

GSWS 2291G 001/INDIGSTU 2682G 001/AH 2634G 001

**Indigenous Women in the Arts in Canada: Cultural Traditions, Survival,
and Colonial Resistance**

Winter Term: January – April 2026

Lecture: Thursdays - 10:30 am - 1:30 pm

COURSE DESCRIPTION:

One of the main objectives of this course will be to unravel how human beings become categories that expand beyond the seemingly binary divide between the sexes, the races and the have and have-nots. We will consider the real-life experiences of women or two-spirit peoples through an examination of texts from the fields of anthropology, cultural studies, feminist studies, and queer studies, among others. In addition, our examination of popular culture, such as films, television shows, music videos, and clips from the internet, will provide thoughtful, and often provocative, examples of the complex representations of race, gender, class, and sexuality in our society.

Antirequisite(s): Indigenous Studies 2682F/G, Art History 2634F/G.

Prerequisite(s): Indigenous Studies 1020E, GSWS 1020E, or 1.0 course from GSWS 1021F/G, GSWS 1022F/G, GSWS 1023F/G, GSWS 1024F/G, or GSWS 1030F/G, or 1.0 from Art History 1640 or the former VAH 1040 or two of Art History 1641A/B, 1649A/B or the former VAH 1041A/B VAH 1045A/B, or 1.0 course or special permission from Program.

INSTRUCTOR INFORMATION:

Contact Information:

Instructor: Dr. Renee E. Mazinegiizhigookwe Bedard

Email: rbedard4@uwo.ca.

Students must use their Western (@uwo.ca) email addresses when contacting their instructor. Do not use personal email addresses. Please type “Course Code” at the beginning of each subject line so I know the email comes from a student in this class.

Office Hours: 1 hour – before class

Appointments: Students may make an appointment with the instructor outside of office hours for course related reasons. These meetings can be held in person at the instructor’s office or via zoom.

Land Acknowledgement:

We/I acknowledge that Western University is located on the traditional lands of the Anishinaabeg, Haudenosaunee, Lūnaapéewag) and Chonnonton Nations, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. With this, we/I respect the longstanding relationships that Indigenous Nations have to this land, as they are the original caretakers. We acknowledge historical and ongoing injustices that Indigenous Peoples (First Nations, Métis and Inuit) endure in Canada, and we accept responsibility as a public institution to contribute toward revealing and correcting miseducation as well as renewing respectful relationships with Indigenous communities through our teaching, research and community service.

<https://indigenous.uwo.ca/initiatives/land-acknowledgement.html>

Statement on Gender-based and Sexual Violence:

Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced gender-based or sexual violence (either recently or in the past), you will find information about support services for survivors, including emergency contacts, [here](#). To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Course Learning Outcomes:

Students who successfully complete this course will be able to:

1. *Demonstrate* a clear understanding of important course themes, theories, people, and processes in the history of Indigenous art and creativity;
2. *Develop* familiarity with key scholarship and theoretical considerations of Indigenous art and creativity as forms of political resistance, survival, decolonization, cultural resurgence, and historical experiences.
3. Be able to *critically analyse* Indigenous theories regarding art and creativity, current scholarship, and cultural experiences as they evolved historically and have continued relevancy today;
4. *Enhance* written, oral, and analytical skills through course readings, discussions, presentations, and written assignments.

COURSE READINGS & ART MATERIALS

COURSE READING MATERIALS:

There are no required textbooks and readings in this course. The course will rely on lecture materials. Videos, online catalogues, and websites will be reviewed. Traditional knowledge will be shared in the class that can't be found in books, articles or websites. All required readings are journal articles which can be found on **BRIGHTSPACE** for download.

ART MATERIALS:

Students can expect to spend between \$100-\$200 - depending on individual preferences for materials. At the end of the syllabus are tables with exact art materials that students will need to purchase to complete the assignments in the course. Please do not ask the instructor about alternative assignments. The course is based on Indigenous experiential learning practices. Note: See the end of the syllabus for tables that outline the tools and supplies you will need for the course assignments.

METHODS OF EVALUATION

Grading Scheme and Assessment Dates

The methods by which student performance will be evaluated and the weight of each, including an exact timetable and schedule of assignments, is listed below.

<https://www.uwo.ca/univsec/pdf/academicpolicies/exam/scheduling.pdf>

The overall course grade will be calculated as listed below:

	ASSIGNMENTS	VALUE %	DUE DATE	
1.	Participation	20%	Weekly	
2.	Research Project	Section 1: Initial Research Report	15%	February 5, 2026
		Section 2: Research Essay	30%	February 26, 2026
4.	Art Projects Portfolio	Section 1: Catalogue Report	10%	March 26, 2026
		Section 2: Lesson Learned Essay	20%	
		Section 3: Presentation	5%	March 26, 2026
	Total	100%		

*** See further in the syllabus for descriptions of the assignments.

COURSE FORMAT & DELIVERY MODE

The course is broken down into lectures, experiential learning projects, in class activities, and assignments. Read the following descriptions to understand the format for those components.

Course Delivery:

The course is in-person delivery mode.

Lectures:

Length 2 hrs and 50 minutes

Class lectures will be three hours in length. Lectures will include a variety of teaching methods: traditional lecturing, group activities, out of class hands on learning, storytelling, creative expression, and discussion. PowerPoint slides will be uploaded to BRIGHTSPACE before each lecture. The instructor does not share informal lecture notes. Students are expected to listen and take their own notes during each class. Content on PowerPoints is not prioritized over oral content shared by the instructor. Students should take notes on oral content shared by the instructor. There will be two breaks provided in each class.

