INDIGST 3EE3: 
*Indigenous Representations in Film:*
“From Hollywood to Fourth World Cinema”

FALL 2021

VIRTUAL LECTURE: 
WEDNESDAYS, 11:30 – 2:20PM  
*(SEE AVENUE TO LEARN FOR CLASS ZOOM LINK)*

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WATCHMAN - INDIGST 3EE3 2021 (FALL)
Course Description
Sgeno, shé:kon, sge'ñ̓q̓, boozhoo, yáát'ééh! Greetings and welcome to FILM 2231: Indigenous Film: “From Hollywood to the Fourth World,” which serves as an introduction to global Indigenous Film Studies. This course examines the dynamic changes of images of local and global Indigenous Peoples as we have been depicted since the silent era up to the contemporary moment. The trajectory of images of Indigenous Peoples range from being historically cast as “red” or silenced as “dead” in early moving pictures to roles as active Indigenous creatives, behind and in front of the camera. The focus will be on Indigenous-authored productions, whose narratives highlight Indigenous resilience and presence as complex and dynamic, and loud and proud. Their gazes explore such issues of identity, gender, power, performance, and sovereignty. We will engage various genres, mediums, and critical responses to their work through course materials and virtual class discussion, which are intended to stimulate dialogue, but may lead to heated discussion about controversial topics, for example: genocide, racism, stereotypes, divergent beliefs and values, and sexism. I strive to provide a learning environment that is supportive and includes:

- Respect for others and for their diverse experiences and beliefs
- Democratic participation
- Active listening, critical thinking, and creative risk-taking

Course Objectives
During the semester, we will barely scratch the surface of Indigenous film and we cannot gain complete understanding of Indigenous Knowledges, aesthetics, experiences, and stories that are represented through film. By the end of the term, you should be able to demonstrate an understanding and working knowledge of a range of filmic narratives from various Indigenous creatives, granting you a greater level of media literacy as well as a greater level of cultural literacy.
Learning outcomes
Through critical engagement with the assigned readings, lectures, screenings, class discussion, and writing assignments, you should also be able to:
demonstrate how film technology and aesthetics create meaning (amid Indigenous cultural diversity);
analyze themes, characters, symbolism, etc., using film terms;
explain how visual sovereignty, the virtual reservation, redfacing (Raheja), and other theoretical concepts inform Indigenous film;
identify intellectual and artistic features of film and articulate comparative/interpretive analysis; and
view Indigenous film as socially, politically, culturally, and historically relevant.

Required Materials and Texts
You will need a reliable internet connection to access Avenue to Learn for the syllabus, PDFs, assignments, dropbox, announcements, etc. Scholarly book chapters, journal articles, and visual media/film to stream are also available online through the university’s library. In some cases, PDFs of the required weekly readings will be available for download in A2L. The course materials will come from some of the following resources (which you do not have to purchase):

6. Yale Film Analysis Web Site 2.0: http://filmanalysis.yctl.org
7. Tim Corrigan’s book A Short Guide to Writing about Film (8th edition)
8. Gocsik, Monahan, and Barsam’s Writing About Movies (5th edition)

Finally, and most importantly, Indigenous films! Most are online (through the library, YouTube, or other service) for streaming. For select films, you must screen them on your own, and you are responsible for the rental fee, online streaming fee, entrance fee, or other, if applicable.

Class Format
The course meets once per week, on Wednesdays from 11:30am-2:20pm. We will meet virtually via Zoom, for the first class session only, on Sept. 8th, 2021 at 11:30AM. Thereafter, this is an online hybrid course: the first half of the class will be asynchronous, and the 2nd half of the class is synchronous.

So, from 11:30am-1:00pm you will screen—on your own time, or asynchronously—the film (clips) as outlined in the course calendar. There may be a nominal fee to stream some required films.

From 1:00pm-2:20pm, we will meet live (or synchronously) via Zoom for discussion, presentations, and lecture.
Student Responsibilities and Class Expectations:
Be sure to watch the explanatory video about this course in A2L in the Information folder (under Content in A2L):

1. I expect students to attend all live discussion/lecture sessions of the classes: typically Wednesdays 1:00pm- 2:20pm.
2. If you miss a class, it is your responsibility to get notes from a classmate.
3. This class requires active student participation and discussion. You must read and prepare for class ahead of time. Reading assignment due dates are indicated on the course calendar. Most of the course materials are electronic (e-books or PDFs). Download all PDFs, so that in the event of an internet crash, you have copies of the course materials on your computer.
4. Written assignment due dates are also indicated on the course calendar, and while I am flexible, I encourage you to strive to adhere to the submission deadlines.
   a. All written work will be held to high standards and as a course that privileges Indigenous Knowledges and epistemologies, your work should reflect the following guidelines set by the peer-reviewed journal Decolonization: Indigeneity, Education, and Society:
      i. **Indigenous**: In recognition of the communities of identity connected by the term, we strongly recommend all submissions capitalize the term ‘Indigenous’ in all contexts. *Decolonization* believes that the term "Indigenous" is a deeply politicized one; it evokes shared historical memory, cultural meanings, and particular political interests. By spelling "indigenous" with a lower case "i" we un/knowingly reproduce dominant writing traditions that seek to minimize and subjugate Indigenous knowledges and people. All authors are encouraged to explore the politics of their language choices, both in submitted texts and broader conversation.
      ii. **Language**: *Decolonization* recognizes the inherent value of all languages and recommends that authors, when using words from a language that is not English, refrain from italicizing these words as it only serves to set them apart as exotic, deviant or as part of a particular colonizing anthropological project.
4. Office hours are by appointment. If you want to meet, please send me an email with three different dates and times that you are available. I will confirm a time and will invite you to a Zoom meeting during the agreed upon time.

