

# Visual Ethnography of Everyday Life (01:070:373)

Tues 12:35-3:35pm CDL-103

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Office hours: BIO 207 Mon/ Wed 1:15-2:15

## Learning Outcomes

Students will be able to:

- Analyze the relationship of innovations in film and digital media on the production of vernacular, documentary and ethnographic visual representations
- Identify and critically analyze different approaches to creating visual representations of cultural difference
- Critically assess ethical, political, semiotic and philosophical consequences of technological, formal and aesthetic choices in ethnographic image production
- Produce short ethnographic videos

## Department Learning Goals - <http://anthro.rutgers.edu/undergrad-program/department-learning-goals>

1. Students gain knowledge that will allow them to identify, explain, and historically contextualize the primary objectives, fundamental concepts, modes of analysis, and central questions in Cultural and Visual Anthropology and demonstrate proficiency in their use of this knowledge.
2. Students are able to demonstrate proficiency in the use of critical thinking skills.
3. Students are able to demonstrate proficiency using current methods in Cultural and Visual anthropology, including library research skills
4. Students are able to express themselves knowledgeably and proficiently in writing about central issues in Cultural and Visual Anthropology
5. Students are able to express themselves knowledgeably and proficiently in speaking about central issues in Cultural and Visual Anthropology

## Course Description

This course explores the poetics and politics of producing ethnographic images using commonly-owned digital media. Students will analyze ethnographic, documentary, vernacular and fine art media and gain competence in the aesthetic and technical dimensions of digital image production. The course explores narrative, observational and anti-narrative experimental shooting and editing, as well as the ethical, political, ethnographic, semiotic, and philosophical concerns such decisions entail

## Required Texts

- All reading assignments for this course will be available online through Sakai

## Policies

- **ACADEMIC INTEGRITY** - You are responsible for adhering to these policies in all assignments <http://academicintegrity.rutgers.edu>
- **SAKAI & EMAIL INTEGRITY** - It is important that you familiarize yourself with how to use Sakai right away. You will need to regularly check the email attached to Sakai as it is the primary means by which I will contact you about class.
- **ABSENCES** - Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me. Missed presentations or exams may be made up with a doctor's note.

## Assignments and Grading Structure

- **Class Participation and Critique** (20%) – Students are expected to attend every class. You are responsible for completing all projects prior to scheduled critiques. In-class critiques require full class participation by actively engaging with work and offering constructive criticism. Critiques address both conceptual and technical execution of the work presented. Absences for reasons of religious holiday, serious illness, death in the student's immediate family, or required participation in a university-sponsored event are, with the appropriate documentation, excused.
- **Group and Individual Projects** (20%) – instructions and grading rubrics posted on Sakai.
- **Individual Writing Assignments** (20%) - brief writing assignments synthesizes readings, lectures, and personal insights from the process of creating ethnographic visual representations
- **Ethnographic short** (10%)
- **Hack of the day** (5%) - As a class we will keep up with technology that is continually changing. Find and test an inexpensive or free app, accessory, hack, or invention. Present in class and post in Sakai.
- **Final paper** (15%) – Due during final exam period.

