GENERAL STUDIES COURSE PROPOSAL COVER FORM

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

<table>
<thead>
<tr>
<th>College/School</th>
<th>College of Letters and Sciences</th>
<th>Department</th>
<th>American Indian Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prefix AIS</td>
<td>Number 394</td>
<td>Title</td>
<td>American Indian &amp; Indigenous Film</td>
</tr>
<tr>
<td>Is this a cross-listed course?</td>
<td>No</td>
<td>If yes, please identify course(s)</td>
<td></td>
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<tr>
<td>Is this a shared course?</td>
<td>No</td>
<td>If so, list all academic units offering this course</td>
<td></td>
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</tbody>
</table>

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. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

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 Chair/Director Initials meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. *(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: Global Awareness-G

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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

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 (NS)
- Cultural Diversity in the United States courses (CD)
- 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): [Signature Image]

Rev. 4/2015
Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group; (2) the study of contemporary non-English language courses that have a significant cultural component; (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>❌</td>
<td></td>
<td>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
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<tr>
<td>❌</td>
<td></td>
<td>2. The course must match at least one of the following descriptions: (check all which may apply):</td>
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<tr>
<td></td>
<td>❌</td>
<td>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</td>
</tr>
<tr>
<td></td>
<td>❌</td>
<td>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</td>
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<tr>
<td>❌</td>
<td></td>
<td>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
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<tr>
<td></td>
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<td>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures.”</td>
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</tbody>
</table>
Global Awareness [G]
Page 3

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIS</td>
<td>394</td>
<td>American Indian &amp; Indigenous Film</td>
<td>Global Awareness (G)</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAMPLE: 2d: study the cultural significance of a non-U.S.-centered global issue</td>
<td>The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td>Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
</tr>
<tr>
<td>1: studies are composed of subject matter that addresses or leads to an understanding of the contemporary world outside of the U.S.</td>
<td>The course examines the development of film in relation to Indigenous peoples in the following countries: Canada, Mexico, New Zealand, Australia, and in other areas of South America and the Pacific Islands</td>
<td>The section on Maori and Oceanic Films (Week 14-15) emphasizes on the need to affirm International Indigenous Rights, as expressed by the United Nations, which expressly states in Article 13, Section 1, that &quot;Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures.&quot;</td>
</tr>
<tr>
<td>2a: In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group.</td>
<td>The course examines the development of film in relation to Canada's First Nation Peoples and how film is used to shed light on the masses of the current challenges that the indigenous people face.</td>
<td>For the Weeks 6, 7, 10, 15, and 17 students review and examine the development of Canada's First Nation's and film. One topic includes First Nations oral tradition/literature and it's influence on film. Another topic is the history of residential boarding schools and how film has become a tool for healing.</td>
</tr>
<tr>
<td>2c: The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
<td>The course examines the development of film in relation to Indigenous peoples in the following countries: Canada, Mexico, New Zealand, Australia, and in other areas of South America and the Pacific Islandm</td>
<td>Exclusive non-U.S. areas are covered in the following Weeks: 7, 10, 14, 15, and 16. The following Weeks reflect comparative studies with non-U.S. areas: 2 (Spagetti Westerns); 3 (Japanese Film); 5 (First Nation Film influence); 6 (1492 Spanish and Portuguese Films); 12 (Pre-contact Indigenous peoples)</td>
</tr>
<tr>
<td>2d: The course is a study of cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue.</td>
<td>The course examines and compares the different environmental crises of Indigenous peoples in different countries</td>
<td>Weeks 6 &amp; 8 introduces natural resource mining on Indian reservations. Week 7 &amp; 9 examines the Tar Sands mining and the clearcutting of forests. Week 13 examines Mongolian and Canadian coal mining. Week 17 examines oil and coal mining in Latin American countries and Indigenous labor and land.</td>
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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:
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
Required texts:
4. Other readings and texts will be provided in PDF format. Please access these on Black Board.

Recommended texts:

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.
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 XF), 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.

Twofers: Submitting the same paper for two different classes, without permission from your professor(s).

Cheating: (1) Copying from 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. 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.
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:

<table>
<thead>
<tr>
<th>Possible Points</th>
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<tbody>
<tr>
<td>A.) Quizzes on Movies (16)</td>
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<tr>
<td>B.) Quizzes on Lectures and Readings (16)</td>
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<tr>
<td>C.) Final Cut (Film, Paper, or Project)</td>
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<tr>
<td>E.) Final Exam</td>
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<tr>
<td>TOTAL</td>
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</tbody>
</table>

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 indigenousness. 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)


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. May 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).