Classes will not include Lecture for the entire three hours. There will be one hour of lecture and 1 hour and 50 minutes of in-class work time where students will be making Indigenous art.

Attendance at lectures is mandatory.

Hands-on Experiential Learning:

Students will be expected to do assignments where they make art in the course as part of exercises in Indigenous knowledge and culture, as well as artistic and Indigenous pedagogy.

Written Assignments:

Students will write written essays and reports throughout the course.

Brightspace Website:

This academic year the course can be found on Western University Brightspace. You will find all course content on the new Brightspace platform.. All assignments can be submitted online to Brightspace. Western university Brightspace link: <https://westernu.brightspace.com/d2l/login>

Statement of Gender-Based and Sexual Violence:

Western [is committed to reducing incidents of gender-based and sexual violence](#) and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced gender-based or sexual violence (either recently or in the past), you will find information about support services for survivors, including emergency contacts, [here](#). To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Important Contacts – Social Sciences/Arts & Humanities

If you have any academic concerns, issues or questions, here are the following links to aid you:

Faculty of Arts and Humanities

<https://www.uwo.ca/arts/>

Gender, Sexuality and Women's Studies

<https://www.uwo.ca/gsws/>

Indigenous Studies

ismain@uwo.ca

Western University

<https://www.uwo.ca/index.html>

Social Sciences

<https://www.ssc.uwo.ca/>

TECHNOLOGY

Technical Requirements:

Technical requirements for the course include stable high-speed internet connection, computer with working microphone and camera, Microsoft Word, PowerPoint or Google Slides). Students need to make themselves familiar with OWL/Brightspace.

Electronic Devices:

Electronic devices such as computer and auditory recording devices can be used in the class to document the lecture. However, you are not permitted to post online the lectures or recordings of the lecture. The instructor retains all intellectual property of the course content.

Statement of the Use of Generative Artificial Intelligence (AI)

In this course, students are permitted to use AI tools exclusively for information gathering and preliminary research purposes. These tools are intended to enhance the learning experience by providing access to diverse information sources. However, it is essential that students critically evaluate the obtained information, exercise independent thinking, and engage in original research to synthesize and develop their own ideas, arguments, and perspectives. The use of AI tools can serve as a starting point for exploration; however, students are expected to uphold academic integrity by appropriately attributing all sources and avoiding plagiarism.

Assignments should reflect the students' own thoughts and independent written work. By adhering to these guidelines, students contribute to a responsible and ethical learning environment that promotes critical thinking, independent inquiry and allows them to produce original written contributions.

If the instructor suspects an essay is AI generated they will begin looking up sources. If you are found to have used AI to generate your essay, created fake content, and made up sources, the essay will be an automatic fail.

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- See link for future guidance on Western's AI Policy: <https://ai.uwo.ca/Guidance/Policy.html>
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CLASSROOM POLICIES

Assignment Submissions

Student will submit all assignments to the **Brightspace**. Do not email any assignments to the instructor's email unless you have special permission. If you have issues uploading to Brightspace on the due date, email the instructor right away. We will work together to fix the problem. However, it is your responsibility to get your assignments in on time.

Academic Considerations, Policies and Accessible Education

Academic Accommodation

It is “a means of adjusting the academic activities associated with a course or program of student in order to permit students with disabilities to participate in those activities at the University and to fulfil the essential requirements of a course or program.”

<https://www.uwo.ca/univsec/pdf/academicpolicies/appeals/Academic%20AccommodationIndisabilities.pdf>

Students with disabilities are encouraged to register with **Accessible Education** at the earliest opportunity. “Accessible Education plays a central role in Western's efforts to ensure that its academic programs are accessible for all students”

<http://academicsupport.uwo.ca/accessibleeducation/index.html>

This is an in-person course, based on Indigenous learning methods, and it requires students to be present. If a student requires remote learning, they must provide their own equipment to do so, along and that means someone to set it up and take it down. The instructor and tutorial leaders will not be responsible for this.

Academic Considerations

Students must familiarize themselves with the *University Policy on Academic Consideration – Undergraduate Students in First Entry Programs* posted on the Academic Calendar:

<https://www.uwo.ca/univsec/pdf/academicpolicies/appeals/academicconsiderationSep24.pdf>

This policy does not apply to requests for academic consideration submitted for **attempted or completed work**, whether online or in person. The policy also does not apply to students experiencing longer-term impacts on their academic responsibilities. These students should consult: [Accessible Education](#). For procedures on how to submit Academic Consideration requests, please see the information posted on the Office of the Registrar’s webpage:

https://registrar.uwo.ca/academics/academic_considerations/index.html

All requests for Academic Consideration must be made within 48 hours after the assessment date or submission deadline. All academic consideration requests must include supporting documentation; however, recognizing that formal documentation may not be available in some extenuating circumstances, the policy allows students to **make (1) one Academic Consideration request without supporting documentation** in this course.

Late Assignment Policies, Guidelines and the No-Late-Penalty Period

Students are expected to submit each of the **written** assignments by the deadline listed in the course syllabus. Should extenuating circumstances arise, students do not need to request Academic Consideration; however, they must follow the following procedures to ensure that they meet the course requirements:

- **(72 hrs) 3 Day Grace Period:** Students will not receive penalty on any late assignments for 72hrs if they follow the following procedures. You must follow the procedures below, or you will not be given the grace period.