	Issues	Visual Media and Readings
<p><b>Week 1:</b> <b>Jan 21</b></p> <p><b>Walking and looking: Flaneurs and Street Photography</b></p>	<ul style="list-style-type: none"> <li>• Introduction to the course</li> <li>• The Flaneur: Modernity and Ways of Looking</li> <li>• Innovations in Film Technology</li> <li>• Possible cameras: smartphone, cellphone, laptop, tablets, SLR, go-pro, shoulder rig, etc.</li> </ul> <p><b>Questions:</b> What does a camera do? Is it a “Kino-fist” or window to your soul? Do you feel vulnerable with camera? Do you hide behind it at events? Do you feel like hiding the camera? Do you use the camera to create/provoke relationships with other people? What are differences between using a smart phone and a larger, professional camera?</p>	<p>(view) Vertov, Dziga. 1929. <u>Man With a Movie Camera</u> (80 min)</p> <p>(view) Ruttmann, Walter. 1927. <u>Berlin: Symphony of a Great City</u> (79 min)</p> <p>(view) Examples of “Actualities”</p> <p>(images) Evans, Walker. 1939. <u>American Photographs</u></p> <p>(images) Frank, Robert. 1958. <u>The Americans</u>. <a href="http://www.nga.gov/exhibitions/2009/frank/">http://www.nga.gov/exhibitions/2009/frank/</a></p> <p>(images) Weegee.</p> <p>(selection) Taylor, Dyanna. 2014. <u>Dorothea Lange: Grab a Hunk of Lightning</u>. PBS. (1:59)</p> <p>Benjamin, Walter. “The Flaneur.”</p> <p>(selection) DeCerteau, Michel. 2004 [1980] <u>The Practice of Everyday Life</u>.</p> <p>Cole, Tom. 2009. “The Americans: The Book That Changed Photography.” NPR All things Considered. Podcast. 13 Feb. <a href="http://www.npr.org/multimedia/2009/01/frank/">http://www.npr.org/multimedia/2009/01/frank/</a> <a href="http://www.npr.org/templates/story/story.php?storyId=100688154">http://www.npr.org/templates/story/story.php?storyId=100688154</a></p> <p>Keroac, Jack. 1958. Introduction. <u>The Americans</u>.</p> <p>Pink, Sarah. “Walking with Video.”</p> <p>Follow: Orphan Films <a href="http://www.facebook.com/groups/orphan.films/">www.facebook.com/groups/orphan.films/</a> and Humans of New York <a href="https://www.facebook.com/humansofnewyork">https://www.facebook.com/humansofnewyork</a></p> <p>(optional at home) Burns, Ken. 2012. <u>The Dust Bowl</u>. Episode 2. (Amazon Prime)</p>
<p><b>Week 2:</b> <b>Jan 28</b></p> <p><b>From Instamatic to Instagram: Snapshots and Home movies</b></p>	<ul style="list-style-type: none"> <li>• Vernacular photography</li> <li>• Snapshot aesthetic in fine art</li> <li>• “Authenticity”</li> <li>• Anthropology’s emit/etic pov.</li> <li>• Democratization of media</li> <li>• Introduction to production elements (camera angles, lighting, acting, etc.)</li> </ul> <p><b>Questions:</b> What are the differences between snapshots and home movies and street photography? What distinguishes amateur, artistic, ethnographic, and commercial photography? (Explain in terms of technique/ technology, pov, intent, relationship with subject, etc)</p>	<p>(images) Goldin, Nan</p> <p>(view) Maier, Vivian 8mm home movie. (10 min)</p> <p>(clip) Romanek, Mark. 2002. <u>One Hour Photo</u>. (98 min)</p> <p>(view) Star, Ernst Edward, Zeitlin, Steven. 1975. <u>Home Movie: An American Folk Art</u>. (19 min).</p> <p>(selection) Cutshaw, Stacey and Barrett, Ross. 2008. <u>In the Vernacular: Photography of the Everyday</u>.</p> <p>(selection) Edwards, Elizabeth and Thomas, Nick. 2012. <u>The Camera as Historian: Amateur Photographers and Historical Imagination, 1885-1918</u></p> <p>Greenough, Sarah. Introduction. 2007. 1-6. And pick one of the following from 2007. <u>Art of the American Snapshot 1888-1978</u>. Ed. Greenough, Sarah. National Gallery of Art.</p> <ul style="list-style-type: none"> <li>○ Waggoner, Diane. “Photographic Amusements, 1988-1919.” 2007. 7-72</li> <li>○ Kennel, Sarah. “Quick, Casual, Modern, 1920-1939.” 73-146</li> <li>○ Witkovsky, Matthew. “When the Earth Was Square, 1960-78.” 227-270</li> </ul> <p>(selection) Snyder, Stephanie et al. 2006. <u>Snapshot Chronicles: Inventing the American Photo Album</u></p> <p>(selection) Zuromskis, Catherine 2013. <u>Snapshot Photography: The Lives of Images</u></p> <p>Spence, Louise and Navarro, Vinicius. 2010. Introduction. “Ch 1. Authenticity.” <u>Crafting Truth</u>. Rutgers U.</p> <p>Kalow, Nancy. 2011. Introduction. <u>Visual Storytelling: The Digital Video Documentary</u>. (4-6)</p> <p>(selection) Freeman, Michael. 2007. <u>The Photographer’s Eye</u>. New York: The Focal Press.</p> <p>Wolf, Kate. 2013. “Is documentary-style photography dead? The rerelease of Nan Goldin’s “The Ballad of Sexual Dependency” reminds us what we’ve lost in the Internet age.” <u>LA Review of Books</u>. 1 Jan.</p>
<p><b>PROJECT 1: Insider and outsider shooting. In-class screening during week 3</b></p>		

