ANG 5395 Sect. 3299 Visual Anthropology – Spring 2012
Classroom: Norman Hall G512
Days/Periods/Hours: Mondays (9-11) 4:05- 7:05PM
Final Exam Day/Time: Tuesday, May 1st 7:30 – 9:30 AM
(1A) Instructor: marilyn m. thomas-houston, ph.d.
Office Hours: T – 1:00 – 3:00 p, m, & on W by Appointment Only
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COURSE DESCRIPTION
The course focuses on ethnography as a form of representation of cultures by analyzing and questioning the construction of cultures through old and new media such as film, video, photography, and computer technology. Students are introduced to the *history of ethnographic film* and *contemporary changes* that have widened the possibilities of Visual Anthropology as a recognized sub-field. The comparison of several visual ethnographers provides a good overview of the variety of practices. *Critical theory*, *methods*, and *ethical concerns* are important to understanding the development of the field and as such these issues will be raised. *Voices of indigenous populations* have historically been problematic in all anthropology; therefore, attention will be given to issues of cross-*cultural representation* and colonial *and post-colonial representations* as well as feminist *approaches to ethnography*. Finally, the *culture of social relations between media artists and community*, and the *processes of production* will be discussed.

The course takes a *heuristic* approach to learning. In addition to reading and writing exercises, the course has a practice feature in its content. Very few anthropologists go into the field without a camera. *How to make use of the technology beyond the posed or out of context shots of cultural groups is an important portion of the class*. **Through trial and error, students solve technical problems and discover best practices for translating human behavior across cultural boundaries.** Visual Anthropology has the unique ability to produce ethnographic data for mass audiences. Therefore, understanding the technical and methodological approaches to producing ethnographic images for public consumption is an important skill to develop. Students are encouraged to use office hours. Personal appointments must be requested through email.

This course is only an introduction that focuses on incorporating anthropological understandings into photography, video, and the World Wide Web. While students will become familiar with ethnographic and other documentary approaches in multi-media, and will carry out projects with digital media, the course **will not offer in--depth training in the mechanics of photography, lighting, videography, or editing**. Students will be exposed to rudimentary uses of digital editing software for their projects.

Objectives
On completion of the course, students should be able to: 1) demonstrate a solid understanding of the history of ethnographic film, 2) explain a variety of theoretical approaches, 3) comprehend and compare the process of constructing media, 4) critically analyze the forms of interaction and self-reflexivity involved in producing visual ethnographic products, and 5) create a visual project that captures a sociocultural phenomenon.

Equipment and Technology
There are no textbooks for this class. Acquisition or access to a digital still camera, digital video camera, firewire based external portable hard drive, and a computer with a CD/DVD burner that is connected to the Internet is necessary for the class. Library West provides 3-day loans for low-end HD digital cameras. DropBox, Box.net, iCloud, FTP Clients such as Fetch and FileZilla, or some other means of project file storage for remote access is also needed for class. **PLEASE DISCUSS ANY EQUIPMENT PROBLEMS/NEEDS WITH THE INSTRUCTOR EARLY IN THE SEMESTER.**

Week 1 Introduction to Course

1/9 – Introductions to Class and Anthropology

       Class discussions:

              1) Introductions of class members.

              2) What are the goals?

              3) How to read, take notes, and watch films for the class.

              4) Submitting papers. LN-FN_PaperName-P#.doc

              5) How the class is conducted. How is the syllabus constructed.

       View: The Story of Stuff

       Explore the Following Websites: www.aaanet.org/ AND http://www.understandingrace.org/home.html

Assignment: View *Nanook of the North* online during this week at home and be prepared to discuss and compare with the film we will view in class on 1/23.

Week 2– History of Visual Anthropology and Ethnographic Film

1/16 – NO CLASS – MLK Holiday

Read: Marcus, Alan (2006)'Nanook of the North as Primal Drama', Visual Anthropology, 19: 3, 201 — 222 (B1, A8)

View *Jaguar* view during this week for in class discussion. Take notes. You may be asked to turn them in. Be prepared to discuss in class on 1/23

Week 3 – Technical Aspects of Production: Capturing Culture & Intro to Final Cut Pro

      Note: Groups Assigned (Check email after 7 PM 0n 1/26)

      Bring your video camera and external hard drive to class. A few minutes of footage to work with would be ideal.

1/23 – Advancements in Technology and Authenticity

Assigned Readings

    Farnell, Brenda (2003) Birdshistell, Hall, Lomax and the Origins of Visual Anthropology. Visual   Anthropology, 16:43-55. (B1,A4)

    Henley, Paul (1996) The Promise of Ethnographic Film (unknown source). (Ind.)

