

Fine Art 300 AD
Contemporary Perspectives
on Indigenous Arts, Music and Film

Winter 2006: Thursdays 7:00 – 9:45 pm in RC 228.2

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Course Goals

Catalogue Description: An exploration of contemporary theoretical perspectives as they relate to the study of Indigenous art, music, film and culture, with an emphasis on fieldwork strategies and the ethical responsibilities of a researcher.

This course promotes a critical approach, taking up the complex signifiers of race, ethnicity, sex, gender, sexuality, and class as they relate to the arts, and as part of an ongoing integrative framework.

Required Text

Linda Tuhawai Smith, *Decolonizing Methodologies*. Oxford: Oxford Press, 1998.
Available at U of R bookstore.

Required Readings & Screenings

Additional readings and film screenings will be placed on Reserve at the main library. Please do the readings and either bring notes or photocopies of the readings to class for substantive discussions.

Classroom Environment

You are encouraged and expected to participate in the class. It is everyone's responsibility to create a positive and productive learning environment, which includes constructive and supportive discussion on any issues that arise throughout the semester.

Harassment Awareness

The University of Regina promotes a learning environment that is free from all forms of harassment and discrimination.

Special Needs Services

If there is any student in this course who, because of a disability, may have need for accommodations, please come and discuss this with one of us, as well as contacting the Coordinator of Special Needs Services at 585-4631 as soon as possible.

Plagiarism

We are required to point out the University's policy: "Plagiarism is an extremely serious academic offense and carries penalties varying from failure in an assignment to debarment from the University."

Expectations

Listen, ask questions, participate, take risks, come to class prepared to discuss the texts (readings, films, music, etc).

Attendance is mandatory.

Class will begin promptly at 7:00 pm. Please do not be late – we have a lot of material to get through. Have a snack during the break to keep your energy level up.

Turn all cellular phones off when you enter the classroom.

Assignments & Grading

1. Exhibition Review	15%
2. Journal Assignment	20%
3. Listening Assignment	15%
4. Critical Analysis Paper	30%
5. Oral Presentation	10%
6. Participation	<u>10%</u>
	<u>100%</u>

1. **Exhibition Review:** Visit Mackenzie Art Gallery *Site Reading* exhibition and write a review of the show with particular emphasis on pieces by Judy Anderson, Lionel Peyachew and David Garneau. Review will be 3 pages double-spaced. Further details will be provided in class. Due: FEBRUARY 2, 2006.
2. **Journal Assignment:** Keep a journal of readings, class discussions, questions and opinions during guest lectures and events. Each week should have a two to three page entry. This journal will become the basis for the Analysis Paper. Due: FEBRUARY 16 and MARCH 16, 2006.
3. **Listening Assignment:** Use class readings, discussion and your journal entries to respond critically to the performances by Fubuki Daiko, Dinaledi, and guest Bev Diamond's lecture. Handout to follow. Length: 5 pages. Due: APRIL 6, 2006
4. **Critical Analysis Paper:** Using your journal as a basis for research, critically analyze a topic related to our course. Theoretical research and practice should be included in the analysis that will culminate in an 8-10 page research paper using either Chicago, MLA, or APA style guide with proper citations. All topics must be approved by instructors at least one month in advance. Due: APRIL 13, 2006
5. **Oral Presentation:** Each student will give a 15-minute presentation in class on a topic related to Indigenous art, film, and/or music. This topic will be the same as your Critical Analysis Paper. Further direction will be provided in class. Presentations will take place MARCH 2, 2006.
6. **Participation:** This portion of your grade is based on attendance, discussion, and contribution to the class.

Schedule

NOTE: Readings are to be read for the week they are listed.

January 5 - INTRODUCTION TO COURSE

January 12 – ETHICAL SPACE & RESPONSIBILITY

READINGS: • *Decolonizing Methodologies* - Introduction

• Willie Ermine, "Aboriginal Epistemology," *The Circle Unfolds*. pp 101-112. 1995.

GUEST: Willy Ermine (he teaches at Prince Albert FNUC campus and will be with us via video conference)

January 19 – INDIGENOUS ART

READINGS: • *Decolonizing Methodologies*, Chapter 2.

• Loretta Todd, "What More Do They Want?" in McMaster & Martin, (eds). *Indigena*. pp. 71-79 1992.

January 26 – HYBRIDITY: MUSIC, ART, FILM

READINGS: • *Decolonizing Methodologies*, Chapter 3.

• Homi Bhabha, TBA

Monday, February 1 – "Night Passage" film by Trinh T. Minh-ha at the RPL Film Theatre, 7:00 pm (Recommended screening)

February 2 – TAIKO DRUMMERS

READING: • *Decolonizing Methodologies*. Chapter 4.

GUESTS: Fubuki Daiko

LOCATION: Darke Hall – The Royal Conservatory, College Avenue & Scarth Street

HAND IN: Exhibition Review:

February 9 – INDIGENOUS FILM * Attend Lecture on Feb 10 in lieu of Feb 9th

READINGS: • *Decolonizing Methodologies*. Chapter 5.

• Trinh T. Minh-ha TBA;

• C. Gittings, "Visualizing First Nations," *Canadian National Cinema*, 2002, pp. 197-230.

Friday, February 10 - Mandatory Attendance - TRINH T. MINH-HA lecture "The Transcultural Passage" at the MacKenzie Art Gallery, 7:30 pm, Education Auditorium, U of R.

February 16 – TALKING CIRCLE and TIDE MARKS

READING: Screening of *Tide Marks* film by Sarah Abbott at Main Library prior to class

HAND IN: Journals

February 23 – NO CLASS: READING WEEK

March 2 – ORAL PRESENTATIONS

READING: *Decolonizing Methodologies*. Chapter 6.

March 9 – BODY POLITICS

READING: • *Decolonizing Methodologies*. Chapter 7.

LOCATION: MacKenzie Art Gallery Conference Room

Sunday, March 12 – - Mandatory Attendance - ALANIS OBOMSAWIN GIVES RIDDELL LECTURE

LOCATION: Main Theatre, Riddell Centre

March 16 – IMPACTS OF TELEVISION AND TECHNOLOGY

READINGS: • Jerry Mander, "Television (2): Satellites and the Cloning of Cultures," *In the Absence of the Sacred*. 1991. Pp. 97-120.

• Jacqueline Kilpatrick, "The American Indian Aesthetic," *Celluloid Indians*, 1999 pp 178-232.

GUEST: TBA

HAND IN: Journals

March 23 – SOUTH AFRICAN SINGING AND GUM BOOT DANCING

LOCATION: Darke Hall – The Royal Conservatory, College Avenue & Scarth Street

GUESTS: Dinaledi

March 30 – MUSIC IN THE NORTH

READING: • *Decolonizing Methodologies*. Chapter 9.

• TBA

GUEST: Dr. Beverley Diamond,

Senior Canada Research Chair in Traditional Music and Ethnomusicology

April 6 – TALKING CIRCLE

READING: • *Decolonizing Methodologies*. Chapter 10.

HAND IN: Listening Assignment

April 13 – CRITICAL ANALYSIS PAPERS DUE