

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

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

1 Check the recommended GE foundation area(s) and subgroups(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   X

**Foundations of Society and Culture**

- Historical Analysis   X
- Social Analysis   X

**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):

Karmen 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	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	<u>  X  </u>	Spring	_____
	Enrollment	_____	Enrollment	<u>  15  </u>	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. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_

Proposed Number of Units: 5

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:            | <u>n/a</u> | (hours) |
| 2. Discussion Section: | <u>3</u>   | (hours) |
| 3. Screenings:         | <u>2</u>   |         |

- |   |                   |         |
|---|-------------------|---------|
| 4. Labs:  | <u>          </u> | (hours) |
| 5. Experiential (service learning, internships, other): | <u>n/a</u>        | (hours) |
| 6. Field Trips:   | <u>n/a</u>        | (hours) |

**(A) TOTAL Student Contact Per Week** **5** (HOURS)

<b>(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)</b>
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- |                                     |            |         |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation:    | <u>1</u>   | (hours) |
| 2. Reading                          | <u>3</u>   | (hours) |
| 3. Group Projects:                  | <u>n/a</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>n/a</u> | (hours) |
| 5. Information Literacy Exercises:  | <u>1</u>   | (hours) |
| 6. Written Assignments:             | <u>2</u>   | (hours) |
| 7. Research Activity:               | <u>3</u>   | (hours) |

**(B) TOTAL Out-of-class time per week** **10** (HOURS)

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** **15** (HOURS)

## **Indigenous Media and Production Contexts in North America**

### **Instructor: Karmen 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:**

Hafsteinsson, Sigurjón Baldur, and Marian Bredin. *Indigenous Screen Cultures in Canada*. Univ. of Manitoba Press, 2010.

Raheja, Michelle H. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. Reprint edition. Lincoln: University of Nebraska Press, 2013.

Singer, Beverly R. *Wiping the War Paint Off the Lens: Native American Film and Video*. Visible Evidence, v. 10. Minneapolis, Minn: University of Minnesota Press, 2001.

Additional articles in course reader or provided by me.

**SEMINAR 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:

Raheja, Michelle H. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. Reprint edition. Lincoln: University of Nebraska Press, 2013, Chapter One, pp. 1-44.

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.

Kilpatrick, Jacquelyn. *Celluloid Indians: Native Americans and Film*. Lincoln, Neb: University of Nebraska Press, 1999. "Introduction," pp. xv-xviii, and Chapter 3, pp. 36-64.

Green, Rayna, "The Pocahontas Perplex: The Image of Indian Women in American Culture." *The Massachusetts Review*, Vol. 16, No. 4 (Autumn, 1975), pp. 698-714.

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:

Huhndorf, Shari M. "Nanook and His Contemporaries: Imagining Eskimos in American Culture, 1897-1922." *Critical Inquiry* Vol. 27, No. 1 (Autumn, 2000), pp. 122-148

Ginsburg, Faye D. "The Parallax Effect: The Impact of Aboriginal Media on Ethnographic Film." *Anthropology Review* 11, no. 2 (1995): 64-76.

Nichols, Bill. *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press, 1992. Chapter 7, "Pornography, Ethnography, and the Discourses of Power," pp. 201-228.

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:

Shohat, Ella, and Robert Stam. *Unthinking Eurocentrism : Multiculturalism and the Media*. London; New York: Routledge, 1994. Excerpt, 13-37.

Singer, Beverly R. *Wiping the War Paint Off the Lens: Native American Film and Video*. Visible Evidence, v. 10. Minneapolis, Minn: University of Minnesota Press, 2001. Chapter 3, "Towards Independence," pp. 23-32; Chapter 4, "Native Filmmakers, Programs, and Institutions," pp. 33-54.



Leuthold, Steven. *Indigenous Aesthetics: Native Art, Media, and Identity*. Austin, Tex: University of Texas Press, 1998. Chapter 2, “Representation and Reception,” pp. 28-44.

Optional reading:

Pick, Zuzana. “Storytelling and Resistance: The Documentary Practice of Alanis Obomsawin.” In *Gendering the Nation: Canadian Women’s Cinema*, Toronto: University of Toronto Press, 1999. Pp. 76–93.

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:

Hall, John A, and G. John Ikenberry. *The State*. Minneapolis: University of Minnesota Press, 1989. “Introduction: The State and Social Theory,” pp. 1-15.

Leuthold, Steven. “Social Accountability and the Production of Native American Film and Video.” *Wide Angle* 16, no. 1–2 (August 1994): 41–59.

Druick, Zoë. *Projecting Canada: Government Policy and Documentary Film at the National Film Board*. McGill-Queen’s Press - MQUP, 2007, Chapter 7, “Documenting Difference: The NFB in the 1980s and 1990s,” pp. 163-179.

Optional reading:

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Rev. ed. London ; New York: Verso, 2006. “Introduction,” pp. 1-7; Chapter 3, “The Origins of National Consciousness,” pp. 37-46.

