

ENG 1131: WRITING THROUGH INDIGENOUS MEDIA, SECTION 1363, FALL 2025

Instructor: Dinalo Chakma

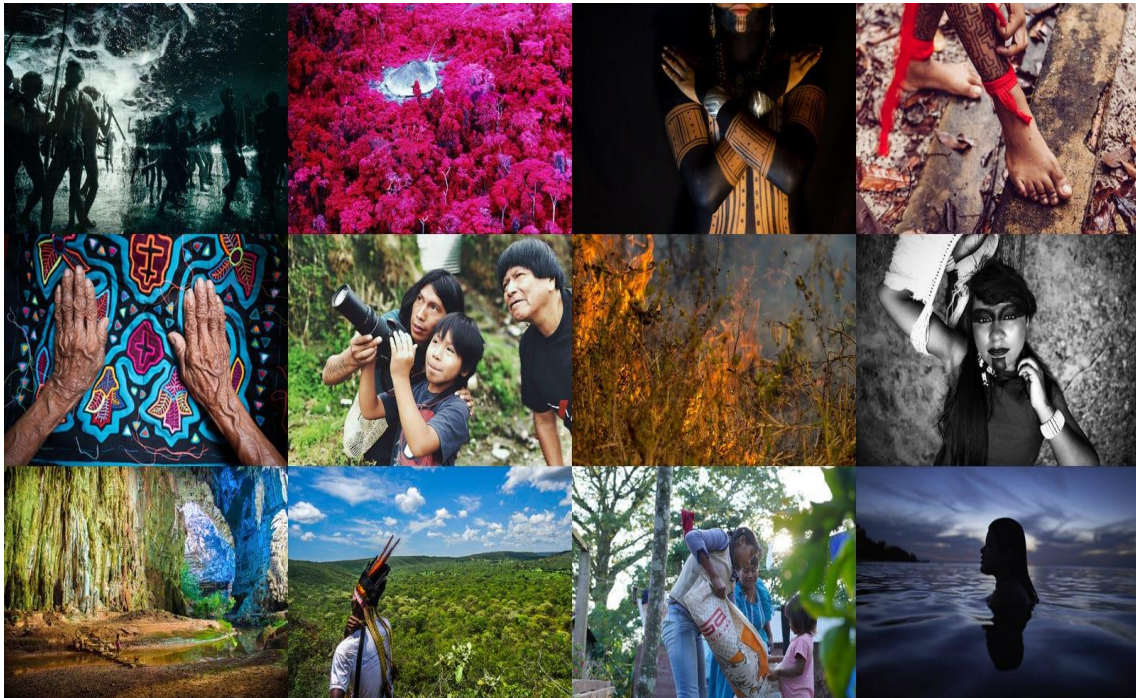
Class Meetings: MWF Period 6 (10:40-11:30 AM)

Screenings: M Period 9-11(4:05-7:05 PM)

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Office: TUR 4317

Office Hours: W (11:45 AM-12:45 PM)



Course Description

Western media representation of Indigenous peoples has historically been tainted with reductive stereotypes- mysterious and mystic, barbaric, immune to modern civilization, most predominantly, figures from the long-forgotten past. This course will challenge those narratives by highlighting the breakthrough Indigenous voices worldwide from various media and exploring how the Indigenous communities utilized the platforms to construct their identities as living, producing, and culture-making people. It will prompt students to engage with Indigenous-led media, including films and series, digital archives, digital artistry, social media and digital communities, and online journalism. Texts will include (not limited to) movies/series like Zacharias Kunuk's *Atanarjuat: The Fast Runner*, Sterlin Harjo and Taika Waititi's *Reservation Dogs*, Neil Diamond's *Reel Injun*, etc.; community-led digital archives such as Four Directions Teachings.com, Wanuskewin, etc.; artworks of Maika'i Tubbs, Wendy Red Star, Tufan Chakma, etc.; policymaking documents such as "The Australian News Media and Indigenous Policymaking 1988-2008"; and Indigenous broadcasting channels. Through these, the course will contemplate the transformative impacts of Indigenous media and activism on Indigenous meaning-making, decolonizing Western views, and

navigating state discrimination and cultural sovereignty. It will take special care to interpret the ways that race, ethnicity, and national identity intersect with Indigenous realities.

