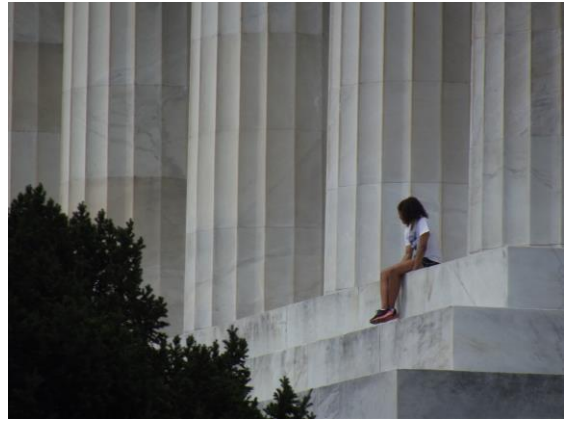


ANT 3390 Sect. 2392 Visual Anthropology - Fall 2015
Classroom: Norman Hall G512
Days/Hours: Tuesday 5:10 to 8:10
Exam Day/Time: TBA
Instructor: Venetia R. Ponds.
Office Hours: Tuesday 11:00 AM – 2:00 PM
& By Appointment
Office: Turlington B331
E-mails: vponds@ufl.edu



COURSE DESCRIPTION

Visual anthropology can be applied to any of the four fields of traditional anthropology. Once an exclusive sub-field it is now difficult for any ethnographic anthropologist to do research without filming or taking photos. Visual images allow anthropologists to publish and present research and information to a wider audience. Challenging anthropology's iconophobia this course pursues the visual as a mode of knowing that embraces anthropology on a theoretical and practical level. We shall immerse ourselves in the endless concern anthropologists have with objectivity and subjectivity pondering if objectivity is possible as we will struggle with theories of solution. As this course travels from classic ethnography to contemporary ethnography students will experience the processes and issues surrounding knowledge production as they carry out projects with digital media and work toward creating a visual ethnographic film.

Through “trial and error,” students explore with the instructor the technical problems they encounter and discover best practices for translating human behavior across cultural and social 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. However, personal appointments beyond office hours must be requested through email. **MY DOOR IS OPEN.**

This course has an **emphasis on collaborative anthropology**: It is highly suggested that each group create a Blog Site for communicating to their group. Each group is expected to meet at least once a week either in person or through Skype. Treat all visual technique exercises as formal presentations. All digital media presentations must be brought to class on a USB drive no exceptions. All visual and written assignments or productions must be turned in on CD or DVD at the end of the semester.

This course **will not offer in-depth training in the mechanics of photography, lighting, videography, or editing.** However, students will be exposed to rudimentary uses of digital editing software and equipment for their projects and have access to training modules to assist them with understanding a variety of software.

Objectives:

- Starting with foundational ethnographic films and readings this course will acquaint students with many of the core visual ethnographers of the past including Flaherty, Mead, Gardner, Ruby, Marshall, Rouch and MacDougall, as well as newcomers in the field like Wesch and Minh-ha.
- Students will gain an understanding of the variety of anthropology's theoretical approaches to the visual.
 - Students will explore how anthropological theories and methods of representation, identity, production, collaboration, distribution, consumption, power, and post-coloniality intersect with visual images.
- Students will become familiar with ethnographic and other documentary approaches used by anthropologists.
- Student will read and analyze seminal works concerning visual anthropology.
- Students will critically analyze the forms of interaction and self-reflexivity involved in producing visual ethnographic products.
- Students will locate the link between knowledge production and its tie to power.
- Students will analyze and creatively explore social issues.
- Students will distinguish and evaluate the processes and production of media representations.
- Students will demonstrate a solid understanding of the history of ethnographic film.

Student Learning Outcome:

- 1) Students will be able to demonstrate the competency and the ability to create a visual project that captures a sociocultural phenomenon.
- 2) Identify (based on readings, lectures, screenings, case studies, or personal experiences) those activities that are most likely to distinguish an effective connection with an audience through the use of images as a means of communication from an ineffective connection.
- 3) When shown a moving visual image, students will be able to identify whether it is a documentary or an ethnography and students will be able to interpret the characteristics on which this identification was based
- 4) Students will be able to explain the theoretical difference between the anthropological genres of Direct Cinema and Cinéma Vérité and illustrate them with examples.
- 5) Students will be able to articulate anthropological ethics.

