



**Sámi allaskuvla**

Sámi University of Applied Sciences

## CURRICULUM

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# KNOWLEDGE OF INDIGENOUS CULTURAL EXPRESSIONS AND ARTS

**15 ECTS credits**

## **1. NAME OF COURSE**

English: Knowledge of Indigenous Cultural Expressions and Arts  
Sámegillii: Eamiálbmotduodje- ja dáiddadiehtu  
Norsk: Urfolks duodji- og kunstkunnskap

## **2. GENERAL INFORMATION ON THE COURSE**

- **COURSE CODE:** DUO 121  
- **SCOPE:** 15 ECTS credits  
- **COURSE PROVISION:** The course is carried out with virtual tools and workshops.

## **3. INCLUSION IN STUDIES**

The course can be included as a supportive, elective, or free course in different bachelor's degrees.

The course is accepted as equivalent to the DUO 120 Eamiálbmot duodje- ja dáiddadiehtu (15 credits) course in the Bachelor of Duodji and Design (Sámi Traditional and Applied Arts).

## **4. ENTRY REQUIREMENTS**

Higher Education Entrance Qualification and certified language requirements in English.

A list of the requirements for the Higher Education Entrance Qualification in Norway can be found on the [web site from the Norwegian Agency for Quality Assurance in Education \(NOKUT\)](#). For language requirements we refer to [NOKUT's GSU-list](#).

Admission may also be gained by means of other qualifications recognized as being on a par with the Higher Education Entrance Qualification, such as recognition of prior learning and work experience.

## **5. INSTRUCTION LANGUAGE**

The instruction is provided in English. Assignments and exam can be given in English or Sámi language.

## **6. CONTENT**

The course provides the students with a perspective on indigenous cultural expressions and art in the past and the present. The way of thinking and the meaning of indigenous cultural

expressions are discussed from the point of view of individual artists and different indigenous groups. The course examines the position of indigenous cultural expressions also in the context of western art in different periods and indigenous societies. In addition, the students will analyze (the connection between) indigenous cultural expressions and art in the post-colonialist critical theories and in the indigenous epistemology. The themes of the course are approached both theoretically and through students' assignments.

The course is divided into two (2) areas of study:

- 1) Contemporary Sámi art and duodji.
- 2) The cultural expressions and art of indigenous peoples.

## **7. LEARNING OUTCOMES**

### *Knowledge:*

After completing the course, the student can

- assess the position of art and cultural expressions in the context of general discussion on art and craft
- discuss theoretical approaches dealing with indigenous cultural expressions and art
- expound on the relationship between Sámi duodji and other indigenous art
- assess individual artists and their artwork
- compare collective and individual world view and symbolism behind indigenous cultural expressions and art

### *Skills:*

After completing the course, the student can

- discuss the Sámi art perspective
- analyze and recognize indigenous cultural expressions and art
- apply his/her experience in the field of indigenous art and cultural expressions.

### *General competence:*

After completing the course, the student

- is familiar with indigenous cultural expressions and art

## **8. TEACHING AND LEARNING METHODS**

Virtual lectures and group work, individual studies and supervisions.

## **9. CONDITIONS FOR TAKING THE EXAM**

The students must attend at least 75 % of arranged digital lectures to be able to take the exam. There are two (2) compulsory assignments,

one on each area of study. The study coordinator decides whether the student is allowed to participate in the exam. The assignments must have been evaluated and accepted before the examination.

## **10. EXAMINATION**

The evaluation is based on a five-day home exam on given themes.

Grading scale: A graded scale A-F, where A is the top grade and F is the failing grade.

## **11. IS IT POSSIBLE TO TAKE THE EXAMINATION WITHOUT ENROLLING ON THE COURSE?**

No.

## **12. QUALITY ASSURANCE**

As concerns quality assurance, we refer to the Quality Assurance System of the Sámi University of Applied Sciences and the regulations on the students' possibilities of and responsibilities for criticizing the quality of the education and the services provided by the Sámi University of Applied Sciences.

The students do an assessment of the program at the evaluation meeting and fill an evaluation form at the end of the course. On the institutional level, the evaluation of the program is based on the students' assessments, exam reports, the reports submitted by the examiners, and field-specific reports.

## **13. REQUIRED READING**

The required reading consists of approximately 800 pages. The lecturers can choose about 300 pages.

