

**INDIGST 3EE3:**  
*Indigenous Representations in Film:*  
“Indigenous Visual Storytelling”  
**FALL 2022**

**WEDNESDAYS, 8:30AM – 11:20AM (BLENDED)**

**Instructor: Dr. Renae Watchman**

**Office hours: by appointment**

**Calendar Description**

A study of how Indigenous peoples and narratives have been represented in film. We explore how the historical and sociopolitical are informed through depictions of Indigenous peoples, cultures, and places in cinema. Three hours (lectures and seminars); one term. **Pre-requisites:** Three units of level II Indigenous Studies, or permission of the Instructor.

**Course Description**

Sgeno, shé:kon, sg̃:np̃, boozhoo, yá'át'ééh! Greetings and welcome to “Indigenous Visual Storytelling,” which serves as an introduction to global Indigenous film studies by focussing on filmmaking by Indigenous Peoples, as opposed to representations *of* Indigenous Peoples by non-Indigenous filmmakers. There have been dynamic changes of images of Indigenous Peoples in film since the silent era, where Indigenous Peoples were historically cast as “red” or silenced as “dead” (and sometimes by Indigenous directors). As a corrective, Indigenous Visual Storytellers and creatives now control diverse narratives behind and in front of the camera. Indigenous-directed productions highlight Indigenous resilience and presence as complex and dynamic through various themes and issues like identity, racism, gender, power, sexism, and autonomy, despite ongoing colonialism, acts of genocide, and harmful stereotypes. Through the course materials, we will participate in the community and scholarly conversations about Indigenous film, which may lead to heated discussions. 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);

- recognize and analyze Indigenous film aesthetics: themes, characters, symbolism, etc.;
- 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**

Other than the occasional film rental/purchase or subscription fee for streaming movies, there are no materials to buy. You will need a reliable internet connection to access online media as well as Avenue to Learn (A2L). A2L will house the syllabus, course materials (PDFs), (links to) assignments, dropbox, announcements, etc. Outside of A2L, much of the course materials (scholarly book chapters, journal articles, and many of the films we will screen) are available through the university library online. I recommend you review the following in preparation for your assignments: *Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples* (2018) by Gregory Younging (e-book) and the *Yale Film Analysis Web Site 2.0*: <http://filmanalysis.yctl.org>.

### **Class Format**

This is a blended course, scheduled once per week, on Wednesdays from 8:30 am – 11:20 am. For the first class session, we will meet fully in-person, in our assigned classroom.

Thereafter, as a blended course, you are responsible to screen the films on your own (scheduled during the first half of the class: *typically*, from 8:30am – 10:00 am). We will then meet in person in our classroom for the 2<sup>nd</sup> half of the class for discussion, presentations, and lecture (see the times on the Course Calendar, but *typically* at 10:15 am, depending on the length of the film). NOTE: I have included a 15-minute break, in the event you want to use our classroom space to screen the films. You can screen them at your own pace, just be prepared to discuss the applicable texts on the days listed on the Course Calendar.

### **Student Responsibilities and Class Expectations:**

1. I expect students to attend all discussion/lecture sessions of the classes.
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.
  - 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<sup>1</sup> 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

---

<sup>1</sup> <http://decolonization.org/index.php/des/about/submissions#authorGuidelines>

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.
5. 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 an appointment time and we can discuss whether to meet in person or by Zoom during the agreed upon time.

### **Course Evaluation – Overview**

- |                        |      |
|------------------------|------|
| 1. Participation       | 10 % |
| 2. Four Film Papers    | 40 % |
| 3. Take Home Midterm   | 15 % |
| 4. Final Group Project | 35 % |

### **Course Evaluation – Details**

#### **1. Active Participation (10 %), ongoing on a weekly basis.**

You are allowed three unexcused absences, after which one percent will be deducted per absence. For full credit of 10%, you are expected to show up prepared, having read critically and screened the film(s). You will be responsible to vocally demonstrate your command of the course materials. 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 participation with the course materials and with your classmates. You are also expected to listen attentively and respectfully.

