

ANT 3390 Sect. 153E Visual Anthropology - Fall 2014
Classroom: Norman Hall G512
Days/Periods/Hours: Tuesdays (10 - E1) 5:10 – 8:10 PM
Exam Day/Time: Monday, Dec. 15th 5:30 – 7:30 PM (15E)
Instructor: marilyn m. thomas-houston, ph.d.
Office Hours: W 11:00 AM – 2:00 PM
& By Appointment
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COURSE DESCRIPTION

The course focuses on the ethnographic process as a visual anthropology method for representing cultures. Students are introduced to the *history of ethnographic film* and *contemporary changes* that have widened the possibilities of Visual Anthropology (VA) as a recognized sub-field. A comparison of several visual ethnographers provides a good overview of the variety of practices involved in the field. *Critical theory, methods, and ethical concerns* are important to understanding the development of VA 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, colonial and post-colonial representations* as well as *feminist approaches to ethnography*. Finally, the *culture of social relations between media artists/producers and community*, and the *processes of production* will be discussed as students tackle their assigned projects.

The course takes a *heuristic* approach to learning. In addition to reading and writing exercises (this is a 6,000 Gordon Rule course, the class has a practice feature in its content. Think of it as “on the job training.” Very few anthropologists go into the field without a camera. *How to make use of the technology beyond posed or out of context shots of members of cultural or social groups* is an important portion of the class. **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.

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.** 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:

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 methodological approaches, 3) critically analyze the forms of interaction and self-reflexivity involved in producing visual ethnographic products, and 4) create a visual project that captures a sociocultural phenomenon.

Equipment and Technology: There is no textbook for this class. Each student must own or have access to a digital still camera, digital video camera, a firewire external hard drive with a minimum of 250 GB storage, and 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. Email capable of sending and receiving large files (up to 10 mb) is necessary for communicating for the class. **PLEASE DISCUSS ANY EQUIPMENT PROBLEMS/NEEDS WITH THE INSTRUCTOR AT THE BEGINNING OF THE SEMESTER.**

Reading Assignments will be placed in the on-line reserve of the university library system and occasionally emailed.

Course Outline (All dates are tentative and subject to change with advance notice.)

Week 1 INTRODUCTION TO CLASS

Class discussions:

- 1) Introductions of class members.
- 2) What are the goals.
- 3) How is the syllabus constructed.
- 4) How the class is conducted.

Week 2-- Introduction to Course Continued

09/2 – Introduction to Class and Anthropology

Class discussions:

- 1) Reading the syllabus.
- 2) How to read, take notes, and notate films you watch for class.
- 3) How to turn in assignments.
- 4) Color Code Assignment for Reading and Debriefing Unit A
- 5) Color Code Assignment for Reading and Debriefing Unit B
- 6) Color Code Assignment for both Units A and B

View in class: *The Story of Stuff* <http://www.storyofstuff.org/movies-all/story-of-stuff/>

- View *Nanook of the North* online prior to this class at home and be prepared to discuss and compare with the film you will view during Week 3. Remember to take notes in your Film Journal.
- Note: Reading and Production Groups Assigned (Check email after 7 PM on 09/3)

Week 3– History of Visual Anthropology and Ethnographic Film

09/09 – What is Visual Anthropology and Ethnographic Film

Assigned Readings for this week.

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

View *Jaguar on reserve* by Jean Rouch at Library West prior to this week for in class discussion. The film online in Ethnographic Videos Online is not the same. Remember to take notes in your Film Journal.

Week 4 – Technical Aspects of Production: Capturing Culture & Intro to Final Cut Pro

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

09/16 – Choosing a Project: What makes research a visual anthropology project.

Assigned Readings

TBA (Possible guest instructor.)

Week 5 – Final Project Idea - Due (See description on pages 5 and 6.)

09/23 – 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 *Reassemblage* in class and discuss

Week 6 – Theory and Practice

09/30 – **Autobiography Due**

Assigned Readings

Stoller, Paul (1994) *Ethnographies as Texts/Ethnographers as Griots*. *American Ethnologist*, Vol. 21, Issue 2 (May, 1994), 353-366. (B1, A7)

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

Week 7 – Processes of Production and Representation I

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

10/7 – **Representing “The Other” – Due**

Assigned Readings

Smith, Trudi (2007) 'Repeat Photography as a Method in Visual Anthropology', *Visual Anthropology*, 20: 2, 179 — 200. (B1, A5)

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)

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

Week 8 – Processes of Production and Representation II (Possible Guest Instructor)

10/14 – **Final Version of Consent Form and Draft of IRB (IRB02) – <http://irb.ufl.edu/> – Due by 6 PM 10/7**

Assigned Readings

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

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)

Grimshaw, Anna. *From Observational Cinema To Participatory Cinema - And Back Again?: David Macdougall And The Doon School Project*. *VAR*. 18:1-2.2002 (Inv.)

View *Cannibal Tours* in class and discuss.

