



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School: College of Letters and Sciences, Department: American Indian Studies, Prefix: AIS, Number: 394, Title: American Indian & Indigenous Film, Units: 3

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials (Required)

Course description: The purpose of this course is to examine: the role that the film industry has in stereotyping American Indians & Indigenous peoples; how the film industry has contributed to political agendas and vice-versa; the imagery of Indians & Indigenous peoples in films; the production and development of Indian & Indigenous films.

Requested designation: Cultural Diversity in the United States-C
Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name: Leo Killsback, E-mail: lkillsba@asu.edu, Phone: 480-727-0061

Department Chair/Director approval: (Required)

Chair/Director name (Typed): John Tippeconnic, Date: 9/21/15

Chair/Director (Signature): Myla Vicente Curcio (on behalf of John Tippeconnic)

**Arizona State University Criteria Checklist for**

**CULTURAL DIVERSITY IN THE UNITED STATES [C]**

**Rationale and Objectives**

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.	Syllabus
		2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.  *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.  **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	Syllabus

Add "Table of Contents" in addition to Syllabus

Cultural Diversity [C]

Page 3

Course Prefix	Number	Title	General Studies Designation
AIS	394	American Indian & Indigeous Film	C

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1. The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	The course examines the representations of American Indians/Indigenous peoples and the cultures in film from an American Indian perspective.	See Syllabus Page 5 to see the "Approach" and the "Method." Each week highlights themes pertaining to understanding American Indian/Indigenous representations and perspectives.
2a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender, racial, ethnic and/or linguistic minority groups within the U.S.	The course is an in-depth study of American Indian/Indigenous cultural elements and experiences as found in film making. The course also highlights the contributions of American Indian/Indigenous histories, language, literature, art, music, religion, and philosophy to film studies and the general public.	Weeks 6, 8, 10, and 12 highlight how Indian films incorporate concepts of Indian culture like storytelling, trickster figures, mythologies, and humor. Weeks 1, 2, 11, 17 highlight how Indian films reveal the effects of U.S. Indian Policies such as assimilation, boarding schools, and relocation.
2b. The course is primarily a comparative study of the diverse cultural contributions, experience, or world views of two or more gender, racial, ethnic and/or linguistic minority groups within the United States.	The course emphasizes on the different genres of Indian/Indigenous films: (1) those made with little to no regard to how they represent Indigenous people, and; (2) those that represent Indians/Indigenous people fairly.	Week 1 highlights Reel vs Real Indians. Week 4 examines pro-Indian vs anti-Indian movies. Week 5 introduces the "split" in the Indian film industry, which still remains, and the theme is revisited throughout the course to the end.
2c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender, racial, ethnic and/or linguistic minority groups within the United States.	The course studies the social, economic, political, and psychological dimensions of relations between and among American Indians the United States.	Weeks 1, 2, 3, 4, 6, 8, 9, 11, 12, and 17 highlight how U.S. Indian Policies affected Indian society. Major themes include war polities, assimilation policy, removal, relocation, reservation system, gaming, poverty, and social ills.

AIS 394: American Indian & Indigenous Film  
General Studies Proposal

**Course Catalogue Description**

The purpose of this course is to examine: the role that the film industry has in stereotyping American Indians and Indigenous peoples; how the film industry has contributed to political agendas and vice-versa; the imagery of Indians and Indigenous peoples in mainstream films; the production of American Indian and Indigenous-centered films; and the development of the modern American Indian and Indigenous film industries.

Required texts:

1. LeAnne Howe, Harvey Markowitz, & Denise k. Cummings (2013). *Seeing Red: Hollywood's Pixeled Skins*. East Lansing: Michigan State University Press.
2. Lee Schweninger (2013). *Imagic Moments: Indigenous North American Film*. Athens: University of Georgia Press.
3. Houston Wood (2008). *Native Features: Indigenous Films from Around the World*. New York: Continuum International.

---

Spring 2016 | Class #  
Monday 6-8:45 PM | January 11 – May 9

Professor: Leo KILLSBACK  
E-Mail: Leo.Killsback@asu.edu  
Phone: (480) 727-0061  
Office: Discovery Hall 356  
Office Hours: M/W 9:00 AM – 11:00 AM

---

# AIS 394

## American Indian & Indigenous Film

---

### Course Description:

The purpose of this course is to examine:

1. the role that the film industry has in stereotyping American Indians and Indigenous peoples;
2. how the film industry has contributed to political agendas and vice-versa;
3. the imagery of Indians and Indigenous peoples in mainstream films;
4. the production of American Indian and Indigenous-centered films; and
5. the development of the modern American Indian and Indigenous film industries.

Throughout this class students will view and examine movies with Indian themes, characters, stories, and settings to reveal how filmmakers may have aided, whether knowingly or not, in the development of Indian and Indigenous film. We will discuss: the chronological progression of Indian images in the history of U.S. media; the creation of the different major Indian film genres, as well as other new genres; how filmmakers have worked to overcome negative portrayals of Indians, and; the future of mainstream stereotypes of Indians in film.

### Course Format:

This course will be a combination of lectures, readings, and other forms of media. The syllabus and schedule are subject to change at the instructor's discretion.

### Course Objectives & Student Learning Outcomes:

Upon completion of this course, students will have a basic understanding of:

1. The development of American Western Film
2. The development of American Indian Film
3. Contemporary American Indian Film
4. Alaska Native and Native Hawaiian Film
5. Canadian and First Nations/Indigenous Film
6. Latin American Indigenous Film
7. Australian Aboriginal/Indigenous Film
8. New Zealand Maori/Indigenous Film
9. Pacific Island Indigenous Film
10. Mongolian Indigenous Film
11. Literature, storytelling, and plot in American Indian and Indigenous film
12. Basic character development, dialogue, plot, and scenery
13. Basic production, directing, shooting, picture and sound editing

---

### Important Dates

**TBD**

Tuition Fee Payment Deadline

**January 17**

Last Day to Register, Drop/Add

**TBD**

Tuition & Fees Refund Deadline

**January 18**

Martin Luther King Jr. Holiday

**January 31**

University 21<sup>st</sup> Day

**February 8<sup>th</sup> – 15<sup>th</sup>**

Academic Status Report #1

**February 15<sup>th</sup>**

Deadline to Apply for Graduation

**March 6<sup>th</sup> – 13<sup>th</sup>**

Spring Break – Classes Excused

**March 22<sup>nd</sup> – 29<sup>th</sup>**

Academic Status Report #2

**April 3<sup>rd</sup>**

Course Withdrawal Deadline

**April 29<sup>th</sup>**

Session Withdrawal Deadline

**May 2<sup>nd</sup> – 7<sup>th</sup>**

Final Exams

**May 9<sup>th</sup>**

Final Grades Due



## Required texts:

1. LeAnne Howe, Harvey Markowitz, & Denise k. Cummings (2013). *Seeing Red: Hollywood's Pixeled Skins*. East Lansing: Michigan State University Press.
2. Lee Schweninger (2013). *Imagic Moments: Indigenous North American Film*. Athens: University of Georgia Press.
3. Houston Wood (2008). *Native Features: Indigenous Films from Around the World*. New York: Continuum International.
4. Other readings and texts will be provided in PDF format. Please access these on Black Board.

