

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: FILM 313		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Indigenous Film															
Course Short Title:															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: Students learn how the work of Indigenous filmmakers functions as a medium for storytelling, decolonization, cultural memory, place-based knowledge, cultural resurgence, language revitalization, and visual sovereignty.															
Prerequisites (or NONE):		45 university-level credits.													
Corequisites (if applicable, or NONE):															
Pre/corequisites (if applicable, or NONE):															
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Every other year Maximum enrolment (for information only): 36													
Typical Structure of Instructional Hours <table border="1" style="width: 100%;"> <tr> <td>Lecture/seminar</td> <td>45</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Total hours</td> <td>45</td> </tr> </table>		Lecture/seminar	45									Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	45														
Total hours	45														
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Transfer Credit <i>(See bctransferguide.ca.)</i> Transfer credit already exists: No Submit outline for (re)articulation: Yes <i>(If yes, fill in transfer credit form.)</i>													
Department approval		Date of meeting: November 29, 2021													
Faculty Council approval		Date of meeting: December 17, 2021													
Undergraduate Education Committee (UEC) approval		Date of meeting: February 25, 2022													

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Analyze Indigenous films and media through Indigenous and decolonial theories.
2. Examine Indigenous filmmaking practices through Indigenous and decolonial theories.
3. Identify historical, cultural, social, and political factors that inform the development of Indigenous film and media.
4. Situate examples of Indigenous film and media in historical, social, aesthetic, theoretical, and political contexts.
5. Articulate relationships between Indigenous film production, self-representation, epistemology, visual sovereignty, resurgence, and place-based knowledge.
6. Critically discuss aesthetic, narrative, stylistic, and generic features of a range of Indigenous films and media from diverse cultures.
7. Demonstrate self-reflexivity and self-positioning in relation to course material.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Assignments:	40%	Project:	40%	Holistic assessment:	20%
	%		%		%

Details:

Holistic assessment: personal reflection on course material's relationship to own life (e.g. journal, creative project)

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Textbook	Michelle Raheja	Reservation Reelism: Redfacing, Visual Sovereignty, and Native Americans in Film	2011
2. Textbook	Kristin Dowell	Sovereign Screens: Aboriginal Media on the Canadian West Coast	2013
3. Video	Films to be screened in class and by students at home		
4.			
5.			

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Course Content and Topics

Histories of Indigenous representation in film, including in non-Indigenous film
 Indigenous and decolonial theories
 Visual sovereignty and survivance
 Linguistic revitalization in Indigenous film
 Narrative structures and strategies in Indigenous film
 Intersectionality
 Activism and Indigenous resistance
 Place-based knowledge and film