

## **Folklore 353/H304**

### **CMCL430**

Spring 2006 (24902)

4pm-6:30pm Mondays

4pm-5:15pm Wednesday

Office Hours:

Office:

## **Native American Film and Video**

### **Native American Communication and Performance**

Professor David Delgado Shorter

LI 033 (note occasional class time extensions)

BU 209 (note occasional class time extensions)

Wednesdays, 1:30-3:30, *by appointment only*: dshorter@

510 N. Park, ground floor

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This course introduces students to the study of Native American images and representations. The course focuses on selected ethnographic, documentary, animated, and feature films, ranging from 1920 to the present. In particular, within the context of Indigenous film and video, this course explores the multiple definitions of "mythology" as 1) fundamental histories and stories of a particular people, 2) ancient explanations of a group's world view and 3) the fictions and half-truths of one's ideology. Questioning the themes of assimilation, historiography, contemporary politics and religiosity, the students will be expected to watch and critically respond to films on a weekly basis. Additionally, the students will refer to a course reader which presents articles pertaining to film theory, the photographic image, Native American history, and reviews/contentions of the films examined in class. Final evaluations will reflect the following:

- 1) required attendance (25 classes = 50 points)
- 2) pop quizzes (2 quizzes = 20 points)
- 3) a midterm exam (50 points)
- 4) a comprehensive final exam (50 points)

Students registered for Honors credit will have one additional assignment due on the last day of class:

- 5) 750 word *maximum* film analysis (30 points)

**Course Reader:** Students will be assigned short, written texts to accompany the films and videos. The readings are required and will be discussed in class and reflected on the exams. These exams will specifically test the student's ability to relate the readings to the movies. These course readers are available at all three campus bookstore locations (Union, Eigenmann, and TIS). If you cannot find a reader available on the shelf, you are responsible for asking for a manager and ordering a copy to be available within 24 hours.

**Text:** The book, Hollywood's Indians, is available immediately at Boxcar Books.

**Attendance Policy:** Students will be expected to participate in class discussions as well as reflect on such discussions on their exams. If a student cannot avoid

being absent during a class meeting, they will need to locate, request, and watch the respective film before or as soon after the absence as possible. Doing otherwise could negatively affect your performance on pop quizzes. Please keep in mind that some films are from your professor's personal library and will not be available for personal loans. Any unavoidable absences should be discussed with the professor BEFORE the absence, otherwise the consequences fall completely upon the student. Low attendance will affect your grade negatively in the following manner: Each day we will pass around a sign-up sheet for you to sign and print your name. For each day that your name is on the sheet, you will receive 2 points. Attendance will account for 50 points of your final score.

**Classroom Policy:** Students are not allowed to tape record class meetings. Students who require additional help within classroom settings should contact the Disabled Student Services (856-4112) at the beginning of the course. Students are expected to come prepared to write (not type) during film viewings. You are required to buy a Film Critic's Pen which is available at the IU Bookstore, behind the front desk on the book floor. (Book lights can sometimes work). Often, we associate the movies with snacking. Note the difficulty in taking extensive notes while watching the film's images, and compound that difficulty by also trying to eat. Please limit your food and drink consumption to those items easily manipulated at a desk or those permitted in the building more generally.

**Pop Quizzes:** At two unannounced times this semester, I will hand out pop quizzes. These quizzes may reflect the required readings and movies up to the day of the pop quiz. Pop quizzes cannot be made-up or taken outside of class. The total points possible from both pop quizzes will be 20 points. Do not ask to make-up or retake a pop quiz.

**Optional Journals:** At the end of the semester, on April 27th, students have the option of turning in a Journal which reflects their academic growth throughout the semester. A student who completes an optional journal will receive between 10 and 20 points toward the final exam score. The sole purpose of this optional journal is to compensate for variance among students' testing abilities. The journals will be evaluated based on the student's proficiency in critically examining the films IN RELATION TO the class discussions and assigned readings. In order for a journal to be accepted for evaluation, the journal must contain two film "scriptings" of films marked by an asterisk (\*); 25 two-page journal entries (one for every week), and one 500 word critical film review of one of the films marked by a tilde (~).

1) Film “scriptings” are scene by scene descriptions of a film’s content and form. Often, these scriptings are completed in column form and include not only the represented textual objects but the significance of the objects and the relationship from scene to scene between the objects and the significance.

2) Journal entries are reflective and casual responses to the course films and readings. These need to be typed and at the top left hand of each entry have the week dates and entry number.