## Recommended texts:

5. Angela Aleiss (2005). *Making the White Man's Indian: Native Americans and Hollywood Movies*. Santa Barbara: Praeger.
6. Edward Buscombe (2006). *'Injuns!': Native Americans in the Movies*. Reaktion Books.
7. Corinn Columpar (2011). *Unsettling Sights: The Fourth World on Film*. Carbondale, IL: Southern Illinois University Press.
8. Denise K. Cummings (2011). *Visualities: Perspectives on Contemporary American Indian Film and Art*. Lansing: Michigan State University Press.
9. Michael Robert Evans (2012). *The Fast Runner: Filming the Legend of Atanarjuat*. Lincoln: University of Nebraska Press.
10. Jacquelyn Kilpatrick (1999). *Celluloid Indians: Native Americans and Film*. Lincoln: University of Nebraska Press.
11. M. Elise Marubbio (2006). *Killing the Indian Maiden: Images of Native American Women in Film*. Lexington: The University Press of Kentucky.
12. Devon Mihesuah (2009). *American Indians: Stereotypes and Realities*. Atlanta: Clarity Press.
13. Wendy Pearson (2012). *Reverse Shots: Indigenous Film and Media in an International Context*. Waterloo, ON: Wilfrid Laurier University Press.
14. Michelle H. Raheja (2011). *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. Lincoln: University of Nebraska Press.
15. Peter Rollins (2003). *Hollywood's Indian: The Portrayal of Native American in Film*. Lexington, KY: University of Kentucky Press.
16. Beverly R. Singer (2001). *Wiping the War Paint off the Lens*. Minneapolis: University of Minnesota Press.

## Student Expectations:

Students are expected to complete all lectures and readings on time (for online course) and/or to attend every class. Please arrive on time and do not leave early because it is very disruptive to other students. Students must have the appropriate means to take notes and view online material: using a laptop and/or pen/pencils and paper. Students must complete and hand in all assignments on or before the due date. No late assignments will be accepted. Students are expected to do their best work in this course. Throughout the duration of this course, the students must be respectful to themselves, others students and the instructor.

## Major American Indian Studies Publications:

[American Indian Culture and Research Journal](#)  
[American Indian Quarterly](#)  
[American Indian & Alaska Native Mental Health Research](#)  
[American Indian Law Review](#)  
[Journal of American Indian Education](#)  
[Studies in American Indian Literature](#)  
[Wicazo Sa Review](#)

## Online American Indian Sites:

[Indians.com](#)  
[Indian Country Today Media Network](#)  
[Rez Net News](#)  
[National Congress of the American Indian](#)  
[National Indian Health Board](#)  
[National Indian Education Association](#)  
[National Indian Gaming Association](#)  
[National Indian Justice Center](#)  
[Native American Rights Fund](#)  
[Native American Journalist Association](#)  
[National Indian Child Welfare Act](#)

## Useful AI&I Film Sites:

[Native Film at the Sundance Institute](#)  
[Isuma Television](#)  
[American Indian Film Institute](#)  
[National Film Board of Canada](#)  
[ASU Library Film Guide](#)  
[American Indian Film Gallery](#)  
[Imagine Native Film Festival](#)  
[Native American Film Festival](#)  
[Festival of American Indian Arts](#)  
[L.A. Skin Film Festival](#)  
[Talking Stick Film Festival](#)  
[Dreamspeakers Film Festival](#)  
[Red Nation Film Festival](#)  
[Monument Valley Film Festival](#)  
[Native American Film & Video Festival of the Southeast](#)  
[We Shall Remain PBS Series](#)  
[Native Eyes Film Festival](#)



## Academic Integrity and Honesty:

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

### Definitions:

**Plagiarism:** (1) using another writer's words or ideas without citing the writer; (2) Not using quotation marks and citing the source when you use other's words and ideas; "others" includes your teachers, fellow students (lab reports, computer programs as well as papers), the internet, books, published papers, articles, newspapers, and magazines.

**Two-fers:** Submitting the same paper for two different classes, without permission from your professor(s).

**Cheating:** (1) Copying from a another's test paper; (2) making a copy of a test and giving it to someone or using a test if someone gives it to you; (3) using technology during a test or to take a test; (4) to take a test for someone else or asking someone to take a test for you.

**Inappropriate sharing:** (1) working with others when you should be doing the work individually; (2) having another person do your work; (3) not doing your share of work when assigned to a group project.

## Disability Accommodations & Establishing Eligibility:

Qualified student with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: [www.asu.edu/studentsaffairs/ed/drc](http://www.asu.edu/studentsaffairs/ed/drc). Their hours are 8:00 AM to 5:00 PM, Monday through Friday. Disability information is confidential.

### Title IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>.

Please consider registering accounts for the following:



## Basic i-Course Etiquette (for Online content):

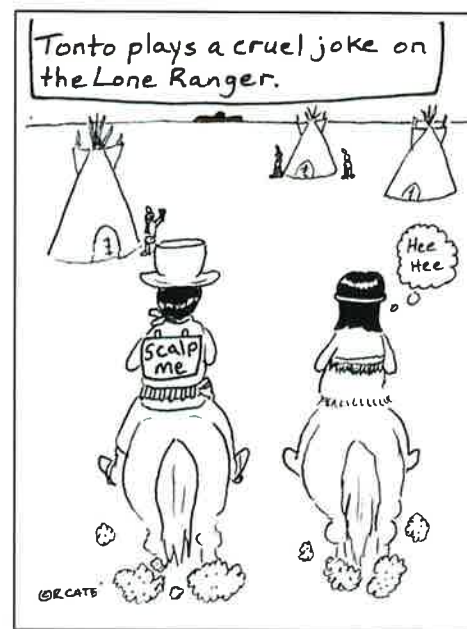
**Sharing:** Please do not post, share, or email course material. This is cheating and unethical. You are paying for this and to simply give it away is not only disrespectful, but it is illegal and you can face serious repercussions; not only can you fail the assignment, but you can fail the course and face expulsion.

### Possible Sanctions:

**Grades:** you will fail the assignment; you may fail the entire course.

**XE:** You may permanently receive a failing transcript grade that indicates that you cheated.

**Suspension:** You will be forced to leave the program; you may be forced to leave the university.





## Assignments:

**A) Quizzes on Movies:** Students will watch numerous films in this course, inside and out of class. Some will be required, others will be optional, and some you will choose to watch from a list. While watching assigned films: take notes, pay attention to any themes from the readings, lectures, and discussions. After each film you will take a short quiz just to demonstrate that you watched the film. I understand that not all films will be available for viewing, and if you come across problems, please inform me.

**B) Quizzes on Lectures and Readings:** Each along with each movie, you will be required to view an online lecture, which will discuss the major themes. After each lecture, you will take a quiz that will cover the content in the lecture as well as the required readings for that day.

**C1) Final Research Paper or movie script:** Students are required to write a five- to seven-page research paper on a topic of their choice. Topics must be approved by the instructor and must meet the objectives of the course. More details will follow.

**C2) Final Cut Project:** If students do not wish to write a research paper, they can produce, film, edit, and direct a short film on the topic of their choice. The theme of the film must be approved by the instructor and must fall within the objectives of the course. The film must be at least 10-15 minutes in length. Please email me for any questions.

