

**Film of the Month**

March 2020

**Dances With  
Wolves**

When **DANCES WITH WOLVES** came to the cinemas 30 years ago, it was celebrated for its sensitive production of the Lakota Sioux. The launch anniversary of Kevin Costner's directing debut prompts kinofenster.de to look into the stereotypical depiction of indigenous people in the Western. In addition to a historical overview, this issue also deals with the so-called "Indian films" that were popular in the 1960s and 1970s in West Germany and in the GDR - albeit under different ideological auspices. In contrast, the interview focuses on the aspects that characterize indigenous filmmaking. Teaching material for the Film of the Month in March is available from Grade 8 and upwards.

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Introduction: "Noble Savages" and "Savage Beasts" (1/2)



## “Noble Savages” and “Savage Beasts” The Portrayal of Native Americans in Western Movies

**Western films depict the indigenous population of North America from the perspective of the colonialists. The stereotypical portrayals that characterized the genre had a lasting effect on how Native Americans were perceived.**

Before their land was grabbed by European settlers, the indigenous population of North America comprised numerous ethnicities. Languages and cultures were as diverse as political and economic systems. And the almost countless names of the indigenous communities indicate that there was little sense of collective awareness between the different ethnic groups. The colonialist, meanwhile, seldom or never made this distinction. A sense of cultural superiority coupled with economic and political interests on the part of the Europeans resulted in the racist practice of treating them all like one single mass, expressed in a single epithet for all indigenous peoples, "Indians".

Today, more culturally sensitive terms such as "Native Americans" are common. However, this designation is only accepted by parts of North America's indigenous peoples – there is still no general consensus on what words to use. Awareness and knowledge of the diversity of indigenous cultures have also grown. At the same time, many designations connected with the expression "Indian" remain commonplace. For example, the folkloristic cliché of the savage, fearless horse-back tribes on the prairie, who live in teepees and wear headdresses made of feathers, remains stubbornly widespread. Cinema and, especially, the Western genre, had a decisive role to play in that.

### The Colonialist Perspective of the Western

The word "Western" is enough to expose the colonialist perspective of the genre: It charts the progress of the pioneers who saw the territories of the indigenous population as a land of endless promise – a wilderness that was there to be tamed and civilized. The role of the indigenous peoples is inscribed into this viewpoint. They embody the savage that stands in the way of progress.

Our focus topic addresses this problematic perspective of the Western movie on the indigenous population. The essay "Native Americans in Western Movies" demonstrates how, from the word 'go', cinema adopted and elaborated on the stereotypes of the "wild, bloodthirsty warrior" and the "noble savage". The specific cliché adopted by a movie depends in no small part on the historical and social context in which the film was made. Classic Westerns such as *STAGECOACH* (1939) present Native Americans as extremely threatening. In contrast, later Westerns tended to idealize. This applies, for example, to *DANCES WITH WOLVES* (1990). Nevertheless, Kevin Costner's epic Western, to which we are dedicating a film review to mark thirty years since its release, represented an important new departure for the genre, through its obvious interest in indigenous culture and language alone.

Nonetheless, the Western is by no means a purely American phenomenon. In the 1960s and 1970s, German cinema went through a veritable wave of westerns. In West Germany, the escapist adaptations of Karl May's novels about the fictitious Apache chief Winnetou stylized him as a virtuous hero. For its part, East Germany countered with the "DEFA Indian Films", in which Native American culture was appropriated to serve socialist ideology. In his essay, "Winnetou and his Red Brothers: German 'Indian Films' in >

Introduction: "Noble Savages" and "Savage Beasts" (2/2)

West and East", the film scholar Dr. Henning Engelke explores this phenomenon.

Regardless of the viewpoint and context in which Western films were made, what they do have in common is that for decades, Native Americans were given hardly any opportunities to portray and express themselves. It is only in recent decades that this seems to be changing: after cinema began to take a more critical approach to the destruction of indigenous ways of life, from the 1950s on, in recent years the number of indigenous actors and directors has been rising too. This is one of the topics on which we focus in our interview with Dr. Kerstin Knopf, Professor of Postcolonial Literary and Cultural Studies at the University of Bremen.

More recent blockbusters such as *LONE RANGER* (2013), or independent productions like Kelly Reichardt's *MEEK'S CUT-OFF* (2010) prove that the Western is alive and well and, especially in terms of how it portrays Native Americans, continuing to evolve. Addressing this genre becomes all the more interesting, as it provides the opportunity to question culturally ingrained perspectives and our own stereotypical perceptions – and promote intercultural understanding and knowledge.

Author:

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24 March 2020, 08.04.2020

Film Review: Dances with Wolves (1/2)



## Dances with Wolves

**Union Army lieutenant John J. Dunbar travels to the American frontier to find a military post and encounters a group of Lakota, from whom he learns their language and customs. Kevin Costner's popular Western epic hit the cinemas thirty years ago.**

When DANCES WITH WOLVES was released in the cinemas in 1990, it immediately occupied a special place in American cinema. Not just because the Western practically no longer had any significance as a Hollywood genre, but also because it showed Native Americans, who had usually had to accept the roles of antagonists, from a different perspective. In his debut as a director, Kevin Costner plays a lieutenant from the Union Army in the American Civil War in 1863, who volunteers to man a remote outpost on the *frontier*, the border between the Euro-Americans' settlement areas and the territories of the Native Americans, which was moving constantly westward. Left to fend for himself, he befriends a Lakota tribe and eventually is adopted into their ranks.

### New Accents

DANCES WITH WOLVES is an elegiac late Western that not only lingers on landscape panoramas but also breaks with the accepted norms of the genre in the quest for new images and new accents. It skillfully weaves in stereotypes to grab the viewer's sympathies. When Lieutenant John Dunbar arrives on his own at the isolated outpost, he has no intention or ambition of getting to know the Lakota living in the region. All he wants is to do his job and have a quiet life – and that also means keeping your distance from the indigenous population, which has a reputation for thievery. Accordingly, the first encounters between Dunbar and the Lakota are marked by mutual suspicion. While he arouses their curiosity because he does not behave like all the other "Whites" and appears to have struck up a friend- >

### DANCES WITH WOLVES

USA 1990

Western

**Cinema release date:** 15.07.2026

21 February 1991 (Germany),

19 October 1990 (US)

**Form of distribution:** DVD, Blu-Ray, VoD

**Director:** Kevin Costner

**Screenplay:** Michael Blake

**Cast:** Kevin Costner, Mary McDonnell, Graham Greene, Rodney A. Grant, Floyd Red Crow Westerman, among others

**Camera:** Dean Semler

**Duration:** Cinema version: 183 min., Special Edition: 236 min min., German Version, English original version with German subtitles (partly featuring Lakota with subtitles)

