



# Indigenous Creative Arts & Drama

INDIGST\_3G03 FALL 2022

**Instructor:** Dr. Savage Bear

**Email:** savagebear@mcmaster.ca

**Lecture:** Thursdays 8:30am-11:20pm

**Room:** Kenneth Taylor Hall 104

**Office hours:** By appt

**Office:** LR Wilson 1023

Brian Jungen, 'Dragonfly', 2008

## Course Description

This evocative course is an interactive lecture and workshop study of the visual and literary forms of Indigenous Contemporary Creative Arts and Drama. While our exploration remains primarily in North America, we travel globally to seek a broad selection of historical and contemporary Indigenous expressions of art and drama. Indigenous art and drama have a long history, and this is reflected in the visceral expressions as Indigenous artists grapple with, and challenge issues of racism, cultural appropriation, gender, sexuality, representation, and the colonial encounter. Indigenous art and drama become a reclamation of our bodies, a source of joy and a place of political action and sovereignty. This course has an art making component.

## Course Objectives

- Discuss and evaluate social, political, historical, spiritual, and intellectual realms of Indigenous art and drama.
- Develop a working knowledge of Indigenous artists and relate social realities and statements of Indigenous artists to their art.
- Understand the evolution of Indigenous visual art and the complexities of Indigenous histories, cultures, and politics.
- Provide a foundation for further inquiry into the ever-evolving dynamic field of Indigenous art.
- Analyze and communicate the consequences of the historical trauma on Indigenous Peoples by the colonial regime, and how Indigenous art and drama serves as a map for reclamation.

***“Art is not always about pretty things. It’s about who we are, what happened to us and how our lives are affected”. - Elizabeth Brown.***

## Required Materials and Texts

- All course materials including readings, videos etc. will be posted on Avenue to Learn.

## Class Format

This course is hands on and meets in person for a once per week lecture, group work and workshops on Thursdays 8:30-11:20am. In the event of any further provincial Covid restrictions, we shall reconvene with online lectures.

## Assignments/Evaluation – a detailed document on these assignments is provided.

- |  |                        |
|--|------------------------|
| • 30% “I Speak Art” – 11 entries @ 3% each | Due: in each class     |
| • 15% IGNITE paper                         | Due: Oct. 20           |
| • 10% IGNITE presentation practice         | Due: Oct. 27           |
| • 10% Comic Strip                          | Due: Nov. 03           |
| • 15% IGNITE presentations                 | Due: Nov. 24 & Dec. 01 |
| • 20% Take Home Final Exam                 | Due: Dec.15            |

## Weekly Course Schedule and Required Readings

### 8 SEPT

**Topic:** Introductions. Opening Circle includes: an introduction to Creative Arts and Drama, class guidelines & expectations. Syllabus review includes: assignment breakdown, coursework, exams, definitions, readings, resources, group work, VAJ powerpoint.

**Read:** none

**Watch:** none

**Due:** none

### 15 SEPT

**Topic:** Contemporary Twists

**Read:**

- Cardinal-Schubert, Joane. “Flying With Louis” *Making a Noise!: Aboriginal Perspectives on Art, Art History, Critical Writing and Community*. Lee-Anne Martin Ed. The Banff Centre. 2003. p26-49.
- Lalonde, Christine. “Introduction: At the Crossroads of Indigeneity, Globalization and Contemporary Art”. *Sakahân: International Indigenous Art*. Greg A. Hill, Candice Hopkins,, and Christine Turner Eds. National Gallery of Canada. Ottawa. 2013. p14-20.

**Watch:** none

**Due:** ‘I Speak Art 1’ (“Big’Uns” – Adrienne – 2017 by Dayna Danger) 15 min response

### 22 SEPT - ONLINE

**Topic:** Social Justice & Healing (WWOS)

**Read:**

- Anderson, Kim, Maria Campbell, Christi Belcourt Eds. “Epilogue: Sitting With Sisters”. *Keetsahnak: Our Missing and Murdered Indigenous Sisters*. Edmonton: University of Alberta Press. 2018. p305-338.
- Archibald, Linda et al. The Aboriginal Healing Foundation Research Series. ‘Dancing, Singing, Painting, and Speaking the Healing Story: Healing Through Creative Arts’ Excerpts pp 7-15. 2012.

**Watch:** none

**Due:** 'I Speak Art 2' (Moccasin Vamps from Walking With Our Sisters. 2013) 15 min response (UPLOAD to Avenue by 5pm Sept 22 for marks)

## 29 SEPT

**Topic:** Truth before Reconciliation. Film screening of *'Nîpawistamâsowin – We Will Stand Up'* 44:12min (confronts the stark history of racism through the murder of a young Cree man, Colten Bushie by the hand of a white farmer, Gerald Stanley)

**Read:**

- Garneau, David. Reconcile This! West Coast Line, Summer 2012. "Imaginary Spaces of Conciliation and Reconciliation by David Garneau 28-38. <http://reworksinprogress.ca/wp-content/uploads/2012/08/wcl74h.pdf>
- Micheline, Ossie. 2017. "The Hard Truth About Reconciliation." *Canadian Art*. Summer Vol.34. No. 2. p70-75.