Equipment and Technology: There is no textbook for this class. Each student must own or have access to a USB drive, digital still camera, digital video camera, a computer with a CD/DVD burner connected to the Internet. Library West provides 3-day loans for low-end HD digital cameras. DropBox, Box.Net, iCloud, or other means of project file storage for remote access is also needed for class. **PLEASE DISCUSS ANY EQUIPMENT PROBLEMS/NEEDS WITH THE INSTRUCTOR AT THE BEGINNING OF THE SEMESTER.**

COURSE REQUIREMENTS: All student work will earn points. Possible points 500. There are different points for different assignments. Some assignments are given set points for completion, while others are graded by the instructor and/or class peers.

1) Set points: Individual and group projects; weekly content queries (readings, lecture and film); Group consent forms; Individual IRB training; Group IRB protocol ; student evaluations

2) Instructor: In this class assignments that are graded by instructor will be weighted in comparison with each other. This will allow student assignments to be assessed based the students understanding of lessons. This will also allow the instructor to evaluate and assess her own teaching style. Student work(s) that come(s) closest to reaching the highest standards will receive the highest grades. Instructor will grade: Film Journal, Semester Exam (due 11/8/2015) consisting of a Concepts, Theories and Terminology archive and 5 two page Connect-the-Text papers; final film project and the individual “Making-of-Visual Anthropologist” film project.

Instructor critique based on:

- Degree to which they have synthesized visual and written texts.
- Definition, relation and application of key course concepts and terms
- Focus and clarity
- Effective writing or presentation of project (Structure and logical coherence)
- Organization
- Initiative and imagination

GRADING SCALE

A	93-100%	> 465
A-	90-92%	450-460
B+	87-89%	435-445
B	83-86%	415-430
B-	80-82%	400-410
C+	77-79%	385-395
C	73-76%	365-380
C-	70-72%	350-360
D+	67-69%	335-345
D	63-66%	315-330
D-	60-62%	300-310
E	< 59%	< 295

SET POINTS

A) Individual IRB training completion (10 points)

B) Individual projects (10 points)

- 1).Autobiography (5 points)
- 2).Representing "The Other." (5 points)

C) Group small project completion (50 points)

- 1). Cultural Preservation (10 points)
- 2). Interviews (10 points)
- 3). Autobiographical/Indigenous Ethnography (10 points)
- 4). Interaction and Messages through Movement (10 points)
- 5). Storyboard (10 points)

D) Group project consent forms and IRB protocol (20 points) Final Version of Consent Form and IRB (IRB02) Protocol from <http://irb.ufl.edu/>. 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 protocol form, which will be submitted to the research committee for approval early enough to get feedback and approval from professor before this date. <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. The Dropbox has several examples for you. Your consent SHOULD be very close to the examples...USE THE EXAMPLES...PLEASE –**DUE WEEK 8**

E) Projects (35 points total): Each assignment/project except those graded on Presentation Day will be graded by class peers. All material must be created solely for this class during this semester. After week eight, the projects will be completed in small groups of 3-4 students, all group members will present.

Individual projects (10 points total)

1) Autobiography (5 points): 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." (5 points): 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 come to class with an explanation of 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

Group projects (25 points total)

1) Cultural Preservation (5 points) 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**

2) Interviews (5 points) 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 12**

3) Autobiographical/Indigenous Ethnography (5 points)
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 13**

4) Interaction and Messages through Movement (5 points)
This project has two distinct parts

- **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.
- **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 14**