Week 9 – Processes of Production and Representation III

10/21 – **Anthropology in Cyberspace – Due**

Assigned Readings

Burrows, Inga (2005) *The Experience and the Object: Making a Documentary Video Installation*. In *Visualizing Anthropology*. (B3, A7)

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 10 – Processes of Production and Representation IV

10/28 – **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)

Deger, Jennifer (2007) 'Seeing the Invisible: Yolngu Video as Revelatory Ritual', *Visual Anthropology*, 20: 2, 103 — 121 (B3, A9)

Week 11 – Processes of Production and Representation V

11/04 – **Interviews – Due**

Assigned Readings - TBA

Week 12 – PRODUCTION WEEK

11/11 – **NO CLASS - HOLIDAY**

PLEASE USE THIS WEEK TO WORK PRODUCTIVELY ON YOUR FINAL PROJECT. A one-page report on what was accomplished during this week is expected on 11/18

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

11/18 – Autobiographical/Indigenous Ethnography – Due

Assigned Readings:

Gracki, Katherine. 2001 True Lies. *Pacific Coast Philology* 36:48-63

Turner, Terence (1992) Defiant Images: The Kayapo Appropriation of Video. *Anthropology Today*. Vol. 8, No. 6 (Dec., 1992), pp. 5-16 (B3, A5)

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

Week 14 – Indigenous Media/Anthro in Reverse/Cross Cultural Representations II

11/25 – Interaction & Messages through Movement. – Due

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)

Minh-ha, Trinh T. 1992 *Framer Framed* (excerpts). New York: Routledge. (B3, A4)

Week 15 – Working with a Storyboard

12/2 – Storyboard – Due

No Assigned Readings

Week 16 – Presentations (Possible visiting instructor)

12/9 – In-class Presentation of Final Project Rough Cut. Last Opportunity for Final critiques before public presentations.

12/15 (Monday) – EXAM DAY 5:30 PM – 7:30 PM. 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.

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. **Group Exercise. Final Version of Consent Form and IRB (IRB02) Protocol from <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 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. – **DUE WEEK 8**

4. **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 9**
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.

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**

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 15**
10. **Final Project. Visuals as Critiques of Society.** The final project can be a museum-type installation, a video, or website-based presentation. Choose a social issue of which visuals will be able to advance anthropological theory and/or critique a social phenomenon. Video projects should be designed to be no longer than 10 to 12 minutes long. If the final project is a web project, it should have between 10-20 pages.

Each group member will write a 8 to 10-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 a guide for viewing the project. All of these points are to be based on your understandings from assigned readings, lectures/discussions, and viewed films. 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**

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

Grade Points		Grade Scale
Classroom Discussion	10 pts.	A = 90 or above
Film Journal	15 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	<u>25 pts.</u>	D+ = 64-66
TOTAL	100 pts.	D = 60-63
		D- = 57-59

Requirements and Evaluation:

Discussion of each week's reading, movie and website assignment (**10%**). Students are required to keep a **Film Journal** that will be turned in at the end of the semester (**15%**). **Class attendance and Lab participation** is mandatory (**10%**). Each unexcused absence will count as 3 missed class days. Three unexcused absences is an automatic decrease by one letter grade. **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.** 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. **Group final project, final presentation, and final evaluation (25%)**. These exercises include the submission of the completed IRB protocol form with the appropriate Consent Form(s) and any support materials to the university's Institutional Review 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 turned in no later than Oct. 8, 2014. One major formal critical analysis paper** of 8 to 10 pages about the production of your group project (**25%**). All written work must be turned in electronically through email.

Special Note: Final essays (8 to 10 pages) must first be assisted through the Writing Center. It must be typed in MS Word, double-spaced, 12 pt Courier or Times font, include a cover page with your name, date and the name of the assignment, **include a works cited page**. The cover page and works cited page are not to be included as a part of the required page count. The assignment must be emailed by 8 AM on Due Dates. All documents turned in through email must be named in the following manner:

YourLastName_YourFirstInitial-NameOfAssignment#1.doc

Ex.: Thomas-Houston_M-Essay#1.doc Ex.#2: Thomas-Houston_M-ThesisStatementRevision#3.doc

ACCOMMODATIONS FOR GORDON RULE REQUIREMENTS and READING ASSIGNMENTS

In order to assist you in obtaining your 6000 Gordon Rule credits you are required to submit a written proposal of your idea for a final project (1 page), participate in the writing of several drafts of the IRB protocol documents, complete your film journal, and submit the final paper. You are not responsible for writing two-page response papers for the reading assignments. (However, this in no way relieves you of the responsibility to read the assignments.) The reading assignments and discussions are divided into two Group Reading and Debriefing Units. An hour of class is devoted to these two units debriefing the class on the reading assignments. Each group member is responsible for generating five key issues that have importance for both the reading and viewing assignments. This means that rather than each student in the class is not formally be required to read all of the assignments; each student is assigned to read half of the assignments. **BUT READ YOU MUST.** The list of the Reading and Debriefing Units will be distributed by email on 9/3/14. Failure to be prepared for discussion will impact your discussion grade.

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.

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.**

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

Absence and tardiness due to medical reasons require appropriate medical excuses. Excessive tardiness will be cause for administrative action.

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/>

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