    Ruby, Jay (1998) The Death of Ethnographic Film. American Anthropological Association paper. Accessed 8/15/11 6:41 PM http://astro.temple.edu/~ruby/aaa/ruby.html (Ind.)

Week 4 – Intro to Final Cut Pro Continued

1/30 – Choosing a Project: What makes research a visual anthropology project.

Assigned Readings

Lansing, J. Stephen (1990) The Decolonization of Ethnographic Film, SVA Review/ Spring 1990 (Inv.)

View *Reassemblage* in class and discuss

Week 5 – Final Project Idea - Due

2/6 – Ethical Concerns

Assigned Readings

    Jordan, David K. (1981) The Ethnographic Enterprise and the Bureaucratization of Ethics: The Problem of Human Subjects Legislation. *Journal of Anthropological Research*, Vol. 37, No. 4 (Winter, 1981), pp. 415-419 (B2, A1)

    Pauwels, Luc (2006)'Ethical Issues of Online (Visual) Research', Visual Anthropology,19: 3, 365 — 369 (B2, A8)

    Simeon W. Chilungu (1976) Issues in the Ethics of Research Method: An Interpretation of the Anglo-American Perspective. *Current Anthropology*, Vol. 17, No. 3. (Sep., 1976), pp. 457-481. (B2, A2)

View *N!ai the Story of a !Kung Woman* online at home and discuss in class.

Week 6 – Processes of Production and Representation I

Groups Begin Work on drafts of IRB (IRB02) – http://irb.ufl.edu/

2/13 - **Autobiography Due**

Continued on next page.

Assigned Readings

> Smith, Trudi (2007)'Repeat Photography as a Method in Visual Anthropology', Visual Anthropology, 20: 2,
> 179 — 200. (B1, A5)
> Stoller, Paul (1994) Ethnographies as Texts/Ethnographers as Griots. American Ethnologist, Vol. 21, Issue 2 (May, 1994),
> 353-366. (B1, A7)

View *First Contact* online at home and discuss in class.

Week 7 – Processes of Production and Representation II

2/20 – Representing **"The Other" – Due**

Assigned Readings

> Edwards, Elizabeth 1997 Beyond the Boundary: a consideration of the expressive in photography and anthropology. *In*
> Rethinking Visual Anthropology. M. Banks and H. Morphy, eds. London: Routledge. Pp. 53-80. (B1, A6)
> Grimshaw, Anna. From Observational Cinema To Participatory Cinema - And Back Again?: David Macdougall And The Doon
> School Project. VAR. 18:1-2.2002 (Inv.)
> Pink, Sarah 2003 Representing the sensory home: ethnographic experience and anthropological hypermedia. Social
> analysis – Adelaide 47(3): 46-63. (Inv.)
> Van Dyke, Ruth. Seeing the Past: Visual Media in Archaeology, *American Anthropologist*, Vol. 108, Issue 2, pp. 370–384.
> (Inv.)

View *Cannibal Tours* in class and discuss.

Week 8 – Processes of Production and Representation III

Final Version of Consent Form and Draft of IRB (IRB02) -- http://irb.ufl.edu/ -- Due

2/27 – Anthropology **in Cyberspace – Due**

Assigned Readings

> Burrows, Inga (2005) The Experience and the Object: Making a Documentary Video Installation. *In* Visualizing Anthropology.
> (B3, A7)
> Minh-ha, Trinh T. 1992 Framer Framed (excerpts). New York: Routledge. (B3, A4)
> Tiragallo, Felice (2007)'Embodiment of the Gaze: Vision, Planning, and Weaving between Filmic Ethnography and
> Cultural Technology', Visual Anthropology,20:2,201 — 219 (B3, A8)

View *Forest of Bliss* in class and discuss.

Week 9 – SPRING BREAK

3/5 – NO CLASS

Assigned Readings

Week 10 – Processes of Production and Representation IV

3/12 – **Cultural Preservation. – DUE**

Assigned Readings

> Barbash, Ilisa and Lucien Taylor (1997) Interviews. *In Cross-Cultural Filmmaking*. Berkeley: University of California Press
> Pp: 341-357. (B3, A10)

Week 11 - Indigenous Media/Anthro in Reverse/Cross Cultural Representations I

3/19 – **Interviews -- Due**

Assigned Readings

> Deger, Jennifer (2007)'Seeing the Invisible: Yolngu Video as Revelatory Ritual', Visual Anthropology, 20: 2, 103 — 121 (B3,
> A9)
> Turner, Terence (1992) Defiant Images: The Kayapo Appropriation of Video. *Anthropology Today*. Vol. 8, No. 6 (Dec.,
> 1992), pp. 5-16 (B3, A5)
> Gracki, Katherine. 2001 True Lies. Pacific Coast Philology 36:48-63 (B3, A6)

Week 12 – Indigenous Media/Anthro in Reverse/Cross Cultural Representations II

 3/26 – Autobiographical/Indigenous Ethnography – Due

Continued on next page.

