General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number  FILM TV 98TA
Course Title  Indigenous Media and Production Contexts in North America
Indicate if Seminar and/or Writing II course  Seminar

1. Check the recommended GE foundation area(s) and subgroup(s) for this course

   Foundations of the Arts and Humanities
   • Literary and Cultural Analysis
   • Philosophic and Linguistic Analysis
   • Visual and Performance Arts Analysis and Practice

   Foundations of Society and Culture
   • Historical Analysis
   • Social Analysis

   Foundations of Scientific Inquiry
   • Physical Science
     With Laboratory or Demonstration Component must be 5 units (or more)
   • Life Science
     With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

   The course examines how Indigenous filmmakers negotiate and reflect on institutional/production contexts in the creation of their work. It therefore brings together examination of how Indigenous filmmakers translate their experiences and concerns through media, with analysis of the historical and social dimensions of different production sites in two different national contexts. Coursework has students work with both primary materials (media objects, institutional records) and secondary literature in order to critique and analyze Indigenous media.

3. "List faculty member(s) who will serve as instructor (give academic rank):
   Karrm Crey, Teaching Fellow; Chon Noriega, Professor (faculty mentor)

   Do you intend to use graduate student instructors (TAs) in this course? Yes ______ No ______ X
   If yes, please indicate the number of TAs ______

4. Indicate when do you anticipate teaching this course over the next three years:

   2013-2014  Fall  Enrollment ________ Winter  Enrollment ________ Spring  Enrollment ________
   2014-2015  Fall  Enrollment ________ Winter  Enrollment ________ Spring  Enrollment ________
   2015-2016  Fall  Enrollment ________ Winter  X  Spring  Enrollment ________

5. GE Course Units
   Is this an existing course that has been modified for inclusion in the new GE? Yes ______ No ______ X
   If yes, provide a brief explanation of what has changed. ________

Page 1 of 3
6. Please present concise arguments for the GE principles applicable to this course.

- **General Knowledge**: Introduction to core theory and concepts surrounding Indigenous media, including its history and development in multiple production sites in both Canada and the US. Exposure to a broad and diverse sampling of Indigenous media from the 1980s onward.

- **Integrative Learning**: Students will bring together textual analysis with analysis of production contexts to understand the diversity of Indigenous production and how material and social contexts inform their development. Given the scope of media objects and sites, students will be exposed to a variety of academic frameworks, including state theory, Indigenous media theory, media genre studies, and postcolonial theory.

- **Ethical Implications**: Indigenous media is a growing area of both production and scholarship. Research has tended to emphasize feature film and documentary production, with other forms of media production receiving far less attention. Further, analysis of Indigenous media tends to proceed by linking cultural identity to screen content, overlooking other influences on production. This course intervenes in these trends by expanding the scope and analytical frameworks for Indigenous media.

- **Cultural Diversity**: This course focuses on media produced by one of the most marginalized social groups, whose work is nonetheless rapidly expanding worldwide, deserving and requiring greater academic attention. Furthermore, the course aims to increase students’ understandings of the diversity of Indigenous media from around North America and make visible filmmakers who have not received much address.

- **Critical Thinking**: Students will develop critical media analysis and interpretation skills through screenings, readings, discussions, assignments, and presentations.

- **Rhetorical Effectiveness**: Through class discussions, presentations, and written assignments, students will enhance their critical speaking and writing skills. The course readings will provide students with the language and critical frameworks for expressing their ideas and perspectives on a broad range of Indigenous media. Weekly reading response papers, an annotated bibliography, a first draft, and final research paper are required assignments.

- **Problem-solving**

- **Library & Information Literacy**: A research paper is required of students that will ask them to employ primary sources (institutional records and documents, trade publications) and secondary academic sources. Techniques for locating these sources will be discussed in class and by library staff at an in-class visit.