- 1) If a student can’t meet the 72 hour deadline due to a medical condition, they must seek a medical accommodation. The primary link for academic rights and responsibilities, including a variety of accommodations is linked here:

<https://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=sho>

[wCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=- Page 12](#)

- 2) Academic Consideration requests may be granted only for extenuating circumstances that started before the deadline and lasted longer than the No-Late-Penalty Period (72 hours).
- 3) Alternatively, the instructor may deny all requests, give them a zero mark, and let students follow the appeal pathway to ask for an exception. Note that instructors may not ask for medical documentation for privacy protection, but the student can voluntarily share information.

- **Late Penalties:**

- Applied after the grace period; 72 hours after submission.
- 0.5% per day. This lasts for the 1st and 2nd day the assignment is late
- 1% per day 3-7
- Failure on the assignment will be applied day 8 at 12:00 am

Policy on Accommodation for Religious/Cultural Events and Holidays

Students should review the [policy for Accommodation for Religious Holidays](#) . Where a student will be unable to submit an assignment in class on specific days do to religious accommodations, students should inform their instructors as soon as possible but **not later than two weeks** prior to the date of a conflicting religious holiday and they must arrange with the instructor an acceptable date for submission of the assignment either before or just after to Brightspace. Notify the instructor via email that you have handed in the assignment.

Students that must miss classes due to religions holidays can arrange with the instructor to make up the requirements for content missed in class.

Support Services

Academic Advising

Your Home Faculty's Academic Advising Office will support or refer whenever you have an issue that is affecting your studies, including information on adding/dropping courses, academic considerations for absences, appeals, exam conflicts, and many other academic related matters. Do not hesitate to reach out to them if you are struggling and unsure where to go for help. Contact info for all Faculties is here:

<https://registrar.uwo.ca/facultyacademiccounselling.html>

Mental Health Support

Students who are in emotional/mental distress should refer to Mental Health@Western (<https://uwo.ca/health/>) for a complete list of options about how to obtain help.

Learning Development and Success

Counsellors at the **Learning Development and Success Centre** <https://learning.uwo.ca> are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and more. Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling.

USC

Additional student-run support services are offered by the USC, <https://westernusc.ca/services/>.

Indigenous Student Centre and Indigenous Academic Support Services

The Indigenous Student Centre (ISC) offers many support programs for [Self-Identifying Indigenous Students](#) to thrive personally and academically while at Western and beyond. If you have academic concerns, you can meet with their Indigenous [Academic Advisor](#) or an [ISC Tutor](#). Here is the link to the Indigenous Student Centre: <https://indigenous.uwo.ca/students/supports/index.html>

Assignment Descriptions

	ASSIGNMENTS	VALUE %	DUE DATE
1.	Participation	20%	Weekly
2.	Research Project	Section 1: Initial Research Report	February 5, 2026
		Section 2: Research Essay	February 26, 2026
4.	Art Projects Portfolio	Section 1: Catalogue Report	March 26, 2026
		Section 2: Lesson Learned Essay	

		Part 3: Presentation	5%	March 26, 2026
	Total		100%	

PARTICIPATION

Value: 20%

Due: Weekly

Participation in lecture is worth 20% of the course. Participation in lecture means not only attendance, but an active engagement in the class discussion and activities. Students who miss classes or parts of classes are responsible for the material they have missed. According to the Western university [policy](#) regarding participation (See below), instructors are not obliged to review the contents of lectures, repeat announcements or provide notes, handouts or PowerPoint presentations.

Attendance is mandatory and will be taken at the beginning each class and tutorial. It is your responsibility to notify your instructor or tutorial leader that you will be absent from class. If you missed more than 50% of Term 1 classes, you will receive a grade of 0 for participation in the lecture.

- **NOTE:** There are 12 classes in the course – if you miss **6 classes**, or you will receive a grade of 0 for participation.

If you have an accommodation (academic, medical, religious), please notify the instructor with an email for any assignment that is connected to an accommodation to ensure you do not receive a penalty. If you are absent due to illness (e.g. cold, flu, or covid) it is up to you to notify the instructor of your absence, and you are responsible for getting notes from your fellow students. Find a buddy in class who you can exchange notes with. All slides are posted weekly before the lecture.

Sign into every class. An attendance sheet is provided every class. Failure to sign in will result in your being marked absent. You are responsible for signing into the class and ensuring you get credit for your attendance. There are two parts of the attendance sheet.

1. Sign in when you enter class
2. Sign in at hour 2. If you are absent at hour 2 then you are marked absent for the whole course.

Note: If the instructor witnesses that you leave early too often, especially without any explanation, you will begin to lose credit for your attendance. If you must leave early because your next class is very far away, then discuss this with your tutorial leader or the instructor and make special arrangements to help you out. Failure to do this will result in penalties on your attendance record.

Cultural and spiritual accommodations are respected at Western University – Please notify the instructor and tutorial leader in advance if you are going to be absent for those reasons.

(Western University – Academic Policies:

<https://www.uwo.ca/languages/undergraduate/policies.html>)

Western University’s Academic Policy regarding participation and attendance:

(Link: <https://www.uwo.ca/languages/undergraduate/policies.html>)

Participation means not only attendance, but an active engagement in the class. Students who miss classes or parts of classes are responsible for the material they have missed. Instructors are not obliged to review the contents of lectures, repeat announcements or retain notes, handouts or overheads.

Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course, will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of Registration.

Absences from class which prevent you from participating in the course can have very serious repercussions. If you are deemed to be absent too frequently, which usually means more than three unexcused absences per term, you will receive an email citing this [policy](#) and warning you.