**Watch:**

- A Talk with Kent Monkman. 54:05min. Hosted by Roberta Jamieson. UBC. 2021. <https://beyond.ubc.ca/kent-monkman-exhibition/>

**Due:** 'I Speak Art 3' (Art Installation by Adrian Stimson 'Sick and Tired' 2013) 15 min response

## 06 OCT

**Topic:** Walking tour of Indigenous Art on campus

**Read:**

- Martin, Lee-Ann. "Anger and Reconciliation: A Very Brief History of Exhibiting Contemporary Indigenous Art in Canada". *Afterall*. Vol. 43, Spring/Summer 2017. Central Saint Martins, University of the Arts London. p108-115  
<https://www.journals.uchicago.edu/doi/full/10.1086/692560>

**Watch:** none

**Due:** 'I Speak Art 4' (Painting by Norval Morrisseau called "Family" located in the front lobby of Indigenous Student Services in the LR Wilson Building) 15 min response

## 13 OCT no classes - reading break

## 20 OCT

**Topic:** Sovereignty

**Read:**

- Claxton, Dana. "Embellished Indigeneity: The Art Making of Skeena Reece" Colonial Fleet. Oboro.net. 2017. 2 pages.
- Martineau, Jarrett & Ritskes, Eric. "Fugitive Indigeneity: Reclaiming the terrain of decolonial struggle through Indigenous art."
- Sözen, Gizem. "Skeena Reece's Regalia in Her Performance 'Raven: On the Colonial Fleet'". 2010.

**Watch:**

- "First Out Here: Indigenous Hip Hop in Canada" Video 25:22

**Due:** IGNITE paper 15%

**Due:** 'I Speak Art 5' (Painting by Lawrence Paul Yuxweluptun called "Scorched Earth". 1991) 15 min response

## 27 OCT

**Topic:** Graphic Novels & Comics. IGNITE practice time

**Read:**

- Bladow, Kyle. 'Framing Storytelling: Indigenous Graphic Narratives.' *The Journal of Popular Culture*, Vol. 52, No. 1, 2019.
- Callison, Camille and Candida Rifkind. "Introduction: 'Indigenous Comics and Graphic Novels: An Annotated Bibliography'". *Jeunesse: Young People, Texts, Cultures* 11.1. 2019
- King, Richard C. "Alter/native Heroes: Native Americans, Comic Books, and the Struggle for Self-Definition". *Cultural Studies/Critical Methodologies*. 2008.

**Watch:**

- Sinclair, Niigaan. 'How I Grew to Love and Make Indigenous Graphic Novels (and How I Became a Superhero)' Video. PechaKucha Night Winnipeg Vol.39, 2019.  
<https://www.pechakucha.com/presentations/how-i-grew-to-love-and-make-indigenous-graphic-novels-and-how-i-became-a-superhero>

**Due:** 'I Speak Art 6' (comic Strip from Richard Van Camp and Christopher Auchter's 'Kiss Me Deadly' 2011) 15 min response

**Due:** IGNITE presentation practice 10%

**03 NOV**

**Topic:** Indigenous Futurisms.

**Read:**

- Fricke, Suzanne Newmann. "Introduction: Indigenous Futurisms in the hyperpresent now". *World Art*. Vol. 9, Issue 2: Future History: Indigenous Futurisms in North American Visual Arts. 2019.
- Justice, Daniel Heath. "Indigenous Wonderworks and the Settler-Colonial Imaginary". *Apex Magazine*. 2017 <https://apex-magazine.com/indigenous-wonderworks-and-the-settler-colonial-imaginary/>
- Nixon, Lindsay. "Visual Cultures of Indigenous Futurisms". *GUTS* Issue 6, May 20, 2016.

**Due:** 'I Speak Art 7' (Painting by Debra Yepa-Pappan called "Live Long & Prosper, Spock was a Half Breed". 2008) 15 min response

**Due:** Comic strip 10%

**10 NOV \*last day to withdraw**

**Topic:** Indigenous Erotics

**Read:**

- Akwenzie-Damm, Kateri. "Without Reservation: Erotica, Indigenous Style". *Journal of Canadian Studies*. 35(3).2000. p1-8
- Lorde, Audre. 1984. "Uses of the Erotic: The Erotic as Power." *Sister Outsider: Essays and Speeches*. Freedom, CA: Crossing Press. 53-59.
  - Listen along to Audre Lorde as she delivers (a version of this written) speech here: <http://shine.forharriet.com/2014/03/listen-to-audre-lorde-read-uses-of.html>
- Van Camp, Richard. "What to Do When Your Indian Man Doesn't Take His Socks Off During Sex Anymore." Recalma, Joanna (ed.) *Redwire: We Are Healing ... We Are Celebrating... Our Sexuality*. Redwire Magazine 6(2) December 2003.