**Format:** Cinemascope, Color

**Accessible version:** no

**Awards:** Selection: Academy Awards (Oscar®) 1991: Best Picture, Best Director, Best Adapted Screenplay, Best Sound Editing, Best Film Editing, Best Original Score; Golden Globe 1991: Best Director, Best Motion Picture; American Indian Film Festival 1990: Best Picture, among others

**FSK:** from 12 years

**FBW rating:** Particularly Valuable

**Recommended viewing age:** from 14 years

**Recommended for school classes:** from 9th grade

**Topics:** USA, Filmgeschichte, Identity, Friendship, Natur

**School subjects:** German, English, Religion, Ethics, History, Arts

Filmbesprechung: Der mit dem Wolf tanzt (2/2)

ship with a wolf, Dunbar is impressed by the character and appearance of the Native Americans. After he saves the life of Stands With a Fist, the White adopted daughter of the tribe's medicine man, he begins to earn their respect. The more Dunbar proves himself, for example by telling them of a migrating herd of buffalo and fighting on the side of the Lakota in a battle with the rival Pawnee tribe, the more he becomes an accepted part of the Lakota community. He learns their language and gradually distances himself from his military background – until he must finally decide which he belongs to.

## Seeking Authenticity – Leaving Time for Observation

What is striking about *DANCES WITH WOLVES* is the clear intention of giving the Lakota a face and a voice. They no longer appear simply as antagonists but are depicted as independent people with an identity of their own. The filmmakers deliberately and consciously avoided what's known as "redfacing" – all actors playing Lakota have indigenous roots. Furthermore, audiences were treated to numerous lengthy subtitled dialogues in the Lakota language, which was unheard of in previous Hollywood movies.

It is in this context that the Special Edition, which was approximately one hour longer and was released a year later, also in some German theaters, and subsequently released on television, acquired its special significance. Whereby the dramaturgy of the original, which was already three hours long, had to be tightened for the mass market, the longer version takes time for digressions, detours and observations. It lingers for longer on characters and makes the Lakota culture more tangible. In contrast to the original version, it also includes a gruesome scene that sticks out in the otherwise positive characterization of the Lakota and causes consternation both in Dunbar and the audience.

## Different Approach – Same Stereotypes

The portrayal of Native Americans in Costner's film sparked a range of reactions. While some people on the indigenous side welcomes this departure from the old stereotypes – and Kevin Costner was made an honorary member of the Rosebud Sioux Tribal Nation for his "outstanding portrayal of the Lakota Sioux" – others alleged that the film was not historically accurate, accusing the film of telling the story of a "White Knight" and ultimately replacing old clichés with new. There is evidence to support both arguments. On the one hand, *Dances with Wolves* is the polar opposite of the classic Western and paints a hugely sympathetic picture of the indigenous population. This however, despite the best of intention, merely leads to a shifting of the stereotypes. In general, the Lakota characters in the film are level-headed, honorable, decent and dignified and their village life features a strong sense of community. The Lakotas' rivals, the Pawnee, however, are depicted along the usual stereotypical lines: their war-painted faces make them appear dangerous, alien and anonymous – and their ambush makes them appear perfidious to boot. They are given the same unpopular role of the invader, just like the "Indians" in classic westerns.

## Once Upon a Time in the West

Despite its best efforts to remain authentic, *DANCES WITH WOLVES* succumbs to the temptation of romanticization. On the one hand, this is down to the plot, which is based on the love story between Dunbar and Stands on a Fist; on the other hand, it is down to an idealized view of nature, which is reinforced by the evocative film score. The pictures and plot express a yearning for a time of innocence, for a life in harmony with untouched nature, for freedom and adventure, for true solidarity, for honor and decency. This is why the Lakota have such

a fascinating effect on the inwardly and outwardly lonely John Dunbar. Their way of life not only differs fundamentally from that of the White settlers, rather it is dramatized in such a way that it represents the polar opposite. Perhaps this is exactly why *DANCES WITH WOLVES* still works so well: because it still dreams of an ideal world. This apparently ideal world is threatened by the people who regard themselves as civilized yet prove themselves to be the true Barbarians: the White soldiers and settlers who use violent means to grasp whatever they want, who kill animals for fun, have no respect for nature and consider ways of life that are close to nature, such as that of the Lakota, inferior.

The film's closing text slides tell of the disappearance of the Lakota culture. It is framed as an appeal but the words have no real relevance to the present. Above all, they mourn an idealized cliché of Native Americans and the "Wild West".

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*DANCES WITH WOLVES* available as VoD at amazon, Google Play and iTunes.

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Author:

Stefan Stiletto, media educator specializing in film expertise and film education, 24 March 2020, 08.04.2020

Interview: "Indigenous Films Decolonize Historical Cinema Discourses" (1/2)

## “INDIGENOUS FILMS DECOLONIZE HISTORICAL CINEMA DISCOURSES”

Interview with culture and literature scientist, Prof. Dr. Kerstin Knopf, about the colonialist view of the Western movie and the self-portrayal of indigenous filmmakers.



### Prof. Kerstin Knopf

Kerstin Knopf is Professor of Postcolonial Literary and Cultural Studies at the University of Bremen. She previously studied American and Canadian Literatures and Cultures in Greifswald, Gothenburg, Los Angeles and at the First Nations University in Regina, Canada. She wrote her doctorate on the subject of "Decolonizing the lens of power: Indigenous Films in North America".

**The history of North America is marked by the violent colonization of the continent's indigenous population. How is this part of North American history remembered today?**

In the US, colonial history, namely the fact that the entire US society is built on stolen land, gets very little attention in the public discourse. It is different in academic discourse, where the colonial past is ever-present, in the sciences of history, literature culture and above all in Indigenous studies and the recently-established settler colonial studies, which specifically address forms of colonialism in which settlers displace and oppress the traditional population. And of course the indigenous community is only too aware that their current living conditions are a result of colonization and assimilation policies. There had been political activism by indigenous groups in the US since the 1970s and in Canada since the 1990s. With regard to public discourse, we must distinguish between the US and Canada. This is evident from, among other things, the apology by the Canadian government to indigenous people who were committed to so-called Residential Schools with the aim of assimilating them.