<p><b>Week 3: Feb 4</b></p> <p><b>Signs of Truth: Recording Evidence of the Everyday</b></p>	<ul style="list-style-type: none"> <li>• From Forensic Evidence to Cultural Records</li> <li>• Semiotic and Post-structuralist approaches to Filmic Images</li> <li>• Realism and “Reality”</li> <li>• Observational, Verite, Direct.</li> <li>• Meta-communicating “reality” <ul style="list-style-type: none"> <li>○ Shooting Styles</li> <li>○ Camera Subject Position</li> </ul> </li> </ul> <p><b>Questions:</b> Are photographic texts more empirical than written texts? How does an image communicate its meaning(s)? How can shooting style communicate “reality”?</p>	<p><i>In-class critique</i></p> <p>Guest Speaker. Michael Runer, (Reality T.V. Camera Man: Breaking Amish, Viva la Bam, Z-Rock, etc.)</p> <p>(view) TBA Wiseman, Frederick.</p> <p>(clip) Myrick, Daniel and Sánchez, Eduardo. 1999. <u>Blair Witch Project</u>. (105 min)</p> <p>(clip) Examples of Reality TV</p> <p>(images) Historical examples of ethnographic and anthropometric photos.</p> <p>(clip) Charles, Larry 2006. <u>Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan</u> (86min)</p> <p>(selection) Barthes, Roland. <u>Camera Lucida: Reflections on Photography</u>. Edwards, Elizabeth. Introduction.1992. <u>Anthropology and Photography 1860-1920</u>.Ed. E. Edwards. New Haven: Yale. 3-17.</p> <p>(rec) Edwards, Elizabeth. 2012. “Objects of Affect: Photography Beyond the Image.” <u>Annual Review of Anthropology</u>. 41:221-224.</p> <p>Loizos, Peter. “Challenging Documentation-Realism.” <u>Innovation In Ethnographic Film</u>. 45-64.</p> <p>Mead, Margaret. 2003 [1975.] “Visual Anthropology in a Discipline of Words.” <u>Principles of Visual Anthropology</u>. Paul Hockings, ed. Chicago.</p> <p>Metz, Christian. “Some Points in the Semiotics of Cinema.” <u>Film Language</u>.</p> <p>Pinney, Christopher. 1992. “The Parallel Histories of Anthropology and Photography.” <u>Anthropology and Photography 1860-1920</u>.Ed. Elizabeth Edwards. New Haven: Yale. 74-96.</p> <p>Poignant, Roslyn. 1992. “Surveying the Field of View: The Making of the RAI Photographic Collection.” <u>Anthropology and Photography 1860-1920</u>. New Haven: Yale. 42-73.</p> <p>(rec) Spencer, Frank. 1992. “Some Notes on the Attempt to Apply Photography to Anthropometry during the Second Half of the Nineteenth Century.” <u>Anthropology and Photography 1860-1920</u>. 99-107</p> <p>Kalow, Nancy. 2011. Chapter 1: Shooting. <u>Visual Storytelling</u></p> <p>Spence, L. and Navarro, V. 2010. “Camerawork.” “Evidence.” <u>Crafting Truth</u></p> <p>Torchin, Leshu. “Cultural Learnings of Borat for Make Benefit Glorious Study of Documentary”</p>
<p><b>Week 4: Feb 11</b></p> <p><b>Art, Ethnography, and Informed Consent</b></p>	<ul style="list-style-type: none"> <li>• Ethics and the avant-garde.</li> <li>• Informed consent/spy cams</li> <li>• Artists versus anthropologists</li> </ul> <p><b>Questions:</b> Do you see yourself as more of an artist, anthropologist, journalist, or storyteller? Why? What ethical responsibility of a documentary filmmaker? Are these different from those of a researcher, journalist, or <i>auteur</i>?</p>	<p>(images) Briski, Zana. 2005.<u>Born into Brothels: Calcutta's Red Light Kids</u>. Umbrage Editions</p> <p>(clip) Gardiner, Robert. 1963. <u>Dead Birds</u>.(81 min)</p> <p>(images) Goldberg, Jim. <u>Raised By Wolves</u>. <a href="http://www.jimgoldberg.com/">http://www.jimgoldberg.com/</a></p> <p>(view) Kauffman, Ross and Briski, Zana. 2004. <u>Born into Brothels: Calcutta's Red Light Kids</u>. (85 min) <a href="http://www.kids-with-cameras.org/bornintobrothels/">http://www.kids-with-cameras.org/bornintobrothels/</a></p> <p>(images) Calle, Sophie.1979. <u>Suite Venitienne</u>. --1981. <u>L'Hotel</u>.</p> <p>(view) Margaret Meade, Robert Gardiner, Tim Ash</p> <p>Aufderheide, Pat et al. <u>Honest Truths: Documentary Filmmakers on Ethical Challenges in Their Work</u>. Center for Media &amp; Social Impact, American University.</p> <p>(selection) Gross, Larry et al. <u>Image Ethics: The Moral Rights of Subjects in Photographs</u>.</p> <p>Martinez, Wilton, TBA (reception of ethnographic images)</p> <p>Morgan, Stuart. 1992. “Sophie Calle's Suite Vénitienne.” <u>Frieze</u>. 3 January-March.</p> <p>Nichols, Bill. 2006. “What to Do About Documentary Distortion? Toward a Code of Ethics. <u>Documentary</u>.” Mar/Apr <a href="http://www.documentary.org/content/what-do-about-documentary-distortion-toward-code-ethics-0">www.documentary.org/content/what-do-about-documentary-distortion-toward-code-ethics-0</a></p> <p>Perry, Sara and Marion, Jonathan. 2010. “State of the Ethics in Visual Anthropology.” 26:2.</p> <p>Ruby, Jay. 1991. “An Anthropological Critique of the Films of Robert Gardiner.” <u>J. of Film and Video</u> 43:4.</p> <p>Spence, L. and Navarro, V. 2010. “4. Responsibility.” <u>Crafting Truth</u>. 83</p>
<p><b>GROUP PROJECT: Dueling “Reality” Shooting Styles. In-class screening during week 5</b></p>		

