural production in national, regional, and local contexts.
5. Apply critical approaches and worldviews, including decolonizing and Indigenizing perspectives, to the analysis of visual culture.

**Recommended Evaluation Methods and Weighting** *(Evaluation should align to learning outcomes.)*

Assignments:	50%	Final exam:	20%	Project:	30%
	%		%		%

**Details:**

Individual presentation 15%, group presentation 20%, seminar 15%

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Texts and Resource Materials** *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Textbook	Duffek, K. & Townsend-Gault, C.	Bill Reid and Beyond: Expanding on Modern Native Art	2005
2. Textbook	Jessup, L. and Bragg, S. ed.s	On Aboriginal Representation in the Gallery	2002
3. Textbook	Townsend Gault, C. et al	Native Art of the Northwest Coast: A History of Changing Ideas	2013
4.			
5.			

**Required Additional Supplies and Materials** *(Software, hardware, tools, specialized clothing, etc.)***Course Content and Topics**

- Pre-contact cultural production by Canada's First Nations
- Post-contact cultural production by Canada's First Nations
- "Ethnographic documentation" of the Imaginary Indian
- Colonial rhetoric: representing the "other"
- Totem poles and carving
- Power of masks: tradition and innovation
- Addressing serious issues with humour
- Response to violence: feminist interventions
- Institutionalization of display and dissemination
- Through contact to connection; shaping identities