**That was in 2008. The US government apologized in 2010 for similar practices of forced assimilation. Is there no comparison?**

The apology by the US government was

not as comprehensive and did not receive the same echo in the public discourse. In Canada, there was a state ceremony with a speech by the then Prime Minister Stephen Harper, and the Truth and Reconciliation Commission was established. Furthermore, there were reparations, CAD 10,000 per person for the first year in such a school and CAD 3,000 for every additional year. Victims of physical or sexual violence received large sums. None of this has happened on a national level in the US, although this policy of assimilation was imposed analogously in both countries.

**What happened as a result of this assimilation policy?**

Generations of indigenous children were forced into the usually Christian Boarding Schools (US) or Residential Schools (Canada). They were separated from their parents, alienated from their culture, prohibited from speaking their language and banned from observing cultural customs. If they broke these rules, they received Draconian punishment. Sexual abuse was also systematic there. Many children died at these schools due to the strict regime and poor nutrition and hygiene. These experiences left behind severe trauma across generations. The social repercussions in the Indigenous Communities are evident to this day in the form of dysfunctional families, drug abuse and alcohol abuse.

**The image of Native Americans was essentially formed by the Western movie genre throughout the world.**

Not only that, but for a long time the Western movie determined the image of the US like no other film genre. Certain stereotypes, which the movies gleaned from written discourses, were transported in depictions of indigenous people: For example, on the one hand you have the "blood-thirsty savage", on the other, the "noble >

Interview: "Indigenous Films Decolonize Historical Cinema Discourses" (2/2)

savage". The "bloodthirsty savage" is out to attack coaches or settler communities, kill people, kidnap children and rape women. The "noble savage", on the other hand, is a romanticized often also erotic figure: a lover of nature who lives out his culture and has a deep sense of tradition. That was and is a projection screen for Western Europeans. The phenomenon can be seen in Germany in the popularity of the Karl May books and film adaptations, the so-called "Indian Films" made by DEFA, the Karl May Festival that continues to be held annually and the popularity of Indian costumes at carnival. Hartmut Lutz coined the term "Indianertümelei" ("Red-Indianism") to describe it.

**DANCES WITH WOLVES from the year 1990 aimed to change this image. Does the film achieve a more authentic portrayal of indigenous people?**

The film was billed as a revisionist Western movie that treats indigenous cultures sensitively and largely works with indigenous actors. Of course, it also uses the Lakota language, although the translations can be quite awkward, which got laughs from indigenous audiences. In the documentary film *Reel Injun* (2009), the indigenous actors tell us that they got lower pay and were disadvantaged in comparison to the White actors. And if you look more closely at *DANCES WITH WOLVES*, you can see the two poles between which the depiction of indigenous people oscillates: on one side, you have the "blood-thirsty" Pawnee, on the other the Lakota as "noble savages", with whom the White hero forms an alliance. This polarization is evident in the way the two tribes are portrayed.

**Does the film still form part of discussions about the representation of indigenous people?**

We now have so many examples of self-representation by indigenous filmmakers that *DANCES WITH WOLVES* is not talked about

much in this context. Since the late 1990s, indigenous cinema has been booming, not only in the US and Canada, but also in New Zealand, Australia and parts of Latin America and the Philippines.

**Since when has there been indigenous filmmaking?**

Even as far back as Hollywood's silent film age, we can find two indigenous directors in *James Young Deer* and *Edwin Carewe*. Their films, which also included Western movies, were not perceived as indigenous filmmaking because they were oriented toward the prevailing representations in Hollywood. A good deal later, there followed a number of films by non-indigenous directors which addressed indigenous issues, such as *HOUSE MADE OF DAWN* (1972). In the 1980s, the first indigenous movies came out in New Zealand, Papua New Guinea and Norway. The first big indigenous movie from the US that got international attention was *SMOKE SIGNALS* from 1998. In one scene that has become well-known, the film satirically riffs on *DANCES WITH WOLVES*. Shortly afterwards, the mini-series *BIG BEAR* (1999) and *THE FAST RUNNER* (2001) came out in Canada. The series uses the Inuit language Inuktitut throughout and won the Golden Camera at Cannes. Since then, we have seen dynamic growth. Back then, there about two new indigenous film releases every year, today there are twelve to twenty feature length film productions per annum.

**What is different about indigenous film productions?**

Indigenous films decolonize historical cinematic discourses. This begins with the employment of indigenous people in front of and behind the camera. In terms of content, it is often about reassessing colonial history, the portrayal of a people's own culture, but it can also be about contemporary issues: relations with settler states and the mainstream of society, social and political

problems. Documentary film production by indigenous filmmakers is exponentially higher than feature film production. At the recently-held "Indian-Inuit – The North America Film Festival", a children's film was screened: *TIA AND PIJUJUQ* by Lucy Tulugarjuk. It's about the daughter of Syrian immigrants in Canada who is given a book with Inuit drawings. In her childlike imagination, she conjures up a girlfriend in the Arctic. On her time travels there, she learns about Inuit culture and ancestors. Films like this are now emerging from indigenous culture and giving focus to transnational or even transindigenous issues, which will certainly also manifest itself in indigenous films.

Author:

Jan-Philipp Kohlmann, freelance film journalist and editor, 24 March 2020, 08.04.2020



Background: The Western Movie and the Image of the Native Americans (1/3)



## The Western Movie and the Image of the Native Americans

**For decades, Western films spread racist clichés about Native Americans. It was not until the 1950s that the genre began painting a more nuanced picture.**

The Western is not just the oldest, it was also one of the most popular film genres for many decades. From its very beginning, the genre had at its heart plots based on the conflict between Euro-American settlers and the indigenous population. This worldwide success meant that westerns continue to shape the public image of Native Americans in many countries. This is all the more problematic because for many years a colonialist attitude was characteristic of the genre, which defined the frontier as a border between civilization and wilderness and stylized the indigenous population as "noble savages" or even more frequently as "gruesome beasts".

Cinema was thus adopting stereotypes that had already become established in the theater and literature of the 19th century. One rich source of stories and motifs for the Western were the dime novels in which the battles between the settlers and government troops and the Native Americans were glorified. One hero of these dime novels, William Frederick Cody, known as Buffalo Bill, achieved national fame. The former scout and buffalo hunter exploited this popularity by creating a kind of show business that would point the way for the iconography of the Western: Cody's Wild West Show featured indigenous warriors in fantastic costumes

as showground attractions. These shows created the idealized image of the "prairie Indian" that was more or less part of the imagery of cinema from day one: Indeed, the oldest known film recordings of Native Americans from the year 1894 feature indigenous actors from Buffalo Bill's show troupe (see details in the Library of Congress stream).