Taking an online hybrid course [Adapted from material in COMM 1700 developed by Terry Field]
Taking a course online can be challenging if you have never done so before, and there are few things to keep in mind:

1. In and outside of class time, you can always ask questions. When you have general questions about the course, you can post them to the A2L Discussion Board (located under Communication). The answer will also be posted there, so the whole class can benefit. But when you have a more personal question about an assignment or other concern, you can contact me privately by email.
2. You're not entirely on your own. As a hybrid course, you will do ½ of the work on your own, and you need to ensure you take the time to do so for active class discussion (in the

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required discussion/lecture sessions via Zoom) and to meet course deadlines. In the live Zoom sessions, you will also be able to interact with your classmates through discussion and group work (you can form study groups and share events, etc.).

3. Online course etiquette is different than meeting in a classroom setting. There are times in a classroom when people might tease one another, make a joke, or offer a strong opinion, but because your classmates can hear you and see you in real time, they know that you intended no harm or offense. But in an online setting, where I don’t require cameras to be on, your classmates may not be able to see your expression, so there is a greater chance of a misunderstanding or hurt feelings. The way to avoid this is to keep our interaction at a professional and respectful level, to use appropriate language, and to understand that in an online course you can have people of different generations and ages, genders, ethnicity, religion, sexual orientation, and disabilities (learning, medical, physical, or mental health).

4. Treat this as an adventure in learning. Because online courses are largely based on students working on their own, you have a chance to explore the themes raised and other themes you find interesting and bring them to the live Zoom sessions. Challenge yourself to work hard and to have fun doing so.

**Course Evaluation – Overview**

1. Participation 10 %
2. One Oral Presentation 15 %
3. Four Film Papers 40 %
4. Final Group Project 35 %

**Course Evaluation – Details**

1. **Active Participation (10 %), ongoing on a weekly basis.**
   Each week, you will be responsible to vocally demonstrate your command of the course materials. You are expected to come to class having read closely. You will bring questions, insights, and critiques to our class discussion, which may be in small groups or in plenum. By quoting from or referring to course materials (readings, lectures, presentations), you are demonstrating your active engagement with the course materials and with your classmates.

2. **One Oral Presentation (context and intro to film-maker reports) (15 %), due date: TBD.**
   You will choose a week to sign up for and prepare a context report that will serve as an introduction to a film and/or filmmaker. This is not a regurgitation of wiki-info, nor are context reports summaries. Read and employ Go cisik and Barsam’s five questions from “Thinking Beyond the Frame” on pages 24-25 of *Writing About Movies*, as well as engage in research in order to teach us something new (pages 25-29). In addition to Go cisik and Barsam’s five questions, you should also include: historical, bibliographic, and/or filmic background of the Indigenous nation(s) of the filmmaker and two main points from at least one of the week’s assigned readings. Your presentation should be 7-10 minutes long and you must include a handout w/MLA, APA, or Chicago formatted references. The handout will be made available on A2L for your classmates.

3. **Four Film Papers (40 %), due dates are on the course calendar (one week after the film screened, and before the start of class at 10am).** Each film paper is worth 10 %, totaling 40 % of your final mark. NOTE: THERE ARE NO QUIZZES, NO MIDTERM, and NO FINAL
EXAM. In lieu of drafting, writing, revising and submitting a lengthy, final research paper, you will write four short film papers. Read Gocsić, et al, pages 8-11 “Kinds of Film Papers” in Writing About Movies (pdf in A2L). You must choose four different types of film papers to write: each paper must be different. You must clearly indicate if your paper is: film history, ideological, cultural studies, formal film analysis, comparative film analysis, or auteur critique. You will demonstrate your command of the week’s course material through these short papers. You are required to connect key concepts (theory, terminology, film terms, and critique) found in the assigned readings. Do not summarize the film! Pay close attention to each assigned film, take good notes (see page 28 of Corrigan’s book on film shorthand, available as a pdf in the A2L). Your first sentence should reflect a strong thesis statement. Also, these short papers are not assessments of whether you liked the film (so avoid thumbs-up reviews and opinions).