3) Critical film reviews are typed analyses responding to films which place the film in broader historical context. Specifically, the reviews locate the film within the director’s work and vision. Additionally, these reviews often compare the films to similarly themed films and speak to their overall social value in terms of content and form. These essays must follow the following formatting requirements:

- The essay begins on the first page with only the paper title and your name under the title, both centered at the top.
- Each page except the first page has a typed page number in the top right hand corner.
- The essay is written in 12 point font.
- The line spacing is double spaced.
- There can be no extra spaces between paragraphs.
- The page margins must be one inch on all sides.

4) All essays, scripting assignments, reviews, and analyses must be available for submission to [www.turnitin.com](http://www.turnitin.com).

**Midterm and Final Exam:** The exams in this course will be in “multiple choice,” true/false or short answer form, drawing comprehensively upon the films required up to the date of the exam. Neither exam will be offered outside of the specified exam time. No formal test preps will be offered. ANY indication that students are relying upon the labor of others (“cheating”), will receive a zero (0) for that exam score. Any student plagiarizing any work will receive an “F” in the course.

**Outside of Class Film Requirements:** In addition to the films we are watching in class this semester, you are required to watch some films outside of class as well. You may be required on the exams to relate these externally viewed films to the course readings and discussions. In fact, one of the themes of the class is that these movies are texts to be read. As such, you have one reader and then other “texts” you must read. These films are all on reserve in the Kent Cooper room of the main library.

**Class meeting extensions:** At several points in the semester, the movies will not fit within the allotted class time. Where marked on the assignment calendar, make necessary arrangements to stay for the entire film.

**F353: Native American Film and Video  
Spring 2006  
Assignment Calendar**

**Monday, Jan 9 (4-6:30)**

Syllabus, Exams, Expectations, Requirements, Office Hours, Class Dynamics, PA list

**Wednesday, Jan 11 (4-5:15)**

Scripting (using as examples, "The Doors," and "Natural Born Killers"), [www.turnitin.com](http://www.turnitin.com),  
Native American Timeline, video assistants

**Monday, Jan 16 (4-6:30) No Class – Martin Luther King Jr. Day**

**Wednesday, Jan 18 (4-5:15)**

"Drums along the Mohawk" John Ford (103 min) (1939) -twenty minute clip-  
Readings: TXT: "The Study of Hollywood's Indian: Still on Scholarly Front?"

**Monday, Jan 23 (4-6:30)**

Film: "Tell Them Willy Boy Is Here" Abraham Polonsky (98 min) (1969)  
Readings: TXT: "Absurd Reality II: Hollywood Goes to the Indians"

**Wednesday, Jan 25 (4-5:15)**

**TWENTY MINUTES OVER: ARRANGE AS NECESSARY**

Film: "Broken Arrow" Delmar Daves (93 min) (1950)  
Readings: "Inherent From in the Cinema" Keith Cohen  
"Americana: Tell Them Willie Boy is Here" Pauline Kael  
TXT: "The White Man's Indian: An Institutional Approach"

**Monday, Jan 30 (4-6:30)**

Film: "Little Big Man" Arthur Penn (139 minutes) (1970)  
Readings: TXT: "Cultural Confusion"  
"The Indian in the Western Movie" Philip French  
"The Have Not Spoken: American Indians in Film" Dan Georgakas

**Wednesday, Feb 1 (4-5:15)**

Film: "Imagining Indians" Victor Masayesva, Jr. (60 min) (1992)\*  
Readings: TXT: "The Hollywood Indian versus Native Americans"  
TXT: "Native Americans in a Revisionist West: Little Big Man"

**Monday, Feb 6 (4-6:30)**

Film: "Black Robe" Bruce Beresford (101 min) (1991)  
Readings: "The American Indian Image in North America" Vine Deloria, Jr.

**Wednesday, Feb 8 (4-5:15)**

**FOURTEEN MINUTES OVER: ARRANGE AS NECESSARY**

Film: "Smoke Signals" Chris Eyre (89 min) (1998)

**Monday, Feb 13 (4-6:30)**

Film: "Thunderheart" Michael Apted 1992 (118 min)  
 Readings: "The Stereotyping of American Indians in Film" Ward Churchill  
 "Lawrence of South Dakota" Ward Churchill  
 TXT: "Driving the Red Road"

**Wednesday, Feb 15 (4-5:15)**

Film: "Stories from the Seventh Fire" Tantoo Cardinal (2x13 min= 26 1@24 min= 50 mins total) (1999)  
 Readings: "The Primacy of Myth" Lee Drummond