(A) **STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture: n/a (hours)
2. Discussion Section: 3 (hours)
3. Screenings: 2
4. Labs: n/a (hours)  
5. Experiential (service learning, internships, other): n/a (hours)  
6. Field Trips: n/a (hours)  

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<thead>
<tr>
<th>(A) TOTAL Student Contact Per Week</th>
<th>5 (HOURS)</th>
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<tr>
<th>(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)</th>
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<tr>
<td>1. General Review &amp; Preparation:</td>
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<td>2. Reading</td>
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<td>3. Group Projects:</td>
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<td>4. Preparation for Quizzes &amp; Exams:</td>
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<td>5. Information Literacy Exercises:</td>
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<td>6. Written Assignments:</td>
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<td>7. Research Activity:</td>
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<th>(B) TOTAL Out-of-class time per week</th>
<th>10 (HOURS)</th>
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**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**  
15 (HOURS)
Indigenous Media and Production Contexts in North America
Instructor: Karrmen Crey

This course will examine the historical, institutional, and textual practices that define Indigenous media. Over the past several decades, media created by Indigenous filmmakers and producers in North America has grown exponentially following the civil rights and social movements of the 1970s, resulting in a broad and diverse media landscape. Despite the variety and the range of production, scholarship tends to plot Indigenous media on a developmental trajectory that sees the narrative feature film as an endpoint signaling its social visibility and legitimacy, a trend that has prevented the appreciation of media works in other formats. In reality, Indigenous producers are likely to find themselves developing television programming, documentaries, or web-based media rather than narrative feature films.

This course will challenge established developmental narratives through case studies comparing Indigenous media from Canada to counterparts from the United States in order to gain insight into the ways in which production patterns and textual practices from different social contexts shape Indigenous media. Over the past three decades, Canada has become home to one of the largest bodies of Indigenous media in the world as a result of initiatives and programs at a broad range of cultural and social institutions. This course will place this body of work in dialogue with parallel – and sometimes intersecting – histories in the U.S, following areas that have been significant for the emergence of Indigenous media: film schools, public television, state film agencies, art galleries and museums, and the Internet. Attention to the historical, social, and institutional dimensions of Indigenous production make visible the scope and diversity of Indigenous media, and areas of analysis requiring attention in order to more completely understand and interpret these works, including institutional analysis, media theory, and Indigenous cultural and political theory.

Through readings, group discussions, screenings, and assignments, students will examine the cultural category of Indigenous media, from the history of images of “the Indian” constructed by Hollywood and anthropology that Indigenous media grapples with and contests, to the cultural and political theorization of “Indigenous media,” before moving to investigation of the different forms of Indigenous production. Students will employ film, television, art and digital media theory alongside Indigenous cultural theory; examine the history of social movements; and investigate institutional representational discourses and practices in order to analyze how the field has developed and evolved. Students will apply screenings and readings to their own experiences, and build on this material in the development of their own unique research projects.

Seminar Objectives:

1. understand the production of Indigenous media texts in their historical, social, and institutional contexts
2. Apply media theory and Indigenous cultural and media theory to analysis of Indigenous media production
3. Develop critical reading skills through written responses and in-class presentations
4. Cultivate communication skills through class discussion
5. Strengthen writing skills through the development of a term paper on an Indigenous media text that incorporates analysis of its historical, social, and institutional, and technological dimensions.

Course Requirements:

- Actively participate in class discussions
- One short presentation (5 minutes) on one of the weekly readings
- Complete weekly readings before class and be prepared to discuss them
- Write a weekly response of 400-600 words to be turned in at the beginning of each class meeting
- Final paper prospectus and annotated bibliography (due Week 5)
- One research paper (10-12 pages). A complete draft (including annotated bibliography) is due Week 9. The final paper is due week of finals.
- Short presentation (5-10 minutes) to the class about your final paper.

Class Participation:

Since this is a discussion-based seminar, participation is essential and required. Everyone brings different and important perspectives and experiences to the course material and class meetings, and we will work together to ensure that everyone has the opportunity to participate in discussion. In order to participate, you must attend each class meeting and screening. I will take attendance at the beginning of screenings and before class begins, so please avoid coming late to avoid being marked absent. If you must be absent for a class, you must have a valid reason and see me well in advance of that class.

In order to contribute thoughtfully to discussion, take notes during each screening and on your readings. Try to think of answers to each week’s discussion questions included in the syllabus. If you find any of the readings difficult or challenging, don’t despair! This is a perfect opportunity to formulate questions for the class that you can bring to our class meeting and discuss together.

In-Class Presentations:

In Week 1, students will sign up for one reading presentation. These presentations should be between 5-10 minutes, and identify the main points of the article (not summarize the entire piece), and offer two discussion questions for the class. You may wish to develop a question that links the reading to the film screening for that week.