Length: Each paper: max. 750 words (ca. 2-3 pages, typed, and double-spaced)
Format: Film Papers must be polished and adhere to MLA, APA, or Chicago Guidelines and from the excerpted clauses from Decolonization: Indigeneity, Education, and Society included in this syllabus.

4. Final Group Project (35 %), presentation date: December 8th, 2021.
There are two components: the presented project (20%) and the written requirement (10%). Collaborate with up to three other classmates. Your grade will be determined by both your individual contribution to the group for the presentation, as well as on a final written component.

The Project = 20 % (to be presented): You will have 15-20 minutes to present as a group, plus another 10 minutes to field questions from your classmates. The Final Group Project encourages scholarly research and aims to fill gaps (themes/genres) not covered in the course. For instance, we do not cover Indigenous visual media that includes music videos (A Tribe Called Red, for instance), television shows, podcasts that focus on Indigenous film (Métis in Space, for example), animation (from Disney to anime to other digital media), film festivals, film institutes, and websites. Together with your teammates, pick a theme or area that we did not cover and have fun in your exploration and be creative in how you present the new material (Prezis & PPT are fine; a video, website, or zine would be excellent, but this is ultimately up to your collaborative teamwork). You are required to submit your topic for pre-approval when you return from Reading Week, Oct. 20, 2021. Each student must upload 1 page with the names of your group members, tentative title, topic, and one brief paragraph of what you hope to unearth. Each group member must upload this, even if they are identical (they should be!).

The Written Component = 15 %: due on December 15, 2021.
- You must submit a “Group Evaluation” and a “Self-evaluation” that reflects your active participation in the group, your availability, attendance at group meetings, your overall role, and respect towards your team. (5%)
- 3-5 pages double-spaced critical reflection (10%) of the assignment. Include a title page with your full name and the project’s title. The critical reflection will include your group’s process and how the class materials and issues (from day one) informed your creative final project. As a critical reflection, think about what you learned from this project and
what your project is intended to accomplish. Ensure you submit a final, polished
document that pays attention to:
  o Grammatically correctness
  o Evidence of scholarly research, including a properly formatted Works Cited page.

Course Calendar: Weekly Course Schedule and Required Readings

Week 1: For this session ONLY, we will meet for the entire course, from 11:30-2:20pm.

Wed. Sept. 8th, 2021 – “Indigenous Responses to Filmic indians²: Documentaries”
Readings:
  1) Gregory Younging’s “Terminology,” (chapter 6) from Elements of Indigenous Style: A
     Guide for Writing By and About Indigenous Peoples (e-book)
  2) Michelle H. Raheja’s “Preface: Reel and Real Worlds,” pp. ix-xiv (6 pages) from
     Reservation Realism (e-book)
  3) Yale Film Analysis: “Part 1: Basic Terms”: http://filmanalysis.yctl.org/basic-terms/

11:30 pm-12:00 pm:
  1) Welcome, course syllabus/A2L, terminology, and introductions
  2) Lecture 1: Indigenous Film Studies, writing about Indigenous film, and film terms
  3) Sample presentation (context and intro to film/-maker reports) on Reel Injun
     a. Sign up for student in-class presentations

12:00 pm-1:30 pm: Screen Reel Injun (2010) by Neil Diamond, National Film Board of
Canada, 88 mins

1:30 pm-1:40 pm: BREAK

1:40 pm-2:00 pm: Lecture and discussion of reading assignments
  1) More on terminology
  2) Discussion of Younging, Raheja, and Yale

Class Discussion Questions (be sure to quote from/reference the assigned readings):
  1) According to Diamond, over one hundred years of filmmaking have shaped the
     stereotypic and folkloric images of Indigenous peoples. How do everyday acts and
     experiences challenge this?
  2) Have you seen any Indigenous films that have also challenged this? What films? And
     how did they challenge stereotypic and folkloric representations of Indigenous
     Peoples?

² indian, written with a lower-cased “i” and italicized was proposed by Gerald Vizenor (see p. 69-70 from Fugitive
2:00 pm - 2:20 pm: **Introduce next week’s material:** “What makes a film Indigenous?” Indigenous auteurs (directors)? Indigenous writers (whose works were adapted to films)? Or Indigenous actors? ← Going forward, this is when we’ll likely have student presentations.

**Homework:**
1) **Write:** Film Paper #1 for *Reel Injun* due next week
2) **Read for next class discussion:** Wente, Barclay, Hokowhitu, and Ketekir & Fonoti
3) **Optional screening:** Preview 30 minutes of *Imagining Indians* (1992) by Victor Masayesva, Jr.

