



ORIGINAL COURSE IMPLEMENTATION DATE: September 2008
 REVISED COURSE IMPLEMENTATION DATE: January 2025
 COURSE TO BE REVIEWED (six years after UEC approval): January 2030
 Course outline form version: 28/10/2022

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: IPK 277	Number of Credits: 3 Course credit policy (105)										
Course Full Title: Indigenous Art: Stories and Protocols Course Short Title: Indigenous Art											
Faculty: Faculty of Social Sciences	Department (or program if no department): Indigenous Studies										
Calendar Description: With a focus on B.C., learners explore the evolution of Indigenous art and stories, from precontact protocols and practice through to contemporary applications. Students examine the effects of teachings, colonial impacts, contemporary revivals, and their personal “gift” as an artist/creator.											
Prerequisites (or NONE):	One of AH 204, IPK 102, or VA 140.										
Corequisites (if applicable, or NONE):											
Pre/corequisites (if applicable, or NONE):											
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: 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>	Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Every other year Maximum enrolment (for information only): 36										
Typical Structure of Instructional Hours <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">15</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">30</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;">Total hours</td> <td style="text-align: center;">45</td> </tr> </table>	Lecture/seminar	15	Tutorials/workshops	30					Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR cannot be awarded for this course because: The course and its assessments are process based and require a community of practice experience.
Lecture/seminar	15										
Tutorials/workshops	30										
Total hours	45										
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	Transfer Credit <i>(See bctransferguide.ca.)</i> Transfer credit already exists: Yes Submit outline for (re)articulation: No <i>(If yes, fill in transfer credit form.)</i>										
Department approval	Date of meeting: November 2023										
Faculty Council approval	Date of meeting: November 10, 2023										
Undergraduate Education Committee (UEC) approval	Date of meeting: January 26, 2024										

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. Identify pre-contact art forms and recognize artistic transformations after contact.
2. Describe how the past links with the present in artistic designs and practices.
3. Identify art, in its diverse and multiple forms as a dynamic phenomenon (e.g, Indigenous, music, performance, writing, artworks).
4. Describe cultural dimensions of Indigenous art.
5. Analyze and critique the role of artists/creators in the transitive nature of art.
6. Connect Indigenous knowledges, ways of knowing, and their impact on current art practices.
7. Articulate present and future challenges for Indigenous art and artists producing Indigenous art.

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

Holistic assessment:	55%	%	%
Project:	45%	%	%

Details:

Holistic assessment includes:

- Artist project 10%
- Teach-back 25%
- Course reflection and self-evaluation 20%

Project includes:

- Presentation 20%
- Term project 25%

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

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

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

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. Indigenous knowledge	Cardinal, D. & J. Armstrong	The Native Creative Process: A Collaborative Discourse	1991
2. Indigenous knowledge	MK Reid	Bill Reid and the Haida Canoe	2011
3. Indigenous knowledge	Chief Janice George	Coast Salish Weaving	2008
4.			
5.			

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

- Pre-contact art forms and post contact transformations
- Linking past to contemporary art practices
- Cultural dimensions, traditional knowledges, Indigenous art in all art forms B.C.
- Self-reflection and definition, present and future challenges for Indigenous art production