

University of Calgary

Department of Communication, Media and Film

Film Studies (FILM) 301 L01/B01
Global Indigenous Cinema

Winter 2021

January 11, 2021 – April 15, 2021
(excluding February 14-20 and April 02)

Lectures: Synchronous, Friday 10:00-11:50am Zoom
Screenings: Asynchronous

Students should watch the week's film(s) before attending the lecture (and discussion) on Friday.

IMPORTANT NOTE ON COURSE DELIVERY FOR WINTER 2021:

This Winter 2021 course will be offered entirely online as part of the University's plan to ensure everyone's safety during the Covid-19 pandemic. Please read the outline carefully to see which course components will be offered synchronously (where you are expected to participate at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous course sessions will be hosted on Zoom, a video-conferencing program. To access scheduled Zoom course sessions, go to D2L, click on the COMMUNICATION tab, and select Zoom 5 or 10 minutes before class is scheduled to begin.

If you will not be able to participate in scheduled synchronous class sessions owing to time differences, then you should arrange to take this course when it is offered in person in the future.

Note that the time indicated on course outlines for all timed quizzes and exams in CMCL, COMS, and FILM courses includes 50% extra time to allow for technical difficulties.

Instructor: Dr. Leah Vonderheide
Email: leah.vonderheide@ucalgary.ca
Webpage: D2L (access via MyUofC portal)
Office Hours: Thursday 2:00-4:00pm

Course Description

Māori filmmaker Barry Barclay described the fourth cinema – the cinema of Indigenous Peoples – as a cinema “outside the national orthodoxy.” Instead, as asserted by fellow Māori filmmaker Merata Mita, the Indigenous aesthetic “is influenced by a sense of the divine in nature, by history, genealogy, by land, colonization, politics, and by survival.” This course will explore the broad scope of global Indigenous cinema, discovering narratives underpinned by the oral tradition, ritual, and the collective consciousness, and themes related to motherhood, identity, self-determination, and sovereignty. Engaging narrative features, documentaries, experimental shorts, video art, and animation, students will be asked to consider how Indigenous filmmakers combat discrimination, advocate for resources and rights, preserve their cultures, languages, and aesthetic traditions, and ultimately decolonize the screen.

Additional Information

The weekly schedule of topics and readings can be found at the end of this outline and on D2L. Students are responsible for reading and following all course and university policies discussed in this outline.

Attendance at the weekly lecture is mandatory, and will be noted at every class meeting. Students must come prepared to discuss the week's screening and assigned reading. Please make every effort to attend our class meetings with your video on. Being able to see one another helps to create community in our virtual classroom. Furthermore, it is expected that students will be respectful of our class time together. Do not conduct other work or participate in other activities on your computer during our Zoom class meetings. Also, please be mindful of your presence and interactions in Zoom class meetings. For example, turn your microphone off unless you are speaking and use the hand-raising icon to ask questions. In general, I ask that you treat the Zoom space as you would treat a classroom: arriving on time and ready to engage with the entire 110-minute class period.

Also, because the class will represent a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class. Our course materials and classroom discussions will often focus on mature, difficult, and potentially challenging topics. Some of us will have emotional responses to these topics; some of us will have emotional responses to our peers' understanding of these topics; all of us should feel responsible for creating a space – even, and perhaps especially, in the virtual classroom – that is both intellectually rigorous and respectful. Please keep in mind that many of us are still adapting to online course instruction, so I also ask for your patience – for myself and your peers – as we navigate some of the challenges related to this new mode of instruction. Above all, please be respectful, and be mindful of the ways that our identities position us in the classroom. As your instructor, I value your voice and perspective and am firmly committed to diversity, inclusivity, and equity in this course and in all areas of campus life.

Course Goals:

- Students develop the analytic, expressive, and imaginative abilities needed to explore and understand film and visual media specific to Indigenous cultures and contexts.
- Students acquire an appreciation of tribal diversity, sovereignty, and contemporaneous identity.
- Students recognize the constituent parts of a film and the processes of film and media production in the framework of global Indigenous film and media making.
- Students learn to think, speak, and write critically and clearly regarding film and media analysis while engaging feminist and decolonizing methodologies through original research.

Textbooks and Readings

All required readings will be available on D2L. See the schedule for details.

Learning Technologies and Requirements & Policy on the Use of Electronic Communication Devices

This is an online course. In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external);
- A microphone and speaker (built-in or external), or headset with microphone.