**E) Final Exam:** The Final Exam will be in written format. Bring Green Books.

## Writing Assignments:

Each week you will have the opportunity to write a three-to-four page essay. Please focus on addressing any major themes and subjects for discussion, as they relate to the course, and as they pertain to the film(s) screened in class and at least one film from the recommended section in the schedule. Pay attention to any characters, scenes, clips, storylines, dialogue, imagery, and the sort (make note of these throughout the film). Please pay attention to any production, casting, producing, directing, editing, and the cultural environment of the era of the film. Please correctly cite any references to the texts with a bibliography section at the end of each paper. Citations are required and please reference any texts when appropriate. **DO NOT SUMMARIZE!** You are to write critical analyses from a critical point of view. But also remember that these papers are not Research Papers, they are essays. Please surf the Internet to read any film reviews to see how these are done. Use a "star" system to introduce your analysis of the film (5 being the best, 1 the worse) and be prepared to explain your rating. Movie titles must be in italics or underlined; no quotations or bold. Movie titles can be abbreviated after they are introduced in their entirety. Use character names with the actor's name following their first mention in parentheses. Use director's names, producers, and production agencies when appropriate. Please cite all of the films you mention appropriately in the bibliography section. You may write as many extra journals (no longer than three pages) to earn a possible of 40 extra points towards your final journal grade.

## Grades:

Possible Points	
<b>A.) Quizzes on Movies (16)</b>	(16 x 30) = 480
<b>B.) Quizzes on Lectures and Readings (16)</b>	(16 x 40) = 640
<b>C.) Final Cut (Film, Paper, or Project)</b>	200
<b>E.) Final Exam</b>	200
<b>TOTAL</b>	<b>1520</b>

## Grading:

A+	(97-100%)
A	(94-96%)
A-	(90-93%)
B+	(87-89%)
B	(84-86%)
B-	(80-83%)
C+	(77-79%)
C	(70-76%)
D	(60-79%)
E	(0-59%)

## Useful tips for AIS 394:

- 1.) Please keep up with every class
- 2.) Utilize websites and online movies
- 3.) Please complete work on time
- 4.) Save money by asking your friends/family for DVDs
- 5.) Complete all required readings
- 6.) Don't be afraid to start your own movie collection
- 7.) Watch all movies over the weekend
- 8.) Incorporate other movies with similar themes in papers
- 9.) Acquaint yourself with a fellow student
- 10.) Create an online study group or movie group

## Editing

Please re-read your essays at least once. I will penalize for grammatical errors, poor organization, the use of slang, and the sort. Please write your essays as if they were commentary to be published in a movie or entertainment magazine. Please be sure that your final film project is viewable and can be uploaded for the class to view. Feel free to view any published movie reviews from major sources, magazines, like *Entertainment Weekly* or *Rolling Stone Magazine*. In American Indian Studies we use Chicago Manual of Citation Style.

## The Approach: "American Indian Studies Paradigm"

A meaningful and relevant American Indian studies paradigm is grounded in the spatial and temporal experiences of American Indian nations, peoples, communities, and organizations from American Indian perspectives. Its principles are rooted in the concepts of sovereignty and indigenusness. It recognizes that disparate worldviews, literatures, knowledge systems, political structures, and languages characterize Indian societies within the United States but that these groups share cultural and historical commonalities that link them with other indigenous peoples of the world. It further acknowledges that colonialism, through its expansionism and forceful exertions of hegemonic control over Indian nations, has dramatically impacted the sovereignty, human rights, landholdings, religious freedom, health, well-being, and cultural integrity of Indian nations.

Given these historical realities and the ongoing social, economic, and political consequences of the colonial legacy, a functional American Indian studies paradigm must focus on the protection and strengthening of Indian sovereignty, self-determination, self-sufficiency, and human rights. It stresses that American Indian studies faculty must view their teaching, research, and service as a "sacred" responsibility to Indian nations and peoples undertaken for the sake of cultural survival. American Indian studies faculty must play an active role in the intellectual, ethical, and social development of students so they will acquire a comprehensive and practical understanding of U.S. Indian law and policy, colonization/decolonization, and nation building.

The AIS paradigm must privilege oral history and traditional knowledge, promote collaborative community-based research methods that transcend disciplinary boundaries, and challenge colonial and racist discourses that rationalize and justify oppressive, genocidal, and destructive historical processes stemming from colonialism. It calls for the establishment of partnerships with Indian nations, communities, and organizations that seek tangible and sensible solutions rooted in indigenous and nonindigenous knowledge to address the range of problems facing American Indian nations. It acknowledges that Indian concepts of living in a balanced, harmonious, and reciprocal relationship with our Earth Mother have a place in dialogues concerning sustainable communities, climatic change, environmental degradation, and justice. It trains future generations of leaders and intellectuals to meet challenges imposed by an ever-changing world. (7-8)

James Riding In, "Editor's Commentary: An American Indian Studies Paradigm Statement," *Wicazo Sa Review*, Vol. 26, No. 2 (Fall 2011): 5-12.

## Incomplete Grade Policy:

Per the AIS policy on Incompletes: an Incomplete is given only if the student has completed 75% of the semester's work or is in an emergency situation that has been documented and discussed with the professor. Grades of Incomplete automatically turn to "E" if left unresolved after one year. It is the student's responsibility to schedule a meeting with the professor to agree on a work plan and timetable for addressing the Incomplete, if it is indeed granted.

## Have fun, this is a movie class!

## The Method: "Representing"

Indigenous communities have struggled since colonization to be able to exercise what is viewed as a fundamental right, that is to represent ourselves (151).

Representation is also a project of indigenous artists, writers, poets, film makers and others who attempt to express an indigenous spirit, experience or world view. Representation of indigenous people by indigenous people is about countering the dominant society's image of indigenous peoples, their lifestyles and belief systems. It is also about proposing solutions to real-life dilemmas that indigenous communities confront, and trying to capture the complexities of being indigenous. Many of the dilemmas are internalized stress factors in community life, which are neither named nor voiced because they are either taken for granted or hidden by the community (152).

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (New York: Zed Books, Ltd., 2012).

# AIS 394: AI&I Film Course Itinerary

## WEEK 1 - Monday, January 11th

1. Introduction to class
2. Indian Stereotypes and non-Indian Fantasies
3. Dime Novels and Captivity Narratives
4. Violence and "Others"; Indigenous and Settlers
5. World War II and Cold War Era Films
6. Propaganda films and caricatures
7. Spaghetti Westerns

**Watch silent film:** [White Fawn's Devotion \(1911\)](#) 12 min.  
[Betty Boop \(1939\)](#), [Wackiki Wabbit \(1943\)](#), [A Feather in his Hare \(1948\)](#), [Peter Pan Indians \(1953\)](#), [Horse Hare \(1960\)](#)

**Watch:** *The Searchers* (1956) 120 min.

**Read:** *Seeing Red*, Intro & Chapters 1 & 2  
*Imagic Moments*, Intro & Chapter 1

**Movies of interest:** *Stagecoach* (1938); *They Died With Their Boots On* (1941); *Fort Apache* (1948)\*; *She Wore a Yellow Ribbon* (1949); *Broken Arrow* (1950); *Tomahawk* (1951); *The Savage* (1952); *Arrowhead* (1953); *Apache* (1954); *White Feather* (1955); *The Searchers* (1956)\*