**Watch:** none

**Due:** 'I Speak Art 8' (Painting by Kent Monkman 'The Trapper's Bride' 2006) 15 min response

**17 NOV**

**Topic:** Humour

**Read:**

- Leddy, Shannon. "In a Good Way: Reflecting on Humour in Indigenous Education". *Journal of the Canadian Association for Curriculum Studies (JCACS)*. Vol.16, Number 2, 2018

- RunningMan, James. "Weenuk". *xxxndn*. Winnipeg: Manitoba: Aboriginal Writer's Collective of Manitoba. 2011. p71-73.

**Watch:**

- Burnstick, Don. 'The 5 Ways Native Women Laughter.' 5:15 2018.  
<https://www.youtube.com/watch?v=LZk8djys204>
  - 1491s. 'Indian Store.' 3:57 <https://www.youtube.com/watch?v=NuzPoidV4nl>  
\*warning: some explicit language
  - Cuthand, Thirza. 2008. "You Are a Lesbian Vampire." 3:20min.
- Due:** 'I Speak Art 9' (Michael Nicol Yahgulaanas's 'Chow Time') 15 min response

**24 NOV**

**Topic:** Theatre & Performance. Film screening of 'Blood Quantum' by Director Jeff Barnaby 2019. (Horror film in a dystopic future on a First Nations reserve. Indigenous Peoples are immune to a global plague but are immersed in zombie apocalypse scenario.)

**Read:**

- Huard, Adrienne. March 25. "The Vibrational Effects of Indigenous Burlesque." *CanadianArt*. 2021. <https://canadianart.ca/features/the-vibrational-effects-of-indigenous-burlesque/>
- James Jones TikTok <https://globalnews.ca/news/7299133/edmonton-tiktok-star-uses-app-to-educate-1m-followers-on-indigenous-culture/>
- Nolan, Yvette. "The Eighth Fire". *Medicine Shows: Indigenous Performance Culture*. Playwright's Canada Press: Toronto. 2015.

**Watch:**

- Cuthand, Thirza. 'Boi Oh Boi'. 2012, 9:32 <https://vimeo.com/54810927>
- "This Mohawk Burlesque Dancer Wants to Decolonize Sexuality Among First Nations Women." *VICE Asia*. <https://www.youtube.com/watch?v=lwdjMGWQbSI>

**Due:** IGNITE presentations

**Due:** 'I Speak Art 10' (Photo of Adrian Stimson & Lori Blondeau in 'Belle & Boy's Savage Buffalo Happy Hour') 15 min response

**01 DEC**

**Topic:** Inuit Art & Artists

**Read:**

- Mahood, Gail. "Sharing of the 'Happy-Go-Lucky Inuit' Through the Soapstone Carving Industry". *The Art of Colonialism: Inventing Canadian Identity through Inuit Soapstone Carvings*. p 22-51
- Vorano, Norman. "Inuit Men, Erotic Art: Certain Indecencies ... That Need Not Here Be Mentioned". *Inuit Art Quarterly*. Vol. 23, No.3., Fall 2008.

**Watch:**

- Tagaq, Tanya. 2022. "Teeth Agape." 3:32 min.  
<https://www.youtuQbe.com/watch?v=ItYoFr3LpDw>

**Due:** IGNITE presentations

**Due:** 'I Speak Art 11' (Drawing by Annie Pootoogook's 'Memory Of My Life' 2001-02) 15 min response

**08 DEC**

**Topic:** Celebration, circle, BOK review, evaluation, VAJ sharing, feast

**Read:** None

**Watch:** none

**Due:** none

## Course Policies

### Email considerations

I respond to respectful written communication. I am not your texting buddy so please follow rules of spelling, grammar and punctuation. Also use a greeting, 'tân'si', 'sekon', or 'hello' and a closing that includes your full name, such as 'ekosi', 'thank you', 'sincerely' etc. Any email that fails to meet these minimum standards may be returned unanswered. Any emails that have questions *that can be answered* by referring to this syllabus or to Avenue to Learn will not be answered. **All** email communication must come from your mcmaster.ca email account.

### Submission of Assignments

Deadlines for assignments will be strictly observed. All assignments are due at the beginning of class on the day they are due. LATE assignments are penalized 10% PER DAY that they are late to a maximum of three days (-30%); after three days of late assignments will not be accepted. Only in some cases will extensions be granted – you must contact me at least 24 hours prior to the due date of the assignment. Assignment called, 'I Speak Art' will not be accepted late. These 11 assignments are due on the morning of each class. No exceptions. The instructor is not responsible for any assignment handed in to anyone other than the instructor.

