

Sovereignty, self-determination, and resistance: Analysing Indigenous issues through film*

A teaching unit on global Indigenous issues

By Noah Romero

Year

Y11–Y13

Level

Level 5 and above

Duration

4 weeks

Learning areas

Social Sciences,
English, Media
Studies, Visual Arts

Inquiry focus

Indigenous studies,
human rights

Description

This teaching unit develops an international understanding of Indigenous issues through film. By watching, analysing and reflecting upon three films, *Babkiueria*, *The Mystery of Now* and *Tame Iti – The Price of Peace*, students will gain a deep appreciation for the historical contexts and lived experiences of Indigenous peoples. Students will also develop a critical and historically situated understanding of Indigenous issues, both at home and abroad.

Teachers will use community responsive and arts-based pedagogies in order to guide students through their processing of the themes of the films. Each film will be presented using the following process: film screening, film analysis, and discussion sessions.

Key understandings, knowledge & actions

- Identify issues related to Indigenous communities in Australia, the United States and Aotearoa New Zealand
- Explore how film can help us understand historical events and the ways these events influence contemporary issues
- Apply new knowledge in order to conceptualise initiatives in the pursuit of social justice

* The author would like to sincerely thank Dr Maria Perreau and Dr Marta Estellés for their valuable feedback on this teaching unit.



Glossary of terms

- **Indigenous people:** The original inhabitants of a territory or nation. Indigenous people are often differentiated from settlers, or people who arrived later and claimed ownership over Indigenous lands.
- **colonialism:** The practice of an external power (such as a nation, state or empire) asserting control over an area inhabited by others.
- **race:** A system of categorisation in which groups of people with similar physical traits (such as skin colour, hair texture and eyelid shape) are grouped together. In colonial societies, social hierarchies and access to resources are often determined by race.
- **self-determination:** The ability or power to make decisions for yourself, especially the power of a nation to decide how it will be governed. In the context of this lesson, students consider the degree to which Indigenous people are free to make decisions in the interests of their communities.
- **social justice:** To the idea that all human beings deserve fair and equal treatment.
- **UNDRIP** is the United Nations Declaration on the Rights of Indigenous Peoples. UNDRIP guarantees Indigenous people the right to self-determination, education, representation and freedom from discrimination.

Teacher process

- **film screening:** Present the films without comment, apart from a brief discussion of the vocabulary words and definitions associated with each learning experience. The purpose of this approach is to let the films, and their subjects, speak for themselves.
- **film analysis:** Using [Worksheet 1](#), systematically analyse each film according to the prompts, which cover aesthetic and thematic considerations. This will foster the ability of the students to interpret films and their messages.
- **discussion sessions:** Unpack each film and activity in open discussion. Encourage respectful conversations that focus on engaging with the themes of the films rather than on evaluating student comprehension.



Learning experiences

1. Babakiueria

This learning experience encompasses three class sessions devoted to watching, reflecting on and critically analysing key themes and events in *Babakiueria*.

2. The Mystery of Now

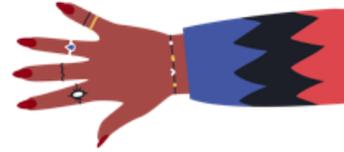
This learning experience encompasses three class sessions devoted to watching, reflecting on and critically analysing key themes and events in *The Mystery of Now*.

3. Tame-Iti – The Price of Peace

This learning experience encompasses three class sessions devoted to watching, reflecting on and critically analysing key themes and events in *Tame Iti – The Price of Peace*.

4. Social action for Indigenous rights

This learning experience encourages students to investigate global and local initiatives working towards Indigenous rights and to design a three-minute movie to support one such initiative.



Description

This learning experience encompasses three class sessions devoted to watching, reflecting on and critically analysing key themes and events in *Babakiueria*, a fictional film shot in documentary style. *Babakiueria* imagines a scenario in which Aboriginal Australians “discover” an Australia that is already inhabited by White people. It is a simple yet provocative story that questions our investment in racial categories by examining the issues Indigenous communities currently face – such as unemployment, poverty, discrimination and racism – and daring the audience to imagine how they would react if non-Indigenous people experienced the same things.