**Due in one week:**

Quiz A for *The Searchers*  
 Quiz #1 for lecture and readings

## WEEK 2 - Monday, January 18th - No Class - Dr. Martin Luther King Holiday - View Online Content

1. Review *The Exiles* and other films
2. Real Indians vs. Reel Indians in Film
3. Assimilation and Boarding school Policy
4. The Power of the Media: [Malcolm X on the Media](#)
5. American Indian Rights and "revisionist" westerns

**Watch:** *The Exiles* (1961) 72 min.  
[Deaf Native Murdered \(News\)](#) and [Woodcarver](#)

**Read:** *Seeing Red*, Chapters 3 & 9  
*Imagic Moments*, Chapter 2

**Movies of interest:** *The Exiles* (1961); *Geronimo* (1962); *Apache Gold* (1963); *McLintock!* (1963); *Cheyenne Autumn* (1964)\*; *The Halleluiah Trail* (1965); *Apache Uprising* (1965); *Navajo Joe* (1966); *40 Guns to Apache Pass* (1967); *100 Rifles* (1969); *Tell Them Willie Boy Is Here* (1969)

**Due in one week:**

Quiz B for *The Exiles*  
 Quiz #2 for lecture and readings

## WEEK 3 - Monday, January 25th

1. Review *The Searchers* and other films
2. Indians as victims
3. Women's roles: Indian vs. non-Indian
4. Miscegenation: blood, intelligence, superiority complex
5. Vietnam Era Films: activism and civil rights

**Watch:** *Little Big Man* (1970) 140 min.

**Due in one week:**

Quiz C for *Little Big Man*  
 Quiz #3 for lecture and readings

**Read:** *Seeing Red*, Chapter 5

**Movies of interest:** *Little Big Man* (1970); *Soldier Blue* (1970); *Billy Jack* (1971); *Chato's Land* (1972); *Ulzana's Raid* (1972); *Trial of Billy Jack* (1974); *One Flew Over the Cookey's Nest* (1975); *I Will Fight No More Forever* (1975); *Winterhawk* (1975); *Buffalo Bill and the Indians* (1976); *Billy Jack Goes to Washington* (1977); *Three Warriors* (1977)

<b>WEEK 4 - Monday, February 1st</b>	
<ol style="list-style-type: none"> <li>1. Review <i>Little Big Man</i> and other films</li> <li>2. Indians: Good vs. Bad</li> <li>3. Love: Indian vs. non-Indian</li> <li>4. Heroes: Indian vs. non-Indian</li> <li>5. Violence and "Others"; Colonization and War</li> <li>6. Moviemakers: pro-Indian vs. anti-Indian</li> <li>7. Vietnam war era films</li> </ol> <p><b>Watch:</b> <a href="#">The Mountain Men (1980) 102 min.</a>  <a href="#">Sacheen Littlefeather (Blackfeet) at the 1973 Oscars</a>  <a href="#">Charlie Hill (Oneida) on the Richard Pryor Show (1977)</a>  <a href="#">Harold of Orange (1984)</a></p> <p><b>Due in one week:</b>            Quiz D for <i>The Mountain Men</i>            Quiz #4 for lecture and readings</p>	<p><b>Read:</b> <i>Seeing Red</i>, Chapter 6  <a href="#">Blakemore, "The Family of Man"</a></p> <p><b>Movies of interest:</b> <i>Cry Blood Apache (1970)</i>; <i>Man Called Horse (1970)</i>; <i>Man In the Wilderness (1971)</i>; <i>Jeremiah Johnson (1972)*</i>; <i>Apache Blood (1975)</i>; <i>Return of Man Called Horse (1976)*</i>; <i>The Outlaw Josey Wales (1976)*</i>; <i>Graveyard (1977)</i>; <i>The White Buffalo (1977)</i>; <i>The Manitou (1978)</i>; <i>Eagle's Wing (1979)</i>; <i>The Mountain Men (1980)</i></p> <p><b>Movies inspired by Indians:</b> <a href="#">Poltergeist (1982)</a>; <a href="#">Poltergeist II (1986)</a>; <a href="#">The Shining (1980)</a> [pantry scene]</p>
<b>WEEK 5 - Monday, February 8th</b>	
<ol style="list-style-type: none"> <li>1. Review <i>The Mountain Men</i> and other films</li> <li>2. Heroes, technology, and the inferiority complex</li> <li>3. Mystic Warriors and Noble Savages</li> <li>4. The search for an American identity</li> <li>5. Indians, humanism, and environmentalism</li> <li>6. The split in the Indian film industry (1990s-present)</li> <li>7. Indian women in film</li> </ol> <p><b>Watch:</b> <a href="#">Powwow Highway (1989) 87 min.</a></p> <p><a href="#">John Lennon and the Indian Revolution</a>  <a href="#">Billy Jack Fight Scene (1971)</a>  <a href="#">Northern Cree, Red Skin Girl Roundance</a>  <a href="#">A Tribe Called Red, Remix of Red Skin Girl</a>  <a href="#">A Tribe Called Red, NDNs from All Directions</a>  <a href="#">Charlie Hill, David Letterman Show (2009)</a>  <a href="#">Charlie Hill, Winnipeg Comedy Festival (2010)</a></p>	<p><b>Read:</b> Tohe, "No word for Feminism"</p> <p><b>Movies of interest:</b> <i>Fish Hawk (1979)</i> (CAN)*; <i>Windwalker (1981)*</i>; <i>Legend of Walks Far Woman (1982)*</i>; <i>First Blood (1982)*</i>; <i>Running Brave (1983)*</i>; <i>The Emerald Forest (1985)</i>; <i>House Made of Dawn (1987)</i>; <i>War Party (1988)*</i>; <i>Powwow Highway (1989)</i>; <i>Where the Spirit Lives (1989)</i> (CAN)</p> <p><b>Due in one week:</b> Quiz #5</p>
<b>WEEK 6 - Monday, February 15th</b>	
<ol style="list-style-type: none"> <li>1. Review <i>Powwow Highway</i></li> <li>2. Roles of Indian women</li> <li>3. The "wild west"</li> <li>4. Adventures in colonialism</li> <li>5. Classic westerns vs. mountain films</li> <li>6. Introduction of activist Indian films</li> <li>7. Natural Resource development and activism</li> </ol> <p><b>Watch:</b> <a href="#">Black Robe (1991) 101 min.</a></p> <p><b>Due in one week:</b> Quiz #6</p>	<p><b>Read:</b> <i>Imagic Moments</i>, Chapters 3 &amp; 4</p> <p><b>Movies of interest:</b> <i>The Mission (1986)</i>; <i>Black Robe (1991)*</i>; <i>Dances With Wolves (1990)</i>; <i>Cabeza De Vaca (1991)*</i>; <i>Son of the Morningstar (1991)*</i>; <i>1492: Conquest of Paradise (1992)*</i>; <i>Christopher Columbus: The Discovery (1992)*</i>; <i>Last of His Tribe (1992)*</i>; <i>Last of the Mohicans (1992)*</i>;</p> <p><i>Cabeza De Vaca</i> is a foreign film and it is free on Youtube.com. The film is in Spanish but the majority of the film is in untranslatable indigenous languages any how; as part of the story. For English subtitles for Spanish, you'll have to rent the film.</p>



