IN MY BLOOD IT RUNS

FILM SYNOPSIS

Ten-year-old Dujuan is a child-healer, a good hunter and speaks three languages. As he shares his wisdom of history and the complex world around him we see his spark and intelligence. Yet, Dujuan is “failing” in school and facing increasing scrutiny from welfare and the police. As he travels perilously close to incarceration, his family fight to give him a strong Arrernte education alongside his western education lest he becomes another statistic. We walk with him as he grapples with these pressures, shares his truths and somewhere in-between finds space to dream, imagine and hope for his future self.

Directed by Maya Newell

BSFI CURRICULUM
Written in Collaboration with Anne des Rosier Grant

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This educator guide is intended to provide context and background to the film IN MY BLOOD IT RUNS, offering a range of Pre-Viewing, Viewing, and Post-Viewing activities that underscore educational benchmarks of Montana Core and National Core Content Standards. The themes of the film are outlined in the context of Montana Office of Public Instruction’s Indian Education for All Essential Understandings. This guide aims to provide a framework for teachers to encourage active engagement before, during, and after viewing the film in an effort to engage in a deep dive into the content and craft of the filmmaking process and the stories they bring to life.
Maya Newell

Maya is an Australian filmmaker with a focus on social impact documentary. In My Blood It Runs was selected for Good Pitch Australia 2016, the Sundance Documentary Fund and Sundance Skywalker Music and Sound Design Labs and is due for release in 2019. She has directed award-winning short documentaries, Two (AFI Docs, Slamdance, Winner AIDC emerging talent) and Growing Up Gayby (ABC TV) and her feature documentary Gayby Baby (2015). Gayby Baby was selected for GoodPitch² Australia 2014, premiered at Hot Docs, screened at London BFI, Doc Leipzig, Doc NYC, is on Netflix US and reached No. 1 on iTunes doc charts during its UK release. In Australia, the film famously caused a national stir when it was banned by the Australian State Government and is acknowledged as significant in the fight for Marriage Equality and Adoption Equality in Australia.

FILM SUBJECTS/INTERVIEWEES:

◊ Dujuan Hoosan, Lead, Collaborating Director, Additional Camera
◊ Carol Turner, Grandmother, Collaborating Director
◊ Megan Hoosan, Mother, Collaborating Director
◊ Colin Mawson, Brother
◊ James Mawson, Father, Collaborating Director
◊ Margaret Anderson, Grandmother, Collaborating Director
◊ Jimmy Mawson, Grandfather, Collaborating Director

LAND ACKNOWLEDGEMENT

The Big Sky Film Institute acknowledges that we are in the aboriginal territories of the Salish and Kalispel people. In addition, we honor the twelve Montana tribes that have cared for and honored the distinct and multifarious region we now refer to as Montana. We would also like to pay our respects to the Arrernte and Gurrwa people of Mparntwe and Borroloola where IN MY BLOOD IT RUNS was made. We honor the path Indigenous peoples all over the world have shown us in caring for this place for the generations to come and hope this guide offers itself as an opportunity to better understand the stories of the land.
BY THE NUMBERS:

- Aboriginal and Torres Strait Islander people have occupied Australia for at least 60,000 years. Up until 600 years ago, they had no contact or exchange of cultures with the outside world, only contact with other inhabitants of the vast continent.

- The oldest human burial in North America dating back 13,000 years to the Clovis culture, was discovered in Montana. DNA extraction from bones from the site showed the remains were most closely linked to Native American tribes that still live in Montana today.

- There were 250+ distinct Aboriginal and Torres Strait Islander Languages spoken across Australia prior to European colonization.

- There were approximately 500 distinct Native languages spoken in North America prior to European colonization.

- The 1997 Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families, found that between 1 in 10 and 3 in 10 Aboriginal and Torres Strait Islander children were forcibly removed from their families and communities in the years 1910 to 1970.

- Beginning in 1879 with the first off-reservation Indian Boarding School, tens of thousands of Native American children were sent to these schools. Many were forcibly removed from their families and communities and stayed at the schools far from their homelands. Attendance was mandatory at many mission schools for Native American children age 6 to 16.

LEARNING OBJECTIVES

- Students will demonstrate an understanding of the great diversity of Indigenous groups across Australia and Montana through exploration of some of the key concepts of Montana’s IEFA-Essential Understandings Regarding Montana Indians, primarily EU2, 3 and 6.