### **Literature for the first area of study: Contemporary Sámi art and duodji**

Edmondson, Monica L. 2014: 100 Migratory A local and World wide art project with the notion of origin and migration. (155 p)

Guttorm, Gunvor 2021: *Duodji*: an absence of women's crafts and crafting (unpublished). (16 p) Translated from Guttorm, Gunvor 2010: Duodjáris duojárat. Duddjon ealiha duodjedigaštallama. Kárášjohka: DavviGirji.

Guttorm, Gunvor, 2020: Duodji and its Stories. in *Let The River Flow*. Eds. Katya García-Anton, Gunvor Guttorm, and Harald Gaski. Valiz Press. Pp. 253-264 (12 p).

- Grini, Monica 2014, Historiographical reflections on Sámi Art and the Paradigm of the National in the Norwegian Art History". - Gullickson, Charis & Lorentzen, Sandra (eds), *Sámi stories, art and identity of an arctic people*, Nordnorsk kunstmuseum, Stamsund: Orkana forlag AS. pp. 49–67 (18 p).
- Hansen, Hanna H. 2014: Sámi Artist Group 1978–1983 – A story about Sámi traditions in transition. – Gullickson, Charis and Lorentzen, Sandra (eds), *Sámi stories, art and identity of an arctic people*, Nordnorsk kunstmuseum, Orkana forlag AS, Stamsund. pp.89–105 (16 p).
- Hansen Hanna H 2020: The Sami Art Museum: There is no – or is there? <https://doi.org/10.7557/13.5450> Or: <https://septentrio.uit.no/index.php/nordlit/article/view/5450> p 222-240 (18 p)
- Harlin, Eeva-Kristiina, Pieski, Outi 2020: Ládjogahpir. Máttaráhkuid gábagahpir. The foremother's hat of pride. Kárášjohka: Davvi girji. p. 5-151 (english text 50 pages)
- Labba, Britta Marakatt 2010: Embroided Stories. (167 p).
- Oskal, Nils 2014: The Character of the Milkbowl as a Separate World, and the World as a Multitudinous Totality of Reference. In Marit Hauan (Ed.) *Sámi Storie- Art and Identity of an Arctic People*. Trømsø: Orkana. 79-89 (11 s)
- Rydving, Håkan 2010: Tracing Sami Traditions In Search of the Indigenous Religion among the Western Sami during the 17th and 18th Centuries. Oslo: Novus forlag. Pp 39–57, 113–125 (29 p).
- Snarby, Irene 2020: A Conversation with Perisak Juuso. <https://www.norwegiancrafts.no/articles/a-converation-with-perisak-juuso> (8 p)

**Literature for the second area of study: The cultural expressions and art of indigenous peoples.**

- Bouchard, Marie 2012: Revisting an Inuit perspective. –Tressa Berman (Ed.) *No Deal! Indigenous Arts and the Politics of Possession*. Santa Fe: School for Advanced Research Global Indigenous Politics Series. Pp 54–72 (18 p).
- Moulton, Kimberley 2018; I Can Still Hear Them Calling. Echoes of My Ancestors. In the book: *Sovereign Words. Indigenous Art, Curation and Criticism* (Katya Garcia-Anton). Amsterdam Office for Contemporary Art Norway, Valiz. P 197-214 (15 p)
- Garneau, David 2018: Can I Get a Witness? Indigenous Art Criticism. In the book: *Sovereign Words. Indigenous Art, Curation and Criticism* (Katya Garcia-Anton). Amsterdam Office for Contemporary Art Norway, Valiz. P 15-33 (18 p)
- Lalonde, Christine 2013: Introduction: At the Crossroads of Indigeneity, Globalization an Contemporary – Greg A. Hill, Candice Hopkins, Christine Lalonde (Eds.): *Sakahàn: International indigenous art*. Ottawa: National Gallery of Canada. pp.13–20 (7 p)
- Longman, Mary 2014: Aboriginography. A New Decolonized Aboriginal Methodology. *Diedut* 3/2014. 17–29 (12 p).
- Aamold, Svein 2014: The role of the scholar in research into indigenous art. *Diedut* 3/2014. 71–90 (19 p).
- Sara, Maret Anne 2018: Indigenous Stories, Indigenous to Global Survival. P 141-175 (34 p)