Most current laptops will have a built-in webcam, speaker and microphone. If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact the university's IT department. For more information, see: <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Instructors may arrange to record synchronous zoom class sessions for lesson capture; however, students are not to share recordings with others. Please carefully review the section on Instructor Copyright at the end of this outline.

Assignments and Evaluation

Weight	Assessed Components	Due
10%	Participation This includes not only a student's presence in weekly lecture on zoom, but also the demonstration of the ability to contribute to discussion in a thoughtful and meaningful manner.	Weekly
15%	Short Essay Students will be asked to write a 3-page analysis of Indigenous cinema as national cinema and/or fourth cinema (prompt will be provided January 29).	February 12
20%	Podcast Assignment In groups of 2 (or 3) students will create a 20-30-minute video/podcast discussing an assigned set of films from the syllabus (prompt will be provided by February 12).	March 12
25%	Discussion Board Posts Students will be asked to respond to a discussion board prompt engaging the week's screening and reading ahead of each lecture.	Weekly
30%	Research Paper Students will be asked to write an 8-10-page research paper on a topic of their choosing related to global Indigenous cinema (prompt to be provided by March 19).	April 15

Registrar-scheduled Final Examination: No

Note: You do not have to complete all the assignments and exams in order to receive a passing grade in this course. If you miss a required course component, please contact your instructor as soon as possible.

Submission of Assignments

Please submit all assignments electronically by uploading them to the designated D2L dropbox (unless instructed otherwise in the assignment guidelines). Include your name and ID number on all assignments. It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission).

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline will be penalized by a partial letter grade (e.g.: A- to B+) for each day late.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit: <https://ucalgary.ca/student-services/access>

Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at: <https://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*.

<https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum:

<https://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, letter grades will be used for written assignments, while percentage grades will be used for exams and quizzes.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations**
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

**Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense.

Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at:

<https://ucalgary.ca/student-services/student-success/writing-support>

Or the Purdue Online Writing Lab (OWL) Research and Citation Resources at:

https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to: <https://success.ucalgary.ca/home.htm>

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (<https://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright-policy.pdf>) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see:

<https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the University Calendar:

<https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Student Support Services and Resources

For information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk, please visit <https://www.ucalgary.ca/registrar/registration/course-outlines>

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>
IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

Schedule of Lecture Topics and Readings

January 15 Indigenous Cinema/National Cinema

Screening: *Atanarjuat: The Fast Runner* (Zacharias Kunuk, Inuk, 2001, Canada, 172 min)
SGaawaay K'uuna (Edge of the Knife) (Gwaai Edenshaw, Haida, Helen Haig-Brown, Tsilhqot'in, 2018, Canada, 100 min)
Reading: Barry Barclay, "Celebrating Fourth Cinema" (2002)

January 22 From the Ethnographic Gaze to Collaborative Action

Screening: *Nanook of the North* (Robert Flaherty, US, Canada, 1922, 79 min)
Inuit Knowledge and Climate Change (Zacharias Kunuk, Inuk, Ian Mauro, 2010, Canada, 60 min)
Reading: Michelle H. Raheja, "Reading Nanook's Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and *Atanarjuat (The Fast Runner)*" (2007)

January 29 Maternal Histories...

Screening: *Mother of Many Children* (Alanis Obomsawin, Abenaki, 1977, Canada, 57 min)
Suckerfish (Lisa Jackson, Anishinaabe, 2004, Canada, 8 min)
Birth of a Family (Tasha Hubbard, Cree, 2016, Canada, 79 min)
Reading: Randolph Lewis, "Early Films" from *Alanis Obomsawin: The Vision of a Native Filmmaker* (2006)

February 5 ...and Indigenous Futures

Screening: *Mauri* (Merata Mita, Māori iwi Ngāti Pikiao and Ngāi Te Rangi, 1988, Aotearoa New Zealand, 101 min)
MERATA: How Mum Decolonised the Screen (Hepi Mita, Māori iwi Ngāti Pikiao and Ngāi Te Rangi, 2018, Aotearoa New Zealand, 95 min)
Reading: Merata Mita, "The Soul and the Image" (1992/96)
Bruce Harding, "'The Donations of History': *Mauri* and the Transfigured 'Māori Gaze': Towards a Bi-national Cinema in Aotearoa" (2011)

February 12 SHORT ESSAY DUE VIA DROPBOX

Indigenous Art/Cinema

Screening: *Nice Colored Girls* (Tracey Moffatt, 1987, Australia, 16 min)
Night Cries: A Rural Tragedy (Tracey Moffatt, 1989, Australia, 19 min)
Bedevil (Tracey Moffatt, 1993, Australia, 90 min)
Reading: Alessandra Senzani, "Dreaming Back: Tracey Moffatt's Bedeviling Films" (2007)