Screening:

*Forgotten Warriors* (1997)

*Lighting the 7<sup>th</sup> 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:

Warner, Michael. *Publics and Counterpublics*. Zone Books, 2002, Chapter Two: "Publics and Counterpublics," pp. 64-124.

Dornfeld, Barry. *Producing Public Television, Producing Public Culture*. Princeton, N.J: Princeton University Press, 1998, Chapter 1: "Studying Public Television as American Public Culture," pp. 3-34.

Roth, Lorna. "First Peoples' Television in Canada: Origins of the Aboriginal Peoples Television Network," in *Indigenous Screen Cultures in Canada*. eds. Sigurjón Baldur Hafsteinsson, and Marian Bredin. Univ. of Manitoba Press, 2010, pp. 17-34.

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:

Hjort, Mette, ed. *The Education of the Filmmaker in Africa, the Middle East, and the Americas*. New York: Palgrave Macmillan, 2013, Introduction pp. 1-22.

MacDougall, David. "Colin Young, Ethnographic Film and the Film Culture of the 1960s." *Visual Anthropology Review* 17(2) (2001/2002): 81-88.

James, David. *The Most Typical Avant-Garde : History and Geography of Minor Cinemas in Los Angeles*. Berkeley/Los Angeles: University of California Press, 2005. Chapter 10 excerpt, pp. 320-353.

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:

O'Doherty, Brian, and Thomas McEvilley. *Inside the White Cube: The Ideology of the Gallery Space*. Expanded edition. Berkeley: University of California Press, 200., Chapter 1 pp. 13-34.

Hill, Richard, "In Search of an Indigenous Place: Museums and Indigenous Culture," *The Native Universe and Museums in the Twenty-first Century, The Significance of the National Museum of the American Indian*. Smithsonian NMAI, 2005, pp.96-117.

Abbott, Jennifer, "Contested Relations: Playing Back Video In," in *Making Video "In": The Contested Ground of Alternative Video on the West Coast*. Ed. Jennifer Abbott. Vancouver: Hignell Printing, 2000, pp. 9-32.

Optional reading:

McMaster, Gerald, and Lee-Ann Martin, eds. *Indigena: Contemporary Native Perspectives in Canadian Art*. Vancouver: Craftsman House, 1992, Introduction pp. 11-23; Loretta Todd, "What More Do They Want?," pp. 71-79.

Screening:

*The History of the Luiseño people : La Jolla Reservation, Christmas 1990* (1990)

*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:

Ortner, Sherry B. *Not Hollywood: Independent Film at the Twilight of the American Dream*. Durham ; London: Duke University Press Books, 2013, Chapter 1: "Making Independence" pp. 29-58.

Longfellow, Brenda. 2006. "Surfing the Toronto New Wave: Policy, Paradigm Shifts and Post-Nationalism." *Self Portraits: The Cinemas of Canada Since Telefilm*. Eds. André Loiselle and Tom McSorley. Ottawa: The Canadian Film Institute/Institut canadien du film: 167-200.

Optional Reading:

"I Guess Your Warrior Look Doesn't Work Every Time: Challenging Indian Masculinity in the Cinema," in *Across the Great Divide: Cultures of Manhood in the US West*, edited by Matt Basso, et al. (NY: Routledge, 2001), 251-273.

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:

Ginsburg, Faye. "Rethinking the Digital Age," *Global Indigenous Media: Cultures, Poetics, and Politics*. Eds. Pamela Wilson, and Michelle Stewart. Durham: Duke University Press, 2008, pp. 287-305.

Maskegon-Iskwew, Ahasiw. "Drumbeats to Drumbytes: Globalizing Networked Aboriginal Art," *Transference, Tradition, Technology: Native New Media Exploring Visual & Digital Culture*. eds. Melanie Townsend, A, Dana Claxton, and Steve Loft, Banff, Alta.: Walter Phillips Gallery Editions, 2005, pp. 188-208.

Optional Reading:

Zimmerman, Larry J., Karen P. Zimmerman and Leonard R. Bruguier. "Cyberspace Smoke Signals: New Technologies and Native American Ethnicity" in *Indigenous Cultures in an Interconnected World*. eds. Claire Smith, and Graeme Ward. UBC Press, 2000, pp. 69-86.

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.**

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## New Course Proposal

### Film and Television 98TA Indigenous Media and Production Contexts in North America

**Course Number** Film and Television 98TA**Title** Indigenous Media and Production Contexts in North America**Short Title****Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Seminar - 3 hours per week**TIE Code** SEMT - Seminar (Topical) [T]**GE Requirement** Yes**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** Summer 1 2016**Date****Instructor**

Name

Title

**Karrmen Crey****Teaching Fellow****Quarters Taught** Fall  Winter  Spring  Summer**Department** Film, Television, & Digital Media**Contact**

Name

E-mail

**MICHELLE CHEN****mchen@oid.ucla.edu****Routing Help**

### 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

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045