- Students will make connections between histories, traditional life-ways and place-based education of Montana Tribes and Aboriginal and Torres Strait Islander peoples.

- Students will identify past policies and contemporary issues that impact Indigenous students in various educational settings.

- Students will recognize the benefits of an integrated education system that implements Indigenous cultures and traditional knowledge systems adapted and passed down for generations.

- Students will identify the importance of telling this story within the context of a documentary film.
GUIDING QUESTIONS

• What do you think is the distinction between ‘Aboriginal and Torres Strait Islander education’ and ‘reconciliation in education,’ and how does this connect to how we talk about Indigenous tribes of Montana? The U.S.?

• What does the clip indicate about the impacts of institutionalised racism within and across the education, welfare and justice systems?

• What are the many ways identity can be constructed and understood?

• What does identity have to do with family, relationships, community, and/or culture? Language, spirituality, and the land? Education, history, and race/ethnicity?

ARRERNTJE AND GARRWA BACKGROUND:

• Like many other First Nation communities, Arrernte and Garrwa had powerful connections to the lands they occupied prior to Colonialism. They believe everything in creation is connected.

• Their unique knowledge systems and ways of knowing, coupled with their oral traditions, cultural practices and concepts of spirituality, formed the basis of their identities and the core of their existence. These deep connections of reverence and respect for the land are reflected in the Arrernte and Garrwa’s complex spiritual narratives, sometimes referred to as “Dreamtime” or “Dreaming stories.”

• Before the British arrived in the late 1700s, banning many cultural practices and prohibiting them from speaking their languages, there were over 700 Native Australian Nations speaking over 250 languages.

• Currently there are over 500 words from Aboriginal and Torres Strait Islander languages across Australia in common use in English.

• Although many unjust policies were implemented that resulted in forced removal from traditional lands, assimilation and language loss, there are still over 140 Australian Native languages spoken today.

AUSTRALIA    MONTANA

• Similar to Montana’s Indigenous groups and those throughout the Americas, Australia’s Aboriginal and Torres Strait Islander cultures lived on the landscape for tens of thousands of years prior to European arrival. Despite the harsh impacts of colonial policies of assimilation, they continue to be resilient, active members of society, contributing diversity to communities throughout the country.
Given the complexity of the themes IN MY BLOOD IT RUNS explores, this film is most suitable for use with middle and high school-aged students (Years 6-12). Teachers are encouraged to preview the content as it may be too mature for younger audiences. The film’s content, themes, and message is most clearly connected to the following areas of National Core and Montana Core Content Standards:

**MONTANA COMMON CORE STANDARDS**

**Reading Standards for Literature (RL.6):**

**RL.6.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

**Reading Standards for Informational Text (RI.6):**

**RI.6.7** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

**Writing Standards (W.6):**

**W.6.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**Speaking and Listening Standards (SL6):**

**SL.6.2** Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

**Language Standards (L.6):**

**L.6.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings

**L.6.5.d** Recognize the influence time, culture, gender and social relationships have upon word meaning

**Reading Standards for Literacy in History/Social Studies (RH.6-8):**

**RH.6-8.4** Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
MONTANA COMMON CORE STANDARDS (CONT.)

**Life Science Content Standards for Grades 6-8:**

Analyze and interpret data to provide evidence for the effects of resource availability on organisms and populations of organisms in an ecosystem and analyze scientific concepts used by American Indians to maintain healthy relationships* with environmental sources [and] construct an explanation that predicts patterns of interactions** among organisms across multiple ecosystems.

*Data students analyze includes decreasing numbers of Indigenous languages spoken over time and population reductions among Australia’s Aboriginals or America’s Indigenous groups before and after Colonization. Students may engage in discussion about the environmental resources Dujuan uses in the film for healing and “maintaining healthy relationships,” like the Bush medicine he picks, or fishing, comparing how they may differ in Alice Springs versus Sandy Bore, and why.

**Teachers may want to show students this short [01:27] YouTube video illustrating, “The Invasion of America” between 1776-1887. The United States seized over 1.5 billion acres of land from American Indian people.