Key concepts

- Sovereignty
- Self-determination
- Colonialism
- Social justice/injustice

Learning outcomes

- Understand how to critically analyse film
- Develop skills in applying the themes encountered in films to analyses of wider issues
- Understand the issues facing Indigenous and Aboriginal communities, along with the historical events that created those issues
- Envision different ways of navigating difference and diversity while thinking of strategies to ensure the rights of Indigenous peoples

Materials

- [Copies of Worksheet 1 \(one per student\)](#)
- Word processing software
- Television or projector
- Internet browser for film screening

Resources

- [Link to the Film](#)
- [Explanatory sheet 1 \(for teachers\)](#)
- UN General Assembly, United Nations Declaration on the Rights of Indigenous Peoples: resolution / adopted by the General Assembly, 2 October 2007, A/RES/61/295.
<https://www.refworld.org/docid/471355a82.html>

Learning sequence

Activity 1. Film screening

The first activity in this learning experience is the watching of the film itself. *Babakiueria* has a runtime of 30 minutes. For an immersive and potentially more enjoyable experience, try making the screening feel like a real-life movie-going experience.

This might involve:

- Arranging chairs in theater-style rows instead of having students watch from their desks.
- Providing snacks and drinks where possible, or allowing students to eat their own.
- If time permits, preparing a pre-show program of short, related film clips, similar in format to the trailers that play before a movie. The teacher can strategically select clips to pique student interest.
- Optional clips:

- [Aboriginal People Respond To “Australia Day”](#)
- [The Stolen Generations](#)

Activity 2. Film analysis

Activity 2 will introduce students to the systematic analysis of film, which will allow students to take a structured approach to understanding the wider social and historical themes of Babakiueria. This activity involves students watching the film again, but this time playing the role of analysts, instead of audience members, by engaging with the tasks in [Worksheet 1](#).

Introduce the film analysis framework included in [Explanatory sheet 1](#). As a group, discuss the different parts of the framework before holding the second screening of the film.

- The environment for this second screening might be different from what was set up for Activity 1, and can take place with students seated at their desks with [Worksheet 1](#) in front of them. Alternatively, students could watch the film on a mobile device and with headphones. The device could be their own or one provided by the school. Watching this way will allow students to pause and rewind the film as needed, thereby enabling them to make their own connections and develop unique interpretations.
- Ask students to pay attention to how the White family reacts to various things that happen to them (e.g., being forced to relocate, having their family separated, their treatment by the police). How do the different family members process these events?
- After they have watched the film the second time, students are encouraged to complete their worksheets in pairs or small groups.

Activity 3. Discussion

Using the second activity included in [Worksheet 1](#), students are asked to describe their responses to the film and consider the intentions of the filmmaker. Once completed, this worksheet will represent a complete encapsulation of how the students reacted to, experienced and understood the film.

- After the students have completed [Worksheet 1](#), reconvene in a large group. Ask students to share their reactions to the film. Some questions to consider are:
 - What are the issues related to race and racism in Australia?
 - Do you think much has changed in Australia/for Aboriginal peoples since *Babakiueria* was released in 1986? *To delimit the discussion, you can use updated information from Amnesty International about Indigenous justice in Australia:*
<https://www.amnesty.org.au/campaigns/indigenous-justice/>
 - How would this film look if it was made today?
- Prioritise creating a respectful and engaged discussion that explores the themes of the film over assessing whether or not students completed their worksheets.

Activity 4. Praxis: Taking action based on critical reflection

This activity will ask students to compose a short piece of analytical writing relating their analysis of the film to UNDRIP. The purpose of this is to encourage students to think critically about the broader significance of their reactions to and interpretation of the film. By linking their response to international human rights law, students deepen their ability to support their positions with facts and evidence.

In small groups, discuss the content of the Article 4 of UNDRIP: Indigenous peoples, in exercising their right to self-determination, have the right to autonomy or self-government in matters relating to their internal and local affairs, as well as ways and means for financing their autonomous functions.

After discussing Article 4, students compose a short (approx. 500 word) response to the following question:

- According to your analysis of *Babakiueria*, what barriers are in place that keep Indigenous people from exercising their right to self-determination? What can be done to remove these barriers?