6) **Storyboard (5 points):** Create a series of diagrams to depict the composition of your final video. A storyboard is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence. A storyboard provides a visual layout of events as they are to be seen through the camera lens. The process of visual thinking and planning allows a group of people to brainstorm together, placing their ideas on storyboards and then arranging the storyboards on the wall. This fosters more ideas and generates consensus inside the group. I have created a step by step guideline and template for this exercise. You will find them in the Dropbox (canvas??). Please read

the guideline carefully and use them. This is the hardest most intense project your group will need a lot of time to do this. Read the guideline early and plan, plan, plan.
DUE WEEK 15

F) Content Query (20 points/2 points each): There will be class discussions throughout the semester centering on the films and weekly readings. Discussions may be held in a Socratic format where students may be called on to contribute and display their grasp of the subject/topic/concept. Students are welcome to bring to the table current topics with a visual impact. Students will come to class each week prepared to discuss. **For each discussion students will prepare a Content Query. This will consist of 2 in depth written questions, opinions, quotes or thoughts on the readings. Please cite page number referenced.** The weekly Content Query is due and should be uploaded to the appropriate PAGE on the Monday before class by midnight. Each student is responsible for bringing the completed list to class either on paper or in an electric format that they may refer to it during the discussion. This collection will be the basis of the class discussion...so read them over and be prepared.

INSTRUCTOR GRADED

G) Film Journals (25 points): How do anthropologists use film as a medium for narrative? How do they move the story along? What types of symbolisms, indexing and special effects do filmmakers to add coherence? As you are viewing the films make notes in your journal. Each film should generate 5 to 6 instances to be recorded. The film journals should contain descriptions of video and audio effects used by director to move the story along or perhaps to solicit a particular emotion from the audience. The film journal is about learning how different directors have used filming and editing to achieve a particular result. You will later use your journal not only help you with your group film, but to explain influences in your *Making-Of* project. **DUE WEEK 13**

H) Semester Exam (150 points): Throughout the semester you will be required to synthesize what you are learning. Your Semester Exam will be the time to provide that proof. Finished work is due on or before 11/8 by 12pm. The Semester Exam consists of two parts

1) Connect-the-texts (25 points each): Students will write a total of five 2 page (minimum) papers (not including reference page) where you will connect readings, discussions and understandings along with the lectures and films. This is not a book report or film review. Remember to cite correctly. Include reference page or bibliography; AAA citing format; double-spaced, 12-point *Times New Roman* font, 1 inch page margins.14 font. Begin your paper with a heading that includes course information, your name, date, and assignment (e.g. Mid-Term paper #1). Below your heading, create a title and center it. You are responsible for the instructor receiving a paper copy due at the beginning of class and for submitting/emailing your paper in the appropriate file format (.doc or .docx) on that day before class starts. These papers are due on the day of the exams, but may be turned in before.

2) Concepts, Theories and Terminology archive (25 points): Each student will create their own unique anthropology **archive consisting of the**

definition and/ or descriptions of at least 15 words from the concepts, theories and terminology list provided. Students may choose from the list freely. Please when possible use examples from visual images outside of class.

Presentation Day...

EXAM DAY ????? BECAUSE THE PRESENTATIONS ARE GENERALLY A PUBLIC EVENT WE WILL ATTEMPT TO DETERMINE A MORE SUITABLE SCHEDULE AND LOCATION TO ACCOMMODATE YOUR PROJECT PARTICIPANTS. SINCE THERE ARE NO ATTENDANCE EXCEPTIONS AND NO EARLY DEPARTURES THE DECISION MUST BE UNANIMOUS BY FORMAL VOTE. EACH STUDENT IS REQUIRED TO EVALUATE ALL FINAL PROJECTS. IT IS PART OF YOUR FINAL GRADE.

I) Team member final film project evaluation (10 points): Student will grade their group members for project teamwork and contribution

J) Final film and Poster (70 points): The final film project is a collaborative anthropology project where you will work within a group. 10 to 12 minutes max. Your group will decide on and then create a film that advances anthropological understanding of a social issue or critique a social phenomenon through the use of visuals. **This will require you to hold and attend group meetings outside of class.** Your group must exchange information and decide when and where to meet. At the end of the semester each group member will grade the other members on their participation and contribution. There is a Proposal Guideline on Canvas. Please use it.

