

# TOHONO O'ODHAM COMMUNITY COLLEGE



## Syllabus:

### *LIT 290, World Literature & Global Film*

#### Course Information

Course Prefix/Number: LIT 290, Section 1	Credit Hours: 3
Semester: Fall 2016	Course Title: World Literature and Global Film
Class Days/Times:	Location: Main Campus
Mondays and Wednesdays, 3:15-4:30 p.m.	Building: Main Building
Screenings: TBD/TBA	Room: MB 22

<b>Instructor Information:</b> Name: Dr. Edison Cassadore	Phone/Voice Mail: (520) 383-0103 E-mail: <a href="mailto:ecassadore@tocc.edu">ecassadore@tocc.edu</a> Office location: Education Division Building, Room 109 Office hours: Mondays and Wednesdays, 10:30-11:30 a.m.; Tuesdays and Thursdays, 10:00-11:30 a.m.; and, by appointment.
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#### Course Description:

This course provides a survey of Native American, Aboriginal, Maori, and Canadian First Nations oral stories, autobiographical writings, fiction, poetry, filmic representations, and nonfiction. It also includes a global, comparative approach to historical and cultural contexts, major themes and issues in contemporary world Indigenous literature, literary forms and techniques, and critical essays.

#### Student Learning Outcomes (SLOs) :

##### After completion of the course students will be able to:

1. Discuss the brief history and impact of Indigenous literature and film as art.
2. Describe the generic differences and similarities among world, Indigenous films as an expression of art and the literary adaptation.
3. Compare and contrast Indigenous film with Indigenous literature.
4. Write a critical analysis describing film and literary forms, elements, genres, and historic contexts in world, Indigenous film.
5. Consider specific texts by Indigenous writers and filmmakers, and contextualize these artistic texts within a historic context.

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## Course Structure:

This course will relate various methods and skills for students to become more effective and organized thinkers and writers, especially by focusing on the continuing development of analytical and inference skills that lead to writing critical essays about literature and film. Critical thinking and writing mean communicating your ideas in a persuasive, thorough manner with clearly written sentences and textual evidence.

While the course will focus on films' dramatic forms, elements and genres, Indigenous literature from Canada, Australia, and New Zealand, etc., it will also emphasize the impact of Hollywood re-presentations of Native Americans and more recent Native American re-presentations.

## Texts and Materials:

- Akiwenzie-Damm, Kateri and Josie Douglas. *skins: contemporary Indigenous writing*. Ontario, Canada: Kagedonce Press, 2000.
- Kilpatrick, Jacquelyn. *Celluloid Indians: Native Americans and Film*. Lincoln: University of Nebraska Press, 1999.
- Benshoff, Harry M. and Sean Griffin. *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*. (Second Edition) Malden, MA: Blackwell Publishing, 2009.
- Hacker, Diana, and Nancy Sommers. *Rules for Writers*. (Eighth Edition). Boston: Bedford/St. Martin's, 2015.
- Also, the instructor may distribute short articles (from secondary sources), essays, and other relevant reading material for the course in class. Reading materials may also be placed on reserve at the TOCC Library, Main Campus.
- Course films will be on reserve at the Main Campus Library.
- Please bring **loose-leaf writing paper** for each class meeting to be used for notes and any other possible writing activities, etc.
- Additional Required Materials: A memory stick; a spiral-bound notebook (with *perforated edges* on the sheets of paper); a vocabulary-builder text; a dictionary; and a thesaurus.

## Evaluation and Grading and Assignments:

The final grade for this course will be determined from your performance on many small tasks rather than on a few major projects such as a term paper, mid-term and final. This means that a poor performance on any one task will not hurt you greatly, and a very strong performance on any one task will not help your final

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grade very much. Indeed, the grade for this course is based on a composite of various areas of academic work. All required work must be completed to pass the course successfully.

Thus, to do well in this class, you should plan to attend and participate in class on a regular and consistent basis. Academic success means consistently working at your best possible level. *In addition, chronic lateness to class will also impinge on your participation since group cohesion will lose its effectiveness.*

Your final grade will be based on Individual Work. It will be calculated using a percentage scale (e.g., 90 to 100%=A, etc.).