<p><b>Week 5: Feb 18</b></p> <p><b>Portraits, Head Shots, and Selfies</b></p>	<ul style="list-style-type: none"> <li>• Self-presentation</li> <li>• Objectification of the “Other”</li> <li>• Anthropological Portrait Genres</li> <li>• Framing Shots</li> <li>• Lighting styles and techniques</li> <li>• Foreground/background</li> </ul> <p><b>Questions:</b> What do different shots and compositions express about the individuality (or lack thereof) of their subjects? How are portraits used?</p>	<p><i>In-class critique</i></p> <p>(clip) Marshall, John. 1979. <u>N!ai, the story of a !Kung Woman</u> (60 min)</p> <p>(view) <u>Keep America Beautiful</u> commercial w/ Iron Eyes Cody <a href="http://www.youtube.com/watch?v=j7OHG7tHrNM">www.youtube.com/watch?v=j7OHG7tHrNM</a></p> <p>(images) Beckwith, Carol. <u>Faces of Africa: Thirty Years of Photography</u> (National Geographic)</p> <p>(view) Curtis, Edward. <u>Land of the Head Hunters</u>.</p> <p>(images) Curtis, Edward, <u>The North American Indians</u>. <a href="http://www.curtisfilm.rutgers.edu/index.php">http://www.curtisfilm.rutgers.edu/index.php</a></p> <p>(visit) <a href="http://selfiecity.net/">http://selfiecity.net/</a></p> <p>(join) The Selfies Research Network <a href="https://www.facebook.com/groups/664091916962292/">https://www.facebook.com/groups/664091916962292/</a></p> <p><i>Selfie-mania</i> articles from popular press.</p> <p>rec) Agger, Ben. 2012. <u>Oversharing: Presentations of Self in the Internet Age</u></p> <p>Arunima, G.2003. “Face value: Ravi Varma’s portraiture and the project of colonial modernity.” <u>Indian Economic Social History Review</u> 40:57</p> <p>Barbash, Ilsa and Taylor, Lucien. 1997. “Composition.” <u>Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos</u>.</p> <p>Dippie, Brian.1992. “Representing the Other: The North American Indian.” <u>Anthropology and Photography 1860-1920</u>.Ed. Elizabeth Edwards. New Haven: Yale. 122-131</p> <p>Frank, Scott. 2012. “Ready for Your Close-Up? Polyvalent Identity and the Hollywood Headshot.” <u>VAR</u>. 28:2. 179–188</p> <p>Goffman, Erving. 1959. <u>The Presentation of Self in Everyday Life</u>.</p> <p>Glass, Aaron. 2009. “A Cannibal in the Archive: Performance, Materiality, and (In)Visibility in Unpublished Edward Curtis Photographs of the Kwakwaka’wakw Hamat’sa”. <u>VAR</u> 25:2.128–49</p> <p>(Selection) Griffith, Alison. 2001. <u>Wonderous Difference: Cinema, Anthropology and Turn-of-the Century Visual Culture</u>.Columbia.</p> <p>Lyman, Christopher, <u>The Vanishing Race and Other Illusions: Photographs of Indians by Edward S. Curtis</u>.</p> <p>Rony, Fatimah T. "Taxidermy and Romantic Ethnography" pp. 99-126</p> <p>Russel, Catherine. “Playing Primitive.” <u>Experimental Ethnography</u>.</p>