**Media Arts Standards for Grades 6-8:**

**CONNECTING Anchor Standard #10:**

Synthesize and relate knowledge and personal experiences to make art. Analyze how media artworks expand meaning and knowledge, create cultural experiences, and influence local and global events Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding, including traditional and contemporary artistic ideas and works by American Indians. Compare how media artworks and ideas relate to various contexts, purposes, and values.***

***This would apply if an extension activity asks students to review the Australian or Montana Tribes’ flags and other symbols or symbolic works (like family crests or for example, War Shields), to compare them, then engage in a creative art project and design their own symbols or crests or flags, based on their definitions of IDENTITY, CULTURE or COMMUNITY.
Media Arts

Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.
Essential Question(s): How do people relate to and interpret media artworks?

MA:Re8.1.6 (6th Grade)
Analyze the intent of a variety of media artworks, using given criteria.

MA:Re8.1.7 (7th Grade)
Analyze the intent and meaning of a variety of media artworks, using self-developed criteria.

MA:Re8.1.8 (8th Grade)
Analyze the intent and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.

MA:Re8.1.1 (HS Proficient)
Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Enduring Understanding: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.
Essential Question(s): How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist’s understanding and work?

MA:Cn11.1.6 (6th Grade)
Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.

MA:Cn11.1.7 (7th Grade)
Research and demonstrate how media artworks and ideas relate to various situations, purposes and values, such as community, vocations, and social media.

MA:Cn11.1.8 (8th Grade)
Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as democracy, environment, and connecting people and places.

MA:Cn11.1.1 (HS Proficient)
Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.
Essential Understanding 2
Just as there is great diversity among tribal nations, there is great
diversity among individual American Indians as identity is developed, de-
defined, and redefined by entities, organizations, and people. There is no
generic American Indian.

Key Concepts :

- There exists no universally accepted rule for establishing an individual’s
  identity as Indian; however, as a general rule, an Indian is a person who has
  some biological Indian ancestry and is recognized as an Indian by a tribe.
  (Compare with the term Aboriginal in Australia)

- For millennia, individual tribal groups successfully educated their children
  using highly effective indigenous pedagogies that imbued Indian children with
  all the knowledge and skills they needed to thrive in their world. (Compare with
  Aboriginal children like Dujuan)

- Boarding schools and other federal policies of assimilation brought
  disruptions to the traditional transference of knowledge in tribal communities
  and have had wide-ranging and lasting impacts on American Indian individuals
  and communities.

- Students who maintain a strong sense of pride in their language and culture
  tend not to experience school failure.

- Ideally, school curricula will offer equal recognition of the contributions
  students’ home cultures bring to the learning situation and will help all students
  develop the self-esteem and self-confidence that can enhance their learning.
Essential Understanding 3
The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions, and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs.

Key Concepts:

- The term ‘Spirituality’ within a cultural context can be limiting and misconstrued. Spirituality to indigenous peoples generally refers to one aspect of their worldview in which all things are connected. Spirituality in this context does not necessarily equivocate nor denote religion.

- A complex history of pre-Columbian tribal migrations and intertribal interactions, European colonization and Christianization efforts, and federal assimilation policies have contributed to the broad range of spiritual beliefs held by American Indians today.

- Despite this history, Native people have retained their spiritual beliefs and traditions - tribal languages are still spoken, sacred songs are still sung, and rituals and ceremonies are still performed.

- It is not important for educators to understand all of the complexities of modern-day American Indian cultures; however, they should be aware of their existence and the fact they can influence much of the thinking and practice of American Indians today.

- Humor plays an important role in American Indian cultures, there was no “stoic” Indian.

- Tribal oral traditions, ideologies, worldviews and the principles and values associated with them, are as valid as other such traditions from around the world and should be accorded the same respect and standing.

- Educators should be aware that portions of these principles and values are private and are to be used and understood by certain individuals, groups, or the entire tribe. Tribal culture bearers, experts, and others can assist educators in navigating these situations.
Essential Understanding 6: History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.

Attempts to assimilate indigenous peoples into Euro-American society included considerable efforts to change their ways of life and this included efforts to wipe out their musical traditions. The story put forth in the film IN MY BLOOD IT RUNS is an excellent example of the overlooked history of how Aboriginal and Indigenous people have had a major impact upon what we know about the land and what it means to balance one’s cultural or personal education with that which is taught in the classroom.