## Key Performance Areas in Individual Work:

a. journal.....	100 pts.
b. readiness quizzes (6 x 10 pts.=).....	60 pts.
c. film review essay.....	100 pts.
d. personal review cover memo/portfolio.....	100 pts.
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Total.....	360 pts.

**PLEASE NOTE:** *Any student caught cheating by using books, photocopies, notes, friends, and other devices will be automatically failed and an “F” grade will be recorded. Plagiarism, as a form of cheating, will not be tolerated, and it will be grounds for an automatic “F” for the specific assignment.*

## Explanations of Assignments and Grading in each Key Performance Area:

- **Journals**

A list of specific topics will be assigned for you to write on as an entry in your journal. The journal will not be collected until near the end of the semester. (However, the first journal entry will be collected in the early part of the semester to assess your writing skills.) The main intent of this journal is for you to track your own development as both a writer and a critical thinker of literature and/or film. Hence, it will serve as the major source for writing the final Personal Review Cover Memo.

**Note:** All completed journals should be submitted electronically to the Turnitin website.

- **Readiness Quizzes:**

Several times during the semester, you will be given a short objective quiz over the reading material you were to have prepared for that day. Unless you have an extenuating circumstance, missed readiness quizzes cannot be made up. *Students, indeed, are responsible for communicating with the instructor about any missed quiz.*

- **Film Review Essay, Format, and Grading:**

A film review essay (*ten full pages minimum in length*) on a film of your choosing from the course’s film screenings will be due near the end of the semester to give you practice in developing and sustaining an argument or a line of thought. The paper should use at least **ten to twelve** *primary* and *secondary*

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sources on the “Works Cited” page. Film review essays that do not meet the minimum requirement of primary and secondary sources and that do not include a “Works Cited” page and that do not have ten full pages (excluding the “Works Cited” page) will not be accepted. In addition, film review essays based on films not from the course’s film screenings will not be accepted.

The film review essay, moreover, must be either *word-processed or typed in black ink, double spaced*, use *Times New Roman (10 or 12-size) font*, and have *one-inch margins* on all pages in a **Word document**, and it must follow the most current formatting guidelines established by the Modern Language Association (MLA). The original due date must be on the paper’s first page. Your **last name** and the **page number** must appear on each page in the upper left-hand corner. I will distribute a style format handout related to MLA guidelines before these assignments are due to meet these requirements. Film review essays that do not meet the above guidelines and MLA formatting will not be accepted.

The essay will be marked “**A**” (superior), “**B**” (above average), “**C**” (average), “**D**” (below average), “**F**” (failure), and “**R**” (paper must be rewritten). Appropriateness (whether the essay does what the assignment asks), structure and development of ideas, content, format, and mechanics will be considered in evaluating these short papers. A paper must receive a “**D**” or better to obtain credit.

An essay that receives an “**R**” must be rewritten and resubmitted to the instructor within two weeks after you have received the graded or marked version of the essay.

A paper that receives an “**R**” must be rewritten and turned in near the end of the semester along with the Personal Review Cover Memo. Any rewritten essays and your Personal Review Cover Memo will comprise your Portfolio for the semester (see below). *Students doing rewrites must discuss their paper with the instructor before resubmission so that their rewriting will be productive.* The original paper must be handed in together with the rewrite. The grade for the rewrite will be the grade the student receives for the assignment. Indeed, the student is responsible for scheduling an appointment with the instructor if the essay receives an “**R**.”

*No paper may be rewritten more than once. Late papers will not be accepted except in dire circumstances and with a signed excuse from a medical doctor or a Tohono O’odham Community College official. In addition, you should submit electronically the essay on the due date.*

**Note: The final course essay should be submitted electronically to the Turnitin website.**

- **Directions for the Personal Review Cover Memo/Portfolio:**

The Personal Review Cover Memo for the Portfolio is an opportunity for you to explore your development as a writer and a person throughout the semester. Thus, students will analyze and evaluate their own voice and how it develops. Use quotations from your short papers, the journal, and any other relevant sources that show changes or continuities in your writing style, voice, attitudes, beliefs, and subject matter. This cover memo (please refer to appropriate pages in the Hacker and Sommers text for formatting style) will be submitted along with (at least two) essays of your choosing and other items such as the checklist (see below). This constitutes the **Portfolio** for the semester. Specific instructions will be distributed to students before the assignment is due. Finally, please maintain objectivity by fairly analyzing your experiences that influenced your writing voice and refraining from expressing overly personalized bias.