### Portrayal of the Indigenous Warrior as a Brutal Invader

The history of the Western movie began with Edwin S. Porter's *THE GREAT TRAIN ROBBERY* (1903). The early films of the genre still frequently portrayed Native Americans as "noble savages". When Hollywood began expanding from 1910, the Western also went through a rapid development. Films become more lucrative and many indigenous actors from the Wild West Shows switched as extras to the film studios. David Wark Griffith, too, the most important director of early American cinema, used Native Americans as extras in his Western *THE BATTLE OF ELDERBUSH GULCH* (1913). The Silent Film is about an attack by indigenous warriors on a Settler Village – a typical scenario for a Western, giving the original inhabitants the role of invader and thus reversing the real, historic basic constellation of violent colonization by the Euro-Americans. While Griffith's film develops the settlers as characters, he portrays the attacking hordes without individual features as blood-thirsty Barbarians. The racist nature of the mise-en-scène is underlined by the fact that the more prominent indigenous roles are played by "White" actors who overact their parts in parodic fashions. "Redfacing" remained a common practice in the genre for decades.

The big silent westerns of the 1920s also reduced indigenous actors almost exclusively to the role of accessory. Their task was limited to that of reinforcing the overall impression of the setting's real- >

Background: The Western Movie and the Image of the Native Americans (2/3)

ism. As in *THE IRON HORSE* (1924) by John Ford, which is about the construction of the first transcontinental railway in the US. The legendary Western director hired as extras hundreds of Sioux, Cheyenne and Pawnee, for whom the film production represented a rare opportunity to earn some money, given the poverty that otherwise prevailed on the reservations. In the film, they pop up mainly as hordes of riders that swarm over the railway workers like hungry locusts. The paternalism of the genre is highlighted by the plot element that the warriors are provoked into their attack by a criminal "White" landowner masquerading as a Cheyenne. On the one hand, this exonerates the attackers; while on the other hand, the film thus covers up the fact that rebellions by indigenous tribes were a legitimate and self-determined form of resistance.

### Using Native Americans to Create Suspense

John Ford's *STAGECOACH* (1939) is a further example of a film that completely ignores the indigenous perspective. This talkie, which is considered the archetypal masterpiece of the genre, is about a stagecoach journey through a region in which a group of rebellious Apaches led by Geronimo carry out brutal ambushes on "Whites". At first, all we see of the indigenous warriors are intimidating tracks, the plot climaxes with a pursuit through the desert. The portrayal of the Native Americans serves one purpose only; building up suspense and adding some dynamism to the conflicts being conducted among the "Whites". There are three close-ups of indigenous actors. Yet the zooming camera was not intended to generate emotional empathy, rather to depict the indigenous population as impenetrable enemies who embody the opposite of our culture.

*STAGECOACH*, the first film shot by Ford in Monument Valley with extras from the Navajo Nation Reservation, does not fea-

ture a single talking role for an indigenous actor – the warriors conform to the cliché of the silent "Indian". On a more fundamental level, the introduction of the sound track evoked the question of how indigenous characters should speak. The standard solution was to the Native Indians, usually played by "White" actors, speak broken, heavily-accented English. The Westerns that Ford made after World War Two portray Native Americans in a somewhat more nuanced fashion – which is often interpreted in specialist literature as a response to the racist madness of National Socialism. Accordingly, in his late work *Cheyenne Autumn*, 1964, Ford focused on the scandalous living conditions on the reservations. The indigenous extras may speak their native language – but they are Navajo playing Cheyenne. The drama affects a false realism that was clearly aimed solely at "White" audiences.

### "White" Natives

Delmer Daves' *BROKEN ARROW*, 1950, marked the beginning of a phase of the genre, in which the annihilation of indigenous nations received a more critical treatment. The film is about the scout Tom Jeffords, who makes friends with Cochise, the leader of the rebellious Chiricahua tribe, marries an indigenous woman and becomes a peace broker between the warring parties. Although Daves does his best to paint an objective picture of the situation facing the Apaches, the film is still told from the point of view of the "White" protagonist – and uses his language exclusively. Daves admits to the this flaw of his own accord, to a certain extent, by having Jeffords say at the beginning that the events that followed actually happened – and only the language was translated. That even a progressive Western such as *Broken Arrow* offered Native Americans no opportunity for self-representation is also reflected by the fact that the main indig-

enous roles were played by Euro-American stars, Jeff Chandler and Debra Paget. All other Hollywood Westerns from the era that presented Native Americans in a more positive light continued to practice "Redfacing" in deference to the prevailing system of hiring stars. Accordingly, icons such as Audrey Hepburn, Burt Lancaster and Rock Hudson slipped into "Indian costumes" at one time or other.

### Indigenous Culture as a Positive Alternative

When Hollywood's studio era finally drew to a close in the 1960s and new progressive protests against the Vietnam War, the classic Western also dies off. Spaghetti Westerns and their cynical view of the world destroyed the conservative icon of the shining "White" Western hero. At the same time, the American Indian Movement cast the public spotlight on discrimination against Native Americans. Then the hippie movement discovered indigenous culture as an alternative to the destructive American Way of Life. It was in this context that the late Westerns of the New-Hollywood era exploded some US myths. One example is Arthur Penn's *LITTLE BIG MAN* (1970), which tells of a settler boy who survives an ambush and is adopted by Cheyenne and finds himself caught between indigenous and "White" America and the fronts of the First Nations Wars. Penn's film undermines the traditional heroic narrative of the birth of the American Nation in the style of a genre parody to illustrate the brutality of the US Cavalry – an analogy for American war-mongering in Vietnam – in drastic fashion. Penn's sympathy is clearly with the Cheyenne, whose community he portrays affectionately, and who are all played by indigenous actors – although they do speak in fluent English.

After the Western lost relevance in the 1980s, *DANCE WITH WOLVES* (1990) reinvented the genre. Kevin Costner's directorial

Background: The Western Movie and the Image of the Native Americans (3/3)

debut also focuses on a "White" outsider: Lieutenant Dunbar, who, in the American Civil War, asks to be posted to the frontier, where he makes contact with the local Lakota, wins their confidence and ultimately moves into their village. Costner's film goes beyond its genre predecessors in that it painstakingly attempts to reconstruct the indigenous way of life. Hence, all tribesmen and women speak Lakota all through the movie. And although Costner does idealize the natural way of life led by the Sioux, he also succeeds in introducing indigenous culture, and especially indigenous characters and actors, to an international mass audience.