**Week 2: Wednesday Sept. 15th, 2021 – “What Makes a Film Indigenous?”**

**DUE: Film Paper #1 Due Sept. 15th at 10am to A2L.**

**Readings:** (if not linked, readings are either e-books or PDFs in A2L)
1) Jesse Wente’s 19-thread tweet: [https://twitter.com/jessewente/status/985482818393341953](https://twitter.com/jessewente/status/985482818393341953)
2) “Celebrating Fourth Cinema” by Barry Barclay, 5 pages (pdf)
3) “Understanding Whangara: *Whale Rider* as Simulacrum” by Hokowhitu, pp. 53-70 (pdf)
4) “Beyond Paradise? Retelling Pacific Stories in Disney’s *Moana*” by Ketekir and Fonoti, pp. 297-327 (pdf)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) *Cowboys and Pretendians* by John Murray, 24 mins [https://www.youtube.com/watch?v=Buplqc0Wsdw](https://www.youtube.com/watch?v=Buplqc0Wsdw)
2) Clips: Indigenous directed *Ngati* by Barry Barclay & *Falls Around Her* by Darlene Naponse, 30 mins (suggest: watch the first 10-15 minutes of each)
3) Clips: Indigenous authored *Whale Rider* (adapted from the novel by Witi Ihimaera) and *Indian Horse* (adapted from the novel by Richard Wagamese), 30 mins (suggest: watch the first 10-15 minutes of each)
4) Clips: Indigenous voice-acted *Moana*, first 30 mins

1:00 pm: **log on to our live Zoom session.**

1) Welcome & re-introductions
2) **Lecture 2:** Indigeneity (responsibility, kinship, belonging) and ethical filmmaking vs. Indigenous ethnic fraud
3) Discussion of this week’s readings: Wente, Barclay, Hokowhitu, and Ketekir & Fonoti.

**Class Discussion Questions** (be sure to quote from/reference the assigned readings):
1) Based on the readings, discuss what makes *Indian Horse* and *Moana* not Indigenous films.
2) Based on the readings what makes a film Indigenous? How do the clips from *Ngati* and *Falls Around Her* support these arguments?
1:50 pm-2:15 pm: Student in-class presentations (context and intro to film-/maker reports) for next week’s material:
  o Student 1 to present on Robert Flaherty’s Nanook of the North. We do not screen this. No need to watch, just introduce us to this early ethnographic documentary.
  o Student 2 to present on Arnaquq-Baril

Homework:
1) Read: Yale, Raheja, and Burelle (below)

Week 3: Wednesday Sept. 22nd, 2021 – “Indigenous (Responses to) Ethnographic Film”
Readings:
1) Yale Film Analysis. “Part 3: Cinematography”: http://filmanalysis.yctl.org/cinematography/
2) “Visual Sovereignty, Indigenous Revisions of Ethnography, and Atanarjuat (The Fast Runner) by Raheja from Reservation Realism, pp. 190-209 only (e-book)
3) “Inuit Visual and Sensate Sovereignty in Alethea Arnaquq-Baril’s Angry Inuk” by Burelle, pp. 145-162 (pdf)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) Angry Inuk (2016) by Alethea Arnaquq-Baril, 88 mins

1:00 pm: log on to our live Zoom session.
1) Lecture 3: Centering Indigenous experiences and stories through Indigenous voices/lenses
2) Discussion of this week’s readings: Yale, Raheja, and Burelle

Class Discussion Questions (be sure to quote from/reference the assigned readings):
1) What are the strengths and weaknesses of Burelle’s argument?
2) How does Angry Inuk revise and respond to ethnographic documentary?

1:50 pm-2:15 pm: Student in-class presentations (context and intro to film-/maker reports) for next week’s material:
  o Student 1 to present on James Young Deer
  o Student 2 to present on Edwin Carewe

Homework:
1) Write: Film Paper #2 for Angry Inuk due next week
2) Read: Yale, Raheja, and Hearne (below)

Week 4: Wednesday Sept. 29th, 2021 – “Indigenous Stories in the Silent Era”
DUE: Film Paper #2 Due Sept. 29th at 10am to A2L.
Readings:
1) Yale Film Analysis: “Part 4: Editing”: http://filmanalysis.yctl.org/editing/
2) Yale Film Analysis: “Part 5: Sound”: http://filmanalysis.yctl.org/sound/
3) “Ideologies of (In)Visibility: Redfacing, Gender, and Moving Images” by Raheja from *Reservation Realism*, pp. 46-74 & 86-95 only (e-book)
4) “No sign of recognition’: Edwin Carewe’s *Ramona* (1928)” by Hearne from *Native Recognition*, pp. 151-172 only (e-book)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) *White Fawn’s Devotion* (1910) by James Young Deer, 11 mins (YouTube)
2) *The Cheyenne’s Bride* (1911) by James Young Deer, 9 mins (YouTube)
3) *Ramona* (1928) by Edwin Carewe, 80 mins

1:00 pm: log on to our live Zoom session.
1) Lecture 4: Muting Indigenous epistemes and socio, political, and cultural contexts of the early 19th century
2) Discussion of this week’s readings: Yale, Raheja, and Hearne

**Class Discussion Questions** (be sure to quote from/reference the assigned readings):
1) How do the directors’ lenses differ in creating meaning for each film (think about character development and plot)?
2) According to the readings, did early silent films uphold or challenge negative depictions of Indigeneity? Elaborate.