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## **Mandatory Minimum Requirements:**

- I. A specific assignment sheet and/or checklist will be distributed for the Personal Review Cover Memo/Portfolio. The portfolio checklist must be included in the submission per the specific instructions for its placement. Writing Portfolios that do not include the checklist will not be accepted.
- II. The cover memo **must** be word processed and in appropriate memo format (see appropriate pages in the Hacker and Sommers text). Cover memos handwritten in ink or pencil will not be accepted. The cover memo should be submitted electronically as well as a hard copy of the cover memo should be placed within the folder of the portfolio.
- III. Each subheading must be answered with a minimum of three sentences.
- IV. As with all writing assignments (e.g., journal entries, essays), please **proofread** the Personal Review Cover Memo for grammatical, spelling, and punctuation errors.
- V. In addition, you may be asked to rewrite the cover memo if it does not address the six questions below.
- VI. A folder with metal prongs and inside pockets and sheet protectors are required materials for the Personal Cover Review Memo/Portfolio.

## **The following questions must be used as subheadings in writing this cover memo:**

1. What concerns (i.e., personal, social) did you contend with this semester?;
2. What skills (i.e., writing, social) did you build on?;
3. What struggles did you overcome?;
4. What efforts are still unresolved?;
5. What moral or academic or social issues remain highlighted for you?; and,
6. How far have you progressed as a student, a writer, and a person?

Please address and answer all of the above questions in your cover memo. Again, if the six questions are not addressed, it will need to be rewritten. If you have any further questions about this assignment, please do not hesitate to contact the instructor.

## • **Attendance**

Please plan to attend class meetings and the film screenings on a regular and consistent basis. Class participation is demonstrated by regular and consistent attendance. Attendance, indeed, is highly important and required for this course.

**Thus, please do not schedule outside appointments that conflict with the class meetings and/or film screening times and days.** *Students are responsible for communicating with the instructor about any class meeting and/or film screening absence(s). If you should miss a film screening, the student is responsible for making arrangements with the library staff for viewing the respective film(s) placed on reserve for the course at the Main Campus. Films owned by the college cannot be removed from any Tohono O'odham Community College campus, and, thus, screenings off campus are forbidden.*

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*Furthermore, students are responsible for contacting the instructor and/or fellow classmates regarding missed handouts, additional announcements, other assignments, etc., related to course work.*

**PLEASE NOTE:** *Passing the course requires that you complete all required work as well as your active participation in class discussion and attendance. Evidence of plagiarized written work is also grounds for an automatic “F” for a specific assignment.*

- **Class Meeting Attendance and Film Screenings Attendance:**

Attendance is mandatory at both class meetings and the Friday film screenings. Class discussion is critically based on your screening of the course’s selected films (see further information above under “Attendance” about missed class meetings and/or film screenings).

**Himdag Cultural Component:** *(include details on how this course will be integrated into the Himdag)*

Students will be asked to write at least four journal entries concerning the “T- *So:Son*” (“Our Core”) values (*T-Wohocudadag*—Our Beliefs, *T-Apedag*—Our Well-Being, *T-Pi:k Elida*—Our Deepest Respect, and *I-We:mta*—Working Together) developed by Tohono O’odham Community College. Journal entries will relate to specific reading and screening assignments and how they illustrate and/or do not illustrate the *T- So:Son*.

In class discussions, we may address and analyze the literature and films through a specific value.

## **Policies and Expectations:**

- **Academic Honesty**

I encourage you to talk to each other about the readings and ideas brought up in class. *However, in all assignments to be graded as individual work you are expected to do your own written work.* It is best to express the ideas you use in your own words.