#### **2. Four Film Papers (40 %), due dates are on the course calendar (before the start of class).**

Each film paper is worth 10%, totaling 40% of your final mark. NOTE: THERE ARE NO QUIZZES and NO FINAL EXAM. In lieu of drafting, writing, revising and submitting a lengthy, final research paper, you will write four short film papers. Details for each paper will be distributed during class. You will demonstrate your command of the unit'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. Pay close attention to each assigned film in the unit and take good notes. Your first sentence should reflect a strong thesis statement. NOTE: **Do not summarize the film!** 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:** Written work must be polished and adhere to MLA or APA Guidelines and from the excerpted clauses from *Decolonization: Indigeneity, Education, and Society* included in this syllabus.

#### **3. Take home Midterm (15%), due Oct. 19, 2022.** The midterm will focus on Weeks 4 and 5 and may be a combination of any of the following: short answer, short essay, T/F, multiple choice, film shot analysis, and will be determined in part through class discussion.

4. **Final Group Project (35 % total):** There are two components: the presented project (20%) and the written requirement (15%). 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 Presentation = 20 % (December 7<sup>th</sup>, 2022):** 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 not covered in the course. Topics to choose from are: Indigenous filmmakers in the silent era, Indigenous presence in Talkies/Westerns, Indigenous films from the 60s-80s, Indigenous television shows, Indigenous animation, or Indigenous film festivals. Together with your teammates, pick a topic that we did not cover and have fun in your research. I encourage creative presentations (Prezis & PPT are fine; a video, website, or zine would be excellent, but this is ultimately up to your collaborative teamwork). Each topic will be limited to only one group, so start thinking about this now! You are required to tell me of your choice when you return from Reading Week, **Oct. 19, 2022**. Each student must upload 1 page with the names of your group members, topic, tentative customized presentation title, 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 14, 2022.**

- 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:
  - Grammatically correctness
  - Evidence of scholarly research, including a properly formatted Works Cited page.

## 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:

<b>MARK</b>	<b>GRADE</b>
90-100	A+
85-90	A
80-84	A-
77-79	B+
73-76	B
70-72	B-
67-69	C+
63-66	C
60-62	C-
57-59	D+
53-56	D
50-52	D-
0-49	F

### **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).

## **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**

### **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](http://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](mailto: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 their McMaster email and course websites weekly during the term and to note any changes.



## Course Calendar: Weekly Course Schedule and Required Readings

Sept. 7<sup>th</sup>, 2022

### Week 1:

### “Indigenous Responses to Filmic *indians*<sup>2</sup>”

The TORONTO INTERNATIONAL FILM FESTIVAL (TIFF) = Sept. 8-18, 2022

**Readings:** (Be prepared to discuss on Sept. 7<sup>th</sup>):

- 1) Michelle H. Raheja’s “Preface: Reel and Real Worlds,” pp. ix-xiv (6 pages) from *Reservation Reelism*, (e-book: access through McMaster U library).
- 2) Michelle H. Raheja’s “Visual Sovereignty,” pp. 25-31 ← (6 pages) from *Native Studies Keywords* edited by Teves, Smith, and Raheja, (e-book: access through McMaster U library).

**8:30 am – 9:00 am:**

- 1) Welcome, introductions, course syllabus, A2L, and terminology
- 2) **Lecture 1:** Indigenous film studies, writing about Indigenous film, and film terms
- 3) Intro to *Reel Injun*

**9:00 am – 10:30 am:** Screen *Reel Injun* (2010) by Neil Diamond, National Film Board of Canada, 88 mins.

**NOTE:** Unless specified, ALL FILMS are available to stream through McMaster U Library.

**10:30 am – 10:40 am:** BREAK

**10:40 am – 11:20 am:** Lecture and discussion of reading assignments

- 1) Discussion of this week’s film & Raheja texts
- 2) Introduce next week’s material: “What makes a film Indigenous?” Indigenous directors? Indigenous writers (whose works were adapted to films)? Or Indigenous actors?

**Homework:**

1. **Read for next class discussion:** Wenté, Barclay, and Ketekir & Fonoti
2. **Screen:** *Imagining Indians* (1992) by Victor Masayesva, Jr.:  
<https://mcmaster.kanopy.com/video/imagining-indians-1992>
3. **OPTIONAL:** attend an Indigenous film at TIFF and write about it for E.C (to be tallied at the end of the semester, but not in lieu of any assignment. Max. 5% E.C. total, cannot be combined with other E.Cs.)