Students will be assigned a creative, multimodal assignment that highlights the story of Indigenous voices; short response papers (400 words), a short research paper, and an accompanying presentation on the history of an Indigenous broadcasting channel; and a final research paper (2000 words).

General Education Objectives

- This course confers General Education credit for Composition (C), and also fulfills 6000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, Approaches, formats, and methods to adapt writing to different audiences, purposes, and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims, and evidence, and to analyze writing for errors in logic.
- The *University Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive WR credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking.

- *Content.* Students demonstrate competence in the terminology, concepts, theories, and methodologies used within the academic discipline.
- *Communication.* Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- *Critical Thinking.* Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts

Playing Indian, Philip J Deloria: Yale University Press, ISBN-10: 0300264844

Indigenous Archival Activism: Mohican Interventions in Public History and Memory, Rose Miron: University of Minnesota press, ISBN: 9781517912710

Additional readings will be made available on Canvas.

Assignments and Grading

Total Word Count: 6000 (1000 points possible)

(200 points) Reading Response (500 words each; 4 total; 2000 words)

Students will be expected to write 5 reading responses on the assigned texts this semester. Students may choose which texts they would like to write on. A reading response attempts to tackle a “big idea” or theme of the chosen text and connect it to a wider context. While you should remain close to the text and cite specific textual evidence, these responses can be more personal and casual than other written assignments. A text may remind you of something else you’ve read or seen, something you’ve experienced, etc., and you are welcome to talk about those things in these responses.

Your analyses are designed to help you improve your argumentative/writing skills. Your responses should avoid summary and be centered on specific examples. Each response will be due electronically.

(250 points) “A Creative Hub of Our Own: Media Projects” (1000 words)

As this is a Writing through Media class, one of the expectations is that you will be able to write/argue through media forms that include, but are not limited to, the production of a comic, a blog (word– or image-centered), a video, a piece of free-standing artwork, and other media forms. These projects must be thought-provoking and of good quality. The final media project must relate in some way to your research paper, though it does not need to restate the same information.

All projects should aim to extend solidarity to the Indigenous peoples’ struggles for unbiased media representation and visibility, and to initiate conversations through the projects that empower and amplify their voices. We will store these media projects on a social media platform, allowing us and the users to engage in conversations around the issues we decide to highlight. We will view this as an opportunity to expand our interactions beyond the classroom, which will potentially help us learn about creating impactful spaces to reflect on critical issues and think collectively.

You will be assigned a few small media assignments to help you develop and practice skills

before being assigned the larger projects; many of these smaller projects will be aimed at creating a professionalized identity. The feedback on these shorter assignments will help you prepare for your larger projects.

(100 points) Presentations (300 words)

You will be collaborating on a group presentation at the end of the semester, focusing on a main topic of your choice (that has in some way been a significant part of our class discussions). The presentation activity is a potential step to improve and refine our professional skills and to effectively participate in advocating for a cause.

This is an extension of many of the skills you have learned through the Media Projects, and can include visual, video, or audio components. You will be presenting these in the last week of classes.

(50 points) Paper Proposal/Pitches (300 words)

Leading up to your final essay, you will informally ‘pitch’ your paper topic to the class. With One page (300 words) of notes, you will have three minutes to talk through your ideas in a supportive environment and field 1-2 questions from your peers. Afterwards, you will submit an overview of that proposal on Canvas.

(100 points) Annotated Bibliography (400 words)

In preparation for your final paper, you will research and submit your intended secondary sources in MLA style and include a short summary and analysis of the source as it pertains to your research and primary text. The required word count will be fulfilled by your summary and analysis of each source.

(200 points) Research Paper (2000 words minimum)

One research paper is required for this course. Specific instructions will be distributed at least three weeks before the first draft is due. Throughout the semester, various lectures and assignments focusing on argumentative structure, use and presentation of evidence, assertive claims, and critical thinking will be incorporated into the class, thus providing preparation and practice for this assignment. This essay must contain 2-4 critical academic sources. In addition to your required peer-reviewed sources, your research paper should incorporate some of the media (images, videos, audio files, etc.) that are at the center of this class. You will also be required to conference for this paper during scheduled conference hours.