Key Concepts:

- History is a story most often related through the subjective experience of the teller.

- Much of America’s history has been told from the Euro-American perspective. Only recently have American Indians begun to write about and retell history from an indigenous perspective.

- A huge amount of political capital is involved in the telling of history; history is never innocent storytelling.

- History is a primary vehicle through which power is distributed and used; thus, the whole notion of political identity and ideology and who the United States is as a nation plays into how the story is told, and who has been privileged to tell the story.

- It is critical that history curricula include the stories and experiences of individual men and women of diverse racial, ethnic, and religious groups.

- Providing students with textbooks, primary source documents, and surviving oral traditions allow them to gain an objective view of history and provides them with a historical context in which to situate and understand the experiences and perspectives of these groups in American society today.

- By giving students the opportunity to view our past through the eyes of many, they can begin to create their own view of our collective history, understand the present, and become prepared to engage the problems of the future.
BEFORE WE BEGIN... A NOTE TO TEACHERS

It is important that all students feel safe and respected when studying the themes of IN MY BLOOD IT RUNS. The strategies below can help students and teachers support positive learning while studying the film:

• Use inviting and inclusive language when discussing themes and ideas from the film. This includes respectful reflection on race and privilege, highlighting that contribution to the conversation is an option for students not a requirement.

• Encourage students to be active listeners, meaning they are creating space for others to share their experiences and perspectives and providing encouraging response.

• Underscore that the film they are about to watch is a documentary, meaning this film follows real people and lived experiences. Be respectful of personal differences and keep an open mind.

• Remind students to challenge ideas rather than people, with language such as, “I don’t see it that way...”, or “Your comments bring up questions for me...”

• Take ownership of comments and don’t put blame on others. Reframing input as one’s own (“I think...”), avoiding accusational language such as “You should...”

• Give plenty of time for students to think and reflect on discussion topics. You’re digging into some big topics!

• Preface conversation with the Land Acknowledgement on Page 2, engaging in respectful language around personal and cultural needs of students, staff or visitors that identify as Indigenous.
CHILD VOICES - DUJUAN HOOSAN

“Adults never listen to kids, but we have important things to say.”
- Dujuan, 10 yrs old

Dujuan Hoosan is the main subject in the film IN MY BLOOD IT RUNS. He is of Arrernte and Garrawa, Indigenous peoples of the Australian homelands near Alice Spring at Sandy Bore and also in Borroloola, both in Northern Territory. He is Angangkere, which means Traditional Healer, a role passed on to him from his Country and great-grandfather.

CONNECTIONS TO THE LAND

On his ancestral homeland surrounded by his family, Dujuan is focused, engaged and learning. We begin to see his Country as a classroom – a place where resilience can grow and revolution is alive. The practice of self-determination through the education of young people becomes the foundation for Dujuan’s future. First Nations communities have powerful connections with the land, not dissimilar to Indigenous communities of Montana and North America, of which Dujuan’s community refers to as ‘Country.’ The continent of Australia is made up of a great diversity of Aboriginal and Torres Strait Islander Countries/geocultural communities. A brief background on the Mparntwe Country explored in the film is below:

- Mparntwe (Alice Springs), Sandy Bore Homeland and Borroloola Community, Northern Territory of Australia: the third-largest town in the Northern Territory of Australia.

- The area is known as Mparntwe to its original inhabitants, the Arrernte, who have lived in the Central Australian desert in and around what is now Alice Springs for tens of thousands of years.

- The town’s population accounts for approximately 10 percent of the population of the Northern Territory.
PRE-VIEWING ACTIVITIES

1) FILM TRAILER - Identifying the Hook
- Before you begin...What IS the role of a film trailer?
  - One main purpose of a film trailer is to give a feel for what the full film is about, without giving away the plot.
- WATCH the trailer for IN MY BLOOD IT RUNS and have students identify film themes and ideas addressed in the trailer.
  - Who is being interviewed?
  - What is the conflict/issue presented? In a larger group have students discuss the effectiveness of the trailer as a hook to the story the film presents.
  - What does the title, IN MY BLOOD IT RUNS, seem to suggest just by viewing the trailer?
- DISCUSS film themes and character qualities introduced in the trailer. How effective was the trailer in hooking you and your students?