**Project proposal due: 9/21/2015 midnight;
Rough Draft of Film DUE WEEK 16
Final Presentation TBA**

- 1) Instructor group final film project evaluation (50 points)**
- 2) Peer evaluation of group final film presentation (20 points)**

K) The Making-of-a-Visual-Anthropologist film (100 points):

This project will consist of a video blog that describes the anthropological concept, or issue that is the focus of the group project, the research methods used, the working conditions of your group, a guide for viewing the project and what you have learned about the visual image. This project should enlighten the viewer on the production of your group project. You may incorporate past assignments, used and unused film, photos and whatever else you need to tell your story. *Let yourself go!!!* 10 minutes max. **DUE: Day after Final Presentation Day. Upload finished project to Vimeo**

COURSE SCHEDULE, READINGS, AND ASSIGNMENTS

******This schedule is a guide for the course and is subject to change with advanced notice******

Week 1 (8/25) INTRODUCTION TO CLASS

Class format:

- 1) Introduction of instructor and class members.
- 2) View in class: *Bathing Babies in Three Cultures*: Gregory Bateson and Margaret Mead.
- 3) What is Visual Anthropology? Difference between documentary and ethnographic film
- 4) The syllabus, guidelines and class goals
- 5) How the class is conducted. Presentations/assignments/readings
- 6) Films/How to find films assigned: Alexander Street/Library West
- 7) How to read, take notes, and notate films you watch for class. Review helps
- 8) View in class: YouTube short: *Crises of Capitalism*
- 9) **Homework : View at home *Nanook of the North***
- 10) **Homework: Assigned Readings for next week.**

>Marcus, Alan (2006)"Nanook of the North as Primal Drama", *Visual Anthropology*, 19: 3, 201 — 222

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

>Durington, Matthew and Jay Ruby. "Ethnographic Film." In *Made to Be Seen: Perspectives on the History of Visual Anthropology*, Banks, Marcus and Jay Ruby, eds. Chicago: University of Chicago Press, 190-208.

Week 2—(8/31) What Is Visual Anthropology And Ethnographic Film? / History of Visual Anthropology And Ethnographic Film

Class format:

- 1) Current Anthropology: YouTube short: Genevieve Bell: Anthropological Perspective on Social Media
- 2) Lecture Anthropology and the visual image
- 3) Class discussion/ Readings: Marcus, Farnell, Durington and *Nanook*
- 4) Individual and group projects explained
- 5) Group Assignments
- 6) Equipment and Final project expectations
- 7) **Homework: view at home *Jaguar***
- 8) **Homework: Assigned Readings for next week.**
 - > Loeb, Marie (2006) "Inciting Social Change through Film: Using Marcus Banks's Definition of Ethnographic Film to Discuss the Films of Participant Productions," *PSU McNair Scholars Online Journal*: Vol. 2 (1), Article 25. 1-11
Available at: <http://pdxscholar.library.pdx.edu/mcnair/vol2/iss1/25>
 - > Banks, M. (1990), The Seductive Veracity of Ethnographic Film. *SVA Review*, 6: 16-21.

> Banks, Marcus. 1992. "Which Films are Ethnographic Films?" *Film as Ethnography*. Crawford, Peter Ian, and David Turton eds. Manchester: Manchester University Press in association with the Granada Centre for Visual Anthropology. 116-129

> David MacDougall, 1995. "Beyond Observational Cinema," *Principles of Visual Anthropology*. Hockings, Paul, ed. New York: Mouton de Gruyter. 115-132

Week 3– (9/7) What Is Visual Anthropology And Ethnographic Film? History of Visual Anthropology and Ethnographic Film continued.

Class Format:

- 1) View in class: YouTube short: Visual Ethnography Current Theory; Using Visual Anthropology as a Tool to Inform
- 2) View in class: *N!ai the Story of a !Kung Woman*
- 3) Lecture: Cinéma vérité; Jean Rouch/ Direct Cinema; John Marshall
- 4) Class discussions / readings: Loeb, Banks, *Jaguar and N!ai*
- 5) View in class: *The Office* (UK)...ethnography? Cinéma vérité?
- 6) **Homework: Assigned Readings for next week.**

> 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. 415-419

> 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.