Sept. 14<sup>th</sup>, 2022

### Week 2:

### “What Makes a Film Indigenous?”

The TORONTO INTERNATIONAL FILM FESTIVAL (TIFF) = Sept. 8-18, 2022

**Readings:** Be prepared to discuss on Sept. 14<sup>th</sup>: (if not linked, readings are either e-books or PDFs in A2L)

- 1) Jesse Wenté’s 19-thread tweet: <https://twitter.com/jessewente/status/985482818393341953>
- 2) “Celebrating Fourth Cinema” by Barry Barclay, (5 pages, pdf, A2L).
- 3) “Beyond Paradise? Retelling Pacific Stories in Disney’s *Moana*” by Ketekir and Fonoti, pp. 297-327, (30 pages, pdf, A2L).

**8:30 am – 10:00 am:** Screen (You will have to find these: McMaster U library, Disney +)

- 1) Indigenous directed short films:
  - a) *?E?Anx/The Cave* (2009) by Helen Haig-Brown, 11 minutes:  
<https://www.youtube.com/watch?v=SHZsdgfo1lw>

<sup>2</sup> *indian*, written with a lower-cased “i” and italicized was proposed by Gerald Vizenor (see p. 69-70 from *Fugitive Poses: Native American Indian Scenes of Absence and Presence*. University of Nebraska Press, 1998.)

- b) *The Shirt* (2004) by Shelley Niro, 6 minutes, Isuma TV:  
<https://http://www.youtube.com/watch?v=kx2lkFUJAY4>
- c) *Wakening* (2014) by Danis Goulet, 9 mins:  
<https://www.youtube.com/watch?v=bbmi2ff3MBk>
- 2) Indigenous authored: *Indian Horse* (adapted from the novel by Richard Wagamese), watch the first 30 mins.
- 3) Indigenous voice-acted: *Moana*, first 30 mins

**10:00 am – 10:15 am: BREAK**

**10:15 am – 11:20 am: Welcome & re-introductions**

- 1) **Lecture 2:** Indigeneity (responsibility, kinship, belonging) and ethical filmmaking vs. Indigenous ethnic fraud. In class screening: *Influential Filmmakers React to State of Indigenous Film in Canada*. (<https://curio-ca.libaccess.lib.mcmaster.ca/en/catalog/8507890d-edc2-4cdb-952e-367e46fe5e59> by *The National*, 11 minutes).
- 2) Discussion of this week’s films & readings: Wenthe, Barclay, and Ketekir & Fonoti.
- 3) Intro to next week’s material: Zacharias Kunuk.

**Homework:**

- 1. **Read:** Raheja and Huhndorf
- 2. **BEGIN screening:** *Atanarjuat: The Fast Runner* (2002) by Zacharias Kunuk. It is 2 hrs. 48 mins long. Prepare accordingly. I suggest the first 78 minutes as homework; the final 90 minutes during the allocated time for blended learning.
- 3. **OPTIONAL:** attend an Indigenous film at TIFF and write about it for E.C (to be tallied at the end of the semester, but not in lieu of any assignment. Max. 5% E.C. total, cannot be combined with other E.Cs.)

**Sept. 21<sup>st</sup>**

**Week 3:  
“Indigenous Cinematic/Visual Sovereignty”**

**Readings:** *Be prepared to discuss on Sept. 21<sup>st</sup>:*

- 1) “Visual Sovereignty, Indigenous Revisions of Ethnography, and *Atanarjuat (The Fast Runner)* by Raheja from *Reservation Reelism*, pp. 190-209 only (e-book: access through McMaster U library).
- 2) Shari Huhndorf, “*Atanarjuat, The Fast Runner: Culture, History, and Politics in Inuit Media*,” pp. 822-826, (4 pages, pdf, A2L).