WEEK 7 - Monday, February 22nd	
<ol style="list-style-type: none"> <li>1. Review <i>Blackrobe</i> and other films</li> <li>2. Current issues and the environment</li> <li>3. Indian humor and the trickster figure</li> <li>4. The search for Indian identities</li> <li>5. Indian fantasy and adventure stories</li> <li>6. Movies from the quincentennial</li> <li>7. Rewriting and reinforcing colonial history</li> <li>8. False realism and sympathetic films</li> <li>9. Modern Canadian environmental activism</li> </ol> <p><b>Watch:</b> <i>Thunderheart</i> (1992) 118 min.  <a href="#">Last of the Mohicans (1992) dramatic ending with Eric Schweig</a>  <a href="#">Son of the Morningstar (1991), Crazy Horse depiction, with Rodney Grant</a>  <a href="#">Crazy Horse (1996), Michael Grey Eyes</a></p>	<p><b>Read:</b> <i>Seeing Red</i>, Chapter 4 Pack, "Thunderheart"</p> <p><b>Movies of interest:</b> <i>Dark Wind</i> (1991)*; <i>Medicine Man</i> (1992)*; <i>Clearcut</i> (1992)*(CAN); <i>Map of the Human Heart</i> (1993); <i>Spirit Rider</i> (1993)*; <i>Shadowhunter</i> (1993)*; <i>Lakota Woman</i> (1994)*; <i>On Deadly Ground</i> (1994)*; <i>Sioux City</i> (1994)*</p> <p><i>Thunderheart</i> (1992) was release at the same time as the documentary <i>Incident at Oglala</i> (1992). You may watch in parts on youtube and write an extra credit journal entry (follow links at the bottom right).</p> <p><b>Due in one week:</b> Quiz #7</p>
WEEK 8 - Monday, February 29th	
<ol style="list-style-type: none"> <li>1. Review <i>Thunderheart</i> and other films</li> <li>2. Current indigenous environmental issues and activism</li> <li>3. Indian spirituality and vanishing Indians</li> <li>4. Decolonizing Indians in Film</li> <li>5. Indian activism in Film</li> <li>6. Spike Lee films, producers, directors, and movies</li> <li>7. Indian men become sex symbols</li> </ol> <p><b>Watch:</b> <i>Deadman</i> (1995) 107 min.  <a href="#">A Tribe Called Red, Electric Powwow Drum</a>  <a href="#">On Deadly Ground (1994) Concluding speech</a>  <a href="#">On Deadly Ground (1994) Fight scene</a>  <a href="#">Grey Owl (1999) Concluding speech</a></p> <p><b>Due in one week:</b> Quiz #8</p>	<p><b>Read:</b> <i>Seeing Red</i>, 10</p> <p><b>Movies of interest:</b> <i>Geronimo: American Legend</i> (1993); <i>The Broken Chain</i> (1993); <i>Rapa Nui</i> (1994)*; <i>Cheyenne Warrior</i> (1994)*; <i>Dead Man</i> (1995); <i>Tecumseh: The Last Warrior</i> (1995)*; <i>Follow the River</i> (1995)*; <i>Children of Dust: A Good Day to Die</i> (1995); <a href="#">Crazy Horse (1996)</a>; <i>Stolen Women, Captured Hearts</i> (1997); <i>Dr. Quinn Medicine Woman: The Movies</i> (1999, 2001) and the CBS series (1993-1998); <i>Grey Owl</i> (1999) (CAN)</p> <p><i>The Broken Chain</i>, <i>Cheyenne Warrior</i>, <i>Follow the River</i>, <i>Children of Dust</i>, <i>Stolen Women-Captured Hearts</i>, and <i>Dr. Quinn</i> were all movies made for T.V. This was the first rise in such films.</p>
WEEK 9 - Monday, March 7th	
<ol style="list-style-type: none"> <li>1. Review <i>Deadman</i> and other films</li> <li>2. Satire and comedy</li> <li>3. Pre-contact Indigenous cultures</li> <li>4. Wilderness and savagery</li> <li>5. Language, culture, and romance</li> <li>6. First Nations of Canada Film</li> <li>7. Television Series and "TV" Films</li> </ol> <p><b>Watch:</b> <i>Dance Me Outside</i> (1995) (CAN) 147 min.  <a href="#">Electric Powwow Drum, A Tribe Called Red</a>  <a href="#">Jim Jarmusch on Charlie Rose in 1996</a>  <a href="#">Meryl Manson - The Proverbs of Hell</a>  <a href="#">The Little Black Boy, William Blake</a>            Billy from <i>Predator</i> (1987) [scene 1,2] [scene 3] [full movie]</p>	<p><b>Read:</b> Mihelich, "Smoke or Signals"  <i>Imagic Moments</i>, Chapters 7, 8</p> <p><b>Movies of interest:</b> <i>Maverick</i> (1994)*; <i>Wagons East</i> (1994); <i>The Rez (TV Series)</i> (1996) (CAN); <i>Last of the Dogmen</i> (1995); <i>Navajo Blues</i> (1996)*; <i>The Sunchaser</i> (1996); <i>U Turn</i> (1997)*; <i>The Brave</i> (1997)*; <i>Smoke Signals</i> (1998)*; <i>Naturally Native</i> (1998)* <i>Almost Heroes</i> (1998)</p> <p><a href="#">Aboriginal Perspectives</a>  <a href="#">Aboriginal Peoples Television Network</a>  <a href="#">Indigenous Film Network</a>  <a href="#">First Nations Films</a></p> <p><b>Due in one week:</b> Quiz #9</p>



**WEEK 10 - Monday, March 14th - No Class - Spring Break - View Online Content**

1. Review *Dance Me Outside* and other films
2. Violence against women
3. Border town Violence
4. Activism
5. Storytelling and tricksters
6. Gender
7. Missing and Murdered Indigenous Women of Canada

**Watch:** *The Education of Little Tree* (1997) 112 min.

[Seinfeld - Native Americans \(1993\)](#)  
[Dave Chappelle - Native Americans \(2008\)](#)  
[Filmmaking Techniques](#)

**Due in one week:** Quiz #10 on lecture, readings, and *The Education of Little Tree*

**Read:** *Seeing Red*, Chapter 7, 8

**Movies of interest:** *Squanto: A Warrior's Tale* (1994)\*; *Pocahontas* (1995); *Indian In the Cupboard* (1995); *The Pathfinder* (1996) (CAN); *The Song of Hiawatha* (1997) (CAN); *Keeping the Promise/Sign of the Beaver* (1997); *Pocahontas: The Legend* (1999)\*; *Wind River* (1998); *The Road to El Dorado* (2000); *The Emperor's New Groove* (2000); *Spirit: Stallion of the Cimarron* (2002); *Brother Bear* (2003)

*The Pathfinder* and *The Song of Hiawatha* were produced in Canada. Pay attention to the general themes that these films teach children.