(100 points) Active Participation/Attendance

Attendance and participation in discussion and group activities are vital to success in this course. Students will be required to work in small groups, participate in class discussion, conduct writing workshops, class activities, homework and complete peer reviews. Students are expected to be prepared for activities on readings. Students must be present for all in-class activities in order to receive credit. In-class activities cannot be made up.

You will be required to generate at least one question, comment, observation, or criticism of the assigned reading and share it with the class during discussion. Failure to participate in class discussion will result in a reduction of your participation grade. Students are required to bring a copy of the assigned text to class. Failure to bring a copy of the assigned reading will also result in a reduction of your participation grade. Many of the assigned texts are made available to you on Canvas. I will complete “text checks” to make sure you have your copy of the assigned reading.

All students should participate in each class session in some manner by offering points of view, raising questions, asking for clarification, participating in group activities, and/or writing when it is required. If you have concerns with public speaking, please see me for alternative activities to meet participation requirements. These can include submitting observations, questions, or discussion topics prior to class.

There will, however, be a small number (3-5) of reading quizzes throughout the semester as a safety net/security measure for accountability in the term’s reading process. The dates of these quizzes will be unannounced and cannot be made up, barring an excused absence. Each quiz will have a small number of short-answer questions that will be easy to answer if you have kept up with our reading, and impossible to answer if you have not. There is no way to study for these quizzes other than keeping up with the assignments and making sure you are reading in a measured and intentional way, properly digesting the texts, and not just skimming them. These quizzes are not meant to hurt your performance or in any way be a source of anxiety or stress. Just think of them as little check-ups to make sure we’re all on the same page. Make sure you always bring a writing utensil to our class meetings in case it’s one of our quiz days.

Grading Scale

Letter Grade	Number Grade
A	100-92.5
A-	92.4-89.5
B+	89.4-86.5
B	86.4-82.5
B-	82.4-79.5
C+	79.4-76.5
C	76.4-72.5
C-	72.4-69.5

Letter Grade	Number Grade
D+	69.4-66.5
D	66.4-62.5
D-	62.4-59.5
E	59.4-0

Course Policies

1. Assignments.

You must complete all assignments to receive credit for this course.

2. Attendance Policies.

ENG 1131 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.

- If you miss more than 6 class periods (this includes screenings), you will fail the course. Each absence beyond 4 will lower your grade by half a letter.
- 3 times late to class (by 5 minutes or more) will equal one absence.
- Only absences involving religious holidays or university-sponsored events are exempt.
- If you must miss a screening, please contact me ahead of time so other arrangements can be made.
- When you are absent, it is your responsibility to find out what you've missed *and* come to the next class prepared; contact a classmate to find out what work you've missed.
- Absence is not an excuse for late work. You are still responsible for turning assignments in on time.

3. Paper Format & Submission.

Papers will be double-spaced, and in a readable 12-point font. They must be submitted via the designated Canvas.

4. Late Work.

Meeting all assignment deadlines is key to avoid falling behind. However, if you find yourself unable to turn an assignment in on time, the procedure is as follows:

- You must notify me at least 24 hours in advance.
- The assignment must then be turned in no later than three days after the initial due date.
- The maximum score possible for any late work is an 80%, or a B-• After the late assignment has been turned in, you must schedule a meeting with me to discuss paper feedback, and to make a plan for turning future assignments in on time.

(note: you are required to **email me** to set up this appointment.)

5. Paper Maintenance Responsibilities

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

6. Plagiarism & Academic Honesty.

Plagiarism is a serious violation of the **Student Honor Code**. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- Quoting oral or written materials, whether published or unpublished, without proper attribution.
- Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.
(University of Florida, Student Honor Code, 15 Aug. 2007
<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

*University of Florida students are responsible for reading, understanding, and abiding by the entire **Student Honor Code**.*

7. Classroom Behavior.

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds.

Some of the texts we will discuss and write about engage controversial topics and opinions.

Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Laptops and phones are only open for composing research or reading. No Internet scrolling during class.

8. Students with Disabilities

Students with disabilities who are requesting accommodation should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give to your instructor early in the semester.

9. UF Grading Policy

For more information, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

10. Grade Appeals

In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR).

Grade appeals may result in a higher, unchanged, or lower final grade.