### Review of Marks

I will be diligent in marking all assignments fairly and accurately and in some cases with a rubric. If you disagree with any of the marks you receive, I will be happy to review the mark of any assignment or exam, if the procedure outlined below is followed. ***Please note that when a mark is reviewed, the new mark may be lower than the original.***

To request a review of a mark, first give yourself a cooling-down period of 24 hours before submitting your request. Write a brief (<1-page) memo describing in detail the nature of the perceived marking error. Submit this memo to me via email. You may submit requests for review no later than two weeks after assignments/exams are graded.

### Absences, Missed Work, Illness

In the event of missed work for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar "Requests for Relief for Missed Academic Term Work".

### Avenue to Learn

In this course we will be using Avenue to Learn. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure, please discuss this with the course instructor.

### University Policies

#### Academic Integrity Statement

You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity.

Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences,



e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university.

It is your responsibility to understand what constitutes academic dishonesty. For information on the various types of academic dishonesty please refer to the [Academic Integrity Policy](#).

The following illustrates only three forms of academic dishonesty

- Plagiarism, e.g. the submission of work that is not one's own or for which other credit has been obtained.
- Improper collaboration in group work.
- Copying or using unauthorized aids in tests and examinations.

### **Academic Accommodation of Students with Disabilities**

Students with disabilities who require academic accommodation must contact [Student Accessibility Services](#) (SAS) at 905-525-9140 ext. 28652 or [sas@mcmaster.ca](mailto:sas@mcmaster.ca) to make arrangements with a Program Coordinator. For further information, consult McMaster University's [Academic Accommodation of Students with Disabilities](#) policy.

### **Academic Accommodation for Religious, Indigenous or Spiritual Observances (RISO)**

Students requiring academic accommodation based on religious, indigenous or spiritual observances should follow the procedures set out in the RISO policy. Students requiring a [RISO](#) accommodation should submit their request to their Faculty Office normally within 10 working days of the beginning of term in which they anticipate a need for accommodation or to the Registrar's Office prior to their examinations. Students should also contact their instructors as soon as possible to make alternative arrangements for classes, assignments, and tests.

### **Conduct Expectations**

As a McMaster student, you have the right to experience, and the responsibility to demonstrate, respectful and dignified interactions within all of our living, learning and working communities. These expectations are described in the [Code of Student Rights & Responsibilities](#) (the "Code"). All students share the responsibility of maintaining a positive environment for the academic and personal growth of all McMaster community members, whether in person or online.

It is essential that students be mindful of their interactions online, as the Code remains in effect in virtual learning environments. The Code applies to any interactions that adversely affect, disrupt, or interfere with reasonable participation in University activities. Student disruptions or behaviours that interfere with university functions on online platforms (e.g. use of Avenue 2 Learn, WebEx or Zoom for delivery), will be taken very seriously and will be investigated. Outcomes may include restriction or removal of the involved students' access to these platforms.

### **Copyright and Recording**

Students are advised that lectures, demonstrations, performances, and any other course material provided by an instructor include copyright protected works. The Copyright Act and copyright law protect every original literary, dramatic, musical and artistic work, **including lectures** by University instructors

The recording of lectures, tutorials, or other methods of instruction may occur during a course. Recording may be done by either the instructor for the purpose of authorized distribution, or by a student for the purpose of personal study. Students should be aware that their voice and/or image may be recorded by others during the class. Please speak with the instructor if this is a concern for you.

### **Faculty of Social Sciences E-mail Communication Policy**

Effective September 1, 2010, it is the policy of the Faculty of Social Sciences that all e-mail communication sent from students to instructors (including TAs), and from students to staff, must originate from the student's own McMaster University e-mail account. This policy protects confidentiality and confirms the identity of the student. It is the student's responsibility to ensure that communication is sent to the university from a McMaster account. If an instructor becomes

aware that a communication has come from an alternate address, the instructor may not reply at his or her discretion.

**Course Modification**

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check his/her McMaster email and course websites weekly during the term and to note any changes.

**Extreme Circumstances**

The University reserves the right to change the dates and deadlines for any or all courses in extreme circumstances (e.g., severe weather, labour disruptions, etc.). Changes will be communicated through regular McMaster communication channels, such as McMaster Daily News, A2L and/or McMaster email.

**Grades**

Grades will be based on the McMaster University grading scale:

<b>MARK</b>	<b>GRADE</b>
90-100	A+
85-89	A
80-84	A-
77-79	B+
73-76	B
70-72	B-
67-69	C+
63-66	C
60-62	C-
57-59	D+
53-56	D
50-52	D-
0-49	F