Research Project

Worth and Due Dates:

ASSIGNMENTS		VALUE %	DUE DATE
Research Essay Project	Section 1: Initial Research Report	15%	February 5, 2026
	Section 2: Research Essay	30%	February 26, 2026

Assignment Description:

The research project has two parts to the assignment.

- Section 1 includes the “Initial Research Report”
- Section 2 is the “Research Essay”.

Students must choose a research question below and complete both Section 1 and Section 2 of the assignment. See above for the due dates of each part of the assignment.

Research Questions:

First, students must choose one (1) of the following research questions to begin your research project:

- 1) ***How do Indigenous women artists use art to express identity, culture, and connection to land?***
In your answer, consider how materials, symbols, stories, or artistic processes reflect Indigenous worldviews.
- 2) ***In what ways does the work of Indigenous women artists (in Canada) challenge colonial narratives and stereotypes?***
Discuss how art can act as resistance, reclamation, or counter-storytelling.
- 3) ***Discuss the role of Indigenous women artists (in Canada) in cultural survival and resurgence in Canada.***
How does their art contribute to the transmission of knowledge, language, and teachings across generations?
- 4) ***How can Indigenous women’s art (in Canada) be understood as political, even when it is not explicitly about politics?***
Consider issues such as land rights, environmental protection, violence, or sovereignty.
- 5) ***How do themes such as gender, body, motherhood, LGBTQIA2+/Two-Spirit/Indigiqueer identity, or womanhood appear in the work of Indigenous women artists (in Canada)?***
Provide examples of how personal experience is transformed into collective meaning.

Research Project – Section 1: Initial Research Report

Worth: 15%

Due Date: Feb. 5, 2026

Description:

Students will write an “Section 1: Initial Report” on one of the questions listed above, which should include the following components. Organize your report in the following manner.

Length: 2-4 pages

Write your report using the following headings listed below:

	Components	Mark	✓
1.	Title Page	1	
2.	Research Question <ul style="list-style-type: none"> • Restate the research question you have chosen to research. 	1	
3.	Thesis Statement <ul style="list-style-type: none"> • Declare a preliminary thesis statement. 	2	

4.	Indigenous artists: <ol style="list-style-type: none"> 1. What Indigenous artists will you utilize in your essay to prove your position? Who are they? Why are they important to help you prove your point. 2. Must be 2-3 pages 3. Double spaced 4. Paragraphs and proper sentences 	4	
5.	Bibliographic Sources: <ul style="list-style-type: none"> • Must include 4 books minimum Must include 2 academic journal articles minimum • Utilize 2-3 of the following: art magazines, artist’s websites, museum websites, exhibition catalogues, encyclopedias, and government websites. • MLA Style Guide Single spaced. • Second lines indented inwards. • 1 page minimum • Separate page 	5	
6.	Writing and Formatting Style: <ul style="list-style-type: none"> • Organized • Organized headings • 1 inch margins • Pages numbered • Writing quality (spelling, grammar, sentence structure, paragraph structure, no bullet points) • Time new Roman Font • Double spaced 	2	
Total		15%	

Components of the Initial Research Report:

i. Title Page

The title page should include the following information. The title of the assignment, the student’s name, student number, instructors name (R. Bedard), and the date of submission.

ii. Research Question

Students will state the research question they have chosen to research.

iii. Thesis Statement

Students will write a “preliminary” thesis statement, which will likely change after editing, but will give you a foundation to build your future paper. Thesis statement must address the topic covered and include three major areas that the essay will discuss.

iv. Indigenous Artists

The point of this section is to initialize your research and ensuring that you are including Indigenous artists and art in your essay to provide your position in the paper. In this section students will write a 2-3 page summary using the following questions:

1. What Indigenous artists will you utilize in your essay to prove your position?
2. Who are they?
3. Why are they important to help you prove your point.

You are welcome to section and subsection this component of your “Initial Research Report”. Please write in proper sentence and paragraph structure. No bullets allowed.

v. Bibliography Sources

Students will write a proper bibliography using MLA Style Guide. The bibliography should use a range of sources including, 4 books and 2 journal articles that can be about Indigenous artists, artistic styles or topics relating to the research question. Additionally, students can use a range of other sources, including 2-3 of the following: *art magazines, artist’s websites, museum websites, exhibition catalogues, encyclopedias, and government websites*. This component should be one page in length, single spaced, space between each citation, the second line of each citation should be indented in.

For Example:

Benton-Banai, Edward. *The Mishomis Book: The Voice of the Ojibway*. St. Paul, Minnesota: University of Minnesota Press, 2010.

[In the latest additions of MLA and other style guides, the place of publication is now being omitted so you can omit that information]

vi. Writing and Formatting Style

Your writing will be evaluated on your ability to use proper overall grammar, including, spelling, sentence structure, punctuation, etc. Additionally, you should have your work organized, use the correct margins, and include all the components outlined above. Your assignment should have one-inch margins, page number and a proper title page. All “sections titles” should be bolded and clearly appear to be section titles. Bibliography should be on its own separate page.

vii. Submission instructions

Submission is online and can be uploaded to BRIGHTSPACE as either a word document or a pdf.

Research Project - Section 2: Research Essay

Worth: 30%

Due: February 26, 2026

Description:

Students will write a formal essay on one of the questions listed above, which should include a clear introduction, body of content, conclusion, and bibliography.