**8:30 am – 10:00 am:** finish screening *Atanarjuat: The Fast Runner* (2002) by Zacharias Kunuk

**10:00 am – 10:15 am: BREAK**

**10:15 am – 11:20 am:**

- 1) **Lecture 3:** Centering Indigenous experiences and stories through Indigenous voices/lenses
- 2) Discussion of this week’s film & readings: Raheja and Huhndorf
- 3) Intro to next week’s material: Marie Clements

**Homework:**

- 1. **Read:** Dickinson and Feltes and Coulthard.
- 2. **Write:** **Film Paper 1 (over Weeks 1-3), due Sept. 28<sup>th</sup>** at the beginning of class to A2L

**Sept. 28<sup>th</sup>**

**Week 4:  
Indigenous Advocacy**

**DUE:** **Film Paper 1 (over Weeks 1-3) at the beginning of class to A2L.**

**Readings:** *Be prepared to discuss on Sept. 28<sup>th</sup>:*

- 1) “Forward with *The Road Forward: A Conversation with Marie Clements*” by Peter Dickinson, pp. 36-43 (7 pages, pdf, A2L).
- 2) “Introduction: The Constitution Express Revisited” by Emma Feltes and Glen Coulthard, (9 pages, pdf, A2L).

**8:30 am – 10:20 am:** Screen *The Road Forward* (2017) by Marie Clements, 101 mins.

**10:20 am – 10:30 am: BREAK**

**10:30 am – 11:20 am:**

- 1) **Lecture 4:** Indigenous political knowledge raising / awareness; advocacy, and Red Power
- 2) Discussion of this week’s film and readings: Dickinson and Feltes and Coulthard
- 3) Intro to next week: Elle-Maija Tailfeathers

**Homework:**

- 1) **Read:** Barrie and Watchman

**Oct. 5<sup>th</sup>**

**Week 5:**

**Missing and Murdered Indigenous Women and Girls (MMIWG)**

**Readings:** *Be prepared to discuss on Oct. 5<sup>th</sup>:*

- 1) “‘I Used to Think You Were Just a Story’: Imagined Violence in Elle-Maija Tailfeathers’ *A Red Girl’s Reasoning*” by Hannah Barrie, (7 pages, pdf, A2L).
- 2) “Igniting Conciliation & Counting Coup as Redress” by Renae Watchman, pp. 213-233, (20 pages, pdf, A2L).

**8:30 am – 9:45 am:** Screen

- 1) *A Red Girl’s Reasoning* (2012) by Elle-Máijá Tailfeathers, 10 mins.
- 2) *The Red Dress* (1978 / 2017) by Michael Scott, 27 mins.
- 3) *Our Sisters in Spirit* (2018) by Nicholas Printup, 35 mins.:  
<https://www.youtube.com/watch?v=zdzM6krfaKY>

**9:45 am – 10:00 am: BREAK**

**10:00 am – 11:20 am:**

- 1) **Lecture 5:** Indigenous political knowledge raising / awareness; advocacy, and Red Power
- 2) Discussion of this week’s films and readings: Barrie and Watchman
- 3) Intro to week after next: Amanda Kernell

**Homework:**

- 1) **Write** the Take Home Midterm Exam (**over Weeks 4 and 5 only**).
- 2) **Finalize** Group Project topic and submit (per syllabus instructions)
- 3) **Read:** Tailfeathers and Cocq & DuBois

**Oct. 12<sup>th</sup>**

**Week 6:**

**MIDTERM RECESS: Oct. 10-16, 2022**

Imagine Native Film Festival, October 18-30; see: <https://imagenative.org>

Oct. 19<sup>th</sup>

**Week 7:  
“Every Child Matters”**

Imagine Native Film Festival, October 18-30; see: <https://imagineative.org>

**DUE:**

- 1) **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.
- 2) **Take Home MIDTERM** (material will only be over Weeks 4 and 5)

**Readings:** *Be prepared to discuss on Oct. 19<sup>th</sup>:*

- 1) "Amanda Kernell" by Elle-Máíjá Tailfeathers, (1 page, pdf, A2L).
- 2) “Sijvo. The Momentum Underway” by Cocq & DuBois, pp. 124-130, 6 pages *and* pp. 173-190, (17 pages, pdf, A2L).

**8:30 am – 10:15 am:** Screen

- 1) *Sámi Blood / Sameblod* (2016) by Amanda Kernell, 110 mins.

