OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

UNIVERSITY OF THE FRASER VALLEY

COURSE IMPLEMENTATION DATE: September 2007
COURSE REVISED IMPLEMENTATION DATE: January 2011
COURSE TO BE REVIEWED: May 2011
(four years after UPAC approval) *(month, year)*

OFFICIAL UNDERGRADUATE 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

VA 140	Faculty of Arts – Visual Arts	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Indigenous Design and Technology: Special Topics I
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This introductory course provides an opportunity for students, artists and educators to study Indigenous design-related techniques and art making practices. In this course students will gain skills to create works inspired by traditional and contemporary methods. Students will discuss issues of cultural copyright and will be encouraged to create work applicable to their own cultural contexts.

PREREQUISITES: None
COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces:
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	5	Hrs
Seminar:	5	Hrs
Laboratory:	40	Hrs
Field experience:	10	Hrs
Student directed learning:		Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **17**
Expected frequency of course offerings: 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): **VA Dept & Community Representatives**

Department Head:	**Tetsuomi Anzai**	Date approved:	**April 23, 2010**
Supporting area consultation (Pre-UPAC)		Date of meeting:	**June 4, 2010**
Curriculum Committee chair:	**John Carroll**	Date approved:	**September 17, 2010**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**September 17, 2010**
Undergraduate Program Advisory Committee (UPAC) approval		Date of meeting:	**October 1, 2010**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:
* demonstrate respect for Indigenous design techniques and practices
* make and care for basic design-related implements for personal use
* use the tools related to the skill learned, e.g. carving or print media
* execute an art object using the techniques learned in the class
* demonstrate the significance of the technology studied in Indigenous communities
* demonstrate visual analytical skills
* articulate a basic understanding of debates related to cultural copyright

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

Demonstrations; lectures; seminars; independent work.

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. Examples for this course might be:]*

Learning by Doing Northwest Coast Native Art by Karin Black and Jim Glibert., Raven
Understanding Northwest Coast Art: A Guide to Crests, Beings and Symbols by Carol Shearer
Visions of the North: Native Art of the Northwest Coast by Don and Debra McQuiston and text by Lynne Bush, 1885
Aboriginal Intangible Property in Canada: An Ethnographic Review by Brian Thom and Don Bairn, Industry Canada, 2004

SUPPLIES / MATERIALS:

These will vary depending on techniques taught from year to year.

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

Attendance, participation and critiques:	10%
Research and understanding of customary protocols:	10%
Preparation of materials:	15%
Preparation of design:	15%
Project one:	25%
Refinement of project and final presentation:	25%

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

Module 1 (Weeks 1-3)
Introduction to course objectives and survey of historical techniques.
Introduction to oral history of the region from which the techniques derive and introduction to customary protocols.
Introduction to basic steps to creating a design and preparation of materials e.g. students learn how to make and care for a set of basic carving implements.

Module 2 (Weeks 4-8)
Preparation of designs.
Work proceeds on individual assignments related to specific core technique being taught e.g. woodcarving: learn how to use a flat knife, a hook knife, and an adze.
Students begin carving of a plaque using traditional carving techniques and simultaneously research the significance of carving in local First Nations communities.

Module 3 (Weeks 9-13)
Students refine their projects e.g. they continue to carve and polish the plaques and then proceed to the planning and painting of these.
Basic painting techniques and colour connections are taught.