1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:
- **Student 1** to present on Ford and/or Wayne
- **Student 2** to present on Silverheels, *Never Stop Riding*, Lazarowich, and/or Youngman & Mack

**Homework**
1) **Read**: Black, Stebbins, and Marubbio (below)

**Week 5: Wednesday Oct. 6th, 2021 – “Western Talkies & Indigenous Cowboys Talk Back”**

Readings:
1) “‘Indians Agree to Perform and Act as Directed’: Urban Indian (and non-Indian) Actors” by Liza Black, pp. 69-92 (e-book)
2) “*The Searchers*” by Susan Stebbins from *Seeing Red*, pp. 30-36 (e-book)
3) “The Only Good Indian Is a Dead Indian: The Sexualized Maiden of the 1950s and 1960s” by Marubbio, pp. 133-137 & 149-156 only (pdf)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) Clips: Jay Silverheels as Tonto in *The Lone Ranger* (1949-1957), 15 mins
2) Clips: *The Searchers* (1956) by John Ford, 15 mins
4) *Fast Horse* (2018) by Alexandra Lazarowich, 14 mins
5) *In the Valley of Wild Horses* (2018) by Asia Youngman and Trevor Mack, 23 mins

**1:00 pm: log on to our live Zoom session.**

1) **Lecture 5:** Genocidal ideologies of Westerns, good vs evil, cultural appropriation, and resilience through humour and horses
2) Discussion of this week’s readings: Black, Stebbins, and Marubbio

**Class Discussion Questions** (be sure to quote from/reference the assigned readings):

1) Each clip (*The Lone Ranger* & *The Searchers*) depicts an ideology (informed by binary oppositions) that offer a perspective on race and/or gender. Discuss and compare them.
2) How does Indigenous documentary filmmaking “talk back” to Hollywood’s Westerns? Think about how handheld cinematography differs from still shots (review “Mise-en-scene” from *Yale Film Analysis*) to convey meaning.

**1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:**

- **Student 1** to present on Tom Laughlin/Billy Jack enterprise
- **Student 2** to present on Tailfeathers or Clements

**Homework:**

1) **Write:** Film Paper #3. (I suggest a Comparative Film Analysis Paper for two of the three Indigenous-directed films screened this week.) Due after Reading Break.
2) **Read:** Lyons, Aleiss, Barrie and Ginsburg

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**Week 6 – READING BREAK NO CLASS**

**Wednesday October 13th, 2021**

**Homework continued:**

1) **Screen:** Clips from *Billy Jack* (1971) by Tom Laughlin. This film is 114 minutes long. I suggest you watch at least 45 minutes of it to get the gist of the plot and characters.
2) **Write:** Film Paper. Due next week.
3) **Read:** Lyons, Aleiss, Barrie, Ginsburg, and Dickinson
4) **Finalize:** your Final Group Project topic for approval (due next week)


**DUE:** Film Paper #3 Due Oct. 20th at 10am to A2L.

**DUE:** Final Group Project topic. Each student must upload one page with group member names, tentative title, topic, and a brief paragraph of what you hope to uncover.

**Readings:**

2) Excerpt “The Legacy of Billy Jack” by Aleiss from *Making the White Man’s Indian* pp. 135-137 (pdf)
3) “‘I Used to Think You Were Just a Story’: Imagined Violence in Elle-Maija Tailfeathers’ *A Red Girl’s Reasoning*” by Hannah Barrie (ca. 7 pages, pdf)
4) “*The Road Forward*” by Faye Ginsburg, pp. 224-232 (pdf)
5) “Forward with *The Road Forward: A Conversation with Marie Clements*” by Peter Dickinson, pp. 36-43 (pdf)

**11:30 am-1:20 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):**

1) *A Red Girl's Reasoning* (2012) by Elle-Máijá Tailfeathers, 10 mins
2) *The Road Forward* (2017) by Marie Clements, 101 mins

**1:20 pm: log on to our live Zoom session.**

1) **Lecture 6:** Justice: Indigenous style (w/reverse roundhouses); raising awareness; advocacy and Red Power

**Class Discussion Questions** (be sure to quote from/reference the assigned readings):

1) While there can be an entire course devoted solely to MMIWG (Missing and Murdered Indigenous Women and Girls), we only scratch the surface. Tailfeathers’ *A Red Girl's Reasoning* (the title) is taken directly from E. Pauleen Johnson’s short story “A Red Girl's Reasoning” from 1893 (spoiler: the Indigenous heroine leaves her white husband because of unjust ideological differences. In sum, she outwitted him and used her reasoning to invalidate his). In both pieces, Indigenous women have agency. How else does this film depict a decolonial lens?

2) How is sound (dust off your readings from the Yale Film Analysis site) used in *The Road Forward* to convey meaning?