**WEEK 11 - Monday, March 21st**

1. Review *The Education of Little Tree* and other films
2. Heroes and villains
3. Movie remake duds
4. Indian (non-Indian) romance in Indian films
5. Core assumptions of Aladdin
6. Indians in history
7. Modern Indian films and new plots
8. American Indian literature

**Watch:** *The Stone Child* (2007) 15 min. and *Skins*(2002) 87 min.

["Hey Ya!" Outkast Performance 2004 Grammy Awards](#)  
["Bighoops" Nelly Furtado Official Video](#)  
["Bighoops" Nelly Furtado 2012 Billboard Awards](#)  
["Looking Hot" No Doubt Pulls Video - Discussion](#)  
[A Red Girl's Reasoning Trailer \(CAN\)](#)

**Read:** Tate, "Grand Avenue"  
*Seeing Red*, Chapter 11  
*Imagic Moments*, Chapters 9, 10

**Movies of interest:** *Johnny Greyeyes* (2000)\*; *Grand Avenue* (2000)\*; *Skinwalkers* (2002)\*; *The Business of Fancy Dancing* (2002)\*; *Dreamkeeper* (2003)\*; *A Thief of Time* (2004)\*; *Coyote Waits* (2004)\*; *Miracle at Sage Creek* (2005)\*; *Bury My Heart at Wounded Knee* (2007); *The Stone Child* (2007)

**Due in one week:** Quiz #11

**WEEK 12 - Monday, March 28th**

1. Review *Skins* and other films
2. Post-9/11 films
3. Oedipus Complexes
4. Indian spirituality and exploitation
5. Humanism and oral tradition
6. Indian mysteries and war films
7. Films from the Indian perspective

**Watch:** *Flags of Our Fathers* (2006) 132 min.

**Due in one week:** Quiz #12

**Read:** Killback, "The New World"; Neff, "Apocalypto"; Fish, "Apocalypto"; Poupart, "The Missing"

**Movies of interest:** *Windtalkers* (2002)\*; *The Missing* (2003)\*; *Into the West* TNT series (2005)\*; *The New World* (2005)\*; *Apocalypto* (2006)\*; *The Fountain* (2007)\*; *10,000 B.C.* (2008); *Comanche Moon* (TV)(2008); *Hell On Wheels* AMC series (2011); *Neverland* SyFy Series (2011); [Cowboys and Aliens](#) (2011)

WEEK 13 - Monday, April 4th	
<p>1. Discuss <i>Flags of Our Fathers</i> and other films</p> <p>2. Indian war veterans in film</p> <p>3. Modern mainstream Indian films</p> <p>4. The non-Indian perspective</p> <p>5. De-colonial films</p> <p>6. Revolutionary and controversial films</p> <p>7. Introduction to Arctic, Inuit, First Nations, and Mongolian Film</p> <p><b>Watch:</b> <a href="#">From Cherry English (2007) 12 min.</a> and <i>Atanarjuat: The Fast Runner</i> (2001)* (CAN) 172 min.</p> <p><b>Due in one week:</b> Quiz #13 on lecture, readings, and <i>Atanarjuat: The Fast Runner</i></p>	<p><b>Read:</b> Sadshige, "Fast Runner" <i>Seeing Red</i>, Chapter 10 <i>Imagic Moments</i>, Chapter 11</p> <p><b>Movies of interest:</b> <a href="#">The Savage Innocents (1960)</a>; <a href="#">Christmas in the Clouds (2001)</a>; <a href="#">Atanarjuat: The Fast Runner (2003)(CAN)</a>; <a href="#">The Snow Walker (2003)</a>; <a href="#">The Journals of Knud Rasmussen (2006) (CAN)</a>; <a href="#">Khadak (2006)</a>; <a href="#">Luna: Spirit of the Whale (2007)</a>; <a href="#">Frozen River (2008)</a>; <a href="#">The Necessities of Life (2008)</a>; <a href="#">Before Tomorrow (Le jour avant le lendemain) (2009) (CAN)</a>; <a href="#">On the Ice (2012) (CAN)</a></p> <p><a href="#">Khadak</a> is an indigenous Mongolian film but has the same themes as other indigenous films. On the Ice is the latest film and very good at showing contemporary Inuit life.</p>
WEEK 14 - April 11th	
<p>1. Review <i>Atanarjuat: The Fast Runner (2001)</i> and other Arctic films</p> <p>2. The power of picture</p> <p>3. Indigenous story-telling</p> <p>4. Glamour versus art</p> <p>5. Rewriting history and retelling stories</p> <p>6. Introduction to Maori/New Zealand, Hawaiian, and Oceanic film</p> <p><b>Watch:</b> <i>Taua</i> (2007) 11 min. and <i>A History of New Zealand Short Spoofs</i> [1], [2], [3], [4], [5], [6], [7], [8]</p> <p><b>Watch:</b> <i>Boy</i> (88 min.) <a href="#">Interview with 'Boy' writer/director/actor Taika Waititi</a></p> <p><b>Due in one week:</b> Quiz #14</p>	<p><b>Read:</b> Figueroa, "Whale Rider" <i>Native Features</i>, Part One</p> <p><b>Movies of interest:</b> <a href="#">Utu (1984)</a>; <a href="#">Once Were Warriors (1994)(NZ)</a>; <a href="#">Broken English (1998)(NZ)</a>; <a href="#">What Becomes of the Broken Hearted (1999)*(NZ)</a>; <a href="#">Crooked Earth (2001)</a>; <a href="#">Whale Rider (2003)(NZ)</a>; <a href="#">Samoan Wedding (2007)(NZ)</a>; <a href="#">The Tattooist (2008)(NZ)</a>; <a href="#">Molokai: The Story of Father Damein (2009)(HI)</a>; <a href="#">Princess Ka'iulani (2009)(HI)</a>; <a href="#">Boy (2010) (NZ)</a>; <a href="#">Waitangi: What Really Happened (2011)</a></p> <p><a href="#">New Zealand Film Commission</a> <a href="#">Te Ao Kapurangi - Warrior Woman</a> <a href="#">Short Filmmakers of New Zealand</a></p>
WEEK 15 - April 18th	
<p>1. Review <i>Boy</i> and other Maori and Oceanic films</p> <p>2. The development of new indigenous film</p> <p>3. Indigenous creativity</p> <p>4. International Indigenous rights</p> <p>5. Independent Indian film industry</p> <p>6. Introduction to Aborigine and Australian film</p> <p><b>Watch:</b> <i>Rabbit Proof Fence</i> (2002) 93 min. <a href="#">Samson and Delilah Trailer (2009)</a> <a href="#">Rabbit Proof Fence Scene</a></p> <p><b>Due in one week:</b> Quiz #15</p>	<p><b>Read:</b> <i>Native Features</i>, Part Two</p> <p><b>Movies of interest:</b> <a href="#">Walkabout (1971)</a>; <a href="#">Quigley Down Under (1990)</a>; <a href="#">The Tracker (2002)</a>; <a href="#">Rabbit Proof Fence (2002)*</a>; <a href="#">Ten Canoes (2006)</a>; <a href="#">September (2007)</a>; <a href="#">The Proposition (2009)*</a>; <a href="#">Australia (2009)*</a>; <a href="#">Samson and Delilah (2009)</a>; <a href="#">Red Hill (2010)</a>; <a href="#">Hear I Am (2011)</a></p> <p><a href="#">Austrialian Indigneous Films</a> <a href="#">Austrialian Indigenous Film and Television</a> <a href="#">You Got Me Wrong (Short Black Films)</a></p>