Assigned Readings

> Ruby, Jay (1991) Speaking For, Speaking About, Speaking With, or Speaking Alongside—An Anthropological and Documentary Dilemma. *Visual Anthropology Review* 7(2):50-67. (B2, A4)
> MacDougall, David (1998) Whose Story Is It? *In* Transcultural Cinema Pp:150-164. (B2, A5)

Week 13 – Indigenous Media/Anthro in Reverse/Cross Cultural Representations III

4/2 – Interaction & Messages through Movement. – Due

Assigned Readings

Week 14 – Working with a Storyboard

4/9 – Storyboard – Due

Assigned Readings

Week 15 – CATCH UP DAY (OFFICIAL CLASS MEETING)

4/16

Assigned Readings

> Grassilli, Mariagiulia (2007)'Anthropology and Cinema: Visual Representations of Human Rights, Displacement and Resistance in Come Back Africa, by Lionel Rogosin', Visual Anthropology, 20: 2, 221 — 232. (B3, A11)
> Nancy Christine Lutkehaus; Dennis O'Rourke (1989) "Excuse Me, Everything Is Not All Right": On Ethnography, Film, and Representation: An Interview with Filmmaker Dennis O'Rourke. *Cultural Anthropology*, Vol. 4, No. 4. (Nov.,1989), pp. 422-437. (B3, A12)

Week 16 - Presentations

4/23 – Final critiques before public presentations.

FINAL EXAM DAY IS SCHEDULED FOR MAY 1, 2012 – 7:30 AM – 9:30 AM. SINCE PRESENTATIONS OF YOUR PROJECTS ARE GENERALLY PUBLIC EVENTS, WE WILL ATTEMPT TO DETERMINE A MORE SUITABLE SCHEDULE. SINCE THERE ARE NO ATTENDANCE EXCEPTIONS AND NO EARLY DEPARTURES THE DECISION MUST BE UNANIMOUS. EACH STUDENT IS REQUIRED TO EVALUATE ALL FINAL PROJECTS. IT IS PART OF YOUR FINAL GRADE.

 Project descriptions:

1. **Autobiography**: Study your personal space and document in a written text the ways in which that physical environment visually symbolizes who you are. Next photograph that environment and construct a photo essay exhibit or web page (with no more than 10 images) that represents that understanding. Remember the medium is to be primarily visual; therefore, the visual project should "show" rather than "tell." – DUE WEEK 6

2. **Representing "The Other."** Find an individual whose social or cultural practices are different than your own. With permission capture a day-in-the-life of that person. The visuals should reveal activities that say something about the social/cultural life of the individual as well as capture personality. This project may be presented in either photos or video (with no more than 10 images or 2 minutes of video). Each student is to write a two-page paper explaining at least one problem incurred in carrying out this project and suggest a solution. Framing is important to this exercise. Incorporate a variety of shots to add depth and understanding to your visuals. – DUE WEEK 7

3. **Anthropology in Cyberspace**. Choose one of the two exercises described below. 1) Critique an existing website designed to develop social or cultural consciousness. Include in your critique suggestions for improvement. You should be able to link to the site in class and then combine your critique with the links. Visual creativity is expected in your presentation. 2) Choose an

anthropological topic and design a web site for its content. The site does not have to be functional in terms of links, therefore, you can use PhotoShop or other graphics programs to design the site. The site should include no more than 10 pages. – DUE WEEK 8

4. **Group Exercise. Final Version of Consent Form and First Draft of IRB (IRB02)** **http://irb.ufl.edu/.** (*ALL EXERCISES FROM THIS POINT ARE GROUP ASSIGNMENTS.*) Construct a consent form suitable for use with your group project. Visit the following web site, view several IRB formats, and construct first draft of IRB form, which will be submitted to the research committee for approval. http://irb.ufl.edu/ Read the opening page then follow the link for IRB-02: UF Campus/Non-Medical. You will find links for copies of the UFIRB forms and sample Informed Consent documents. Your consent form is similar to the letter format although it is not a letter. – DUE WEEK 8

5. **Cultural Preservation.** Find a cultural practice or social phenomenon you believe will soon disappear and document it as an example of the value of "salvage" ethnography. Try to reveal "why" the practice is disappearing. Be certain to capture the custom in a way that others may be able to learn it in the future when no former practitioners exist. This project should be presented in the most appropriate format for the activity. (i.e., photos, video, PowerPoint) – DUE WEEK 10