> Pauwels, Luc (2006) 'Ethical Issues of Online (Visual) Research', *Visual Anthropology*, 19: 3, 365 - 369

> AAA Ethic Blog.

1. Preamble: <http://ethics.aaanet.org/ethics-statement-0-preamble/>

2. Do No Harm. <http://ethics.aaanet.org/ethics-statement-1-do-no-harm/>

3. Be Open and Honest Regarding Your Work.
<http://ethics.aaanet.org/ethics-statement-2-be-open-and-honest-regarding-your-work/>

Week 4 – (9/14) Ethical Concerns and Choosing a Project: What makes research a visual anthropology project?

Class Format:

- 1) Current Anthropology: Timoto Mesh's work: Ethical Concerns in the Field and the link between *Do No Harm* and Informed Consent
- 2) View in class: YouTube short: Interview with Clifford Geertz;
- 3) Class discussions /readings: Chilungu, Pauwels, Jordan and AAA Blog
- 4) Lecture: Anthropology and the Postmodern Question: Reflexive Anthropology/ Standpoint theory (Geertz, Ruby, Haraway)
- 4) Project ideas...proposal guidelines
- 5) **Homework: Complete online IRB training**
- 6) **Homework: Meet with group, finalize project and upload proposal by Monday 9/21** (See description and use proposal guidelines)
- 7) **Homework: Assigned Readings for next week**
 - > Paul Hockings , Keyan G. Tomaselli , Jay Ruby , David MacDougall , Drid Williams , Albert Piette , Maureen T. Schwarz & Silvio Carta 2014 "Where Is the Theory in Visual Anthropology?" *Visual Anthropology*: Published in cooperation with the Commission on Visual Anthropology, 27:5, 436-456

Week 5 – (9/21) Visuals as Critiques of Society

Class Format:

- 1) Current Anthropology: Scott Hussy's work: guest speaker (topic TBA)
- 2) Final Project proposal discussion
- 3) Discussion of Autobiography project.
- 4) IRB protocol and consent form examples (1)
- 5) **Homework: Autobiography project.**
- 6) **Homework: Group Meeting to revamp proposals??? If needed.**
- 7) **Homework: Begin work on IRB and consent form**
- 8) **Homework: Assigned Readings for next week**
 - > Stoller, Paul (1994) "Ethnographies as Texts/Ethnographers as Griots". *American Ethnologist*, Vol. 21, Issue 2. 353-366.
 - > Piault, Marc Henri, Sydney M. Silverstein & Aubrey P. Graham, 2015 Where Indeed Is the Theory in Visual Anthropology? *Visual Anthropology* 28:2, 170-180.

Week 6 – (9/28) Processes of Production and Representation I

Class Format:

- 1) Current Anthropology: YouTube shorts/How can anthropological research unsettle our everyday assumptions? Emma Tarlo's Big Question; University of Victoria visual anthropologist; MIT: Doing Anthropology
- 2) Autobiography presentations

- 3) Lecture: Research Methodological Approaches
- 4) Class discussion/Stoller, Piault and Hocking *et al*
- 5) IRB/Consent discussion (2)
- 5) Discuss Representing 'the Other' project
- 6) **Homework: Representing 'the Other' project**
- 7) **Homework: View at home YouTube short: Original District 9 Short Film.** <https://www.youtube.com/watch?v=ZlgtbEdqVsk>
- 8) **Homework: Assigned Readings for next week**
 - >Griffiths, Alison. 2002 "Science and Spectacle: Visualizing the Other at the World's Fair." *Wondrous difference: cinema, anthropology, & turn-of-the-century visual culture*. New York: Columbia University Press. 46-85

Week 7 – (10/5) Processes of Production and Representation II: Colonialism and Exhibited Others: Difference as Spectacle and Science

Class Format:

- 1) Lecture: Symbolism and Representation theories
- 2) View in class: The Life and Times of Sara Baartman - the Hottentot Venus
- 3) Representing 'the Other' presentations
- 4) Class discussion/ Griffiths and Sara Baartman
- 5) **Homework: Final Version of Consent Form/ Draft of IRB02 Due 10/12**
- 6) **Homework: View First Contact at home**
- 7) **Homework: Assigned Readings for next week**
 - >MacDougall, David (1998) "Whose Story Is It?" *Transcultural Cinema* 150-164.
 - >Grimshaw, Anna. 2002. "From Observational Cinema to Participatory Cinema - And Back Again? David MacDougall and the Doon School Project" *VAR*. 18:1-2.
 - >Brand, Stewart, 1976 "For God's sake Margaret: Interview with Gregory Bateson and Margaret Mead." *CoEvolutionary Quarterly*, Issue 10. 32-44

Week 8 – (10/12) Processes of Production and Representation III: Dominant Narratives and Control

Class Format:

- 1) Current Anthropology: Richard Freeman's work Haitian Voduo
- 2) View *Cannibal Tours* in class
- 3) Class discussion MacDougall, Grimshaw, Brand, *Cannibal Tours*, *First Contact* and *Bathing Babies in Three Cultures*
- 4) Your Audio is More Important than your Video...Lynda.com
- 5) **Homework: view Reassemblage at home**
- 6) **Homework: Assigned Readings for next week**
 - > Lansing, J. Stephen. 1990 "The Decolonization of Ethnographic Film" *SVA Review*

- > Ruby, Jay 1991 "Speaking For, Speaking About, Speaking With, or Speaking Alongside—An Anthropological and Documentary Dilemma." *Visual Anthropology Review* 7(2):50-67.
- > Chopra, Radhika. 1989. "Robert Gardner's Forest of Bliss: A Review." *Society for Visual Anthropology Newsletter*, Mar. Vol. 5, (1).2-3.
- > Moore, Alexander. 1988. "The Limitations of Imagist Documentary: A view of Robert Gardner's 'Forest of Bliss'" *Society for Visual Anthropology Newsletter*, Sep., Vol. 4, No. 2: 1-2.

Week 9 – (10/19) Processes of Production and Representation IV / Art or Ethnography

Class Format:

- 1) Current Anthropology: Anne Lafferty
- 2) View *Forest of Bliss* in class
- 3) Class discussion/ Lansing, Ruby, Moore, Chopra, *Forest of Bliss* and *Reassemblage*
- 4) Discuss Cultural Preservation
- 5) **Homework: Assigned Readings for next week**
 - > Burrows, Inga 2005 "The Experience and the Object: Making a Documentary Video Installation" *Visualizing Anthropology*.
 - > Tiragallo, Felice 2007."Embodiment of the Gaze: Vision, Planning, and Weaving between Filmic Ethnography and Cultural Technology" *Visual Anthropology*, 20:2,201-219

Week 10 – (10/26) Processes of Production and Representation V

Class Format:

- 1) Current Anthropology: View *Smile Because it Happened*. Dr. Michael Wesch. Youtube
- 2) Cultural Preservation presentation
- 3) Interview discussion
- 4) Issues with project discussion
- 5) **Homework: Assigned Readings for next week**
 - > Barbash, Ilisa and Lucien Taylor (1997) "Interviews." *Cross-Cultural Filmmaking*. Berkeley: University of California Press 341-357

Week 11 – (11/2) Semester Exam and Production week

Class Format: Class will not meet, Semester Exams due Monday 11/8 12pm.

Week 12 – (11/9) Processes of Production and Representation V

Class Format:

- 1) Current Anthropology: YouTube: Social media as a driver for cultural change; Shit Visual Anthropologists Say
- 2) Interviews presentation
- 3) Collaborative Anthropology through Autobiographical/Indigenous Ethnography discussion
- 4) **Homework: Assigned Readings for next week**
 - >Turner, Terence (1992) "Defiant Images: The Kayapo Appropriation of Video." *Anthropology Today*. Vol. 8, (6) 5-16
 - > 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, (4). 422-437

Week 13 – (11/16) Indigenous Media/Anthro in Reverse/Cross Cultural Representations