**10:15 am – 10:30 am: BREAK**

**10:30 am – 11:20 am:**

- 1) **Lecture 6:** Intro to Sami filmmaking  
In class screening: *Savage* (2009) by Lisa Jackson, 6 minutes: <https://vimeo.com/68582103>
- 2) Discussion of this week’s film and readings: Cocq & DuBois
- 3) Intro to next week: Jeff Barnaby

**Homework:**

- 1) **Read:** Henderson and Toll
- 2) **OPTIONAL:** attend an Indigenous film at Imagine Native and write about it for E.C (to be tallied at the end of the semester, but not in lieu of any assignment. Max. 5% E.C. total, cannot be combined with other E.Cs.)

Oct. 26<sup>th</sup>

**Week 8:  
IRS from Indigenous POVs, ctd.**

Imagine Native Film Festival, October 18-30; see: <https://imagineative.org>

**Readings:** *be prepared to discuss on Oct 26<sup>th</sup>:*

- 1) “Residential School Gothic and Red Power: Genre Friction in *Rhymes for Young Ghouls*” by Jennifer Henderson, (24 pages, pdf, A2L).
- 2) “Disordering Enactments and (Re)mapping the Reserve in *Rhymes for Young Ghouls*” by Shannon Claire Toll, (7 pages, pdf, A2L).

**8:30 am – 10:00 am:** Screen *Rhymes for Young Ghouls* (2013) by Jeff Barnaby, 88 mins.

**10:00 am – 10:15 am: BREAK**

**10:15 am – 11:20 am:**

- 1) **Lecture 7:** Boarding Schools (U.S). & Residential Schools (Canada)
- 2) Discussion of this week’s film and readings: Henderson and Toll

- 3) Intro to next week: Alanis Obomsawin

**Homework:**

- 1) **Read:** Cornellier
- 2) **Begin** screening *Kanehsatake: 270 Years of Resistance* by Alanis Obomsawin, first 30 mins: [https://www-nfb-ca.libaccess.lib.mcmaster.ca/film/kanehsatake\\_270\\_years\\_of\\_resistance/](https://www-nfb-ca.libaccess.lib.mcmaster.ca/film/kanehsatake_270_years_of_resistance/)
- 3) **OPTIONAL:** attend an Indigenous film at Imagine Native and write about it for E.C (to be tallied at the end of the semester, but not in lieu of any assignment. Max. 5% E.C. total, cannot be combined with other E.Cs.)
- 4) **Write:** *Film Paper 2 (over Weeks 7 and 8) due Nov. 2<sup>nd</sup>* at the beginning of class to A2L.

**Nov. 2<sup>nd</sup>**

**Week 9:  
Oka**

**DUE:** *Film Paper 2 (over Weeks 7 and 8) at the beginning of class to A2L.*

**Readings:** *Be prepared to discuss on Nov. 2<sup>nd</sup>:*

- 1) “The Thing About Obomsawin’s Indianness: Indigenous Reality and the Burden of Education at the National Film Board of Canada” by Bruno Cornellier, pp. 2-26, (24 pages, pdf, A2L).

**8:30 am – 10:00 am:** Screen

- 1) Finish *Kanehsatake: 270 Years of Resistance* by Alanis Obomsawin, 90 mins.

**10:00 am – 10:15 am: BREAK**

**10:15 am – 11:20 am:**

- 1) **Lecture 8:** Land Protectors
- 2) Discussion of this week’s film and readings: Cornellier
- 3) Intro to next week: Tracey Deer

**Homework:**

1. **Read:** Hogg and TBD.

**Nov. 9<sup>th</sup>**

**Week 10:  
Oka Re-storied**

**Readings:** *Be prepared to discuss on Nov. 9<sup>th</sup>:*

- 1) “Channeling Childhood Trauma into Cinema. An Interview with Tracey Deer” by Trevor Hogg, (4 pages, pdf, A2L).
- 2) Possible reading TBD.

**8:30 am – 10:05 am:** Screen: *Beans (2020)* by Tracey Deer, 92 mins.

**10:05 am – 10:15 am: BREAK**

**10:15 am – 11:20 am:**

- 1) **Lecture 9:** contemporary re-storying
- 2) Discussion of this week’s film and readings: Hogg

**Homework:**

- 1) **Read:** Truscello and Watchman

2) **Write: Film Paper 3 (over Weeks 9 and 10) due Nov. 16<sup>th</sup>** at the beginning of class to A2L.