## **The Big Post-Colonial Western: Yet to be Made**

US blockbusters such as *THE MISSING* (2003) or *THE REVENANT* (2015) show that indigenous actors are now taking on central roles and the authentic portrayal of Native Americans has long since become a mark of quality even in mainstream movies. American independent films, especially, have proven time and again that the collision of pioneers and Native Americans still has not been exhausted as a stock of cinema material. One outstanding example of this is Kelly Reichardt's *MEEK'S CUT-OFF* (2010), which tells the story of a wagon train authentically and from a female perspective. Another blank space in the genre, however, remains: there is room for a big post-colonial Western that tells of the conflict between Native Americans and Euro-Americans from an indigenous perspective.

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24 March 2020, 08.04.2020

Background: Winnetou and his Red Brother (1/2)



## WINNETOU AND HIS RED BROTHER GERMAN “INDIAN FILMS” IN WEST AND EAST

**In 1962, the success of *Der Schatz im Silbersee* (Treasure of the Silver Lake) set off a Wild West craze in German cinema – first in West Germany, then in the East.**

DER SCHATZ IM SILBERSEE was released in German cinemas in the Christmas season of 1962. Its success triggered a wave of what became known as "Indian Films", which swept first over West Germany, then East Germany. There were fundamental differences between the productions on each side of the iron Curtain but there were also similarities. While the West German films, mostly based on the novels of Karl May, inhabited a fairy-tale world of moral unambiguity, the East German movies attempted to achieve authenticity without contraven-

ing the Marxist view of history. But they, too, resorted to established patterns of the Hollywood Western. The stereotypical "Indian" reflected the social order but also offered a projection screen for exotic fantasies.

### Wild West Romance, Fairy Tales and Marxism

The success of DER SCHATZ IM SILBERSEE was significant because West German cinema was in the commercial doldrums in the early 1960s. Horst Wendlandt, who

produced it with the company Rialto Film, made eight more films, including the WINNETOU Trilogy (1963-1965), UNTER GEIERN (Among Vultures, 1964) and DER ÖLPRINZ (The Oil Prince, 1965). The Berlin-based producer Artur Brauner also got in on the Karl May act with his company, CCC Film. He succeeded in securing the services of the main actors in Wendlandt's productions for OLD SHATTERHAND (1964): Lex Barker as Old Shatterhand and Pierre Brice as Winnetou. The last movie in the WINNETOU series, WINNETOU UND SHATTERHAND IM TAL DER TOTEN (The Valley of Death, 1968) was again produced by Brauner, after Rialto Film broke off the shooting. The star of DER SCHATZ IM SILBERSEE had been the American Lex Barker, who had played Tarzan in a series of Hollywood films. But the Frenchman Pierre Brice as an Apache "chief" soon became the series' trade mark. He was the face of the novel character Winnetou on the silver screen.

In East Germany, on the other hand, the Karl May wave seemed to pass by unnoticed. After the construction of the Berlin Wall, the West appeared further away than ever. Karl May did not correspond with state ideology and was no longer published. But the cinemas of the ČSSR (Czechoslovakia) offered a glimpse of the screen icons of the western world and young people from East Germany, in particular, availed of this opportunity. Spurred on by the West German "Indian Films" and the need to answer it with its own version, the people's film company DEFA produced DIE SÖHNE DER GROSSEN BÄRIN (THE SONS OF GREAT BEAR) in 1966. The film, whose release coincided with a comprehensive wave of censorship of political films in East Germany, was based on a novel by the historian and writer Lieselotte Welskopf-Henrich. The model for the next film, CHINGACHGOOK, DIE GROSSE SCHLANGE (CHINGACHGOOK, THE GREAT SERPENT, 1967), which addressed the exploitation of the indigenous po- >

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Background: Winnetou and his Red Brother (2/2)

pulation, was provided by James Fenimore Cooper's novel *The Deerslayer* (1841). This attention to historical precision and authentic props also characterized subsequent "DEFA Indian Films". Movies such as *SPUR DES FALKEN* (*THE TRAIL OF THE FALCON*, 1968), *WEISSE WÖLFE* (*WHITE WOLVES*, 1969), *TÖDLICHER IRRTUM* (*FATAL ERROR*, 1970), *BLUTSBRÜDER* (*BLOOD BROTHERS*, 1975), or *ATKINS* (1985) refer more or less accurately to concrete historical events. In *OSCEOLA* (1971), *TECUMSEH* (1972), *APACHEN* (1973) and *ULZANA* (1974), real historical characters are used as protagonists. *BLAUVOGEL* (*BLUEBIRD*, 1979) is about the fate of a boy growing up with Iroquois. Since it was loathe to use the term "Western", DEFA called its productions "historical adventure films in the milieu of the Indians". There was a star for these films, too, the Yugoslav Gojko Mitić, whose chiseled physique performed a similar emblematic role to the more gentle physiognomy of his western counterpart. Before that, Mitić had already played in four West German "Westerns".

## Racist Clichés and Genre Conventions

The Winnetou and DEFA films had less to do with the real Native Americans than with the imaginations of the societies that produced them. It did not take much to show an authentic representation of an "Indian" on screen: a slightly darker skin type was enough, at least from the point of view of the filmmakers. In both German states, portrayal was based on racist clichés and genre conventions. There were deviations from this pattern at DEFA, however. The main difference was on the narrative level: in the DEFA films, the violence is always started by the "White" invaders. *Apachen*, for example, shows a massacre of Native Americans by Euro-Americans and the subsequent scalping of victims by the murderers. In *Chingachcook*, too, it is the "Whites" who go on a scalping spree, in a historical-

ly accurate reversal of the "blood-thirsty savage". Furthermore, many of the DEFA productions feature a portrayal of the daily life of the indigenous people. However, the extras engaged in crafts, making tools or cooking are always overshadowed by a single heroic figure, be it Tokiito, Ulzana, Osceola or Tecumseh. Another stereotype featured in both East and West Germany: whether "noble redskin" or "bloodthirsty scalp-hunter" – as a vanishing race the "Indians" are doomed by fate to die out. The voice-over commentary of *Der Schatz im Silbersee* calls it the "tragedy of a race rising up for the last time in the throes of death". The displacement, destruction of food chains, imported diseases and genocide wrought by the Europeans seemed almost like a natural development – in line with the doctrine of manifest destiny. Although the DEFA films aimed to expose these connections, they lapsed into the same thought patterns. There was no more space for indigenous cultures in the constantly progressing social order of dialectical materialism than in capitalism. It is no accident that the eponymous hero of Tecumseh, the historical leader of a multi-tribal confederacy, dies an allegoric death in the backlight of the setting sun.