2) EXPLORING FAMILY & IDENTITY

Introduction (15 minutes)

ASK students to think about the following words:
- IDENTITY
- FAMILY
- COMMUNITY
- RELATIONSHIPS
- CULTURE

Have students CREATE a family tree in class, listing their immediate families. Carry on a discussion about Dujuan’s family as portrayed in the trailer. Talk about similarities and differences between the students’ families and community, and Dujuan’s family and community.

Lesson Extension (20 minutes)

Continue the assignment as a homework assignment where students conduct research with their families at home - on their extended families: parents, guardians, aunts, uncles, cousins, grandparents, great grandparents, in-laws, blended family members, spouses of family members, and other relatives or relations. Students may use premade templates or design their own best way to depict a larger family “tree,” as well as how to add increasing amounts of information, like the following:

- birth dates of themselves and immediate family members
- birth dates and death dates of grandparents and great grandparent
- the meaning of their name (first, middle, last, mother’s maiden)
IN MY BLOOD IT RUNS

PRE-VIEWING ACTIVITIES

EXAMPLE #1

- If you were to Google the meaning of the name “Juan,” it says it is a Spanish form of the Hebrew for John, which means “God is gracious.”
- In Chinese, Juan is a girl’s name meaning, “graceful.”

EXAMPLE #2

- The name “Melanie” is derived from the Greek word for “blackness” or “dark.”
- Melanin is a dark pigment in the skin, hair and eyes of various groups of people and animals, and causes us to “tan” in the sunlight.

DID YOU KNOW?

Many surnames and Indigenous names are also “topographic” names (or toponyms), which come from a “place name.” They may come from a specific location or refer to an individual’s place of origin, or even describe what a place looks like. Some examples in Montana are Cut Bank, Rising Wolf, Mountain Chief and Three Forks.

- Students should include who (if anyone) they are named after. Is there a “story” they’d like to share of why/how they were named? Have students include name origins and/or countries of origin, ethnicities and races associated with those countries.
- Some surnames have family crests or “plaids” depicting symbolism associated with families and communities, similar to tribal seals and flags. Remind students that including dates are important for context. Dates can tell us what else was going on at that time, in the community or state, or country.

DISCUSS the following questions after trailer preview:

- Where does your name come from?
- What does it have to do with your identity?
- Does language impact who you are?
- What about history? Your family? Community?

WATCH THE FILM!

After engaging with some of the themes explored in the pre-viewing activities, your class should now be ready to watch the film. If you’ve registered through Big Sky Film Institute’s NFI Film Club you should have a provided link! If not, an educational version is available HERE.
VIEWING ACTIVITIES

1) EXPLORING FAMILY & IDENTITY - Film Trailer Extension
Carry forward the Family & Identity Introductory exercise from before you viewed the film and continue the discussion with the following exercise:

DISCUSSION:
• READ the above quotes about Dujuan and decide which ones to focus on for classroom discussion.
• USING THE DOUBLE ENTRY VIEWING SHEET, ask students to watch and write down their own quotes and observations that they think compliment themes brought up in the above quotes (For example, EDUCATION, SELF-DETERMINATION, CONNECTIONS TO LAND, and FAMILY & IDENTITY)
• If students feel comfortable sharing, SELECT a few quotes for discussion.
• AFTER VIEWING, ask students if they made some of the same observations and what new observations were made.

ASSIGNMENT
• Based on the quotes, ask students to write a paragraph on:
  What kind of a person do you think Dujuan is? Have students elaborate on WHY they think he’s the way he is. What things do the students have in common with Dujuan? Does he remind them of themselves and their families? Why/How?

• DURING DISCUSSION, refer to the previous discussion on IDENTITY and the initial words:
  • FAMILY
  • COMMUNITY
  • RELATIONSHIPS
  • CULTURE

  How are they all connected? How does Dujuan’s CULTURE, LANGUAGE or FAMILY and COMMUNITY impact who he is, his IDENTITY?