Class Format:

- 1) **Hand in Film Journal**
- 1) Collaborative Anthropology through Autobiographical/Indigenous Ethnography presentation
- 2) Current Anthropology: Trobriand cricket an ingenious response to colonialism.
- 3) Interaction & Messages through Movement discussion
- 4) **Homework: View at home** YouTube short: *Original District 9 Short Film*.
<https://www.youtube.com/watch?v=ZlgtbEdqVsk>

Week 14 (11/23) Thanksgiving Week

Class Format:

- 1) Interaction & Messages through Movement presentation
- 2) Storyboard discussion
- 3) **Homework: Assigned Readings**
 - >Minh-ha, Trinh T. 1992 *Framer Framed* (excerpts). New York: Routledge.

Week 15 – (11/30) Narrative coherence and organization/Working with a Storyboard

Class Format:

- 1) Storyboard presentation
- 2) **Homework: Finish your projects!!!/ No Assigned Readings**

Week 16 – (12/7) Presentations

Class Format:

- 1) In-class Presentation of Final Project Rough Cut. Last Opportunity for Final critiques before public presentations

Final Exam Day TBA

All students are encouraged to join FlaVA, the visual anthropology student organization of the University of Florida.

CLASSROOM RULES & DECORUM & OTHER RELATED POLICIES

Academic Honesty

Unless it is specifically connected to assigned collaborative work, all work should be individual. Evidence of collusion (working with someone not connected to the class or assignment), plagiarism (use of someone else's published or unpublished words or design without acknowledgment) or multiple submissions (submitting the same work for different courses) will lead to the Department's and the University's procedures for dealing with academic dishonesty. All students are expected to honor their commitment to the [University's Honor Code](#) and the student conduct code. If you are unsure whether your activities are legitimate regarding paper writing and exam taking, please do not hesitate to ask me.

Religious Observances

Students seeking modification of due dates for class participation, assignments, and exams for religious reasons (e.g., holiday observances) should contact the Professor and request this modification; it will then be grant

Accommodation for Students with Disabilities

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.

Please make any requests by the second week of class. Please contact instructor with any concerns or needs.

Inappropriate Use of Technology

No emailing, texting, cell phone calls, or Internet surfing, games or unrelated class web or technology activity in the classroom. Violation of this rule will be cause for confiscation of device until the end of the class day or dismissal for the day.

Attendance

Attendance: Please arrive punctually and remain until the end of class. An attendance sign-up sheet will be circulated each session. If you must miss class, please inform me ahead of time (or as soon as possible) and provide appropriate documentation. In the event of an absence it is your responsibility to contact a classmate in order to obtain notes on the materials covered while away. Absences for reasons of religious holiday, illness, and official university business are excused; however, proper notification should be provided. If you have some other compelling reason to miss class (e.g., an athletic event in which you are participating, death of a loved one, job interview, etc.), please contact the instructor well before class by email to arrange for permission and make-up work. Please note: Multiple absences will undermine performance in the course. For official UF Policy on attendance

and absences please consult:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Late Assignments and Exams

NO late semester exams or assignments (Film Journal) will be accepted without advanced arrangements with the Instructor or compliance with official UF Policy on attendance and absences.

UF Counseling Services

Resources are available on-campus for students having personal problems or lacking clear career and academic goals that interfere with their academic performance. These resources include:

1. [University Counseling and Wellness Center](#), 3190 Radio Road, 392-1575, personal and career counseling
2. [Sexual Assault Recovery Services](#) (SARS), Student Health Care Center, 392-1161, sexual counseling
3. [Career Resource Center](#), Reitz Union, 392-1601, career development assistance and counseling
4. [Reading & Writing Center](#), Southwest Broward Hall, 392-2010, writing assistance, study skills, test preparation
5. University Writing Studio, Visit online to schedule an appointment.
<http://writing.ufl.edu/writing-center/>

Online course evaluation process

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>

IF YOU HAVE ANY ISSUES REGARDING THE CLASS PLEASE SEE THE INSTRUCTOR DURING OFFICE HOURS.