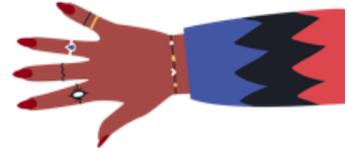
Beyond the learning

Further resources

- Link: *Indigenous Australians: Aboriginal and Torres Strait Islander people.*
<https://aiatsis.gov.au/explore/indigenous-australians-aboriginal-and-torres-strait-islander-people>
- Link: *NatGeo Kids: Facts About Indigenous Aboriginal Art and Culture!*
<https://www.natgeokids.com/nz/discover/history/general-history/aboriginal-arts-and-culture/>

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The Mystery of Now



Description

This learning experience encompasses three class sessions devoted to watching, reflecting on and critically analysing key themes and events in *The Mystery of Now*, a short film that profiles Apache Skateboards, a company founded by Apache artist Douglas Miles Jr. The film features young Indigenous skateboarders who discuss the circumstances that brought them to skateboarding, their goals for the future and the ways skateboarding complements their Indigenous identity. Prior to the discussion session, students will create their own skateboard designs based on their reaction to the film. This teaching unit will encourage students to engage with Indigenous issues more broadly while thinking critically about the similarities and differences between Indigenous experiences in Australia, the US and Aotearoa New Zealand.

Key concepts

- Sovereignty
- Self-determination
- Colonialism
- Social justice/injustice

Learning outcomes

- Understand how to critically analyse film
- Develop skills in applying the themes encountered in films to analyses of wider issues
- Understand the issues facing Indigenous communities in the US, along with the historical events that created those issues.
- Gain an appreciation for the different ways Indigenous people continue to survive and resist

- Envision different ways of navigating difference and diversity while thinking of strategies to ensure the rights of Indigenous peoples.

Materials

- [Copies of Worksheet 1 \(one per student\)](#)
- [Copies of Worksheet 2 \(one per student\)](#)
- Word processing software
- Television or projector
- Internet browser for film screening

Resources

- [Explanatory sheet 1 \(for teachers, if needed for reference\)](#)
- UN General Assembly, United Nations Declaration on the Rights of Indigenous Peoples : resolution / adopted by the General Assembly, 2 October 2007, A/RES/61/295.
<https://www.refworld.org/docid/471355a82.html>
- Link to the film: <https://www.youtube.com/watch?v=lw7XhAFwxqc>

Learning sequence

Activity 1. Film screening

The first activity in this learning experience is the watching of the film itself. *The Mystery of Now* has a runtime of 17 minutes. For an immersive and potentially more enjoyable experience, try making the screening feel like a real-life movie-going experience.

This might involve:

- Arranging chairs in theater-style rows instead of having students watch from their desks.
- Providing snacks and drinks where possible, or allowing students to eat their own.

- If time permits, preparing a pre-show program of short, related film clips, similar in format to the trailers that play before a movie, but the teacher can strategically select clips to pique student interest.
- Optional clips:
 - [The Apache Artist Bringing Skate Culture To Indigenous Tribes](#)
 - [Apache Youth Reclaim their Story through Skateboarding](#)

While watching, ask students to consider the following questions:

- Why is self-determination important to Indigenous peoples? Why might it be important to me?
- In what ways do Apache exercise self-determination?
- What issues keep the Apache nation from exercising their self-determination?

Activity 2. Film analysis

Revisit the film analysis framework included in [Explanatory sheet 1](#) and discuss as needed.

Activity 2 will reinforce the ability of students to take a structured approach to understanding the wider social and historical themes of *The Mystery of Now*. This activity involves students watching the film again, but this time playing the role of analysts, instead of audience members, by engaging with the tasks in [Worksheet 1](#).

Depending on the preferences of the class and the teacher, this activity can occur in tandem with the initial film screening, as the class will already have an understanding of the difference between viewing a film as audience members and viewing as analysts.

- If this is done as a second screening, the environment might be different from what was set up for Activity 1, and can take place with students seated at their desks with [Worksheet 1](#) in front of them. Alternatively, students could watch the film on a mobile device and with headphones.