Length: 5-7 pages in length

Components:		Grades	✓
1.	Title Page	/1	
2.	Introduction		
	Topic Sentence	/1	
	Main Areas of Content	/2	

		Thesis Statement Length: ½-1 page minimum	/1	
3.	Body of Content	<ul style="list-style-type: none"> • 3-4 main areas • Indigenous Women/LGBTQAI2S+ artists • Evidence to support ideas Length: 4-5 pages minimum Length: 7 pages maximum	/12	
4.	Conclusion	<ul style="list-style-type: none"> • Reflects back on ideas • Summarizes essay • Offers some final thoughts Length: ½ page minimum	/3	
5.	Bibliography	<ul style="list-style-type: none"> • Must include 4 books minimum Must include 2 academic journal articles minimum • Utilize 2-3 of the following: art magazines, artist’s websites, museum websites, exhibition catalogues, encyclopedias, and government websites. • MLA Style Guide Single spaced. • Second lines indented inwards. • Place on separate page • Titled “Bibliography” Length: 1 to 2 pages minimum	/3	
6.	Writing Style	<ul style="list-style-type: none"> • Grammar, spelling, punctuation, etc. 	/5	
7.	Formatting	<ul style="list-style-type: none"> • Formal essay structure. • Organized • Proper essay format • All essay components included 	/2	
TOTAL			30 %	

Submission instructions:

Submission is online and can be uploaded as either a word document or a pdf.

Art Portfolio Project

Worth and Due Dates:

ASSIGNMENTS		VALUE %	DUE DATE
Art Projects Portfolio	Section 1: Catalogue Report	10%	March 26, 2026
	Section 2: Lesson Learned Essay	20%	
	Section 3: Presentation	5%	March, 26, 2026

Projects List

1. Found Object Art
2. Collage Painting the Indian Act
3. Beading the Indian Act
4. Metis & Anishinaabeg Beadwork Designs
5. Haudenosaunee Beadwork
6. Metis Dot Painting: Inspired by Christi Belcourt and Leah Dorion
7. Paper Applique Painting

Submit all components as one document: (1) "Catalogue Portfolio" and (2) "Lessons Learned Essay".

Title Page and Table of Contents

The "Title Page" and "Table of Contents" are required to submit with the Catalogue Report and Lessons Learned Essay as part of the overall portfolio Project

Note: One (1) mark was taken from both the "Catalogue Report" and the "Lesson Learned Essay" components to provide a grade for both the "Title Page" and "Table of Contents."

	Components:	Details:	Marks (2%)	✓
1.	Title Page	1. Title page (Title of Assignment), student name, student number, instructor (R. Bedard), date of submission)	/1	
2.	Table of Contents	1. Catalogue Report 2. Lessons Learned Essay	/1	
	Total		/2	

Section 1: Catalogue Report

Worth: 10%

Due Date: March 26, 2026

The next component is the catalogue report of all the art projects you have completed over the course.

Length: 7-10 pages

(one mark removed below for the title page and table of contents)

	Components:	Components:	Additional Details:	Marks (9%)	✓
1.	Catalogue portfolio	Art Projects include the following: <ol style="list-style-type: none"> 1) Found Object Art 2) Collage Painting the Indian Act 3) Beading the Indian Act 4) Metis & Anishinaabeg Beadwork Designs 5) Haudenosaunee Beadwork 6) Metis Dot Painting: Inspired by Christi Belcourt and Leah Dorion 7) Paper Applique Painting Must include the following: <ol style="list-style-type: none"> 1. Photos of all completed projects – one photo per page and the label below the photo 2. Artwork Labels for each photo: <ul style="list-style-type: none"> • single spaced • project title: official title • medium (materials used) • Dimensions of piece of art 	Completion of all projects	/3	
			Quality of Projects	/1	
			Correct Materials	/1	
			Followed In-Class Instructions	/1	
			Creative Expression	/1	
2.	Writing Style and Formatting	<ol style="list-style-type: none"> 1. Organized report 2. Followed formatting guidelines/instructions 3. margins 1 inch 4. times new Roman Font; pt 12 font 5. Correct spelling 6. Proper Essay structure 7. Spelling and grammar 8. Pdf or word document 9. Number pages 10. Appendix 		/2	
	Total			/9	

Section 2: Lessons Learned Essay

Worth: 20%

Due Date: March 26, 2026

The next component of the overall project is the “Lessons Learned Essay.” This is a formal essay and requires all the main components of an essay. However, can be organized with sections – and subtitles – if it helps provide students with organizing their ideas. See below for further instructions on how to write the essay.

(one mark removed below for the title page and table of contents)

	Components:	Components:	Additional Details:	Marks (19%)	✓
1.	Lessons Learned Essay	Essay must include the following “ 3 Major Areas ”: 1) <i>Relationship to Land, Materials, and Process</i> 2) <i>Cultural Responsibility, Protocols, and Intent</i> 3) <i>Art as Story, Healing, and Knowledge Transmission</i> • You can use subtitles to organize your thoughts and ideas	Introduction <ul style="list-style-type: none"> Brief summary of your essay Topic sentence Main points Thesis statement 	/5	
			Body of Content – “3 Major Areas” Students will be evaluated on the 3 components. ***See descriptions below the table. “3 Major Areas”: 1) <i>Relationship to Land, Materials, and Process</i> 2) <i>Cultural Responsibility, Protocols, and Intent</i> 3) <i>Art as Story, Healing, and Knowledge Transmission</i>	/8	
			Conclusion <ul style="list-style-type: none"> Brief conclusion Reflects back Summarizes main points 	/2	
			Bibliography <ul style="list-style-type: none"> Including lectures Readings from class MLA style 	/1	
2.	Writing Style and Formatting	<ul style="list-style-type: none"> Remember this is a formal essay structure 7-8 pages double spaced Organized report Followed formatting guidelines/instructions 		/3	

	<ul style="list-style-type: none"> • margins 1 inch • times new Roman Font; pt 12 font; Times New Roman • Correct spelling • Proper Essay structure • Spelling and grammar • Pdf or word document • Number pages • appendix 			
Total			/19	

Submission instructions:

Submission is online and can be uploaded as either a word document or a pdf.

