

# Art History 310: Indigenous Cultures: Arts of the Pacific Northwest Coast

## Syllabus and Schedule - Spring 2006 Julia Sapin

### Overview

This course introduces some of the indigenous artistic traditions in this region, spanning the area from present-day southeast Alaska to the Puget Sound. We will focus on the historical development of these traditions in their original contexts and how those contexts changed due to contact with other indigenous people and with non-native people. We will also look at the continuation of those traditions in the present, along with new developments in contemporary Pacific Northwest coast arts.

#### The goals of this course are:

- \*to learn about Pacific Northwest coast art and lifeways
- \*to collaborate with people from other cultures
- \*to explore experiential learning

This course has a service-learning feature. Service-learning joins students and community members in a project related to the course material and which also serves a need in the community.

#### What is Service-Learning?

Service-learning is an experiential teaching and learning method that combines academic instruction with community-based learning.

Students apply classroom knowledge in a community setting to address social issues.

The method includes five steps:

- Prepare
- Act
- Reflect
- Evaluate
- Celebrate

#### Our Partners from the Lummi Nation:

Northwest Indian College (NWIC)

Professor Ramon Murillo, instructor of the partner class and artistic director of the mural project

6-12 students enrolled in Pacific Northwest Coastal Native Art at Northwest Indian College

Professor Michelle Vendiola, Service Learning Coordinator, Center for Service-Learning

Lummi Cedar Project, Tami Chock, Coordinator

#### Technical and Resource assistance provided by:

WWU's Center for Service-Learning

Tim Costello, Interim Director and AH 310 Course Coordinator

(available for information about service-learning pedagogy and trouble-shooting)

### Point Breakdown

Journal (including reflections on readings as well as SL project)	20%	80
Exam 1	20%	80
Exam 2	20%	80
Group Presentation	10%	40
Service-Learning Time Commitment (32 - 40 hours)	20%	(all or nothing)
Group Participation	<u>10%</u>	<u>40 (student-determined)</u>

Total	100%	400 points
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## Class / Event Schedule

Week 1	3/28	Introduction
	3/30	Historical Context: Pre- and Post-"Contact" Introduction to Service-Learning <b>Reading:</b> Marilyn Nouri, Allison Haskel, and Amy Mietus, "Allison and Amy: Two Students' Experience in Scholarship and Civic Responsibility," <i>Expanding Boundaries: Building Civic Responsibility Within Higher Education</i> , Nouri et al., eds (CSUDH, 1997).
Week 2	4/4	Introduction to Salish art and culture
	4/6	<b>Reading:</b> Ari Roth, <i>Born Guilty</i> (1994) Discussion: Do future generations bear the guilt of their predecessors?
Week 3	4/11	Contemporary art and culture of the Coast Salish people Focus on Susan Point and Anna Jefferson <b>Reading:</b> Peter MacNair, "'Susan Point: Her Place by the River,'" in Gary Wyatt, ed., <i>Susan Point: Coast Salish Artist</i> (Seattle: UW Press and Vancouver: Douglas and McIntyre, 2000), 25-43. <b>DUE:</b> Journals (#1), on intro to SL, Salish culture (incl Point and Jefferson), anticipation of field work
	4/13	<b>WORKSHOP I (NWIC):</b> First meeting: introductions, organize groups, intro concepts: traditions, clan symbols, stories, universal connections, spirit helpers, value of education
Week 4	4/18	Art and culture of Nuuchah-nulth and Makah, past and present (S. Wakashan) <b>Documentary:</b> <i>Washing of Tears: The Whaler's Shrine</i> (1994)
	4/20	<b>WORKSHOP II (WWU):</b> discuss concepts and how they might be visualized, decide on responsibilities within groups, make "contract" (summing up expectations of group members). Intro and sign-up for service projects
Week 5	4/25	Kwakwaka'wakw art and culture, then and now <b>Documentary:</b> <i>Box of Treasures</i> (Chuck Olin, 1993, 28 minutes) <b>Due (Group Project): "contracts" summing up group members' expectations</b>
	4/27	Workshop III (WWU): Guest artist panel at WWU <b>DUE: Journals (#2), on how groups are going after first 2 meetings, course material.</b>
Week 6	5/2	<b>Due:</b> Take-Home Exam 1 <b>Documentary:</b> <i>I'tusto: To Rise Again</i> (Barb Cranmer, 2000) (54 minutes)
	5/4	<b>Workshop IV (NWIC): Facilitator Panel: Hearing the Voices of Lummi Youth</b>
Week 7	5/9	Foundation of Pacific Northwest Coast design: "Formline" Early Haida art and culture
	5/11	Contemporary Haida art and culture <b>Reading:</b> Robert Davidson, "Reclaiming Haida Culture," in <i>The Spirit Within: Northwest Coast Art from the John H. Hauberg Collection</i> (1995), 93-99. (on e-reserve) <b>Due (from groups): How concept will be "visualized," pictorialized? *5:30 pm: Robert Davidson*</b>
Week 8	5/16	Tsimshian art and culture <b>Documentary:</b> <i>Gwishalaayt: The Spirit Wraps Around You</i> (Barb Cranmer, 2001)
	5/18	<b>WORKSHOP V (NWIC): prep space, enlarging, chalking and other tasks DUE: Journals (#3) Due (from groups): drawings</b>

Week 9	5/23	Historical and Contemporary Tlingit art and culture Reading: Gary Wyatt, "Pilchuck Glass School Honors Founders with Multimedia Totem Pole," Native Peoples Arts & Lifeways XV (Nov/Dec 2001): 26-31. <a href="http://www.nativepeoples.com/np_nov_dec01/no01-article/no01-article.html">http://www.nativepeoples.com/np_nov_dec01/no01-article/no01-article.html</a>
	5/25	Workshop VI (NWIC): start painting
SAT	5/27	Workshop VII: PAINT! (NWIC)
SUN	5/28	Paint backup (save the day)
Week 10	5/30	Presentations (WWU)
	6/1	Presentations and Celebration (NWIC)
		*Final reflections and Take-Home Exam 2 due Thursday June 8, 1-3 pm, the scheduled day of the final.*