The device could be their own or one provided by the school. This will also allow students to pause and rewind the film as needed, thereby enabling them to make their own connections and develop unique interpretations.

- In addition to filling out [Worksheet 1](#), students can be asked to consider what they think of the following quote from Douglas Miles, Jr.:

Don't feel bad. You lost an election, it's true. But wait until you lose the whole country. Would you be able to vote again? You should be mobilizing for that. But Native Americans, we can't do that. We can't vote to get our country back. Because they just took it.

What does Miles mean by this quote and how does the documentary help you understand his meaning?

- After they have watched the film a second time (or conducted this analysis as part of their first viewing), students are encouraged to complete this activity in pairs or small groups.

Activity 3. Design a skateboard / Discussion

If necessary, revisit the definition of self-determination (see Glossary and refer back to UNDRIP Article 4) as a class. Using [Worksheet 2](#), students design their own skateboard decks. Once completed, conduct a talking circle in which each student shares their design.

- Students design their own skateboard decks using [Worksheet 2](#). Boards should be designed in response to the following prompt: What does self-determination mean to you?
- Once every student has completed their design, reconvene in a large group. Invite each student to share their design while again considering the following elements:
 - Why is self-determination important to me?
 - What issues keep the Apache nation from exercising their self-determination?
 - How does my design reflect this understanding?

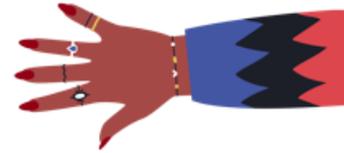
Beyond the learning

Further resources

- Link: *Apache Skateboards Website*. <https://apacheskateboards.com>
- Link: *VICE Feature on Apache Skateboards*. https://i-d.vice.com/en_uk/article/m7eej8/native-skating-community-whiteriver-apache-reservation-arizona
- Link: *Apache History*. <https://www.britannica.com/topic/Apache-people>

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Tame Iti – The Price of Peace



Description

This learning experience encompasses two or three class sessions devoted to watching, reflecting on and critically analysing key themes and events in *Tame Iti – The Price of Peace*. This documentary tells the story of Tame Iti, a Ngai Tūhoe activist who, in 2012, was charged with terrorist activities under contentious circumstances. This final film in the teaching unit will encourage students to deepen their understanding of Aotearoa New Zealand history and society by thinking critically about the similarities and differences between Indigenous experiences in Australia, the US and Aotearoa New Zealand.

Key concepts

- Sovereignty
- Self-determination
- Colonialism
- Social justice/injustice

Learning outcomes

- Understand how to critically analyse film
- Develop skills in apply the themes encountered in films to analyses of wider issues
- Gain a critical understanding of Māori-Crown relations

Materials

- [Copies of Worksheet 1 \(one per student\)](#)
- [Copies of Worksheet 3 \(one per student\)](#)
- Word processing software

- Television or projector
- Internet browser for film screening
- Pens or coloured pencils for writing messages of resistance

Resources

- [Explanatory sheet 1 \(for teachers, if needed for reference\)](#)
- Link: *UN General Assembly, United Nations Declaration on the Rights of Indigenous Peoples: resolution / adopted by the General Assembly, 2 October 2007, A/RES/61/295.* <https://www.refworld.org/docid/471355a82.html>
- Film: *The Price of Peace*, by Webby (2015).
<https://www.flicks.co.nz/movie/the-price-of-peace/>

Learning sequence

Activity 1. Film screening

The first activity in this learning experience is the watching of the film itself. *Tame Iti – The Price of Peace* has a runtime of 87 minutes. If the film is too long, consider watching the first 15 minutes and the last 15 minutes only, for a total runtime of 30 minutes. This will introduce students to Tame Iti's case as well as demonstrate how the police and Iti's whānau attempted to address the situation through restorative justice and face-to-face engagement. For an immersive and potentially more enjoyable experience, try making the screening feel like a real-life movie-going experience.

This might involve:

- Arranging chairs in theater-style rows instead of having students watch from their desks.
- Providing snacks and drinks where possible, or allowing students to eat their own.
- If time permits, preparing a pre-show program of short, related film clips, similar in format to the trailers that play before a movie, but the teacher can strategically select clips to pique student interest.
- Optional clips:

- [Mana: The power in knowing who you are](#)

Activity 2. Film analysis

Revisit the film analysis framework included in [Explanatory sheet 1](#). Discuss the different parts of the framework as a group.