**Monday, Feb 20 (4-6:30)**

Films: "Dreamtales" (35 min)  
 "Emergence" Barbara Wilk (15 min) (1981)  
**-Break-**  
 "Kusah Hakwan" Sean Morris (75 min) (1998)  
 Readings: "How Do People Structure Reality through Film?" Worth/Adair

**Wednesday, Feb 22 (4-5:15)**

Film: "Search for the First Americans" Simon Campbell-Jones (60 min) (1993)

**Monday, Feb 27 (4-6:30)**

Films: "Ishi: The Last Yahi" Jed Riffe and Pamela Roberts (60 min) (1978)\*  
**-Break-**  
 "Box of Treasures" Chuck Olin (28 min) 1983  
 Readings: "A Look at Film as if it were a Language" Worth/Adair

**Wednesday, Mar 1 (4-5:15)**

Films: "Throw Away Kids" Muriel Miguel (18 min clip) (1999)  
 "Box of Daylight" Janet Fries and Eric Eckholm (9 min) (1990)  
 "Roots, Thorns: and Other Movements" Diane Kitchen (24 min)\*

**Monday, Mar 6 (4-6:30)**

Films: Instructor's copy of American Indian Movement Takeover (20 min) 1994  
 "Introduction to the Chiapas Media Project" (8 min) (1998)  
 "The Sacred Land" (19 min) (2000)  
 "In Light of Reverence" Christopher McLeod, (74 min) (2001)

**Wednesday, Mar 8 (4-5:15)**

Film: "White Shamans and Plastic Medicine Men" Terry Macy and Daniel Hart (27 min) (1995)  
 Readings: "For All of Those Who Were Indian in a Previous Life" by Andy Smith

**Monday, Mar 20 (4-6:30)**

Film: "Incidents of Travel in Chichen Itza" Jeffrey Himpele and Quetzal~Castaneda (90 min) (1997)

**Wednesday, Mar 22 (4-5:15)**

***Midterm Exam***

**Monday, Mar 27 (4-6:30)**

Film: "Incident at Oglala" Michael Apted (90 min) (1992)

**Wednesday, Mar 29 (4-5:15)**

Film: "Healing the Hurts" Phil Lucas (60 min) (1989)

Readings: "Promoting Understanding: The Celluloid Contributions of Phil Lucas" David Shorter

**Monday, Apr 3 (4-6:30)**

Films: "If Only I Were an Indian" Ntl Flm Brd of Canada (81 min) (1995)

**-Break-**

"Without Reservations" NAVOIPT (28 min) 1995\*

**Wednesday, Apr 5 (4-5:15)**

Film: "In Whose Honor?" Jay Rosenstein (47 min) (1997)\*

**Monday, Apr 10 (4-6:30)**

Film: "The Return of Navajo Boy" Jeff Spitz (57 min) (2000)\*

Film: "Navajo Film Themselves: The Spirit of the Navajo" "Intrepid Shadow" Alfred Clah (38 min/2)\*

Readings: RDR 13: "Intrepid Shadows and the Outsider" Worth/Adair

**Wednesday, Apr 12 (4-5:15)**

Film: "Kinaalda" "Navajo Rite of Passage" Lena Carr (57 min) (2000)\*

**Monday, Apr 17 (4-6:30)**

Film: "Navajo Talking Picture" Arlene Bowman (40 min) (1986)\*

Break:

Film: "Grand Avenue I" Daniel Sackheim (120 min) (1996)

**Wednesday, Apr 19 (4-5:15)**

Film: "Grand Avenue II" Daniel Sackheim (120 min) (1996)

**Monday, Apr 24 (4-6:30)**

Film: "Dead Man" Jim Jarmusch (121min) (1995)~

**Wednesday, Apr 27 (4-5:15)**

***Optional Film Journals Due***

**Friday, May 5 (2:45-4:45)**

***Final Exam***

**EXTERNAL FILM VIEWINGS YOU ARE RESPONSIBLE FOR OUTSIDE OF CLASS:****Before Midterm Exam:**

“Powwow Highway” Jonathan Wacks (91 min) (1989)

“Usual and Accustomed Places” Sandra Sunrising Osawa (48 min) (2000)

“Lighting the 7<sup>th</sup> Fire” Sanda Sunrising Osawa (48 min) (1994)

**Before Final Exam:**

“Pocahontas” Mike Gabriel, Eric Goldberg (1995)

“Honey Moccasin” Shelley Niro (47 min) (1998)\*~

“Skins” Chris Eyre (84 min) (2002)~

“Atanarjuat” Zacharias Kunuk (173 minutes) (2001)~