6. **Interviews.** Conduct three interviews that will be used in your final project, either as background research or as footage. Be ready to show clips of the video and discuss what worked and did not work with the interviews in class. – DUE WEEK 11

7. **Autobiographical/Indigenous Ethnography.** Ask a person in a profession outside of the university setting to take 10 photographs that reveal what it means to be a person involved in such an occupation. Analyze the pictures and share the group's understanding with that individual. Be prepared to share what you have learned from the exercise in class. – DUE WEEK 12

8. **Interaction.** Anthropologists focus on social and cultural behavior. As part of your final project find an interaction that reveals cultural worldviews or ideologies within the area you are investigating for your final project and capture an exchange that reflects these interactions. The project should be no longer than three minutes or fifteen images. – DUE WEEK 13

   Messages through Movement. Anthropologists focus on social and cultural behavior. Find an activity that reveals cultural worldviews or ideologies and capture the actions that reflect either or both. This is a video exercise. The project should be no longer than two minutes. – DUE WEEK 13

9. **Storyboard.** Create a series of diagrams to depict the composition of your final video or website project. Each diagram should consist of: a sketch of the video or webpage image; a brief description of the visuals; notes for the camera operator; the details of the desired audio that will accompany the visual; and an estimate of how long the segment will be. The storyboard cards should then be placed in order to provide a foundation for capturing the proper footage/photographs and for making the correct editing/web-design decisions. – DUE WEEK 14

10. **Final Project. Visuals as Critiques of Society.** The final project can be a still, video, or web-based presentation. Choose a social issue of which visuals will be able to advance anthropological theory and/or critique a social phenomenon as well as contribute to our understanding of what it means to be human. Video projects should be designed to be no longer than 12 minutes long. If the final project is a web project, it should have between 10-20 pages.

   Each group member will write a 10 to 12-page essay that describes the anthropological concept, or issue that is the focus of the group project, the research methods incorporated, the working conditions of your group and strategies used to complete the project, a conceptual guide for viewing the project, and finally a retrospective on visual anthropology. The final project will be presented in class at the end of the semester as well as a public showing. Groups will have a total of 20 minutes to set up and present their project. This time limit includes a 5-minute Q & A section. – DUE WEEK 16

& Final Exam Day

Requirements and Evaluation

1) Class attendance and Lab participation is 100% mandatory **(10%)**. Each unexcused absence will count as 3 missed class days. 2) **Weekly Visual Anthropology Blog entries** to each week's reading and website assignment **(15%)**. Entries are due by 5 pm on the Wednesday of the assigned week. The URL for the course blog is: Entries should be critical responses to a specific issue you find important and should be between 250-400 words. 3) Students are required to keep **Film/Video Journal (10%)** that will be turned in at the end of the semester. All other written work must be emailed by 8 AM on due date to: thomas-houston@fmpp-inc.org. 4) **Visual technique exercises** to be presented in class four individual exercises **(5%)** and five group exercises (**10%**). Treat all visual technique exercises as formal presentations. All visual projects must be turned in on CD or DVD at the end of the semester. Each student and group will create a Blog Site for communicating to the class and their group. This Blog Site can serve as your Reading and Film Journal, if designed properly. Each group is expected to meet personally at least once a week either in person or through Skype. **5) Group final project, final presentation, and final evaluation (25%)**. This project consists of the submission of a complete IRB form and Consent Form (and any support materials) to the university's board, an in-class presentation of final project, and evaluation of all final projects based on sound anthropological and technological knowledge. The final version of the Consent Form and Draft of IRB (IRB02) http://irb.ufl.edu/ must be in no later than Oct.10, 2011. A copy of the IRB materials must also be emailed to the instructor on that day. 6) **One major critical paper** about the production of your group project **(25%)**.

CLASSROOM RULES & DECORUM AND OTHER RELATED POLICIES

One missed 3-hour class is equal to 3 missed 50-minute classes. Plagiarism will not be tolerated. No emailing, texting, cell phone calls, or Internet games in the classroom. Absence and tardiness due to medical reasons require appropriate medical excuses. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Grade Points		Grade Scale
Blog	15 pts.	A=90 and above
Journal	10 pts.	A-=87-89
Attendance	10 pts.	B+=84-86
Ind. Visual Techniques	5 pts.	B=80-83
Group Visual Techniques	10 pts.	B-=77-79
Final Project	10 pts.	C+=74-76
Final Project Evaluation	10 pts.	C=70-73
Final Project Presentation	5 pts.	C-=67-69
Final Paper	25 pts.	D+=64-66
TOTAL	100 pts.	D=60-63
		D-=57-59