<b>WEEK 16 - April 25th</b>	
<p>1. Review <i>Rabbit Proof Fence</i> and other Australian/Aborigine films</p> <p>2. Colonization in Australia</p> <p>3. Decolonization in Australia</p> <p>3. Independent American Indian Films</p> <p>4. Creating your own films</p> <p>5. Truth and Reconciliation in Australia and Canada</p> <p><b>Watch:</b> <a href="#">Older Than America (2007)</a> 102 min.  <a href="#">Older Than America Director Interview (2011)</a> 11 min.  <a href="#">Native American Legends: Story of the Lost Debt (2009)</a> 2 min.  <a href="#">Night Walker (2008)</a> 3 min.  <a href="#">Sh*#t NDN Girls Say (2012)</a> 3 min.  <a href="#">How Hollywood Stereotyped Indians</a></p>	<p><b>Read:</b> <i>Native Features</i>, Part Three</p> <p><b>Movies of interest:</b> <a href="#">Black Cloud (2005)</a>; <a href="#">The Edge of America (2006)*</a>; <a href="#">Four Sheets to the Wind (2007)*</a>; <a href="#">Mile Post 398 (2007)</a>; <a href="#">Turquoise Rose (2007)</a>; <a href="#">Imprint (2007)</a>; <a href="#">Rez Bomb (2008)</a>; <a href="#">The The Only Good Indian (2009)</a>; <a href="#">Barking Water (2009)</a>; <a href="#">More than Frybread (2011)</a>; <a href="#">Crooked Arrows (2012)</a></p> <p><b>Due in one week:</b> Quiz #16</p>
<b>WEEK 17 – FINALS – May 2nd</b>	
<p>1. Review <i>Older than American</i> and other modern films</p> <p>2. The future of independent Indigenous films</p> <p>3. Decolonization in film</p> <p>4. Introduction to Latin American Indigenous film</p> <p>5. Mining</p> <p>6. Missing and Murdered Indigenous women of Mexico</p> <p><b>Watch:</b> <a href="#">Bless Me Ultima (2012) Trailer</a>  <a href="#">Rudolfo Anaya Interview Bless Me, Ultima Movie (5:03)</a>  <a href="#">Mini Bio: Che Guevara (3:53)</a>  <a href="#">Gael Garcia Bernal - Motorcycle Diaries Interview (3:08)</a>  <b>Watch:</b> <i>The Motorcycle Diaries</i> (2004), 126 min.</p> <p><b>Due in one week:</b> Quiz #17</p> <p><b>Read:</b> Finish all readings</p>	<p><b>Movies of interest:</b> <i>Kings of the Sun (1963)</i>; <i>Chac: The Rain God (1974)</i>; <i>Royal Hunt of the Sun (1969)</i>; <i>El Dorado (1988)</i>; <i>At Play in the Fields of the Lord (1991)</i>; <i>Santo Luzbel (Saint Lucifer) (1997)</i>; <i>The Other Conquest (2000)*(MEX)</i>; <i>Bordertown (2006) (MEX)</i>; <i>End Of the Spear (2006)*</i>; <i>Birdwatchers (2008)</i>; <i>La Mission (2009)</i>; <i>The Wind Journeys (2009)</i></p> <p><a href="#">Chac: The Rain God Trailer</a>  <a href="#">Bordertown Trailer</a>  <a href="#">The Other Conquest Trailer</a>  <a href="#">Birdwatchers Trailer</a>  <a href="#">La Mission Trailer</a>  <a href="#">The Wind Journeys Trailer</a></p>
<b>Please complete online Course Evaluations</b>	

Copyright © 2013 by Michigan State University

⊗ The paper used in this publication meets the minimum requirements of ANSI/NISO Z39.48-1992 (R. 1997) (Permanence of Paper).



Michigan State University Press  
East Lansing, Michigan 48825-5245

Printed and bound in the United States of America

19 18 17 16 15 14 13      1 2 3 4 5 6 7 8 9 10

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Seeing red : Hollywood's pixelated skins : American Indians and film / edited by LeAnne Howe, Harvey Markowitz, and Denise K. Cummings.

p. cm. — (American Indian studies series)

Includes bibliographical references.

ISBN 978-1-60917-368-5 (ebook) — ISBN 978-1-61186-081-8 (pbk. : alk. paper) 1. Indians in motion pictures. 2. Western films—United States—History and criticism. I. Howe, LeAnne, II. Markowitz, Harvey III. Cummings, Denise K.

PN1995.9.148544 2012

791.43'6552—dc23

2012028494

Book design by Charlie Sharp, Sharp Designs, Lansing, MI

Cover design by David Drummond, Salamander Design, [www.salamanderhill.com](http://www.salamanderhill.com)

Cover artwork is *Edward Curtis, Paparazzi* ©2006 Jim Denomic and is used courtesy of the artist. All rights reserved.



Michigan State University Press is a member of the Green Press Initiative and is committed to developing and encouraging ecologically responsible publishing practices. For more information about the Green Press Initiative and the use of recycled paper in book publishing, please visit [www.greenpressinitiative.org](http://www.greenpressinitiative.org).

Visit Michigan State University Press at [www.msuupress.org](http://www.msuupress.org)



*American Indians and Film*

Michigan State University Press East Lansing

# Contents

	INTRODUCTION . . . . .	vii
1	<b>THE SILENT RED MAN</b>	
	<i>The Vanishing American</i> (1925), by Jill Doerfler . . . . .	3
	<i>Redskin</i> (1929), by Cristina Stanciu . . . . .	7
2	<b>JOHN FORD AND “THE DUKE” ON THE WARPATH</b>	
	<i>Drums along the Mohawk</i> (1939), by Joseph Bauerkemper . . . . .	15
	<i>Fort Apache</i> (1948), by Matthew Sakiestewa Gilbert . . . . .	22
	<i>She Wore a Yellow Ribbon</i> (1949), by Gwen N. Westerman . . . . .	25
	<i>The Searchers</i> (1956), by Susan Stebbins . . . . .	30
3	<b>THE DISNEY VERSION</b>	
	<i>Peter Pan</i> (1953), by David Martinez . . . . .	39
	<i>Davy Crockett, King of the Wild Frontier</i> (1955), by Clifford E. Trafzer . . . . .	44
	<i>Pocahontas</i> (1995), by Jeff Berglund . . . . .	49
4	<b>MIXED-BLOODS IN DISTRESS</b>	
	<i>Duel in the Sun</i> (1946), by Gary Harrington . . . . .	57
	<i>The Unforgiven</i> (1960), by LeAnne Howe . . . . .	61
	<i>The Last of the Mohicans</i> (1992), by Philip Deloria . . . . .	65
	<i>Hidalgo</i> (2004), by Jim Wilson . . . . .	69
5	<b>YOU MEAN, I’M A WHITE GUY?</b>	
	<i>Broken Arrow</i> (1950), by Dean Rader . . . . .	75
	<i>Little Big Man</i> (1970), by Rebecca Kugel . . . . .	79
	<i>A Man Called Horse</i> (1970), by Harvey Markowitz . . . . .	83
	<i>Dances with Wolves</i> (1990), by James Riding In . . . . .	89
6	<b>INDIANS WITH FANGS</b>	
	<i>The Manitou</i> (1978), by Harvey Markowitz . . . . .	99
	<i>Wolfen</i> (1981), by Carter Meland . . . . .	104
7	<b>WALK A MILE IN MY MOCCASINS</b>	
	<i>Medicine River</i> (1993), by Jacki Rand . . . . .	111
	<i>Smoke Signals</i> (1998), by LeAnne Howe . . . . .	113
	<i>The Business of Fancydancing</i> (2002), by Dean Rader . . . . .	116
8	<b>NDNS: THE YOUNG AND THE RESTLESS</b>	
	<i>The Indian in the Cupboard</i> (1995), by Pauline Turner Strong . . . . .	123
	<i>The Education of Little Tree</i> (1997), by Daniel Heath Justice . . . . .	127
	<i>The Doe Boy</i> (2001), by Allison Adelle Hedge Coke . . . . .	133
	<i>Black Cloud</i> (2004), by Maureen Trudelle Schwarz . . . . .	139
9	<b>DEATH WISH, INDIAN-STYLE</b>	
	<i>Navajo Joe</i> (1966), by Theo. Van Alst . . . . .	147
	<i>Tell Them Willie Boy Is Here</i> (1969), Clifford E. Trafzer . . . . .	154
	<i>Billy Jack</i> (1971), by Scott Richard Lyons . . . . .	158
10	<b>LOVE, INDIGENOUS-STYLE</b>	
	<i>Waikiki Wedding</i> (1937), by Jodi A. Byrd . . . . .	167
	<i>The Savage Innocents</i> (1960), by Theo. Van Alst . . . . .	172
	<i>Big Eden</i> (2000), by P. Jane Hafen . . . . .	179
11	<b>WORKIN’ FOR THE GREAT WHITE FATHER</b>	
	<i>Distant Drums</i> (1951), by Denise K. Cummings . . . . .	185
	<i>The Far Horizons</i> (1955), by Frederick Hoxie . . . . .	189
	<i>Thunderheart</i> (1992), by Paul M. Robertson . . . . .	193
	<i>Windtalkers</i> (2002), by Deborah Miranda . . . . .	197
	<b>WHAT THE CRITICS SAID</b> . . . . .	201
	Ratings Sheet . . . . .	215
	Further Reading . . . . .	217
	Contributors . . . . .	219
	Roll Credits . . . . .	225