<p><b>Week 6: Feb 25</b></p> <p><b>Light, Color, and Race</b></p>	<ul style="list-style-type: none"> <li>• Guerilla lighting techniques</li> <li>• Denaturalizing light</li> <li>• Dogme 95 Manifesto</li> <li>• Exposure, iris, aperture (depending on your device)</li> <li>• White balance</li> <li>• The Return Gaze</li> </ul> <p><b>Questions:</b> In what sense are light, color, (during filming and in post-production) decisions aesthetic, communicative, and ideological choices? How does the technical manipulation of light and color and the differential treatment of racialized subjects challenge the ideas of the naturalness of color and truth value of the photo?</p>	<p>(view) Korin, Harmony. 1999. <u>Julian Donkey Boy</u>. 94 min</p> <p>(view) Interview with Harmony Korin <a href="https://www.youtube.com/watch?v=gVNCSiZLurQ">https://www.youtube.com/watch?v=gVNCSiZLurQ</a></p> <p>(view) Lighting <a href="https://vimeo.com/videoschool/lesson/174/do-more-with-your-dslr-i-working-with-available-light">https://vimeo.com/videoschool/lesson/174/do-more-with-your-dslr-i-working-with-available-light</a></p> <p>(images) Contemporary Photographers: Carrie Mae Weems, Pat Ward Williams, and Lorna Simpson</p> <p>Barbash, Ilsa and Taylor, Lucien. 1997. “The Camera’s Eye.” <u>Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos</u>.</p> <p>Freeman, Michael. 2007. “Chapter 4; Composing with Light and Color.” <u>The Photographer’s Eye</u>.</p> <p>Diawara, Manthia. <u>Black Spectatorship</u>.</p> <p>hooks, bell. “The Oppositional Gaze: Black Female Spectators.”</p> <p>Lutz, Catherine and Collins, Jane. 1993. “A World Brightly Different,” “The Color of Sex,” and “The Photograph as an Intersection of Gazes.” <u>Reading National Geographic</u>. Chicago.</p> <p>(rec) Mulvey, Laura. 1999. [1975]“ Visual Pleasure &amp; Narrative Cinema.” <u>Film Theory &amp; Criticism</u>. 833-44</p> <p>Winston, Brian. 1985. “A Whole Technology of Dyeing: A Note on Ideology and the Appartus of the Chromatic Moving Image.” <u>Daedalus</u>. 114:4. 105-123.</p> <p>Feweeks, Jacqueline. 2008. “The Seductive Gaze through the Gold Filter: Representation, Color Manipulation, and Technology Choices in Visual Ethnography.” <u>VAR</u> 24:1.</p> <p>2000. <u>P.O.V.</u> 10 (Special issue: Aspects of Dogma) <a href="http://pov.imv.au.dk/Issue_10/POV_10cnt.html">http://pov.imv.au.dk/Issue_10/POV_10cnt.html</a></p>
<p><b>GROUP PROJECT: Selfies, head shots, and cultural subjects. In-class screening during week 7</b></p>		