Activity 2 will further reinforce the ability of students to take a structured approach to understanding the wider social and historical themes of *Tame Iti – The Price of Peace*. This activity involves students watching the film again, but this time playing the role of analysts, instead of audience members, by engaging with the tasks in [Worksheet 1](#).

Depending on the preferences of the class and the teacher, this activity can occur in tandem with the film screening, as the class will already have an understanding of the difference between viewing a film as audience members and viewing as analysts.

- If this is done as a second screening, the environment of this screening might be different from what was set up for Activity 1, and can take place with students seated at their desks with [Worksheet 1](#) in front of them. Alternatively, students could watch the film on a mobile device and with headphones. The device could be their own or one provided by the school. This will also allow students to pause and rewind the film as needed, thereby enabling them to make their own connections and develop unique interpretations.
- In addition to filling out [Worksheet 1](#), students can be asked to think about the labels 'terrorist' and 'terrorist training camp.' What led the Crown to label Tame Iti, his home, and his family using these terms? Were these charges justified? Why or why not?
- After they have watched the film a second time (or conducted this analysis as part of their first viewing), students will complete the next activity and are encouraged to work in pairs or small groups.

Activity 3. Chalk art / Discussion

- Tame Iti is a renowned visual artist. Using [Worksheet 3](#), reflect on Tame Iti's piece *Ruatoki District High School #6*, which shows a chalkboard completely filled with a repeated handwritten sentence: 'I will not speak Māori.' In each line, the 'not' is crossed out with red ink. After giving students time to reflect on the film and the artwork, invite them to create their own message of resistance on their own blank chalkboard using pens, pencils, or markers.
- Similar to the previous activity, consider the following prompts in crafting their messages:
 - What does Tame Iti's story reveal about how Māori define self-determination?
 - What did the film say about how Māori are treated by police and the court system?
 - What does it mean for Māori to succeed *as Māori*? What issues impede this?
 - What role can pākeha and tauwiwi play in fostering tino rangatiratanga, or self-determination?
- After students have completed the activity, reconvene in a large group to share thoughts on the film, Tame Iti's artwork and the students' artwork.

Beyond the learning

Further resources

- Link: *Story of Ngāi Tūhoe*. <https://teara.govt.nz/en/ngai-tuhoe>
- Video: *Tame Iti's TED Talk*. <https://tedxauckland.com/people/tame-iti/>

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Description

This learning experience encourages students to investigate global and local initiatives working towards Indigenous rights and to design a three-minute movie that supports the initiative that they find most relevant.

Key concepts

- Social action

Learning outcomes

- Become familiar with global and local initiatives working towards Indigenous rights
- Use filming as a way to support initiatives working towards Indigenous rights
- Encourage social action to support Indigenous rights

Materials

- Devices for filming a short video (phones or iPads)
- Video editing software

Resources

- Video: *Ask Us Anything: Aboriginal and Torres Strait Islander People.*
<https://www.youtube.com/watch?v=SHVbVBLlhCM>
- Video: *The Survivors of Canada's Residential Schools.*
<https://www.youtube.com/watch?v=KOKcqFQNGrs>
- Video: *Why It's Time to Give Native Americans Their Land Back.*

<https://www.youtube.com/watch?v=8fX3jh8tRxA>

- Video: *How the US Stole Thousands of Native American Children.*

<https://www.youtube.com/watch?v=UGqWRyBCHhw>

- Video: *Māori Women Rule | Kaupapa on the Couch.*

<https://www.youtube.com/watch?v=pbCqPII-DRg>

Learning sequence

Activity 1. Initiatives promoting/upholding Indigenous rights

- In pairs, ask students to research different global and/or local initiatives, groups, campaigns or movements that are currently working towards the promotion and upholding of Indigenous rights. *You can narrow the search using the list provided in the resource section, but allow students to add any other initiative that they know*
- Ask students to select one initiative that they find inspiring and/or relevant and ask them to document the answers to the following questions about that initiative:
 - What are the goals of this initiative, group, campaign or movement?
 - When was it initiated?
 - What actions are their members/supporters taking to achieve their goals?
 - What have they achieved so far?

