

COURSE IMPLEMENTATION DATE: September 2008  
 COURSE REVISED IMPLEMENTATION DATE:  
 COURSE TO BE REVIEWED: September 2012  
 (Four years after implementation date) (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 and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	<b>Indigenous Peoples Knowledges</b>	
<b>IPK 277</b>	<b>N/A</b>	<b>3</b>
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	<b>Indigenous Art: Stories and Protocols</b>	
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

Learning in this course is anchored in and built upon life experiences and collective wisdom of the participants, including that of the educator who guides the discovery process.

Successful learners will make connections within the evolution of indigenous art, in its diverse and multiple forms, from pre-contact protocols and practice through to contemporary applications. In addition, they will be able to describe and discuss the effects of traditional teachings, colonial impacts, contemporary revivals, and their personal "gift" as an artist.

Students will acquire an enhanced awareness, understanding and knowledge of indigenous art forms applying what they learn to their own experiences and practices.

PREREQUISITES: **None**  
 COREQUISITES:

SYNONYMOUS COURSE(S)	<b>SERVICE COURSE TO:</b>
(a) Replaces: _____ (Course #)	_____
(b) Cannot take: _____ for further credit. (Course #)	_____

TOTAL HOURS PER TERM: <b>45</b>	TRAINING DAY-BASED INSTRUCTION
<b>STRUCTURE OF HOURS:</b>	LENGTH OF COURSE: _____
Lectures: <b>15</b> Hrs	HOURS PER DAY: _____
Seminar: <b>30</b> Hrs	
Laboratory: Hrs	
Field Experience: Hrs	
Student Directed Learning: Hrs	
Other (Specify): Hrs	

MAXIMUM ENROLLMENT:	<b>24</b>
EXPECTED FREQUENCY OF COURSE OFFERINGS:	<b>once per year</b>
<b>WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<b>WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No
<b>TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

**AUTHORIZATION SIGNATURES:**

Course Designer(s): \_\_\_\_\_ Chairperson: \_\_\_\_\_  
 VA & Indigen Stud & Comm consultation Moira Gutteridge-Kloster (*Curriculum Committee*)

Department Head: \_\_\_\_\_ Dean: \_\_\_\_\_  
 Shirley Swelchalot Shxwha:yathel Hardmar Eric Davis

PAC Approval in Principle Date: \_\_\_\_\_ PAC Final Approval Date: \_\_\_\_\_

**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

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

- identify pre-contact art forms and recognize artistic transformations after contact
- describe how the past links with the present in artistic designs and practices
- identify art, in its diverse and multiple forms as a dynamic phenomenon
- describe cultural dimensions of indigenous art and their role as artists in the transitive nature of art
- describe traditional knowledge, ways of knowing and their impact on current art practices
- demonstrate knowledge of ways to broaden their individual vision so as to be able to contribute in their field of expertise
- describe Indigenous art history, particularly in BC
- identify present and future challenges for Indigenous art and artists producing Indigenous art.

**METHODS:**

Formal, non-formal, informal and incidental learning methods will be used including: Discussions, guest speakers, student-centred activities, presentations and audio visual materials.

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check:)  Yes  No

**METHODS OF OBTAINING PLAR:**

Challenge exam and interview with Department Head

**TEXTBOOKS, REFERENCES, MATERIALS:**

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

Cardinal, D. & J. Armstrong. (1991) The Native Creative Process: A Collaborative Discourse.

Selected Reading collected in Course Pack

**SUPPLIES / MATERIALS:**

None.

**STUDENT EVALUATION:**

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

Participation / Engagement 10%

Presentation-- (small groups) 20%

Teach-Back (Journal) 25%

Term project (creative / critical) 25%

Course Reflection and Self - Evaluation 20%

**COURSE CONTENT:**

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

1. & 2. Pre-contact art forms and post contact transformations
3. - 5. Linking past to contemporary art practices
6. - 9. Cultural dimensions, traditional knowledges, indigenous art history in BC
10. - 13. Self reflection and definition, Present and future challenges for indigenous art production