February 14-20 Reading Days

February 26 Documentary as Resistance

- Screening: *Kanehsatake: 270 Years of Resistance* (Alanis Obomsawin, Abenaki, 1993, Canada, 119 min)
Black Panther Woman (Rachel Perkins, Arrernte and Kalkadoon, 2014, Australia, 52 min)
- Reading: Randolph Lewis, “Why Documentary?” from *Alanis Obomsawin: The Vision of a Native Filmmaker* (2006)

March 5 History, Ritual, and Survival

- Screening: *Hands of History* (Loretta Todd, Cree and Métis, 1994, Canada, 51 min)
Picturing a People: George Johnston, Tlingit Photographer (Carol Geddes, Tlingit, 1997, Canada, 50 min)
Tuyuku (Abuebuete Tree) (Nicolás Rojas Sánchez, Mixteco, 2019, Mexico, 17 min)
- Reading: Jennifer L. Gauthier, “Dismantling the Master’s House: The Feminist Fourth Cinema Documentaries of Alanis Obomsawin and Loretta Todd” (2010)
Juan Francisco Salazar and Amalia Córdova, “Imperfect Media and the Poetics of Indigenous Video in Latin America” (2008)

March 12 PODCAST ASSIGNMENT DUE VIA DROPBOX

Genealogy, Land, and De-Colonizing the Screen

- Screening: *Lighting the Seventh Fire* (Sandra Sunrising Osawa, Makah, 1995, US, 48 min)
Smoke Signals (Chris Eyre, Cheyenne and Arapaho, 1998, US, 89 min)
- Reading: Saza Osawa, “An Upstream Journey: An Interview with Sandra Osawa” (2013)
Joanna Hearne, “Remembering *Smoke Signals*: Interviews with Chris Eyre and Sherman Alexie” (2010)

March 19 The Divine in (Animated) Nature

- Screening: *Two Winters* (Carol Geddes, Tlingit, 2004, Canada, 23 min)
Anash and the Legacy of the Sun-Rock (First episode of television series, Carol Geddes, Tlingit, 2007, Canada)
Hant Quij Cöipaxi Hac (The Creation of the World) (Antonio Coello, Chiapanecan, 2019, Mexico, 10 min)
- Reading: Carol Geddes, “The Use of Film as a Vehicle for Traditional Storytelling Forms” (2003)
Joanna Hearne, “Indigenous Animation: Educational Programming, Narrative Interventions, and Children’s Cultures” (2008)

March 26 Coming-of-Age and Self-Determination

- Screening: *Mohawk Girls* (Tracey Deer, Kanien’kéhaka (Mohawk), 2005, Canada, 62 min)
Mohawk Girls (First episode of television series, Tracey Deer, Kanien’kéhaka (Mohawk), 2014, Canada)
The Mayors of Shiprock (Ramona Emerson, Diné (Navajo), US, 2017, 57 min)
- Reading: Jean Sébastien, “Humor in Mohawk Girls: The Deft Interweaving of Gender and Race” (2018)

Identity and Two-Spirit Storytelling

- Screening: *First Stories – Two Spirited* (Sharon A. Desjarlais, Cree, Métis, and Ojibwe, 2007, Canada, 6 min)
Second Stories – Deb-we-win Ge-ken-am-aan, Our Place in the Circle (Lorne Olson, Métis and Oji-Cree, 2008, Canada, 22 min)
Kizungüñenwün epupillan (Manuel Carrión Lira and Antonio Catrileo Araya, Mapuche, 2019, Chile, 30 min)

April 2 **No Class Meeting (Holiday – Good Friday)**

April 9 **Criminal/Justice/System**

- Screening: *Out of State* (Ciara Lacy, Native Hawaiian, 2017, US, 82 min)

Visions of Sovereignty

- Screening: *Sembradoras de vida (Mothers of the Land)* (Alvaro Sarmiento, Diego Sarmiento, Quechua, 2019, Peru, 74 min)
nîpawistamâsowin: We Will Stand Up (Tasha Hubbard, Cree, 2019, Canada, 98 min)
- Reading: Freya Schiwy, “Indigenous Media and the Politics of Knowledge” from *Indianizing Film: Decolonization, the Andes, and the Question of Technology* (2009)
Tasha Hubbard, “‘My Bones Have Known this Land Long Before Alberta Was Born’: Intersections in Indigenous Geography and Indigenous Creative Expression” (2017)

April 15 **RESEARCH PAPER DUE VIA DROPBOX**