



課 綱 Course Outline
民族語言與傳播學系學士班

中文課程名稱 Course Name in Chinese	原住民電影				
英文課程名稱 Course Name in English	Indigenous Cinema				
科目代碼 Course Code	LCI_35700	班 別 Degree	學士班 Bachelor' s		
修別 Type	學程 Program	學分數 Credit(s)	3.0	時 數 Hour(s)	3.0
先修課程 Prerequisite	無				
課程目標 Course Objectives					
This course will trace the history of Indigenous participation as producers, directors, writers and actors in feature narrative films. With each viewing of key films, discussions will include mode of production, funding, marketing, exhibition, and audience reception. Critical topics include primitivism and visuality, third cinema theory, community media, collaborative practice, representational strategies, gendered narratives, and Indigenous aesthetics.					
系教育目標 Dept.' s Education Objectives					
1	培育增進原住民族語言文化傳承之人才。 To foster intellectuals with a broad understanding of Indigenous culture, history and languages.				
2	培育兼具原住民族傳播理論與實踐知能之人才。 To foster intellectuals who master indigenous communication theory and community/social practice.				
3	培育具備多元文化認知及關懷之語言與傳播人才。 To foster intellectuals with an insightful perspective of multiculturalism, cultural pluralism and intercultural communication.				
系專業能力 Basic Learning Outcomes				課程目標與系專業能力相關性 Correlation between Course Objectives and Dept.' s Education Objectives	

A	具備原住民族語言文化涵養及語文研究能力之基礎。 To acquire ability to appreciate indigenous languages/culture and to conduct cultural studies.	
B	具備原住民族語文應用能力。 To acquire ability to express indigenous language and culture.	
C	具備傳播理論及媒體實務能力。 To acquire ability to interpret communication theory and to engage media production.	
D	具備原住民族文化傳播及議題探討能力。 To acquire ability to debate key issues of indigenous cultural communication.	●
E	具備整合原住民族語文及傳播知能之實踐能力。 To acquire collaborative abilities to apply the knowledge of indigenous language, culture and communication.	●

圖示說明 Illustration : ● 高度相關 Highly correlated ○ 中度相關 Moderately correlated

課程大綱

Course Outline

Week 1 - Introduction -- Nanook of the North, 1922
 Week 2 - Pride or Prejudice? -- Kevin Costner, Dances with Wolves, 1990, USA
 Week 3 - Third Cinema - Jorge Sanjines, Blood of the Condor, 1969, Bolivia
 Week 4 - "Black Boy" Hallucinations - Nicholas Roeg, Walkabout, 1971, Australia/UK
 Week 5 - Independent Filmmaking - Victor Masayesva (Hopi), Itam Hakim, Hopiit, 1985
 Week 6 - Experimental Narrative - Tracey Moffatt (Aborigine), beDevil, 1993, Australia
 Week 7 - Urban Realism - Lee Tamahori (Maori), Once Were Warriors, 1994, New Zealand
 Week 8 - Womens Narratives - Rachel Perkins (Arrernt/Kalkadoon), Radiance, 1998, Australia
 Week 9 - Midterm Exam
 Week 10 - First Features - Chris Eyre (Cheyenne/Arapaho), Smoke Signals, 1998, USA
 Week 11 - Community Media Productions - Zacharias Kunuk (Inuit), Atanarjuat: Fast Runner, 2001, Canada
 Week 12 - From Page to Screen - Niki Caro, Whale Rider, 2001, New Zealand
 Week 13 - Re-enacting Trauma -- Rabbit Proof Fence, 2002
 Week 14 - Poetics of Portraiture -- Wen-Tang Cheng, Somewhere Over the Dreamland, 2002, Taiwan
 Week 15 - International Co-productions - Tony Cheung, The Sage Hunter, 2005, Hong Kong/Taiwan
 Week 16 - Local, National & Global Articulations - Wen-Chen Tseng, Fishing Luck, 2005, Taiwan
 Week 17 - Collaborative Filmmaking - Rolf de Heer & Peter Djigirr (Yolngu), Ten Canoes, 2006
 Week 18 - Final Exam

資源需求評估 (師資專長之聘任、儀器設備的配合 . . . 等)

Resources Required (e.g. qualifications and expertise, instrument and equipment, etc.)

- Scholar with knowledge of the history and development of feature films produced by Indigenous filmmakers around the world, including film productions involving Taiwan's Indigenous peoples.
- Movie training background and production experience is preferable.
- Traditional classroom teaching in a multimedia setting for large-scale movie

projection, and web
-based learning.

課程要求和教學方式之建議
Course Requirements and Suggested Teaching Methods

By the end of the course, students will be able to:

"Identify a feature film's mode of style and production.

"Critically analyze the movie production's working conditions, including the economics surrounding the production and exhibition.

"Learn how to identify and analyze the messages contained in the movie for Indigenous and non-Indigenous viewers.

"Appreciate the various techniques and aesthetics used to convey the filmmaker's message

and/or find a new language for Indigenous cinema.

"Gain further insight on the role and implications of the moving image medium for Indigenous peoples.

上課方式：

The course consists of lecture, reading, discussion, movie-viewing, and student presentations.

其他
Miscellaneous