Readings and Weekly Critical Responses:

You must complete all course readings ahead of the class meeting for which they are assigned in order to fully participate in discussion. Each week, you must submit a 400-600 word critical response on a reading and screening from the previous week. Responses are due at the beginning of class each week; no late responses will be accepted. These pieces should demonstrate thoughtful and careful engagement with the readings and screenings, and should be edited for grammar and clarity. You may miss one critical response without penalty.
Final Paper (10-12 pages):

For the final paper, you will critically analyze one Indigenous media text of your choosing that will bring together analysis of the film’s production context (addressing its historical, social, and institutional dimensions) with its textual features. I will evaluate papers based on the originality of its ideas, the persuasiveness of its argument, and its ability to synthesize written and published sources. A complete rough draft is due Week 8, and you are expected to revise your paper based on feedback that I will provide. You will give a 5-7 minute presentation during our final class on your paper topic. While you won’t be graded on this presentation, if you are not prepared for this presentation, it will affect your paper grade. Completed papers are due during Finals Week.

Paper Prospectus (300-350 words) and Annotated Bibliography (5 sources):

In Week 5, you will submit a prospectus of your final paper and an annotated bibliography of five sources you plan to use. You must meet with me during office hours ahead of Week 5 to discuss your paper topic and potential sources. Your prospectus should be 300-350 words and include your thesis, which can be a tentative or hypothetical argument, and the main points that you plan to make in your paper, which should be detailed and specific. In addition to your prospectus, you must include an annotated bibliography of five written sources that you plan to use in your paper. In Week 2, we will go over how to compile an annotated bibliography, as well as review how to use online databases such as ProQuest.

Plagiarism:

Using another’s thoughts, ideas, and/or language from printed or electronic sources without giving the proper credit constitutes plagiarism. I will report any suspected cases of plagiarism to the Dean of Students Office, and disciplinary action may include failing the assignment and/or expulsion from UCLA. If you have questions on how to cite sources, feel free to talk to me. For further information on UCLA’s plagiarism policy, see the Dean of Students’ website: http://www.deanofstudents.ucla.edu/integrity.html

Office Hours:

Throughout the course, I really encourage you to meet with me during office hours to talk over questions about the readings, assignments, and questions you might have about your progress. If you are unable to make it to office hours, please let me know and we’ll schedule an alternative time to meet. I enjoy discussing students’ work with them, so please don’t hesitate to attend.
Grading Distribution:

Class participation: 15%
Class Reading Presentation: 10%
Weekly responses: 20%
Final paper prospectus and annotated bibliography: 10%
Final project presentation: 10%
Final paper: 35% (Due Finals Week)

Required Texts:


Additional articles in course reader or provided by me.

SEMESTER SCHEDULE:

Please make sure to read the assigned selections before our class meeting on the corresponding day.

**Week 1: Course Introduction and Intro to Indigenous Media**

*Topics:* Why should we study Indigenous media? What examples of Indigenous media have you seen? Why do minority cinemas matter? How do we study Indigenous media? Where do we see Indigenous people on-screen? How are they represented?

*Readings:*


*Screening (Clips):*

*Northwest Passage* (1940)
*The Lone Ranger* (1949)
*Navajo Film Themselves* (1966)
*Dances with Wolves* (1992)
*Pocahontas* (1995)
*The Lone Ranger* (2013)
Week 2: Imagining Indians in the Western
Topics: What role did the Western play in Indigenous representation? How are Indigenous people represented? What are stereotypes? What are the forms of stereotypes that surround Indigenous representation? How do they work in the Western?

Readings:
Raheja, Michelle H. *Reservation Reelism*, Chapter 3, pp. 102-144.

Screening: *The Searchers* (1956)

Week 3: Imagining Indians in Anthropology
Topics: What is anthropology’s role in representing Indigenous peoples? What is ethnography? What role does film/media play in ethnography? What is ethnographic film? How does it construct reality? How are issues of power and authenticity embedded in ethnographic film?

Readings:

Screening: *Nanook of the North* (1922)

Week 4: What is Indigenous Media?
Topics: How do you define Indigenous media? How is it discussed as being different than other minority cinemas/media? What is Fourth Cinema? What approaches are used to analyze Indigenous media? How does Singer frame the history of Indigenous media? How does Leuthold frame the concerns of Indigenous production?

Readings:

**Optional reading:**


**Screening:**
Excerpts from *Kanehsatake: 270 Years of Resistance* (1993)
Excerpts from *Images of Indians* (1979)

**Week 5: Indigenous Media and the State**

**DUE: Annotated Bibliography and Paper Prospectus**

**Topics:** What is a “state”? What is a “nation”? What role has the state played in Indigenous production? Why would the state support Indigenous media? What does state support look like in Canada vs. the US? What accounts for these differences?