11. Course Evaluations

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

12. Sexual Harassment.

UF's policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:

<https://titleix.ufl.edu/policy-statement/>

13. Policy on Environmental Sustainability.

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic versions of print texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale).

14. U Matter, We Care.

The U Matter, We Care initiative is committed to creating a culture of care on our campus

by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact umatter@ufl.edu so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources Available, including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

Tentative Schedule

**** Subject to change****

Date	Reading/Viewing	Assignments Due
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Week 1: Introductions

F 08/21	Introduction to Class, Ourselves, Expectations	“Gathering for a Vision” task
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Week 2: Indigenous Peoples and (Mis)representation

M 08/25	<i>Playing Indian</i> by Philip J Deloria (Selections) Evening Screening: 1491	
W 08/27	Discussion about screening; Indigenous Worldviews, European settler colonialism, Museumization of Indigenous cultures and history and the role of Mainstream media <i>Playing Indian</i> by Philip J Deloria (Selections)	
F 08/29	Watch <i>Reel Injun</i> on your own	

Week 3: First Indigenous Peoples in Media

M 09/01	Holiday (No Class)	
W 09/03	Writing Workshop: Rhetorical Components Screening (in class): Earliest video clips of Native Americans	Reading Response 1 Due
F 09/05	Analyzing the photographs of the Indigenous communities in Amazon by Albert Frisch and in Chittagong Hill Tracts by European visitors from <i>The Chittagong Hill Tracts: Living in a Borderland</i>	

Week 4: Indigenous Films from North America (Part 1)

M 09/08	Evening Screening: <i>Kanehsatake: 270 Years of Resistance</i> (1993) https://tubitv.com/movies/716348/kanehsatake-270-years-of-resistance?start=true&tracking=google-feed&utm_source=google-feed Reading selections from <i>Hollywood's Indian: the portrayal of the Native American in film</i> (On Canvas)	
W 09/10	<i>The Exiles</i> (dir. Kent Mackenzie, 1961) Reading selections from <i>Hollywood's Indian: the portrayal of the Native American in film</i>	
F 09/12	<i>Older than America</i> (dir. Georgina Lightning, 2008)	

	Reading selections from <i>Hollywood's Indian: the portrayal of the Native American in film</i>	
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Week 5: Indigenous Films from North America

M 09/15	<p>Evening Screening: <i>Smoke Signals</i> (dir. Chris Eyre, 1998)</p> <p>Reading selections from <i>Decolonizing the Lens of Power: Indigenous Films in North America</i></p>	
W 09/17	<p><i>Atanarjuat: The Fast Runner</i> (dir. Zacharias Kunuk, 2001)</p> <p>https://www.youtube.com/watch?v=d25KQ5kZmRI</p> <p>Reading selections from <i>Decolonizing the Lens of Power: Indigenous Films in North America</i></p>	
F 09/19	<p><i>Killers of the Flower Moon</i> (dir. Martin Scorsese, 2023)</p> <p>Reading selections from <i>Decolonizing the Lens of Power: Indigenous Films in North America</i></p>	Reading Response 2 Due

Week 6: Global Indigenous Films

M 09/22	<p>Screening: <i>Roma</i> (2018) (On Netflix)</p> <p>Reading: Reading selections from <i>Indigenous Plots in Twenty-First Century Latin American Cinema</i></p>	
W 09/24	<p><i>Sami Blood</i></p> <p>https://tubitv.com/movies/100041729/sami-blood?start=true&tracking=google-feed&utm_source=google-feed</p>	

	“Indigenous Film: “From Hollywood to the Fourth World”” by Renae Watchman	
F 09/26	<i>Maw Theng Gari</i> (My Bicycle) (dir. Aung Rakhine, 2015) “Indigenous Women and the Culture in the Colonized Chittagong Hill Tracts of Bangladesh” by Kabita Chakma & Glen Hill	

Week 7: Global Indigenous Films

09/29	<i>La Llorona</i> (2019), Directed by Jayro Bustamante Reading selections from <i>Indigenous efflorescence: beyond revitalisation in Sapmi and Ainu Mosir</i> by Gerald Roche	
10/01	<i>Whina</i> (James Napier Robertson and Paula Whetu Jones, 2022) Reading: “The “Grandmother” of Indigenous Filmmaking in New Zealand: Merata Mita—Film Is Her Patu” by Denise Schallenkammer	
10/03	<i>Samson and Delilah</i> (Warwick Thornton, 2009)	