**Bloomsbury Academic**

An imprint of Bloomsbury Publishing Plc

175 Fifth Avenue  
New York  
NY 10010  
USA

50 Bedford Square  
London  
WC1B 3DP  
UK

[www.bloomsbury.com](http://www.bloomsbury.com)

First published in 2008 by the Continuum International Publishing Group Inc  
Reprinted by Bloomsbury Academic 2012

© Houston Wood 2008

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without prior permission in writing from the publishers.

No responsibility for loss caused to any individual or organization acting on or refraining from action as a result of the material in this publication can be accepted by Bloomsbury Academic or the author.

**Library of Congress Cataloging-in-Publication Data**

A catalog record for this book is available from the Library of Congress.

ISBN: HB: 978-0-8264-2844-8

PB: 978-0-8264-2845-5

Printed and bound in the United States of America

# Native Features

Indigenous Films from Around the World

**Houston Wood**

B L O O M S B U R Y  
LONDON • NEW DELHI • NEW YORK • SYDNEY

# Contents

Acknowledgments.....	ix
Introduction.....	1
<b>Part One: Indigenous Films Come of Age.....</b>	<b>5</b>
Chapter 1: Four “Indigenous” Hits.....	7
Chapter 2: The Films of Chris Eyre.....	27
Chapter 3: David Gulpilil in Two Worlds.....	41
<b>Part Two: Concepts, Challenges, and Confusions.....</b>	<b>57</b>
Chapter 4: Some Challenges of Indigenous Films.....	59
Chapter 5: Uses and Abuses of Indigenous Films.....	71
Chapter 6: Dimensions of Difference in Indigenous Films.....	86
<b>Part Three: Indigenous Film Regions.....</b>	<b>105</b>
Chapter 7: North American Indigenous Films before 2000....	107
Chapter 8: North American Indigenous Films after 2000.....	118
Chapter 9: Indigenous Films of the Arctic.....	135
Chapter 10: Oceania’s Indigenous Films before 2000.....	153
Chapter 11: Oceania’s Indigenous Films after 2000.....	165
Chapter 12: The Indigenous Films of Australia.....	178
Chapter 13: Future Indigenous Films.....	199
Notes.....	205
Selected Filmography.....	221
Selected Bibliography.....	225
Index.....	227

© 2013 by the University of Georgia Press

Athens, Georgia 30602

www.ugapress.org

All rights reserved

Set in Sabon and Helvetica Neue by

Graphic Composition, Inc., Bogart, GA.

Manufactured by Thomson-Shore

The paper in this book meets the guidelines for permanence and durability of the Committee on Production Guidelines for Book Longevity of the Council on Library Resources.

Printed in the United States of America

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Library of Congress Cataloging-in-Publication Data

Schweninger, Lee.

Imagic moments : indigenous North American film / Lee Schweninger.

pages cm

Includes bibliographical references and index.

Includes filmography.

ISBN-13: 978-0-8203-4514-7 (hardcover : alk. paper)

ISBN-10: 0-8203-4514-8 (hardcover : alk. paper)

ISBN-13: 978-0-8203-4515-4 (pbk. : alk. paper)

ISBN-10: 0-8203-4515-6 (pbk. : alk. paper)

1. Indians in motion pictures. 2. Motion pictures—United States. 3. Motion pictures—Canada. 4. Indians in the motion picture industry—United States. 5. Indians in the motion picture industry—Canada. I. Title.

PN1995.9.I48844 2013

791.43'652997—dc23 2012042287

British Library Cataloging-in-Publication Data available

# Imagic Moments

*Indigenous North American Film*

LEE SCHWENINGER

The University of Georgia Press Athens and London

# Contents

List of Illustrations	x1
Acknowledgments	xiii
Introduction Where to Concentrate	1
Chapter 1 He Was Still the Chief: Masayesva's <i>Imagining Indians</i>	21
Chapter 2 Into the City: Ordered Freedom in <i>The Exiles</i>	36
Chapter 3 The Native Presence in Film: <i>House Made of Dawn</i>	51
Chapter 4 A Concordance of Narrative Voices: Harold, Trickster, and <i>Harold of Orange</i>	68
Chapter 5 I Don't Do Portraits: <i>Medicine River</i> and the Art of Photography	83
Chapter 6 Keep Your Pony Out of My Garden: <i>Powwow Highway</i> and "Being Cheyenne"	98
Chapter 7 Feeling Extra Magical: The Art of Disappearing in <i>Smoke Signals</i>	113
Chapter 8 Making His Own Music: Death and Life in <i>The Business of Fancysdancing</i>	128
Chapter 9 Sharing the Kitchen: <i>Naturally Native</i> and Women in American Indian Film	142

Chapter 10 In the Form of a Spider: The Interplay of Narrative Fiction and Documentary in <i>Skins</i>	158
Chapter 11 The Stories Pour Out: Taking Control in <i>The Doe Boy</i>	173
Chapter 12 Telling Our Own Stories: Seeking Identity in <i>Tkaronto</i>	188
Chapter 13 People Come Around in Circles: Harjo's <i>Four Sheets to the Wind</i>	202
Epilogue <i>Barking Water</i> and Beyond	216
Filmography	225
Works Cited	229
Index	239