**PROJECT: To filter or not to filter – Instagram. In-class viewing during week 7**

<p><b>Week 7: Mar 4</b></p> <p><b>Recording Ritual and Family life</b></p>	<ul style="list-style-type: none"> <li>• Insiders and outsiders</li> <li>• Shots</li> <li>• Shooting to edit</li> <li>• Filming observationally</li> <li>• Field sound issues</li> <li>• Panning, zooming, tracking</li> <li>• Focus, depth of field</li> <li>• Timing, how to end a shot</li> </ul> <p><b>Questions:</b> How does the identity of the filmmaker affect filming? As a director, would you prefer to be the cameraman or to have someone else do camera and sound? Why? What additional challenges are entailed in filming a live event? Does filming an event prevent or enable “participant observation”?</p>	<p><b>In-class critique</b></p> <p>Iphone music video <a href="https://vimeo.com/13964816">https://vimeo.com/13964816</a></p> <p>Mead, Margaret. <u>Trance and Dance in Bali</u></p> <p>Roch, Jean. <u>Mad Masters</u></p> <p>Deren, Maya. <u>Divine Horsemen</u></p> <p>Abraham, Janaki. 2010. “Wedding Videos in North Kerala: Technologies, Rituals, and Ideas about Love and Conjuality.” <u>VAR</u>. 26:2. 116-127.</p> <p>Barbash, Ilsa and Taylor, Lucien. 1997. “Shots and Moves.” <u>Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos</u>.</p> <p>--. “The Nature of Film Sound.” <u>Cross-Cultural Filmmaking</u>.</p> <p>Macintyre, Martha and MacKenzie, Maureen. “Focal Length as an Analogue of Cultural Distance.” <u>Anthropology and Photography 1860-1920</u>. Ed. Elizabeth Edwards. New Haven: Yale. 158-164.</p> <p>Russel, Catherine. “Ecstatic Ethnography: Filming Possession Rituals.” <u>Experimental Ethnography</u>. TBA. Reading on Synch sound. Jean Rouch.</p> <p>Feld, Steven &amp; Brenneis, Donald. “Doing Anthropology in Sound.” <u>American Ethnologist</u>. 31:4, 461-74</p> <p>Spence, L. and Navarro, V. 2010. “10. Sounds.” <u>Crafting Truth</u>. (239)</p> <p>Kalow, Nancy. 2011. Chapter 2: Listening. Listening (16-21)</p> <p>Turner, Victor. TBA</p>
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**PROJECT: Your final project pitch**