Week 8: Indigenous TV Series: *Reservation Dogs*

M 10/06	We will be viewing all these contents on our own (as we normally do with the online streaming) <i>Reservation Dogs</i> (Select episodes)	
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	Reading: “This place killed him”: Reservation Dogs Flirts with Naturalism	
W 10/08	<i>Reservation Dogs</i> (Select episodes) Writing workshop	
F 10/10	<i>Reservation Dogs</i> (Select episodes)	Reading Response 3 Due

Week 9: Indigenous TV Series

M 10/13	<i>Little Bird</i> (Creators: Jennifer Podemski, Hannah Moscovitch, 2023) Readings: “Inviting people into our experience in a powerful way”: Indigenous Representation in the Television Series <i>Burden of Truth</i> and <i>Midnattssol</i> by Heidi Kosonen and Pauline Greenhill	
W 10/15	<i>Dark Winds</i> (Creators: Graham Roland, and John Wirth, 2022)	
F 10/17	Holiday	

Week 10: Indigenous Broadcasting Channels

M 10/20	First Nations Experience (FNX) (the first and only national broadcast television network in the United States) and Aboriginal Peoples Television Network (APTN) in Canada	Media Projects Due
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	Reading selections from <i>Electronic media and indigenous peoples : a voice of our own?</i> by Donald R. Browne	
W 10/22	Whakaata Māori in New Zealand and National Indigenous Television (NITV) in Australia Reading selections from <i>Electronic media and indigenous peoples : a voice of our own?</i>	
F 10/24	NRK Sámi Television in Norway, Taiwan Indigenous Television (TITV) and Indigenous Television in Nepal Reading selections from <i>Electronic media and indigenous peoples : a voice of our own?</i>	

Week 11: Indigenous Radio

M 10/27	Reading and discussing the contents from Radio Quechua Reading selections from <i>Rainforest Radio: language reclamation and community media in the Ecuadorian Amazon</i> by Georgia C Ennis	Paper Proposal/Pitches
W 10/29	Reading the contents and foundational ethics of Te Whakaruruhau o Ngā Reo Irirangi Māori (National Māori Radio Network)	
F 10/31	Reading the contents and interviews from Radio Kotagiri, a community radio station in Nilgiris, Tamil Nadu, India	

Week 12: Indigenous Music

M 11/03	We will listen to Indigenous Resistance Songs worldwide	
W 11/05	Indigenous Chakma songs: foregrounding the community history	
F 11/07	Quechua Songs and Tribal songs from India	Annotated Bibliography Due

Week 13: Indigenous-led Archives, Collective Memory, and Reclaiming the Narratives

M 11/ 10	<i>Indigenous Archival Activism: Mohican Interventions in Public History and Memory</i> by Rose Miron (Select sections) Interacting with “Four Directions Teachings.com”	
W 11/12	<i>Indigenous Archival Activism: Mohican Interventions in Public History and Memory</i> by Rose Miron (Select sections) Interacting with “Wanuskewin”	Reading Response 4 Due
F 11/14	<i>Indigenous Archival Activism: Mohican Interventions in Public History and Memory</i> by Rose Miron (Select sections) American Indian and Alaska Native Records in the National Archives	

Week 14: Indigenous Social Media

M 11/17	<p>We will read the contents from Indigenous influencers like Txai Suruí, @tashka_yawanawa @indigenous_baddie etc.</p> <p>Memes and reels from the Indigenous digital creators</p> <p>Reading selections from <i>Indigenous peoples rise up: the global ascendancy of social media activism</i> by Jeff Berglund</p>	
W 11/19	Presentations	
F 11/21	Presentations	

Week 15: Indigenous Collaborative Media

M 11/17	Indigenous online communities on platforms ranging from Facebook, X (Twitter), YouTube, Instagram, and TikTok	
W 11/19	Beyond the Classroom: Mardonio Carballo's Pedagogical Incursions in Mass Media	
F 11/21	"The Connection to Country Program" from First Nations People of Australia	

Week 16: Wrapping up

M 12/01	Peer Review session	
W 12/03	No Class	Final Research Paper Due