**Reading:**

**Optional reading:**

**Screening:**
*Forgotten Warriors* (1997)
*Lighting the 7th Fire* (1995)

**Week 6: Indigenous Media and the Role of Television**

**Topics:** What is the “public”? What is a “counterpublic”? How do these relate to Indigenous groups? What is “public television”? What are the principles or values underlying public television? What is its role vis-à-vis the state? What does public television look like in Canada vs. the US? How is Indigenous participation framed in public television?
Readings:

Screening:
Episode from *Ravens and Eagles* (2002)
Episode from *We Shall Remain* (2009)

**Week 7: Indigenous Media and Professional Training Programs**
Topics: What relationships do film schools have with the nation-state? What kind of production does Hjort claim that film schools produce? What relationships do film schools have to other institutions or the media landscape? How do Indigenous media training programs relate to the nation-state and the broader national media landscape?

Readings:

Screening:
*Navajo Talking Picture* (1985)
*Cry Rock* (2010)

**Week 8: Indigenous Media, the Gallery, and the Museum**
Topics: What are the ideologies of the gallery and/or museum space? What is the historical significance of these spaces for Indigenous peoples? How does art-based Indigenous media engage with this space? How do alternative art-based media institutions relate to established or dominant art institutions? How is Indigenous art positioned within and between these institutions?
Reading:


Optional reading:

Screening:
*I Want to Know Why* (1994)

Week 9: Independent Production

DUE: Draft of Final Paper

What is “independent production”? How is it positioned in relation to mainstream or Hollywood production? How does “independent production” in Canada differ from that of the US? What values does independent production emphasize? How is independent production funded? How does the distribution of independent production differ from Hollywood? Why do Indigenous filmmakers work more frequently in independent production than in Hollywood?

Readings:


Optional Reading:
Screening:
*Smoke Signals* (1998)

**Week 10: Indigenous Web-Based Media**

**Topics:**
What debates surround digital media and Indigenous cultures? What anxieties and/or promises are embedded in these debates? How have these ambivalences changed over time as the Internet has become an essential utility in our everyday lives? How do Indigenous producers strategize web-based media? What institutional relationships do these projects have, and how might these shape production?

**Readings:**


**Optional Reading:**

Screening:
*God’s Lake Narrows* (interactive, 2010)
A selection of shorts by the 1491s

**FINAL PAPER IS DUE WEEK 11.** Please leave the paper in my office mailbox. **Final papers will not be accepted over e-mail.**
# New Course Proposal

## Film and Television 98TA

### Indigenous Media and Production Contexts in North America

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<thead>
<tr>
<th><strong>Course Number</strong></th>
<th>Film and Television 98TA</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
<td>Indigenous Media and Production Contexts in North America</td>
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<td><strong>Units</strong></td>
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<td><strong>Grading Basis</strong></td>
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<td><strong>Instructional Format</strong></td>
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<td><strong>TIE Code</strong></td>
<td>SEMT - Seminar (Topical) [T]</td>
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<td><strong>GE Requirement</strong></td>
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### Major or Minor Requirement
No

### Requisites
Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

### Course Description
This seminar will introduce undergraduate students to the range of media produced by Indigenous filmmakers and producers in North America by examining the historical, institutional, and textual practices that shape and define Indigenous production. It compares Indigenous media from Canada to the United States through a series of case studies of film, television, art-based, and digital media in order to gain insight into how production patterns and textual practices in different social contexts shape Indigenous production.

### Justification
Part of the series of seminars offered through the Collegium of University Teaching Fellows

### Syllabus
File [Crey CUTF syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

### Supplemental Information
Professor Chon Noriega is the faculty mentor for this course

### Grading Structure
- 15% participation; 10% reading presentation; 20% weekly responses; 10% final paper prospectus and annotated bibliography; 10% final project presentation; 35% final paper

### Effective Date
Winter 2016

### Discontinue Date
Summer 1 2016

### Instructor
- **Name:** Karrmen Crey
- **Title:** Teaching Fellow

### Quarters Taught
- [ ] Fall
- [x] Winter
- [ ] Spring
- [ ] Summer

### Department
Film, Television, & Digital Media

### Contact
- **Name:** MICHELLE CHEN
- **E-mail:** mchen@oid.ucla.edu

## ROUTING STATUS

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status: Approved on 6/26/2015 2:30:56 PM
Changes: No Changes Made
Comments: on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status: Submitted on 6/26/2015 10:47:03 AM
Comments: Initiated a New Course Proposal