**1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:**

- **Student 1** to present on Jackson
- **Student 2** to present on Kernell

**Homework**

1) **Read:** *Yale*, Dowell, Tailfeathers, and Cocq & DuBois (below)

**Week 8: Wednesday October 27th, 2021 – “Kill the Indian, save the man!” (R.H. Pratt)**

**Readings:**

2) “Residential Schools and ‘Reconciliation’ in the Media Art of Skeena Reece and Lisa Jackson” by Kristin Dowell, pp. 116-122 *and* 131-138 only (pdf)
3) "Amanda Kernell" by Elle-Máijá Tailfeathers, 1 page (pdf)
4) “Sijvo. The Momentum Underway” by Cocq & DuBois, pp. 124-130 *and* pp. 173-190 only (pdf)

**11:30 am-1:30 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):**

1) *Savage* (2009) by Lisa Jackson, 6 minutes
2) *Sámi Blood / Sameblod* (2016) by Amanda Kernell, 110 minutes

**1:30 pm: log on to our live Zoom session.**
1) **Lecture 7:** Boarding Schools (U.S.), Residential Schools (Canada)

**Class Discussion Questions** (be sure to quote from/reference the assigned readings):
1) Across the globe, generations of Indigenous youth have had similar experiences with residential/boarding schools. Discuss how healing and restoration of self, family, and community are depicted by either embracing or rejecting Indigeneity, which are by-products of the boarding/residential school systems.
2) Analyze the shot from *Sámi Blood* where Elle-Marja is being subjected to biological measurements, based in pseudo-science. How does Kernell use cinematographic techniques to convey this moment?

1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:
- Student 1 to present on Indigenous Horror as a genre
- Student 2 to present on Barnaby

**Homework**
1) **Read:** Doyle, Truscello & Watchman, and Lempert (below)


Readings:
1) “Truth Unreconciled: Counter-Dreaming in Jeff Barnaby’s *Rhymes for Young Ghouls*” by Caitlyn P. Doyle, 12 pages (pdf)
2) “Blood Quantum, Postcolonial Zombies, and Indigenous Aesthetics” by Michael Truscello and Renae Watchman, in review with *Quarterly Review of Film and Video*, 26 pages (pdf)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
*Rhymes for Young Ghouls* (2013) by Jeff Barnaby, 88 mins
*OR*
*Blood Quantum* (2019) by Jeff Barnaby, 96 mins

1:00 pm: log on to our live Zoom session.
1) **Lecture 8:** Indigenous Blood & Indigenous Futures

**Class Discussion Questions** (be sure to quote from/reference the assigned readings):
1) Extrapolate how Barnaby “talks back to” Hollywood (and to mainstream audience expectations in general). What did you find surprising in his film?
2) Does Barnaby’s work intersect with at least one of Raheja’s concepts (virtual reservation, visual sovereignty, and redfacing)? How?

1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:


Homework:
1) Read: “In Memorium” and Huhndorf (below)

Readings:
1) “In Memorium: Merata Mita 1942-2010” (pdf)
2) “‘From the Inside and Through Inuit Eyes’: Igloolik Isuma Productions and the Cultural Politics of Inuit Media” by Shari Huhndorf, pp. 71-104 (e-book)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) How Mum Decolonized the Screen (2018) by Hepi Mita, 89 mins. (Netflix)

1:00 pm: log on to our live Zoom session.
1) Lecture 9: Restoring Indigenous languages, worldviews, and stories using Indigenous epistememes
2) Clips from Atanarjuat, The Fast Runner by Zacharias Kunuk

Class Discussion Questions (be sure to quote from/reference the assigned readings):
1) What does Mita say are the consequences of distorted representations of Indigenous people about their identity, self-esteem, and social and cultural development?
2) After we view: https://www.youtube.com/watch?v=kDrtDhBAjto, think about Chris Eyre’s enthusiasm about Atanarjuat as the “most indian” movie ever made. What is this based on? What is Indigeneity in the 21st century?

1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:
1) Student 1 to present on Alanis Obomsawin
2) Student 2 to present on The Oka Crisis

Homework:
1. Suggest to Screen: the rest of Atanarjuat, The Fast Runner by Zacharias Kunuk (144 mins remain)
2. Read: Cornellier, Gauthier, and Tailfeathers

Week 11: Wednesday November 17th, 2021 – “Indigenous Auteurs (Kanata)”
Readings:
1) “The Thing About Obomsawin’s Indianness: Indigenous Reality and the Burden of Education at the National Film Board of Canada” by Bruno Cornellier (pdf)
2) “Embodying Change: Cinematic Representations of Indigenous Women’s Bodies, A Cross-Cultural Comparison” by Jennifer L. Gauthier (focus on the parts about Tracey Deer; pdf in LMS)
3) “A Conversation with Helen Haig-Brown, Lisa Jackson, and Elle-Máijá Apiniskim Tailfeathers” by Tailfeathers, pp. 277-306 (pdf)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) Clips from Deer and Tailfeathers, 30 mins
2) Begin Kanehsatake: 270 Years of Resistance by Alanis Obomsawin, first 60 mins

1:00 pm: log on to our live Zoom session.
1) Lecture 10: Indigenous film(-making) north of the Medicine Line

Class Discussion Questions (be sure to quote from/reference the assigned readings):
1) How has Obomsawin’s legacy impacted non-Indigenous audience awareness?
2) What role do onscreen Indigenous bodies have in creating awareness to contemporary issues in Indigenous communities (rez, rural, urban)?