*In the case of both individual work, words or ideas that come from someplace or someone else must be cited:* “A good rule of thumb is this: Whenever you consciously borrow any important element from someone else, any sentence, any colorful phrase or original term, any plan or idea—say so, either in a footnote, bibliography, or parenthesis” (from “Academic Honesty in the Writing of Essays and Other Papers,” Carleton College, 1990). A style format regarding citation method will be distributed in class.

**Plagiarism** is defined as “taking another person’s ideas or work and presenting them as your own” and “is especially intolerable in academic culture. Just as taking someone else’s property constitutes physical theft, taking credit for someone else’s ideas constitutes intellectual theft” (*Your College Experience: Strategies for Success*, 162). As the Tohono O’odham Community College *Student Handbook*, Academic Year 2010-2012, states, “Students must do their own work and submit only their own work on examinations, reports, and projects, unless otherwise permitted by the instructor” (26).

**Any instance of plagiarism is unacceptable and is grounds for an automatic failing grade for a specific assignment.** Indeed, “Submitting a paper you purchased from an Internet source or

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from an individual will cause you to miss out on the discovery and skill development that research assignments are meant to teach” (*Your College Experience: Strategies for Success*, 207). Search engines (and other computer software connected to the Turnitin website) can easily detect instances of plagiarism, so please do not plagiarize.

- **Incompletes\***

**I**=In order to be considered for an Incomplete grade, you must successfully complete at least *sixty percent of the required course work with a “C” average*, and then submit a written request. The incomplete is awarded at the sole discretion of the instructor, and each case is judged on individual merit and extenuating circumstances.

*\*Note: The instructor requires that a brief written and dated request be submitted by 5:00 p.m., Wednesday, November 30<sup>th</sup>, 2016, in class or sent to my email address above. You must state the specific extenuating circumstances of your request and why you feel you qualify for an Incomplete. An “I” is not automatically awarded to students. Students are solely responsible for communicating with the instructor about requesting an incomplete.*

If a student is awarded an “I,” it is the student’s primary responsibility to maintain communication with the course professor for any further requirements for completion of course work. For any awarded “I” grade, a “Learning Agreement” form will need to be completed which will stipulate specific time frames for when work will need to be submitted. If awarded an “I,” the student is primarily responsible for scheduling an appointment with the course instructor to review outstanding work for the purpose of completing the “Learning Agreement” form and outstanding course work requirements.

For further clarification of the “I” grade, please refer to the current Tohono O'odham Community College Catalog that is officially in use.

- **Withdrawals\***

**W**=If you have not completed your course work in a timely manner, you may be withdrawn from the course at the discretion of the instructor.

*\*Note: If you miss four class meetings without communicating a valid excuse to the instructor, you will be withdrawn, and a “W” or “Y” will be recorded. Students, indeed, are responsible for communicating with the instructor about any class meeting absence(s) in a timely manner.*

- **Chronic Lateness**

*Persistent tardiness will not be tolerated, since key information is usually given at the beginning of class. It is unfair, disruptive, and inconvenient for the instructor and your colleagues to repeat statements made at the start of the class session. Please try to arrive on time for each class.*

- **Absences (also see above in “Course Requirements”)**

You have seen from the explanations above that absences are not a good idea in this course. While one or two missed classes will not harm your opportunity to do well, a large number of absences—

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particularly unexcused ones—will. *It is always your choice as to whether to attend class or not, but I strongly urge you to attend on a regular basis. Students are responsible for communicating with the instructor about any absence in a timely manner.*

**However, if you have an extenuating circumstance, please communicate as soon as possible with the instructor about your particular situation.**

**In addition, if you should miss a class, it is your responsibility to contact the instructor and/or your classmates about any missing assignments, announcements, film screenings, handouts, review sheets, etc.**

- **Americans with Disabilities Act (ADA) Compliance**

Tohono O'odham Community College strives to comply with the provisions of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you have a learning problem, physical disability, or medical illness that requires you to have any special arrangements, please inform the instructor as soon as possible at the start of the term.

- **General Classroom Behavior**

Students should behave and speak in a mutually respectful, mature, and courteous manner when addressing other students and the instructor. Indeed, the classroom experience and environment should encourage positive feelings and thoughts. Because of this, any disruption of the lecture and usual classroom activities will not be tolerated. If a disruption occurs, you may be asked to leave the classroom.