The Karl May adaptations in West Germany, on the other hand, mirrored American B Westerns. At least in commercial terms, they targeted international audiences and acted as a template for the – artistically more significant – Spaghetti Western. For West German post-war society, this imitation of Hollywood represented an attempt at rapprochement with the US. After the atrocities of National Socialism and the resultant – albeit suppressed – feelings of guilt, West German society believed it was on the right side again. The problems with this assumption were laid bare by the Frankfurt Auschwitz Trials (1963-1965), in which it became clear how deeply implicated West German society was in its Nazi

past. The Winnetou movies countered this finding with simple stories and a clear distinction between good and evil. At the same time, they provided material for (youthful) dreams of a different life. These dreams collided in 1968, the year the last Karl May film, *Winnetou und Shatterhand im Tal der Toten*, was released, with the concrete political demands of the student movement. And while Winnetou and his embodiment by Pierre Brice had been outlived as cinematic icons by social change, he had also inscribed himself on the collective consciousness of West Germany – and now appeared in a family setting on the smaller screen of the TV, to tell his tales of a moralized wilderness.

## Scholarly Literature

**Frayling, Christopher (1981):** *Spaghetti Westerns: Cowboys and Europeans from Karl May to Sergio Leone*. London: Routledge and Kegan Paul.

**Kilpatrick, Jacquelyn (1999):** *Celluloid Indians: Native Americans and Film*. Lincoln, NE/London: University of Nebraska Press.

**Rollins, Peter C./John E. Connor (Hg.) (1998):** *Hollywood's Indians: The Portrayal of the Native American in Film*. Lexington, KY: The University of Kentucky Press.

**Wehrstedt, Norbert (1996):** *Indianer-western made in GDR*. In: I. König, D. Wiedemann und L. Wolf (Hg.): *Zwischen Marx und Muck: DEFA Filme für Kinder*. Berlin: Henschel Verlag, 55-69.

## Author:

Dr. Henning Engelke, cinematologist at the Institute for Media Sciences at the Philipps-Universität Marburg, 24 March 2020, 08.04.2020

Aufgabe 1: Der mit dem Wolf tanzt/Didaktisch-methodischer Kommentar

## Aufgabe 1

# HERANFÜHRUNG AN DEN FILM DER MIT DEM WOLF TANZT (1990)

Didaktisch-methodischer Kommentar

—

### Fächer:

Deutsch, Englisch, Geschichte, Politik,  
Ethik ab Klasse 8, ab 13 Jahre

### Didaktische Vorbemerkung:

In jedem Fall sollte vorab eine Sensibilisierung für das Wording erfolgen. Der häufig in den Filmen benutzte Terminus Indianer sollte nur in Form von Zitaten reproduziert werden. In älteren Lehrwerken findet sich der Begriff *native americans*, der heutzutage angemessene Sprachgebrauch arbeitet mit indigener Bevölkerung.

**Kompetenzzuwachs:** Im Deutschunterricht liegt der Fokus auf dem Sprechen und Zuhören, im Fach Geschichte und Politik liegt der Schwerpunkt auf postkolonialen Perspektiven.

### Didaktisch-methodischer Kommentar:

Die Aufgabe arbeitet mit zahlreichen Texten, sodass sich je nach Altersstufe und Lernniveau eine didaktische Reduktion empfiehlt. Diese kann dahingehend vorgenommen werden, dass die Texte in Auszügen zur Verfügung gestellt und/oder wichtige Passagen markiert werden. Auf weitere wichtige Aspekte zum Umgang mit Sachtexten im Fachunterricht weist folgende Handreichung hin ([www.isb.bayern.de/download/21079/lesekompetenz.pdf](http://www.isb.bayern.de/download/21079/lesekompetenz.pdf)).

Vor dem Filmbesuch erfolgt die Auseinandersetzung mit Elementen des Westerns und Anti-Westerns, um eine spätere Einordnung zu erleichtern. Dass diese kontrovers erfolgt, ist antizipierbar, da Der mit dem Wolf tanzt Elemente der Subgenres Spät- und Anti-Westerns enthält.

Mittels Präsentationen erfolgt die Beschäftigung mit dem Frontier-Mythos und des Sezessionskrieges. Beides erleichtert das Verständnis der Handlung.

Die Erkenntnisse der unterschiedlichen Arbeitsschritte werden für die Moderation des Filmscreenings innerhalb der Schule zusammengefasst.

### Autor:

Ronald Ehlert-Klein, Theater- und  
Filmwissenschaftler, Pädagoge und  
kinofenster.de-Redakteur, 24.03.2020

Exercise 1: Introduction to Dances with Wolves (1/2)

Exercise 1

# INTRODUCTION TO DANCES WITH WOLVES

**BEFORE THE SCREENING:**

- a) Collect the titles of Westerns you know in class.
- b) What kind of character drawing, narrative means or film-aesthetic devices (for example, camera angles, film music, settings) distinguish these films? Exchange views in class, using the Blitzlicht method ([www.kinofenster.de/lehrmaterial/methoden/blitzlicht/](http://www.kinofenster.de/lehrmaterial/methoden/blitzlicht/)). Write down the results of your deliberations on the blackboard or whiteboard.
- c) The following table provides an initial introduction to the difference between Western and Anti-Western (also known as Revisionist Western). Note: This list does not aim to cover everything.

	Classic Western	Anti-Western
	<b>Settings:</b> small towns or "frontier land" (on the territory not yet or hardly occupied by White settlers)	<b>Settings:</b> small towns or "frontier land" (on the territory not yet or hardly occupied by White settlers)
	<b>Protagonists:</b> sheriff, White settlers, "cowboys", trappers – with characteristics with positive connotations	<b>Protagonists:</b> sheriff, White settlers, "cowboys", trappers, indigenous people, people of color – protagonists can also be anti-heroes
	<b>Antagonists:</b> bandits, indigenous people	<b>Antagonists:</b> bandits, government officials, US military
	<b>Camera angles:</b> panoramas that illustrate the vastness of the prairie	<b>Camera angles:</b> panoramas that illustrate the vastness of the prairie
	<b>Narrative motifs:</b> loneliness, roughness of nature, constant danger	<b>Narrative motifs:</b> crimes against indigenous population, criticism of exaggerated masculinity, depiction of perspectives of indigenous people and other presumed "minorities", critical stance toward US military and government
	<b>Violence:</b> by the protagonist in response to the antagonist	<b>Violence:</b> appears to be constantly present, emphasis on lawlessness
	<b>Humor:</b> plays no significant role	<b>Humor:</b> black humor or parodying of Western clichés

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Exercise 1: Introduction to Dances with Wolves (2/2)

**d)** Watch the following two scenes, which are from the first third of the film **DANCES WITH WOLVES**. The second scene shows the protagonist John Dunbar in Fort Sedgewick. Express your initial suspicions. Is this scene dominated by element of the Classic Western or the Anti-Western? Back up your results with criteria from the table in Exercise c).