Lessons Learned Essay Guidelines:

Introduction

Your introduction can be its own section and should be a ½ to 1 page in length. Include:

1. a topic sentence
2. thesis statement
3. Brief summary of your essay – including the main points of the paper, which are the three areas of study.
4. Underline your thesis statement so it is easy to find.

Body of Content: Descriptions of the “ Three Major Areas”

Use these 3 descriptions to form the body of your essay. You can use subsections in your essay to organize your ideas. Make sure you have proper essay format with paragraphs and sentences. Do not use bullets.

1. Relationship to Land, Materials, and Process (1-2 pages)

Explore how the art is grounded in relationship rather than just technique. Reflect on what you learned about:

- Using natural or culturally significant materials
- Respecting where materials come from and what they carry
- How process (preparation, patience, repetition) is as important as the final piece
This section can address how art-making becomes a way of listening to the land rather than controlling it.

2. Cultural Responsibility, Protocols, and Intent

Reflect on the responsibilities that come with creating Indigenous art:

- Learning and following cultural protocols
- Understanding the difference between appreciation, participation, and appropriation
- Creating with intention, humility, and respect rather than purely personal expression

This area often highlights the ethical and relational dimensions of Indigenous artistic practice.

3. Art as Story, Healing, and Knowledge Transmission

Examine how Indigenous art functions beyond aesthetics:

- Art as a carrier of story, memory, knowledge, and teachings
- Art as a forms of: education, healing, ceremony, resistance, Indigenization, reconciliation, cultural awareness or decolonization
- How making art connects across cultures, generations, ancestors, and future responsibilities

This section can reflect on how creating art changed your understanding of knowledge, learning, and community

Conclusion

Students will need to write a conclusion for their paper. The conclusion should reflect back and summarize the key points of the paper. Additionally, you should offer some concluding thoughts. You are allowed to use "I" and "we". Offer your opinions and personal reflections in this section. Can be between 1-2 pages in length.

Section 3: Presentation

Worth: 5%

Due Date: March 26, 2026

Students will do very brief presentations on March 26 to share their completed work with their fellow students. This is in alignment with Indigenous pedagogical practices of sharing knowledge and experiences so that the community can benefit from all your hard work and experiences you underwent throughout the course.

	Components	Components	Additional Details	Marks
1.	Presentation	1. Bring in a blanket to display your art pieces.	Completion of projects	1
		2. Bring in all completed art pieces	Reported Lessons Learned: <ul style="list-style-type: none"> • Make 3-5 points that you take away from you experiences making art and the course. 	3
		3. You will provide a 5 minute presentation describing: <ul style="list-style-type: none"> • Your lessons learned • Your two favourite pieces 	Share your two (2) favourite pieces	1
	Total			/5

Class Schedule and Readings

Please see below this reading schedule chart for a description of all required supplies need for the art projects.

	Date	Theme	Art Projects
Week 1	Jan. 8	Introductory Week – “Opening the Circle” Syllabus, Definitions and Terminology	No project / No Readings
Week 2	Jan. 15		Project: Found Object Art

		Indigenous Artistic Creativity, Worldviews and Philosophies	<ul style="list-style-type: none"> • Cordova, Viola F. "Ethics: From An Artist's Point of View." <i>American Indian Thought</i>. Anne Waters, Ed. Malden, MA: Blackwell Publishing, 2004. pp. 251-255. • Little Bear, "Jagged Worldviews Colliding," <i>Reclaiming Voice and Vision</i>, Marie Battiste, ed. Vancouver: UBC Press, 2000. pp.77-86.
Week 3	Jan. 22	Ancient Art Forms – Symbols and Meaning	<p>Project: Collage Painting the Indian Act</p> <ul style="list-style-type: none"> • Bring in newspapers, magazines <p>Reading:</p> <ul style="list-style-type: none"> • Zhao, Jianing. "Native Design in Modern Fashion: The Transformations of Native American Flower Beadwork," <i>Inquiries Journal</i>, Vol. 10, No.3 (2018). http://www.inquiriesjournal.com/articles/1730/native-design-in-modern-fashion-the-transformations-of-native-american-flower-beadwork. • Gebru, Aman K. The Piracy Paradox and Indigenous Fashion. <i>Cardozo Arts & Entertainment Law Journal</i>, vol. 39, no. 2, (2021): 607-638.
Week 4	Jan. 29	The Impact of Colonialization and the Canadian State on Indigenous Artistic Traditions	<p>Project: Beading Treaties</p> <p>Reading:</p> <ul style="list-style-type: none"> • Hemsworth, Katie and Lake Nipissing Beading Project Collective. "Beading relations: Reimagining, remapping, and remembering through The Lake Nipissing Beading Project." <i>Geographical Review</i>, vol. 115, no.4, (2025): 506–528. • Ray, Lana. "Governance Begins at the Kitchen Table: Anishinaabe Resurgence through Beading." <i>Canadian Women's Studies</i>, vol. 36, No. 1,2 (2023): 7-14.
Week 5	Feb. 5	Gathering Art Supplies and Inspiration off the Land	<p>Project: Metis & Anishinaabeg Beadwork Designs</p> <p>Reading:</p>