In addition, during the entire class session, *students must turn off pagers and cellular phones and any other electronic device (such as an iPad or iPod or MP3 player). Please do not answer, or make telephone calls, during the class session.* In addition, *text messaging is forbidden while class is in session.* All electronic devices are forbidden during the allotted class meeting time.

- **Email College Account and Communication:**

**Please strive daily to check your Tohono O'odham Community College (TOCC) assigned email account.** The college conducts most of its business through email communication. Indeed, important information, announcements, weather-related college closure announcements, grade progress reports throughout the semester, etc., are communicated through your college-assigned email account. If you are having difficulty accessing your email account, please contact the appropriate TOCC staff member to support your obtaining email account access.

- **Strive to Maintain Keys to Academic Success\*:**

**Participation:** Come to class and stay involved. Participate in class discussions and activities, so you can develop your writing skills.

**Self-discipline:** Don't miss any of the deadlines. Give yourself plenty of time to do your studying and assignments. Set aside specific times each day and each week to read, reflect, and complete your assignments. Don't wait until the last possible moment to complete your assignment. Start your work



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early. Having trouble? Contact me. I'm here for you.

**Habits of Mind** are ways of approaching learning that are both intellectual and practical and will support student success. They were developed by the Council of Writing Program Administrators, National Council of Teachers of English, and the National Writing Project.

- **Curiosity** – the desire to know more about the world.
- **Openness** – the willingness to consider new ways of being and thinking in the world.
- **Engagement** – a sense of investment and involvement in learning.
- **Creativity** – the ability to use novel approaches for generating, investigating, and representing ideas.
- **Persistence** – the ability to sustain interest in and attention to short- and long-term projects.
- **Responsibility** – the ability to take ownership of one's actions and understand the consequences of those actions for oneself and others.
- **Flexibility** – the ability to adapt to situations, expectations, or demands.
- **Metacognition** – the ability to reflect on one's own thinking and use what one learns from reflection on one writing project to improve writing on subsequent projects.

(\*Courtesy of and adapted from Shawn Hellman, Ph.D.)

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## Course Outline:

- I. Development of Film as an Art Form
  - A. Brief history behind the development of film as a separate art form
  - B. Trace the historical roots of film in America
  - C. Terminology used in techniques of film making
- II. Comparative Approaches to Indigenous Literature and Film
  - A. Vocabularies of literature and film
  - B. Films adapted from literature (as appropriate)
    1. Short stories
    2. Novels
    3. Plays
- III. Performed Drama
  - A. Two sides of criticism - auteur, mise-en-scene
  - B. Compare/contrast - literature and the movie adaptation
  - C. Editing to screening
  - D. Film Project
- IV. Critical Analysis
  - A. Critical reading, writing, and viewing
  - B. Film elements
    1. Theme
    2. Form
    3. Style
    4. Plot.
  - C. Literature and film appreciation
  - D. Film reviews
    1. View and evaluate
    2. 2,500 words total semester output
- V. Film Production Personnel
  - A. Producers
  - B. Directors
  - C. Screenwriters
  - D. Actors

**NOTICE OF DISCLAIMER: This syllabus is designed to evolve and change throughout the semester based on class progress and interests. You will be notified of any changes as they occur.**

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**\*PLEASE NOTE: Timelines and assignments are an approximation; the instructor may change due dates and assignments as needed because of unforeseen circumstances due to class progress, interests, instructor absence, unexpected college closures, etc. Changes will be announced during the class session. Furthermore, because of unforeseen circumstances, any changes in due dates for essays, curricular adjustments, etc., should not be construed as a lessening of academic responsibility and/or rigor. Indeed, academic rigor is not synonymous with rigidity.**