# 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 Faun’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:** *Siagecoach (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 Hallelujah 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); Uilmaza’s Raid (1972); Trial of Billy Jack (1974); One Flew Over the Cuckoo’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)*
**WEEK 4 - Monday, February 1st**

1. Review *Little Big Man* and other films  
2. Indians: Good vs. Bad  
3. Love: Indian vs. non-Indian  
4. Heroes: Indian vs. non-Indian  
5. Violence and "Others"; Colonization and War  
6. Moviemakers: pro-Indian vs. anti-Indian  
7. Vietnam war era films  

**Watch:** *The Mountain Men* (1980) 102 min.  
*Sacheen Littlefeather (Blackfeet)* at the 1973 Oscars  
*Charlie Hill (Oneida)* on the Richard Pryor Show (1977)  

**Due in one week:**  
Quiz D for *The Mountain Men*  
Quiz #4 for lecture and readings  

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**Read:** *Seeing Red*, Chapter 6  
*Blakemore, "The Family of Man"*  


**Movies inspired by Indians:** *Poltergeist* (1982); *Poltergeist II* (1986); *The Shining* (1980) [pantry scene]  

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**WEEK 5 - Monday, February 8th**

1. Review *The Mountain Men* and other films  
2. Heroes, technology, and the inferiority complex  
3. Mystic Warriors and Noble Savages  
4. The search for an American identity  
5. Indians, humanism, and environmentalism  
6. The split in the Indian film industry (1990s-present)  
7. Indian women in film  

**Watch:** *Powwow Highway* (1989) 87 min.  
*John Lennon and the Indian Revolution*  
*Billy Jack Fight Scene* (1971)  
*Northern Cree, Red Skin Girl Roundance*  
*A Tribe Called Red, Remix of Red Skin Girl*  
*A Tribe Called Red, NDNs from All Directions*  
*Charlie Hill, David Letterman Show* (2009)  
*Charlie Hill, Winnipeg Comedy Festival* (2010)  

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**Read:** *Tohe, "No word for Feminism"*  

**Movies of interest:** *Fish Hawk* (1979)  

**Due in one week:** Quiz #5  

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**WEEK 6 - Monday, February 15th**

1. Review *Powwow Highway*  
2. Roles of Indian women  
3. The "wild west"  
4. Adventures in colonialism  
5. Classic westerns vs. mountain films  
6. Introduction of activist Indian films  
7. Natural Resource development and activism  

**Watch:** *Black Robe* (1991) 101 min.  

**Due in one week:** Quiz #6  

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**Read:** *Imagic Moments*, Chapters 3 & 4  


*Cabeza De Vaca* 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.
### WEEK 7 - Monday, February 22nd

1. Review *Blackrobe* and other films
2. Current issues and the environment
3. Indian humor and the trickster figure
4. The search for Indian identities
5. Indian fantasy and adventure stories
6. Movies from the quincentennial
7. Rewriting and reinforcing colonial history
8. False realism and sympathetic films
9. Modern Canadian environmental activism

**Watch:** *Thunderheart* (1992) 118 min.
*Last of the Mohicans* (1992) dramatic ending with Eric Schweig
*Son of the Morningstar* (1991), Crazy Horse depiction, with Rodney Grant
*Crazy Horse* (1996), Michael Grey Eyes

Read: *Seeing Red*, Chapter 4
Pack, "Thunderheart"


*Thunderheart* (1992) was released at the same time as the documentary *Incident at Oglala* (1992). You may watch in parts on youtube and write an extra credit journal entry (follow links at the bottom right).

Due in one week: Quiz #7

### WEEK 8 - Monday, February 29th

1. Review *Thunderheart* and other films
2. Current indigenous environmental issues and activism
3. Indian spirituality and vanishing Indians
4. Decolonizing Indians in Film
5. Indian activism in Film
6. Spike Lee films, producers, directors, and movies
7. Indian men become sex symbols

**Watch:** *Deadman* (1995) 107 min.
*A Tribe Called Red, Electric Powwow Drum*
*On Deadly Ground* (1994) Concluding speech
*On Deadly Ground* (1994) Fight scene
*Grey Owl* (1999) Concluding speech

Read: *Seeing Red*, 10


*The Broken Chain, Cheyenne Warrior, Follow the River, Children of Dust, Stolen Women-Captured Hearts, and Dr. Quinn* were all movies made for T.V. This was the first rise in such films.

Due in one week: Quiz #8

### WEEK 9 - Monday, March 7th

1. Review *Deadman* and other films
2. Satire and comedy
3. Pre-contact Indigenous cultures
4. Wilderness and savagery
5. Language, culture, and romance
6. First Nations of Canada Film
7. Television Series and "TV" Films

**Watch:** *Dance Me Outside* (1995) (CAN) 147 min.
*Electric Powwow Drum, A Tribe Called Red*
*Jim Jarmusch* on Charlie Rose in 1996
*Meryn Manson - The Proverbs of Hell*
*The Little Black Boy, William Blake*
Billy from *Predator* (1987) [scene 1,2] [scene 3] [full movie]