			<ul style="list-style-type: none"> Lachance, Lindsay. Tiny Sparks Everywhere: Birchbark Biting as Land-Based Dramaturgies. <i>Canadian Theatre Review</i>, Vol. 186 (Spring 2021): 54-58 Sophie Langille. "If Looks Could Quill: Bringing Mi'kmaq Porcupine Quillwork Back to Life in Contemporary Indigenous Art." <i>The iJournal</i>, vol 9, no. 1, (2023): pp. 35-48.
Week 6	Feb. 12	The Rise of a Contemporary Indigenous Women's Arts Movement in Canada	<p>Project: Haudenosaunee Beadwork</p> <p>Reading:</p> <ul style="list-style-type: none"> Kindsfather, Erika. "From Activism to Artistic Practice: (Re)imagining Indigenous Women's Labour Activism in Contemporary Art." <i>Canadian Art Review</i>, vol. 47, no. 1 (2022): 58-71. Kalbfleisch, Elizabeth. "Women, House, and Home in Contemporary Canadian Aboriginal Art: Hannah Claus, Rebecca Belmore, and Rosalie Favell." <i>Frontiers: A Journal of Women Studies</i>, Vol. 33, No. 3 (2012): 1-30
Spring Reading Break	Feb. 14-22		
Week 7	Feb. 26	Indigenous LGBTQIA2S+ creative traditions and expressions: Teachers, Knowledge Keepers and Modern Innovators	<p>Work Period</p> <p>Readings:</p> <ul style="list-style-type: none"> Dohmen, Renate. "The Artist as Postindian Warrior: Saviourism, Appropriation and Care in the Art of Kent Monkman." <i>Revista de Estudios Globales y Arte Contemporáneo</i>, vol. 7, No.1 (2020): 409-442. Scudeler, June. "Indians on Top": Kent Monkman's Sovereign Erotics. <i>American Indian Culture and Research Journal</i>, vol. 39, No. 4 (2015): 19-32.
Week 8	Mar. 5	Indigenous Women's Art of the West	Project: Metis Dot Painting: Inspired by Christi Belcourt and Leah Dorion

			<p>Reading:</p> <ul style="list-style-type: none"> Robertson, Carmen. "Land and Beaded Identity: Shaping Art Histories of Indigenous Women of the Flatland." <i>Canadian Art Review</i>. Vol. 42, No. 2, (2017): pp. 13-29. Hare, Jan. "Pushing the Boundaries of Tradition in Art: An Interview with Susan Point," <i>BC STUDIES</i>, No. 135, (Autumn 2002): 163-175.
Week 9	Mar. 12	The North: Tradition and Innovation	Paper Applique Painting
			<p>Reading:</p> <ul style="list-style-type: none"> Igloliorte, Heather. "Inuit Art is a Marker of Cultural Resilience." <i>Inuit Art Quarterly</i>, vol. 25, No. 1-2, (2010): 4-11. Igloliorte, Heather. "Annie Pootoogook: Depicting Arctic modernity in contemporary Inuit art." <i>Artlink</i>. Vol. 37, No. 2, (June 2017): 56-61.
Week 10	Mar. 19	Indigenous Feminist Art and Radical Resurgence	Work Period
			<p>Reading:</p> <ul style="list-style-type: none"> Nancy Marie Mithlo. "A Real Feminine Journey" Locating Indigenous Feminisms in the Arts." <i>Meridians</i>. vol. 9, no. 2 (2009): pp. 1–30. Martineau, Jarrett and Eric Ritskes. "Fugitive indigeneity: Reclaiming the terrain of decolonial struggle through Indigenous art." <i>Decolonization: Indigeneity, Education & Society</i>, vol. 3, no. 1 (2014): pp. 1-12.
Week 11	Mar. 26	Presentation Day	5 minute presentations
Week 12	Apr. 2	<p>Closing the Circle</p> <ul style="list-style-type: none"> Extra Day for Presentations 	No lecture

Art Project Supplies Required:

Projects List

1. Found Object Art
2. Collage Painting the Indian Act
3. Beading the Indian Act
4. Metis & Anishinaabeg Beadwork Designs
5. Haudenosaunee Beadwork
6. Metis Dot Painting: Inspired by Christi Belcourt and Leah Dorion
7. Paper Applique Painting

*Having a hair dryer for your painting projects will help you complete your work faster. It is not necessary by it makes the experience easier and more efficient.

Found Art Project

Items:	Supplies	Places to Buy Supplies
Painting Supplies	<ul style="list-style-type: none"> • Acrylic craft paint (any colour) • Some will be supplied in class – but you need some for finishing your projects at home 	Dollar stores Walmart Michaels
Tools	<ul style="list-style-type: none"> • Paint brushes • Plate to put paint on • Cup for water • Paper towels to clean up • scissors 	Dollar stores Walmart Michaels
Found Objects	<ul style="list-style-type: none"> • Soda bottles • Containers • Cardboard boxes • Shoes • Shirt • Books 	Western University Home Thrift Stores Walmart