Activity 2. Social action through film

The following link contains useful advice for making films as a class:

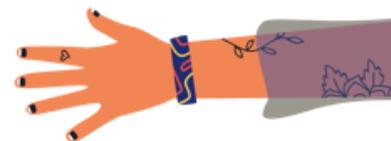
<https://www.media-education-portal.com/year-7-8-topic-2-filmmaking.html>

- Ask students to use their knowledge of film analysis developed in the unit to design, in small groups, a three-minute movie that supports the initiative that they find most relevant.
- To assess students' productions, consider criteria such as the following: originality of the action, viability of the proposal, understanding of the the social issue and the social movement, contribution of the idea to achieve

the movement's goals, ability to share their ideas using film language features, etc.

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Film analysis framework



1. What can you see in this film?

To analyse the movies included in this unit, students must become familiar with key features of film language. When students are familiar with these, they will have a method of approaching any film to decode its meaning. The features focused on here are: narrative, characters, settings, themes, camera angles and shots, camera movements, lighting and sound. By developing the practice of examining each of these features, students will come away with a deeper understanding of any film they watch and be able to present a detailed analysis of it.

Before students go through [Worksheet 1](#) in response to the first film, Babakiueria, talk them through these features, using movies they know to provide examples.

- 1. Narrative:** What happens in this movie? What is the story the movie tells?
- 2. Characters:** Which characters appear in this movie? Who is/are the main character(s)? Who are secondary? What role do they play in developing the narrative of the film? How do they contribute to our understanding of the movie? *If you are teaching at higher levels, you can also ask the students to look at the characterisation of the characters, which refers to the way the characters appear in the film/can be described (through their physical appearance, the way they speak, etc.).*
- 3. Settings:** When and where does the story take place?
- 4. Themes:** What is this movie about? What is the main topic of the movie? What other ideas come through in this movie?
- 5. Camera angles and shots:** Throughout the film, or in particular scenes or when presenting a given character, what camera angles and shots are used? Does the camera look from above, straight-on or below? Are the shots close-ups, neutral or long shots? How does the position of the camera affect what we see in the movie and how we feel about what we see? *For example, 'low angles' make the subject look more powerful while the reverse is true when a 'high angle' is used. A high angle makes the viewer feel a sense of power and a lower angle makes the viewer feel powerless. A 'straight-*

on' eye level view creates no power difference. Film directors use 'shots' for different purposes. For example, they use close-ups to create a stronger connection between the character and the audience. Long shots are used to show the characters in their surrounding environment.

- 6. Camera movements:** How is the camera moving? How does the movement of the camera affect what we see? *Camera movements can be used to establish a perspective and generate certain emotions. The most basic movements are panning, tilting and zooming (in and out). A fast zoom, for example, adds a lot of energy to the scene and quickly captures the audience's attention and focuses it on an object/character. In contrast, panning (a fixed horizontal move of the camera) effectively establishes a sense of location.*
- 7. Lighting:** Can you describe the lighting used? How does the movie use lighting to highlight particular characters/objects? How does the choice of lighting affect the 'mood'? *For this last question, consider, for example, the dark and creepy lighting in a horror movie compared to the bright lighting of a romantic comedy.*
- 8. Sound:** What sounds or music does the film use? What do these sounds make you think about or feel? Does the music suit the theme of the film?

2. How does the film (or a specific scene in the film) make you feel?

This section of the handout is to be done after the students have had time to note what they can see in the movie through their examination of each film language feature. The questions in this section ask them to consider their emotional response(s) to what they have viewed.

With close reference to the film language features they have previously identified, students express how the film (or a specific scene in the film) makes them feel, and how it has influenced them to feel this way. They may feel anger, anguish, excitement, happiness, etc. There is no limit to the emotions they may refer to, provided they can point to evidence from the film (or specific scene) that provoked such feeling(s).

3. What is the film trying to tell us?

This third question asks students to go beyond the surface to get to the overall message underlying the film. The students are asked to delve into the intentions of the director. The genre of the movie will be of significance here too, as the student considers the nature of the movie as entertainment, documentary or a fusion of multiple genres.