<p><b>Week 8: Mar 11</b></p> <p><b>Tourists</b></p>	<ul style="list-style-type: none"> <li>• Filming Culture/Difference</li> <li>• Exoticization</li> <li>• Self-representation</li> <li>• Composition / Rule of Thirds</li> <li>• Relations of power</li> <li>• Performing authenticity</li> </ul> <p><b>Questions:</b> What is the difference between a tourist and ethnographic video? What do they have in common? What are tourists trying to accomplish by taking photos/video? What distinguishes the authentic from the inauthentic?</p>	<p>(view) O’ Rourke. 1988. <u>Cannibal Tours</u>. (70 min)</p> <p>(view) <a href="https://vimeo.com/14315821">https://vimeo.com/14315821</a></p> <p>(view) Post cards and vacations photos</p> <p>Critique of representation</p> <p>Abu-Lughod, Writing Culture</p> <p>Post cards</p> <p>Flanagan, Jake. 2014. How to Fake your Next Vacation.” <u>NYT</u> Sep 16 <a href="http://op-talk.blogs.nytimes.com/2014/09/16/how-to-fake-your-next-vacation/?_php=true&amp;_type=blogs&amp;r=0">http://op-talk.blogs.nytimes.com/2014/09/16/how-to-fake-your-next-vacation/?_php=true&amp;_type=blogs&amp;r=0</a></p>
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**PROJECT: Recording Liminal Time and Spaces (or How I spent my Spring Break). In-class screening during week 9**