Nov. 16<sup>th</sup>

**Week 11:  
Indigenous Blood and Indigenous Futures**

**DUE: Film Paper 3 (over Weeks 9 and 10) at the beginning of class to A2L.**

**Readings:** *be prepared to discuss on Nov. 16<sup>th</sup>:*

- 1) “*Blood Quantum* and Fourth Cinema: Post- and Paracolonial Zombies” by Michael Truscello and Renae Watchman, (26 pages, pdf, A2L).

**8:30 am – 10:10 am:** Screen *Blood Quantum* (2019) by Jeff Barnaby, 96 mins.

**10:10 am – 10:20 am: BREAK**

**10:20 am – 11:20 am:**

- 1) **Lecture 10:** Indigenous Blood & Indigenous Futures
- 2) Discussion of this week’s film and readings: Truscello & Watchman
- 3) Intro to next week: Taika Waititi and Māori Cinema

**Homework:**

- 1) **Read:** Barclay and Smith and Mercier

Nov. Nov. 23<sup>rd</sup>

**Week 12:  
“Contemporary Māori filmmaking (Aotearoa)”**

**Readings:** *Be prepared to discuss on Nov. 23<sup>rd</sup>:*

- 1) “A Fitting Companion” by Barry Barclay (14 pages, e-book and pdf)
- 2) “Introduction to the Special Issue on Taika Waititi’s *Boy*” by Jo Smith and O. Ripeka Mercier, pp. 1-13 (12 pages, pdf, A2L).

**8:30 am – 10:00 am:** Screen *Boy* (2010) by Taika Waititi, 90 mins.

**10:00 am – 10:15 am: BREAK**

**10:15 am – 11:20 am:**

- 1) **Lecture 11:** Māoris behind and in front of the camera; Indigenous humour
- 2) Discussion of this week’s film and readings: Barclay and Smith and Mercier
- 3) Intro to next week: Sydney Freeland and Diné filmmaking (Access the reading through McMaster library → NAIS Journal.)

**Homework:**

- 1) **Read:** Lewis and Watchman
- 2) **Write: Film Paper 4 due FRIDAY, Dec. 2nd at 11:59pm** to A2L (to include material from Weeks 11, 12, and 13)

Nov. 30<sup>th</sup>

**Week 13:  
“Diné filmmaking (Navajo Nation, USA)”**

**Readings:** *Be prepared to discuss on Nov. 30<sup>th</sup>*

- 1) “The New Navajo Cinema: Cinema and Nation in the Indigenous Southwest” by Randolph Lewis, pp. 50-61, (11 pages, pdf, A2L).

- 2) “Reel Restoration in *Drunktown’s Finest*” by Renae Watchman, pp. 29-54 (go to McMaster Library, and access the NAIS Journal to download), 25 pages.

**8:30 am – 10:05 am:** Screen *Drunktown’s Finest* (2015) by Sydney Freeland, 95 mins, **RESERVES, McMaster U Library or you will have to rent it: <https://www.vudu.com/content/movies/details/Drunktown-s-Finest/746741>**

**10:05 am – 10:15 am: BREAK**

**10:15 am – 11:00 am:**

- 1) **Lecture 12:** Indigenous “nationalist” film studies?
- 2) Discussion of this week’s film and readings: Lewis and Watchman

**Homework:**

- 1) Finish and polish your final group project presentations!
- 2) **DUE Film Paper 4 (over Weeks 11-13): FRIDAY, Dec. 2nd at 11:59pm**

**Dec. 7<sup>th</sup>**

**Week 14:**

*Last day of class*

**Final Group Project Presentations**

**8:30 am – 9:00 am:** Group 1 to present (15-20 minutes, and 10 for Q & A)

**9:00 am – 9:30 am:** Group 2 to present (15-20 minutes, and 10 for Q & A)

**9:30 am – 10:00 am:** Group 3 to present (15-20 minutes, and 10 for Q & A)

**10:00 am – 10:15 am: BREAK**

**10:15 am – 10:45 am:** Group 4 to present (15-20 minutes, and 10 for Q & A)

**10:45 am – 11:15 am:** Group 5 to present (15-20 minutes, and 10 for Q & A)

**11:15 am – 11:20 am:** “Closing the circle”

**The written portion is due at 11am (MORNING) on December 14, 2022. No extensions.**