QUOTES FROM THE FILM:
• “The history we were told at home is in Language and it’s about the Aborigines, but the one back at school, that was for white people.” - Dujuan, 10 yrs old
  CLIP: 00:12:12:10-00:15:56:05 - 3mins 45 secs
• “When I’m out bush my Angangkere (healing power) is straight like a line, but when I am in town my Angangjere is wobbly.” - Dujuan, 10 yrs old
  CLIPS: 00:17:30 - 00:21:44 - 4mins
• “We are told to make our children ready for school, but why can’t we make schools ready for our children?” - Margaret Kemmarre Turner, Advisor
  CLIPS: 00:52:52:02 - 00:54:54:13 - 2mins 2 sec
VIEWING ACTIVITIES

2) EXPLORING EDUCATION - What Do We Mean When We Say, “Education for All”?

Consider the INDIAN EDUCATION FOR ALL Mandate...
Following the 1970’s self-determination federal policy period for American Indians,

IN 1972...

- Two young American Indian students testified at the Constitutional Convention during the state’s rewriting of its constitution, that Montana’s tribal cultures, history and Native languages be specifically promoted - in education and in the constitution. Their voices were heard. Montana’s Constitution Article X, Section 1(2) explicitly states, “The state recognizes the distinct and unique cultural heritage of the American Indians, and is committed in its educational goals to the preservation of their cultural integrity.”

IN 1999...

- Montana’s 56th Legislature implemented Article X when they passed House Bill 528 into law, codified as MCA 20-1-501, and known as Indian Education For All (IEFA). IEFA ensures certified teachers in the state recognize the law’s intent and gain an understanding of Montana tribal histories, cultures, languages, and contemporary contributions to the state. In order to meet the legal IEFA mandate, the Office of Public Instruction (OPI) established several initiatives, including seven guiding principles known as “Essential Understandings Regarding Montana’s American Indians.” In recognition of IEFA, every Montanan is encouraged to learn about “the distinct and unique heritage of American Indians in a culturally responsive manner.”

DISCUSS AND EXPLORE ESSENTIAL UNDERSTANDING #2

- What part/s of Dujuan’s IDENTITY is understood by his family and misunderstood by his teachers? What type of schooling do you think benefits Dujuan the most. Why? Which type of education seems to make Dujuan happier? How can you tell?
- What entities, organizations, and/or people define and redefine Dujuan’s IDENTITY?
- What in history or in his community impact Dujuan’s IDENTITY? Discuss comparisons with the students own IDENTITIES, families, and communities.
POST-VIEWING ACTIVITIES

1) UNDERSTANDING POLICY & REPRESENTATION - Timeline Exercise

Students will use additional resources to construct either a:

1) **Venn Diagram Comparison** b/w Australia and U.S. policies/events that have impacted Indigenous communities. For example, they will record 4 - 6 significant DATES from various timelines (or more or less, depending on student age, grade and ability) in opposite sides of the diagram, one side for Montana (or the United States, or North America) ) and one side for Australia.

2) **Record a few significant events** along a timeline that happened in each place with the date/s they occurred, or create a calendar of significant events. In the middle of the Venn diagram, compare the events and write down similar or same effects. See the example below.

*Students may also want to construct a Venn diagram comparing the two types of education/schooling that Dujuan experiences in the film; traditional versus contemporary, and then record the positive and negative benefits of both.*

**VENN DIAGRAM EXAMPLE**

![Venn Diagram Example](image-url)
IN MY BLOOD IT RUNS

POST-VIEWING ACTIVITIES

TIMELINE EXAMPLE

1) **MAKE COMPARISONS** of comparable events throughout U.S. and Australian history.
2) **SELECT DATES** from the TIMELINE RESOURCES list below.
3) **CREATE** a Venn Diagram, Historical Timeline, or Calendar of Significant Events that illustrates both positive and negative impacts on Australia’s Aboriginal and Torres Strait Islander peoples alongside American Indians and Montana’s Native communities.

*At minimum, students should be able to explain the significance of the events they choose to compare. Dependent on time, students can compare two events (30 min.), 4-6 (60 min. + HW), 6-10 (2-3 class periods).*

**TIMELINE RESOURCES:**

1) CONNECTIONS TO LAND AND LANGUAGE - Focusing on Different Characters to Tell a Larger Story

This film focuses on Dujuan’s story to tell a larger story about Indigenous and Aboriginal sovereignty and place-based education. Take his story and make connections at a local level.

MONTANA ACTIVITY

• On a Montana map, have students point out where the tribes closest to where they live are located. Pick one of the focused tribes and make connections with how threats to certain ways of educating might impact Native cultures and communities in that area.