## Important Due/Test Dates:

November 16<sup>th</sup>: Film Review Essay

November 30<sup>th</sup>: Journal

November 30<sup>th</sup>: Personal Review Cover Memo/Portfolio

Class Meeting Dates	Conceptual Topic/Activity, Etc.	Assigned Readings/Screenings
Week I: August 15 (M) August 17 (W)	<b>Part I: Culture and American Film:</b> Introduction to the Study of Film Form and Representation	<b>Read:</b> Chapter 1, pp. 3-21, <i>America on Film</i> .  <b>Screening (8/19):</b> Walt Disney's <i>The Lion King</i> (1994).
Week II: August 22 (M) August 24 (W)	The Structure and History of Hollywood Filmmaking (Production)	<b>Read:</b> Chapter 2, pp. 21-44, <i>America on Film</i> .  <b>Screening (8/26):</b> <i>Moguls and Movie Stars</i> , Episode 1.
Week III: August 29 (M) August 31 (W)	Film as Art, Film and the Novel  The Language of Film: Signs and Syntax	<b>Read:</b> James Monaco's <i>How to Read a Film</i> , pp. 22-48, 63-65 (library reserve).  <b>Screening (9/2):</b> <i>Moguls and Movie Stars</i> , Episode 2.

Class Meeting Dates	Conceptual Topic/Activity, Etc.	Assigned Readings/Screenings
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Week IV: September 5 (M) September 7 (W)	<p><b>Labor Day Holiday—College Closed, no class meeting on 9/5</b></p> <p><b>Part II: Race and Ethnicity and American Film</b></p> <p>The Concept of Whiteness and American Film</p>	<p><b>Read:</b> “What is Race?,” and Chapter 3, pp. 47-77, <i>America on Film</i>.</p> <p><b>Screening (9/9):</b> <i>The Jazz Singer</i> (1927).</p>
Week V: September 12 (M) September 14 (W)	<p><b>Part II: Race and Ethnicity and American Film</b> (continuation of discussion)</p> <p>Genesis of the Stereotypes</p> <p>Native Americans and American Film</p>	<p><b>Read:</b> (Continuation of discussion) “What is Race?,” and Chapter 3, pp. 49-74, <i>America on Film</i>. Also, read Chapter 1, “Genesis of the Stereotypes,” <i>Celluloid Indians</i>, pp. 1-15.</p> <p><b>Screening (9/16):</b> <i>The Vanishing American</i> (1925).</p>
Week VI: September 19 (M) September 21 (W)	<p><b>Part III: Comparative Approaches to World Indigenous Literature and Film:</b></p> <p>What does the contemporary term “Indigeneity” mean? What are some of the key contexts of Indigenous peoples subsumed by the U.S., Canada, Australia, and New Zealand (Aotearoa)?</p> <p>What does naming something “Indigenous aesthetics” mean within this historic context?</p>	<p><b>Read:</b> Chapter 5, <i>America on Film</i>. Alexie handout from <i>The Lone Ranger and Tonto Fistfight in Heaven</i>. Also, read “The Silent Scrim,” <i>Celluloid Indians</i>, pp. 16-35.</p> <p><b>Screening (9/23):</b> Two short silent films and <i>The Battle at Elderbush Gulch</i> (1914).</p>
Week VII: September 26 (M) September 28 (W)	<p><b>Part III: Comparative Approaches to World Indigenous Literature and Film</b> (continuation of discussion)</p>	<p><b>Read:</b> Chapter 5, <i>America on Film</i>. Alexie handout from <i>The Lone Ranger and Tonto Fistfight in Heaven</i>. Also, read pp. 178-180, 228-232, in <i>Celluloid Indians</i>.</p> <p><b>Screening (9/30):</b> <i>Smoke Signals</i> (1998).</p>