4. Who is the intended audience for this film? What makes you think that?

These questions refer to who the filmmakers expect to receive the text (the audience), and what the filmmakers would like the audience to make of it.

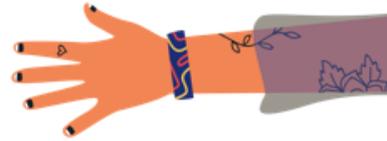
5. Is this film meant to represent reality? What influences your answer?

This question refers to how "true" a text is and how we know. We sometimes refer to this aspect as 'representation'.

* Sections, statements and questions from this framework have been drawn from a combination of the following websites:

- Link: *How to analyse film.* <https://courses.lumenlearning.com/introliterature/chapter/how-to-analyze-a-film/>
- Link: *Teaching visual texts in the classroom.* <https://literacyideas.com/teaching-visual-texts-in-the-classroom/>
- Link: *Visual techniques.* <https://visual-literacy-skills.weebly.com/visual-techniques.html>

Film analysis



Name:

Film:

1. What can you see?

<i>Narrative</i>	<i>Characters</i>
<i>Settings</i>	<i>Themes</i>
<i>Camera angles</i>	<i>Camera movements</i>
<i>Lighting</i>	<i>Sound</i>

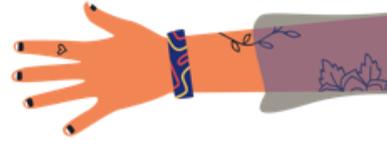
2. How does the film (or a specific scene in the film) make you feel? *Make sure to reference the film language features, above, in your answer.*

3. What is the film trying to tell us?

4. Who is the intended audience for this film? What makes you think that?

5. Is this film meant to represent reality? What influences your answer?

The Mystery of Now: Design a skateboard



Create a skateboard design in response to the following prompt:

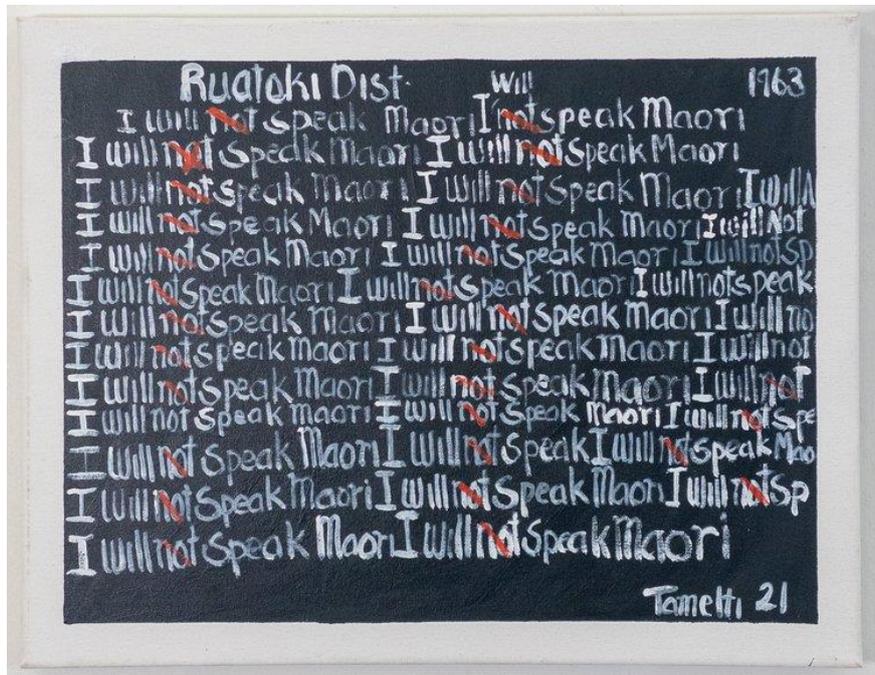
What does self-determination mean to you?





Tame Iti - The Price of Peace: Chalkboard art

In pairs, reflect upon the artwork below.



Tame Iti – Ruatoki District High School #6

On the blank chalkboard, compose your own message of resistance.