• FIND A FULL SCALE MAP HERE

AUSTRALIA ACTIVITY

• On the Australian language map, have students identify locations and languages spoken in the film. How does language or location make a difference in learning? How might deep, spiritual connections to the country get impacted by relocation and/or language loss?

• FIND A FULL SCALE MAP HERE
DOUBLE ENTRY CHART + DISCUSSION  
(CAN BE APPLIED TO ANY OF THE ABOVE ACTIVITIES)

*Worksheet attached (Page 21)

As students watch the film have them take notes in the attached Double/Entry Chart provided to have students remember specific moments in the film. After watching, ask students what they wrote down:

· What moments stood out to them?
· Was there anything in the film that changed what you knew or what you thought you knew?
· Many documentaries are also narrative, meaning they tell stories! How do we articulate certain histories through a good story?
  - (Bring this back to the film. From which perspective is the film’s story told? Do they narrate? How much time are watching versus listening? Make a list!)

SUPPORTING AN EFFECTIVE DISCUSSION:
To most effectively track learning throughout viewing and discussion, have students reflect on what they know about the issues being presented in the films. With their Double Entry viewing chart they will have written down observations and inquiries. The following is a short list of keys terms and vocabulary to help students articulate their analysis:

KEY TERMS (to sound like a professional):

EXPOSITION: the information that grounds you in a story (Who, What, Where When, and Why). Exposition gives us the tools to follow the story as it unfolds.

· Questions to ask students:
  · What information is given away?
  · What still don’t we know?
  · Who are we hearing from/who is interviewed (who is not?)?

· Examples of Expository Information:
  · Shot of a place/location and its landmarks
  · Headlines/printed materials
  · Voice over
  · People getting upset over something
THEME: A recurring idea that illuminates an aspect of the human condition. The theme is the most basic lifeblood of a film, it tells you what the film is about. This differs from the subject, which is the topic of the film. A theme gives a story/subject focus and depth and brings out universals from the subject of a complex/simple film subject. A good theme should have multiple layers: personal level, political level, or spiritual level

· Questions to ask students:
  · What are the universal ideas behind the film?
    - Ex: History told from Arrernte/Aboriginal perspective frequently conflicts with the histories taught in school. IN MY BLOOD IT RUNS addresses that histories can be rediscovered, revised, and better integrated into everyday knowledge, especially when those histories are often one-sided in their telling.

SUBJECT: the topic/focal point of the film
· Questions to ask students:
  · What is the general subject of this film?
    · Ex: IN MY BLOOD IT RUNS follows the life of 10-year-old Arrernte/Garrwa boy Dujuan and his family. The film uses Dujuan’s story and the challenges he faces to show concealed prejudices perpetuated against Aboriginal people of Australia.

ARC: the ways the events of the story transform the subject/character. Story arcs can be hard to find in documentary film, there is not always an obvious beginning, middle, and an end (as in life!)
· Questions to ask students:
  1. What does the protagonist/subject learn about themselves as they pursue a goal?
  2. How has the film challenged your assumption about the film’s subject? Did you have preconceived notions of who the characters were/where they came from? Did this film change your opinion on this subject matter?

PLOT + CHARACTER:
· CHARACTER-DRIVEN: film where the action of the film emerges from wants and needs of the characters
  · Questions to ask students:
    1. Who is this film about? Is it about a person or an event?

· PLOT-DRIVEN: characters are secondary to the events that make up the plot
  · Questions to ask students:
    1. Who is this film about? Is it about a person or an event?
<table>
<thead>
<tr>
<th>NOTICE</th>
<th>WONDER</th>
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<tbody>
<tr>
<td>Write down details, or quotes from the film that stand out to you.</td>
<td>What does this make you think? Write down observations, questions, or</td>
</tr>
<tr>
<td>Who’s being interviewed? Are there animations? Is this happening</td>
<td>comments you might have related to what you wrote down in the NOTICE</td>
</tr>
<tr>
<td>now or is it recounting something in the past?</td>
<td>column.</td>
</tr>
</tbody>
</table>

**IN MY BLOOD IT RUNS**

Double Entry Viewing Sheet
Additional Australia Resources:


Teaching Race and Ethnicity


Additional Montana Resources


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