Timecodes of the scenes: 00:32:10-00:35:43 and 00:39:08-00:42:07

**e)** The Western **DANCE WITH WOLVES** is set in the year 1863 during the American Civil War, partly at Fort Sedgewick on the edges of frontier territory. Divide your class into two groups (**A**) and (**B**). Students in **Group A** conduct research into the American Civil War; Students in **Group B** look into the myth of the frontier. Display the results of your work in the form of an impulse presentation (<https://www.fb03.uni-frankfurt.de/46036769/impulsreferat.pdf>). Begin your research at the following sources:

**American Civil War:**

<https://www.bpb.de/international/amerika/usa/10595/buergerkrieg-und-sklaverei?p=all>

<https://www.br.de/radio/bayern2/sendungen/radiowissen/geschichte/amerikanischer-buergerkrieg-sklavenfreiheit100.html>

**Frontier Myth:**

<https://www.bpb.de/apuz/30604/politische-mythen?p=all>

[Das Ende des Mythos der amerikanischen Grenze \(NZZ\)](#)

<https://www.nzz.ch/international/das-ende-des-mythos-der-amerikanischen-grenze-ld.1481367>

**DURING THE SCREENING:**

**f)** Pay attention to the characteristics of the Classic Western and the Anti-Western as well as the development of the protagonist John Dunbar.

**AFTER THE SCREENING:**

**g)** Exchange views on what elements of the Classic Western and the Anti-Western characterize **DANCES WITH WOLVES**.

**h)** John Dunbar is serving the Union Army in the American Civil War. Summarize what you learn about Dunbar's everyday working life and his personal circumstances. Discuss in class to what extent Dunbar's character is drawn differently to figures in Classic Westerns.

**i)** Analyze the dialogue of the indigenous characters to find out whether they are (not) different to the stereotypes (<https://www.bpb.de/lernen/grafstat/fussball-und-nationalbewusstsein/130843/m-01-06-vorurteile-und-stereotypen>) often used in Westerns.

**j)** Imagine you are preparing a film evening for school at which **DANCES WITH WOLVES** is to be screened. Prepare an introduction to the film in which you

- provide important background information such as "the frontier myth" and the American Civil War – Exercise e)
- address the character drawing of the indigenous population – Exercise i)
- elaborate on the film's historical place at the interface of Western and Anti-Western – Exercise g)

**Note:** As part of your preparations, read the Film Review by Stefan Stiletto on kinofenster.de. (<https://www.kinofenster.de/filme/aktueller-film-des-monats/kf2003-der-mit-dem-wolftanzt-film/>)

**k)** Present your introductions and give each other criteria-based feedback. These criteria include

- completion of the various points in Exercise j),
- clear and comprehensible speech,
- the use of bullet points instead of reading out a pre-formulated script and interaction with the audience.



Aufgabe 2: Dead Mann/Didaktisch-methodischer Kommentar

## Aufgabe 2

# HERANFÜHRUNG AN DEN FILM DEAD MAN (USA 1995)

Didaktisch-methodischer Kommentar

—

### Fächer:

Englisch, Deutsch ab 16 Jahre,  
ab Oberstufe

**Kompetenzschwerpunkt:** Lernprodukt im Deutsch- und Englischunterricht ist eine Filmkritik, die als Text verfasst oder als Podcast, respektive Video-Blog aufgenommen werden kann. Somit liegt der Kompetenzzuwachs im Bereich Sprechen oder Schreiben.

### Didaktisch-methodischer Kommentar:

Bei vielen Teilschritten der Aufgaben bietet sich eine Vertiefung an. So kann in der Auseinandersetzung mit der Exposition (Aufgaben a) und b)) auch ein Vergleich mit frühen dokumentarischen Stummfilmaufnahmen des Eisenbahnbaus oder der Vergleich mit Auszügen aus John Fords Western THE IRON HORSE (USA 1924) erfolgen. So können zahlreiche Bezüge und Zitate herausgearbeitet werden, die letztlich DEAD MAN als Werk der Postmoderne auszeichnen. Dazu zählen auch Besetzungsentscheidungen: Robert Mitchum repräsentiert die klassische Western-Epoche, Schauspieler und Aktivist Gary Farmer verweist – ebenso wie seine Rolle Nobody – auf den Anti-Western.

Speziell im Englisch-Leistungskurs sollte William Blakes Werk und die Bedeutung des Autors und bildenden Künstlers vertiefend behandelt werden.

### Autor:

Ronald Ehlert-Klein, Theater- und  
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kinofenster.de-Redakteur, 24.03.2020

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Exercise 2: Dead Man

### Aufgabe 3

# HERANFÜHRUNG AN DEN FILM DEAD MAN (USA 1995)

## BEFORE THE SCREENING:

- a)** Watch the opening sequence of the film *Dead Man*. Analyze what the audience learns about the protagonist William Blake and his journey from the photography composition, camera angles, camera movement, editing and costumes.

Timecode: 00:00:00-00:04:45

- b)** Discuss in class to what extent abstention from dialogue in this part of the exposition underlines Blake's emotional state.

- c)** Watch the scene in which William Blake arrives to take up his position as book-keeper in Mr. Dickinson's firm in the small town of Machine in western America – the American frontier. Describe the town and its residents. Characterize Blake in this scene and explore afterwards how it is made clear that different value systems are colliding. Address in particular what you learn about the value system on the American frontier.

Timecode: 00:09:57-00:16:22

- d)** The American frontier is the setting for both Classic Westerns and Anti-Westerns.  
**If you have already completed Exercise 1**, summarize the characteristics of the Anti-Western.  
**If you have yet to complete Exercise 1**, discuss in class what the characteristics of an Anti-Western could be. Then compare the results of your work with the table in Exercise 1c) and the entry on [www.film-lexikon.de](http://www.film-lexikon.de/Western_(Genre)).