Class Meeting Dates	Conceptual Topic/Activity, Etc.	Assigned Readings/Screenings
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<p>Week VIII:</p> <p>October 3 (M)</p> <p>October 5 (W)</p>	<p>Indigenous Literature and Film from the United States: Native American Peoples</p>	<p><b>Read:</b> Preface of <i>skins</i>. Alexie, Blaeser, Bruchac, Erdrich, and Hogan in <i>skins</i>, pp. 47-90, and possible, additional handouts on <i>Northern Exposure</i>, Silko, Ortiz, and Zepeda. Also, read pp. 101-103, 113-124, in <i>Celluloid Indians</i>.</p> <p><b>Screening (10/7):</b> <i>Powwow Highway</i> (1988), and possible excerpt from <i>Northern Exposure</i> television series.</p>
<p>Week IX:</p> <p>October 10 (M)</p> <p>October 12 (W)</p>	<p>Indigenous Literature and Film from the United States: Native American Peoples (continuation of discussion)</p>	<p><b>Read:</b> Preface of <i>skins</i>. Alexie, Blaeser, Bruchac, Erdrich, and Hogan in <i>skins</i>, pp. 47-90, and possible, additional handouts on <i>Northern Exposure</i>, Silko, Ortiz, and Zepeda.</p> <p><b>Screening (10/14):</b> <i>Skins</i> (2002).</p>
<p>Week X:</p> <p>October 17 (M)</p> <p>October 19 (W)</p>	<p>Indigenous Literature and Film from Canada: First Nations and Inuit Peoples</p>	<p><b>Read:</b> Campbell, Ipellie, King, and Van Kamp in <i>skins</i>, pp. 3-43. Also, read pp. 134-138, in <i>Celluloid Indians</i>.</p> <p><b>Screening (10/21):</b> <i>Clearcut</i> (1993).</p>
<p>Week XI:</p> <p>October 24 (M)</p> <p>October 26 (W)</p>	<p>Indigenous Literature and Film from Canada: First Nations and Inuit Peoples (continuation of discussion)</p>	<p><b>Read:</b> Campbell, Ipellie, King, and Van Kamp in <i>skins</i>, pp. 3-43.</p> <p><b>Screening (10/28):</b> <i>The Fast Runner</i> (2002).</p>
<p>Week XII:</p> <p>October 31 (M)</p> <p>November 2 (W)</p>	<p>Indigenous Literature and Film from Australia: Aboriginal Peoples</p>	<p><b>Read:</b> Frankland, Laughton, Lucashenko, Morgan, Pascoe, and Wright in <i>skins</i>, pp. 93-122.</p> <p><b>Screening (11/4):</b> <i>The Chant of Jimmie Blacksmith</i> (1978).</p>

Class Meeting Dates	Conceptual Topic/Activity, Etc.	Assigned Readings/Screenings
Week XIII:	Indigenous Literature and Film from	<b>Read:</b> Frankland, Laughton,

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November 7 (M)	Australia: Aboriginal Peoples (continuation of discussion)	Lucashenko, Morgan, Pascoe, and Wright in <i>skins</i> , pp. 93-122.
November 9 (W)		<b>Screening (on your own/make arrangements with library staff):</b> <i>Rabbit-Proof Fence</i> (2002).
Week XIV: November 14 (M) November 16 (W)	Indigenous Literature and Film from New Zealand (Aotearoa): Maori Peoples	<b>Read:</b> Grace, Grace-Smith, Ihimaera, and Komene in <i>skins</i> , pp. 125-172.  <b>Due 4/27:</b> Film Review Essay, Journal, and Personal Review Cover Memo/Portfolio  <b>Screening (11/18):</b> <i>Once Were Warriors</i> (1994).
Week XV: November 21 (M) November 23 (W)	Indigenous Literature and Film from New Zealand (Aotearoa): Maori Peoples (continuation of discussion)	<b>Read:</b> Grace, Grace-Smith, Ihimaera, and Komene in <i>skins</i> , pp. 125-172.  <b>Screening (on your own/make arrangements with library staff):</b> <i>Whale Rider</i> (2003).
Week XVI: November 28 (M) November 30 (W)	Wrapping Up Comparative Approaches to Literature and Film: Vocabularies of Literature and Film  How are contemporary Indigenous images being framed? Is the ideology of Manifest Destiny dead?	<b>Read:</b> pp. 169-177 in <i>Celluloid Indians</i> .  <b>In-class Screening (11/30):</b> <i>Dead Man</i> (1995).
Semester Review Week December 5 (M) December 7 (W)	Wrapping Up Comparative Approaches to Literature and Film: Vocabularies of Literature and Film (continuation of discussion)  How are contemporary Indigenous images being framed? Is the ideology of Manifest Destiny dead? (continuation of discussion)	<b>Happy Holidays!</b>