1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:
   o Student 1 to present on Freeland
   o Student 2 to present on the Diné Nation & film

Homework:
1. Suggest to Screen: the rest of Kanehsatake (60 mins remain)
2. Write: final Film Paper #4. (I suggest an Auteur critique from any filmmakers this term that you have not yet written about.) Due Nov. 24th at 10am to A2L.
3. Read: Lewis, Denetdale, and Watchman

Week 12: Wednesday November 24th, 2021 – “Diné Auteurs (Diné Nation)”
DUE: Film Paper #4 Due Nov. 24th at 10am to A2L.
Readings:
2) “No Explanation, No Resolution, and No Answers”: Border Town Violence and Navajo Resistance to Settler Colonialism” by Jennifer Nez Denetdale, pp. 111-131 (pdf)
3) “Reel Restoration in Drunktown’s Finest” by Renae Watchman, pp. 29-54 (access NAIS Journal through uni. library)

11:30 am-1:05 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) Drunktown’s Finest (2015) by Sydney Freeland, 95 mins

1:05 pm: log on to our live Zoom session.
1) Lecture 11: Indigenous “nationalist” Film Studies?

Class Discussion Questions (be sure to quote from/reference the assigned readings):
1) The Kinaaldá is both ceremony and metaphor for positive transformative change. How would you respond to Denetdale’s critique of the “Happy End”?

2) What are some strengths and weaknesses of Lewis’ argument?

1:50 pm-2:15 pm: Student in-class presentations (context and intro to film/-maker reports) for next week’s material:
   - Student 1: to present on Aotearoa
   - Student 2: to present on Taika Waititi

Homework:
1. Read: Hokowhitu & Devadas, Smith & Mercier, and Pihama

Week 13: Wednesday, December 1st, 2021 – “Māori Auteurs (Aotearoa)”
Readings:
2) “Introduction to the Special Issue on Taika Waititi’s Boy” by Jo Smith and O. Ripeka Mercier (pdf)
3) “A Short Commentary on Boy” by Leonie Pihama, pp. 97-101 (pdf)

11:30 am-1:00 pm: Screen on your own (we do not meet during this time, but you are expected to use this time to screen the following):
1) Boy (2010) by Taika Waititi, 90 mins

1:00 pm: log on to our live Zoom session.
1) Lecture 12: The Treaty of Waitangi and Māoris behind and in front of the camera

Class Discussion Questions (be sure to quote from/reference the assigned readings):
1) What types of transitions and other film techniques does Waititi use to convey meaning?
2) How does Hokowhitu’s “embodied sovereignty” differ from Raheja’s “visual sovereignty”

Homework:
1) Finish and polish your final group project presentations!

Week 14: Wednesday December 8th, 2021 – Last day of class
Final Group Project Presentations

11:30 pm – 12:00 pm: Group 1 to present (15-20 minutes, and 10 for Q & A)
12:00 pm – 12:30 pm: Group 2 to present (15-20 minutes, and 10 for Q & A)
12:30 pm – 1:00 pm: Group 3 to present (15-20 minutes, and 10 for Q & A)
1:00 pm – 1:15 pm: BREAK
1:15 pm – 1:45 pm: Group 4 to present (15-20 minutes, and 10 for Q & A)
1:45 pm – 2:15 pm: Group 5 to present (15-20 minutes, and 10 for Q & A
2:15 pm – 2:20 pm: “Closing the circle”

The written portion is due on December 15, 2021. No extensions.

Course Policies
Submission of Assignments
All assignments can be submitted to the A2L drop box, by the dates listed on the Course Calendar. NOTE: I do not accept assignments by email.
Please ensure your assignments have your name on each page when there are multiple pages. Save your work using the following: LastName_FirstName_AssignmentName.doc. I download these papers in bulk, and it slows me down if I have to track down who wrote a paper that does not have a name on it. I understand students are eager to get papers back as soon as possible. Essay marking is time consuming, so allow a reasonable time for your paper to be returned. I define “reasonable time” as “two (2) weeks” from the date the assignment is turned in.

Grades
Grades will be based on the McMaster University grading scale:

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Email
For privacy and security reasons, you are required to use your <username@mcmaster.ca> email for all correspondence related to this course (see the Faculty of Social Sciences E-mail Communication Policy below). I try to be prompt in replying and every reasonable effort will be made to provide a response within two working days. I do not expect you to read or respond to emails after hours or over the weekends, and I also reserve this time for me and will not read or reply to emails over the weekend or after 6pm. Please do not email me to find out what you missed, get notes from a classmate. Please do email me if you need to discuss the circumstances surrounding a late or missed assignment.
Email Etiquette: When you email me, please follow the template of a business letter, including a professional salutation/greeting, closing, and use proper spelling, grammar, and punctuation. Be specific about the subject of the email in the mail subject heading. Do not greet me with “hey!”