Collage Painting the Indian Act

Items:	Supplies	Places to Buy Supplies
Painting Supplies	<ul style="list-style-type: none"> • Acrylic craft paint (any colour) • Some will be supplied in class – but you need some for finishing your projects at home 	Dollar stores Walmart Michaels
Tools	<ul style="list-style-type: none"> • Paint brushes • Plate to put paint on • Cup for water • Paper towels to clean up 	Dollar stores Walmart Michaels

	<ul style="list-style-type: none"> Glue (some will be supplies in class) 	
Collage Materials	<ul style="list-style-type: none"> Magazines Newspapers Found items to 	Western University Home Thrift Stores Walmart

Beading the Treaties

Items:	Supplies	Places to Buy Supplies
Felt	<ul style="list-style-type: none"> Felt – 8in x 10 in or roll; any colour 	Dollarama Michaels
Beading thread	<ul style="list-style-type: none"> Beading thread or sewing thread – try to get acrylic if you can 	Amazon Michaels
Beading needles	<ul style="list-style-type: none"> Beading needles <p>**not sewing needles; ONLY beading needles. Note: be careful on amazon because they will try to sell you sewing needles, which are too thick or the needles that have the hole in the center which fall apart and are too difficult to stab through felt) [Amazon: <i>John James</i> Beading needles, size 10 or 11 (higher numbers equal smaller – don't go too small or it will be impossible to get the thread through); <i>Beadsmith</i>, size 10</p>	Amazon Michaels
Beads	<ul style="list-style-type: none"> colours of your choice size 10 or 11 (the larger the size, the smaller the bead) 	Amazon Michaels
Canvas	<ul style="list-style-type: none"> 8in x 10 in canvas 	Dollarama
Tacks	<ul style="list-style-type: none"> Push pin tacks 	Dollarama

Metis & Anishinaabeg Beadwork Designs

Items:	Supplies	Places to Buy Supplies
Canvas	<ul style="list-style-type: none"> 8in x 10 in canvas 	Dollarama
Felt	<ul style="list-style-type: none"> Felt – 8in x 10 in; any colour 	Dollarama
Beading thread	<ul style="list-style-type: none"> Beading thread or sewing thread – try to get acrylic if you can 	Amazon Michaels
Beads	<ul style="list-style-type: none"> colours of your choice size 10 or 11 (the larger the size, the smaller the bead) 	Amazon Michaels
Beading needles	<ul style="list-style-type: none"> Beading needles <p>**not sewing needles; ONLY beading needles. Note: be careful on amazon</p>	Amazon Michaels

	because they will try to sell you sewing needles, which are too thick or the needles that have the hole in the center which fall apart and are too difficult to stab through felt) [Amazon: <i>John James Beading needles</i> , size 10 or 11 (higher numbers equal smaller – don't go too small or it will be impossible to get the thread through); <i>Beadsmith</i> , size 10	
Thumb tacks		Dollarama

Haudenosaunee Beadwork

Items:	Supplies	Places to Buy Supplies
Canvas	<ul style="list-style-type: none"> 8in x 10 in canvas 	Dollarama
Felt	<ul style="list-style-type: none"> Felt – 8in x 10 in; any colour 	Dollarama
Beading thread	<ul style="list-style-type: none"> Beading thread or sewing thread – try to get acrylic if you can 	Amazon Michaels
Beads	<ul style="list-style-type: none"> colours of your choice size 10 or 11 (the larger the size, the smaller the bead) 	Amazon Michaels
Beading needles	<ul style="list-style-type: none"> Beading needles <p>**not sewing needles; ONLY beading needles. Note: be careful on amazon because they will try to sell you sewing needles, which are too thick or the needles that have the hole in the center which fall apart and are too difficult to stab through felt) [Amazon: <i>John James Beading needles</i>, size 10 or 11 (higher numbers equal smaller – don't go too small or it will be impossible to get the thread through); <i>Beadsmith</i>, size 10</p>	Amazon Michaels
Thumb tacks		Dollarama

Metis Dot Painting: Inspired by Christi Belcourt and Leah Dorion

Items:	Supplies	Places to Buy Supplies
Painting Supplies	<ul style="list-style-type: none"> Acrylic craft paint (any colour) Some will be supplied in class – but you need some for finishing your projects at home 	Dollar stores Walmart Michaels
Tools	<ul style="list-style-type: none"> Paint brushes Plate to put paint on Cup for water Paper towels to clean up 	Dollar stores Walmart Michaels
Canvas	<ul style="list-style-type: none"> 11in x 14 in canvas or bigger 	Dollarama

		Walmart Michaels
Dotting tools	Bring in whatever you can find. You do not have to purchase items. A simple wood pencil will work or a chopstick. <ul style="list-style-type: none"> • Pencils • Toothpicks • chopsticks 	Dollarama

Paper Applique Painting

Items:	Supplies	Places to Buy Supplies
Painting Supplies	<ul style="list-style-type: none"> • Acrylic craft paint (any colour) • Some will be supplied in class – but you need some for finishing your projects at home 	Dollar stores Walmart Michaels
Tools	<ul style="list-style-type: none"> • Paint brushes • Plate to put paint on • Cup for water • Paper towels to clean up 	Dollar stores Walmart Michaels
Canvas	<ul style="list-style-type: none"> • 11in x 14 in canvas or bigger 	Dollarama Walmart Michaels
Paper	<p>You can either buy decorative scrapbooking paper or make your own textured paper in class using paint on white paper or newspaper</p> <ul style="list-style-type: none"> • White paper, newspaper or scrapbook paper 	Dollarama Michaels
Glue	Good quality stick glue or some sort of fast drying glue. Do not buy school glue that is really wet and takes a long time to dry.	