Read: *Mihelich, “Smoke or Signals” Imagic Moments, Chapters 7, 8*


**Aboriginal Perspectives**
Aboriginal Peoples Television Network
Indigenous Film Network
First Nations Films

Due in one week: Quiz #9
<table>
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<th>WEEK 10 - Monday, March 14th - No Class - Spring Break - View Online Content</th>
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| 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*  

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| 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  


"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)  

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

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</table>
| 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  


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

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


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

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


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

### WEEK 13 - Monday, April 4th

1. Discuss *Flags of Our Fathers* and other films  
2. Indian war veterans in film  
3. Modern mainstream Indian films  
4. The non-Indian perspective  
5. De-colonial films  
6. Revolutionary and controversial films  
7. Introduction to Arctic, Inuit, First Nations, and Mongolian Film  

**Watch:** *From Cherry English (2007) 12 min.* and *Atanarjuat: The Fast Runner (2001)* (CAN) 172 min.

**Due in one week:** Quiz #13 on lecture, readings, and *Atanarjuat: The Fast Runner*

---

### WEEK 14 - April 11th

2. The power of picture  
3. Indigenous story-telling  
4. Glamour versus art  
5. Rewriting history and retelling stories  
6. Introduction to Maori/New Zealand, Hawaiian, and Oceanic film  

**Watch:** *Taupō (2007) 11 min.* and *A History of New Zealand Short Spoofs [1], [2], [3], [4], [5], [6], [7], [8]*

**Watch:** *Boy* (88 min.)  
Interview with 'Boy' writer/director/actor Taika Waititi

**Due in one week:** Quiz #14

---

### WEEK 15 - April 18th

1. Review *Boy* and other Maori and Oceanic films  
2. The development of new indigenous film  
3. Indigenous creativity  
4. International Indigenous rights  
5. Independent Indian film industry  
6. Introduction to Aborigine and Australian film  

**Watch:** *Rabbit Proof Fence (2002)* 93 min.  
*Samson and Delilah Trailer (2009)*  
*Rabbit Proof Fence Scene*

**Due in one week:** Quiz #15

---

**Read:** Sadshige, "Fast Runner"  
*Seeing Red*, Chapter 10  
*Imagic Moments*, Chapter 11

**Movies of interest:** *The Savage Innocents (1960); Christmas in the Clouds (2001); Atanarjuat: The Fast Runner (2003); The Journals of Knud Rasmussen (2006); Khadak (2006); Luna: Spirit of the Whale (2007); Frozen River (2008); The Necessities of Life (2008); Before Tomorrow (Le jour avant le lendemain) (2009)* (CAN)  
*On the Ice (2012)* (CAN)

*Khadak* 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.

---

**Read:** Figueroa, "Whale Rider"  
*Native Features*, Part One

**Movies of interest:** *Utu (1984); Once Were Warriors (1994); Broken English (1998); What Becomes of the Broken Hearted (1999)* (NZ); *Crooked Earth (2001); Whale Rider (2003); Samson and Delilah (2009); Red Hill (2010); Hear I Am (2011)*

New Zealand Film Commission  
Te Ao Kapurangi - Warrior Woman  
Short Filmmakers of New Zealand

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**Read:** *Native Features*, Part Two

**Movies of interest:** *Walkabout (1971); Quigley Down Under (1990); The Tracker (2002); Rabbit Proof Fence (2002)*; *Ten Canoes (2006); September (2007); The Proposition (2009)*; *Australia (2009)*; *Samson and Delilah (2009); Red Hill (2010); Hear I Am (2011)*

Australian Indigenous Films  
Australian Indigenous Film and Television  
You Got Me Wrong (Short Black Films)
### WEEK 16 - April 25th

1. Review *Rabbit Proof Fence* and other Australian/Aborigine films
2. Colonization in Australia
3. Decolonization in Australia
4. Independent American Indian Films
5. Creating your own films
6. Truth and Reconciliation in Australia and Canada

**Watch:** *Older Than America* (2007) 102 min.
*Older Than America Director Interview* (2011) 11 min.
*Night Walker* (2008) 3 min.
*Sh*§t *NDN Girls Say* (2012) 3 min.
*How Hollywood Stereotyped Indians*

**Read:** *Native Features*, Part Three


**Due in one week:** Quiz #16

### WEEK 17 – FINALS – May 2nd

1. Review *Older than America* and other modern films
2. The future of independent Indigenous films
3. Decolonization in film
4. Introduction to Latin American Indigenous film
5. Mining
6. Missing and Murdered Indigenous women of Mexico

**Watch:** *Bless Me Ultima* (2012) Trailer
*Rudolfo Anaya Interview Bless Me, Ultima Movie (5:03)
*Mini Bio: Che Guevara (3:53)
*Gael Garcia Bernal - Motorcycle Diaries Interview (3:08)

**Watch:** *The Motorcycle Diaries* (2004), 126 min.


**Due in one week:** Quiz #17

**Read:** Finish all readings

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**Please complete online Course Evaluations**
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Houston Wood
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Indigenous North American Film

LEE SCHWENINGER

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