([https://www.film-lexikon.de/Western\\_\(Genre\)](https://www.film-lexikon.de/Western_(Genre))).

- e)** Mr. Dickinson, William Blake's antagonist, is played by Robert Mitchum. Blake's later companion Nobody is played by Gary Farmer. Research the biographies of the two actors, beginning with the following sources.  
**Robert Mitchum:** [thegreatwesternmovies.com/tag/robert-mitchum/](http://thegreatwesternmovies.com/tag/robert-mitchum/)  
**Gary Farmer:** [https://americanindian.si.edu/nafvf/filmmakers\\_farmer.aspx](https://americanindian.si.edu/nafvf/filmmakers_farmer.aspx)  
Discuss the cast against the background of the Anti-Western genre.

## DURING THE SCREENING:

- f)** Pay attention to the use of death symbols, the development of the protagonist and elements of the Anti-Western.

## AFTER THE SCREENING:

- g)** Compile the results of your work. Discuss the choice of title, *DEAD MAN*.
- h)** The protagonist has the same name as the English poet and painter William Blake (1757-1827), a fact pointed out by the indigenous character named Nobody, who is familiar with his work. In addition to spiritual exploration and criticism of religion (for example, in *The Marriage of Heaven and Hell* (1970-93)), Blake's works also addressed the revolutions in France and America. *America: a Prophecy* (1793) (<https://www.bartleby.com/235/257.html>) emphasizes the fight for freedom from the British crown and highlights the Utopian potential of the US. Discuss the picture of America-painted by director Jim Jarmusch in *DEAD MAN*.
- i)** Compile the results of your work on Exercises c, f and h in a film review (<https://www.kinofenster.de/lehrrmaterial/methoden/eine-film-kritik-verfassen/>). This can take the form of a text, podcast or Video-Blog.
- j)** Present your film reviews and give each other criteria-oriented feedback.

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Links und Literatur (1/2)

## Links und Literatur

### ZU FILM DER MIT DEM WOLF TANZT

↪ Essay zum Film (engl.)

[https://www.loc.gov/static/programs/national-film-preservation-board/documents/dances\\_with\\_wolves.pdf](https://www.loc.gov/static/programs/national-film-preservation-board/documents/dances_with_wolves.pdf)

↪ Argumentation and Self: The Enactment of Identity in Dances with Wolves

[https://www.researchgate.net/publication/286918925\\_Argumentation\\_and\\_Self\\_The\\_Enactment\\_of\\_Identity\\_in\\_Dances\\_With\\_Wolves](https://www.researchgate.net/publication/286918925_Argumentation_and_Self_The_Enactment_of_Identity_in_Dances_With_Wolves)

↪ The New Yorker: Filmkritik von Pauline Kael

<http://scrapsfromtheloft.com/2017/11/28/dances-with-wolves-1990-review-by-pauline-kael/>

↪ ZEITonline: Filmkritik von Norbert Grob

<https://www.zeit.de/1991/09/an-der-grenze>

↪ Filmkritik von Roger Ebert (engl.)

<https://www.rogerebert.com/reviews/dances-with-wolves-1990>

### ZUM THEMA „DARSTELLUNG VON NATIVE AMERICANS“

↪ ThoughtCo: 5 Common Native American Stereotypes in Film and Television (engl.)

<https://www.thoughtco.com/native-american-stereotypes-in-film-television-2834655>

Links und Literatur (2/2)

## Mehr auf kinofenster.de

➤ OPEN RANGE – WEITES LAND  
(Filmbesprechung vom 01.01.2004)  
[https://www.kinofenster.de/filme/neuimkino/archiv\\_neuimkino/open\\_range\\_weites\\_land\\_film/](https://www.kinofenster.de/filme/neuimkino/archiv_neuimkino/open_range_weites_land_film/)

➤ THE MISSING  
(Filmbesprechung vom 01.02.2004)  
[https://www.kinofenster.de/filme/neuimkino/archiv\\_neuimkino/the\\_missing\\_film/](https://www.kinofenster.de/filme/neuimkino/archiv_neuimkino/the_missing_film/)

➤ MEEK'S CUTOFF  
(Filmbesprechung vom 08.11.2011)  
[https://www.kinofenster.de/filme/neuimkino/archiv\\_neuimkino/mEEKs-cutoff-film/](https://www.kinofenster.de/filme/neuimkino/archiv_neuimkino/mEEKs-cutoff-film/)

➤ SHANA – THE WOLF'S MUSIC  
(Filmbesprechung vom 23.04.2015)  
<https://www.kinofenster.de/filme/filmarchiv/shana-nik/>

➤ BIRDWATCHERS – DAS LAND DER ROTEN MENSCHEN  
(Filmbesprechung vom 13.07.2009)  
[https://www.kinofenster.de/filme/filmarchiv/birdwatchers\\_das\\_land\\_der\\_roten\\_menschen\\_film/](https://www.kinofenster.de/filme/filmarchiv/birdwatchers_das_land_der_roten_menschen_film/)

➤ THE RIDER (Filmbesprechung vom 21.06.2018)  
<https://www.kinofenster.de/filme/filmarchiv/the-rider-aktuell/>

➤ RINGO/HÖLLENFAHRT NACH SANTA FÉ/ STAGECOACH (Filmbesprechung vom 17.03.2016)  
[https://www.kinofenster.de/filme/filmkanon/hoellenfahrt\\_nach\\_santa\\_fe\\_film/](https://www.kinofenster.de/filme/filmkanon/hoellenfahrt_nach_santa_fe_film/)

➤ DER SCHWARZE FALKE  
(Unterrichtsmaterial vom 06.09.2008)  
<https://www.kinofenster.de/filme/aktueller-film-des-monats/kf2003-der-mit-dem-wolf-tanzt-hg1-bild-der-natives-americans/>

➤ TRUE GRIT  
(Filmbesprechung vom 21.02.2011)  
[https://www.kinofenster.de/filme/neuimkino/archiv\\_neuimkino/true-grit-film/](https://www.kinofenster.de/filme/neuimkino/archiv_neuimkino/true-grit-film/)

➤ LONE RANGER  
(Filmbesprechung vom 06.08.2013)  
[https://www.kinofenster.de/filme/neuimkino/archiv\\_neuimkino/lone-ranger-film/](https://www.kinofenster.de/filme/neuimkino/archiv_neuimkino/lone-ranger-film/)

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