Late Assignments
Assignments must be submitted punctually on the date they are due to avoid a late penalty. Those submitted after this deadline will be penalized one whole letter grade (10%) per full day of lateness, up to seven days.

Day of Grace: For all written work, all students have ONE Day of Grace to use in lieu of an extension to cover unforeseen problems such as drop box difficulties, computer crashes, consumption of homework by domestic animals, heartache, traffic, etc. Students using this Day of Grace must make sure the assignment is submitted electronically (to A2L) by midnight the next day to avoid being late. Type “GRACE,” followed by your FULL NAME on the first page of the paper before submitting.

Absences, Missed Work, Illness
Normally, missed assignments cannot be rescheduled and so receive a mark of zero after one week of lateness. Medical documentation will be needed for all extensions beyond one week of lateness. If you communicate with me in advance as much as possible, excluding emergencies, I am happy to accommodate you (barring certain institutional restrictions and regulations. For example, no exceptions can be made to change the dates for the final project & presentation).

Avenue to Learn
In this course we will be using Avenue to Learn (A2L). Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

Warning About Course Content
In this course we will be reading texts and watching film clips that may deal with sensitive issues. Course materials and findings from your own research may contain offensive and abhorrent material. We will encounter hateful language, xenophobia, sexism, sexual violence, colonial violence, and what the Truth and Reconciliation Commission of Canada termed “cultural genocide.” Please be aware that the material may be challenging, and please also be prepared to seek appropriate support as you see fit.

University Policies, 2020 - 2021
Academic Integrity
You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. It is your responsibility to understand what constitutes academic dishonesty.

Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e.g. the
grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: “Grade of F assigned for academic dishonesty”), and/or suspension or expulsion from the university. For information on the various types of academic dishonesty please refer to the Academic Integrity Policy, located at: https://secretariat.mcmaster.ca/university-policies-procedures-guidelines/

The following illustrates only three forms of academic dishonesty:

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

**Authenticity/Plagiarism Detection**

*Some courses may* use a web-based service (Turnitin.com) to reveal authenticity and ownership of student submitted work. For courses using such software, students will be expected to submit their work electronically either directly to Turnitin.com or via an online learning platform (e.g. Avenue to Learn, etc.) using plagiarism detection (a service supported by Turnitin.com) so it can be checked for academic dishonesty.

Students who do not wish their work to be submitted through the plagiarism detection software must inform the Instructor before the assignment is due. No penalty will be assigned to a student who does not submit work to the plagiarism detection software. **All submitted work is subject to normal verification that standards of academic integrity have been upheld** (e.g., on-line search, other software, etc.). For more details about McMaster’s use of Turnitin.com please go to www.mcmaster.ca/academicintegrity

**Course with an Online Element**

*Some courses may* use on-line elements (e.g. e-mail, Avenue to Learn, LearnLink, web pages, capa, Moodle, ThinkingCap, etc.). Students should be aware that, when they access the electronic components of a course using these elements, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in a course that uses on-line elements will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

**Online Proctoring**

*Some courses may* use online proctoring software for tests and exams. This software may require students to turn on their video camera, present identification, monitor and record their computer activities, and/or lock/restrict their browser or other applications/software during tests or exams. This software may be required to be installed before the test/exam begins.

**Conduct Expectations**

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

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

**Academic Accommodation of Students with Disabilities**

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

**Requests for Relief for missed Academic term work**

McMaster Student Absence Form (MSAF): In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar “Requests for Relief for Missed Academic Term Work”.

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

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

**Copyright and Recording**

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

The recording of lectures, tutorials, or other methods of instruction may occur during a course. Recording may be done by either the instructor for the purpose of authorized distribution, or by a student for the purpose of personal study. Students should be aware that their voice and/or image may be recorded by others during the class. Please speak with the instructor if this is a concern for you.
Extreme Circumstances
The University reserves the right to change the dates and deadlines for any or all courses in extreme circumstances (e.g., severe weather, labour disruptions, etc.). Changes will be communicated through regular McMaster communication channels, such as McMaster Daily News, Avenue to Learn and/or McMaster email.

Faculty of Social Sciences E-mail Communication Policy
Effective September 1, 2010, it is the policy of the Faculty of Social Sciences that all e-mail communication sent from students to instructors (including TAs), and from students to staff, must originate from the student's own McMaster University e-mail account. This policy protects confidentiality and confirms the identity of the student. It is the student's responsibility to ensure that communication is sent to the university from a McMaster account. If an instructor becomes aware that a communication has come from an alternate address, the instructor may not reply at his or her discretion.

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