*\*Spring Break Mar 14-22\**



<p><b>Week 9: Mar 25</b></p> <p><b>Whose story?</b></p>	<ul style="list-style-type: none"> <li>• Establishing rapport and trust</li> <li>• Voice-over v. Interview</li> <li>• Asking questions</li> <li>• Voyeur or rapporteur</li> <li>• Translating ethnographic knowledge</li> <li>• Recording sound</li> <li>• Technical innovation and intimacy</li> </ul> <p><b>Questions:</b> Who has the right to tell an individual or a group's story? Is an emic or etic approach more effective in communicating to a culturally-different audience? How does the interview format enable and constrain a subject's ability to speak for him or herself?</p>	<p><i>In-class critique</i></p> <p>(clip) H. Ewing &amp; R. Grad. 2006. <u>Jesus Camp</u>. Magnolia. (83min)</p> <p>(view) Bendjelloul, Malik. 2012. <u>Searching for Sugarman</u>. (86 min) (shot on 8mm and iphone 4)</p> <p>(clip) Mead, Margaret. TBA.</p> <p>(clip) Tierra sin Pan.</p> <p>CNNMoney. 2013. "\$1.99 iPhone app saved Oscars film"</p> <p>Abu-Lughod, Lila. 2002. "Do Muslim Women Really Need Saving?" <u>Amer Anthropologist</u> 104:3. 783-90.</p> <p>Barbash, Ilsa and Taylor, Lucien. 1997. "The Culture of Film Sound." <u>Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos</u>.</p> <p>Kalow, Nancy. 2011. Chapter 4:Telling Someone Else's Story (26-34)</p> <p>Prigg, Mark. 2013. "The Oscar-nominated documentary filmed on an iPhone: Director reveals he turned to £1.49 app after running out of money to buy real film." <u>Daily Mail</u>. 22 Feb. <a href="http://www.dailymail.co.uk/sciencetech/article-2282780/Searching-For-Sugar-Man-The-Oscar-nominated-movie-filmed-iPhone.html#ixzz3ElfHabXZ">http://www.dailymail.co.uk/sciencetech/article-2282780/Searching-For-Sugar-Man-The-Oscar-nominated-movie-filmed-iPhone.html#ixzz3ElfHabXZ</a></p> <p>Spence, L. and Navarro, V. 2010. Authority. <u>Crafting Truth</u>. 3. 59</p> <p>Spivak, G. "Can the Subaltern Speak?"</p> <p>Ruby, Jay. 1991. Speaking For, Speaking About, Speaking With, or Speaking Alongside- An Anthropological and Documentary Dilemma. <u>VAR</u> Fall 7:2</p>
<p><b>Week 10: Apr 1</b></p> <p><b>Participatory Approaches and Auto-ethnography</b></p>	<ul style="list-style-type: none"> <li>• Empowering subjects</li> <li>• Collaborative Approaches</li> <li>• Auto-ethnography</li> <li>• Sound and image</li> <li>• B-roll</li> <li>• The shot</li> <li>• The long take</li> </ul> <p><b>Questions:</b> What are some alternatives to the conventional talking-head interview that "give voice" as well as share authority with film subjects?</p>	<p>(view) Roch, Jean. 1967 <u>Jaguar</u>. (93 min)</p> <p>(clip) Sokurov, Alexander. 2002. <u>Russian Ark</u>. (99 min)</p> <p>(clip) Morris, Errol. 1978. <u>Gates of Heaven</u>. (85 min)</p> <p>Jean Rouch <a href="http://www.maitres-fous.net/home.html">http://www.maitres-fous.net/home.html</a></p> <p>Abu-Lughod, Lila. Writing Culture.</p> <p>Barbash, Ilsa and Taylor, Lucien. 1997. "From Fieldwork to Filming." <u>Cross-Cultural Filmmaking</u>.</p> <p>DER. "Jean Rouch Talks About His Films to John Marshall and John W. Adams (September 14th,1977)..</p> <p>Feld Steven, ed. 2003. <u>Rouch: Cine-Ethnography</u>. Minneapolis: University of Minnesota Press.</p> <p>Ginsburg, Faye &amp; Himpele, Jeff. 2005. Ciné-Trance: Tribute to Jean Rouch. <u>American Anthropologist</u>. 107:1</p> <p>Jacknis, Ira. "George Hunt, Kwakiutl Photographer." <u>Anthropology and Photography 1860-1920</u>.Ed. Elizabeth Edwards. New Haven: Yale. 143-151.</p> <p>"Jean Rouch: The Ethnographer As Auteur" <a href="http://www.siskelfilmcenter.org/rouch">http://www.siskelfilmcenter.org/rouch</a></p> <p>Loizos, Peter. Chapter 1. <u>Innovation in Ethnographic Film</u>, 1966-85. 5-15.</p> <p>--. "Challenging Documentation-Realism. <u>Innovation In Ethnographic Film</u>." 45-64.</p> <p>MacDougall,David. 1993. "When Less is Less: The Long Take in Documentary." <u>Film Quarterly</u>. 46:2 (Winter). 36–46.</p> <p>Nichols, Bill. "The Ethnographer's Tale." <u>Blurred Boundaries</u>.</p> <p>Russel, Catherine. "Autoethnography." <u>Experimental Ethnography</u>.</p>
<p><b>GROUP PROJECT: Interviews (group). In-class screening during week 11</b></p>		

<b>Week 11:</b> <b>Apr 8</b>  <b>Narrative, Anti-narrative, and Experimental</b>	<ul style="list-style-type: none"> <li>• Narrative story elements</li> <li>• Editing</li> <li>• Juxtaposition: image, sound, word</li> <li>• Characters or subjects</li> <li>• Editing</li> <li>• Storyboarding</li> </ul> <p><b>Questions:</b> What non-fiction film genre best suits your subject? What does genre metacommunicate?</p>	<p><i>In-class critique</i></p> <p>(view) Marker, Chris. 1983. <u>Sans Soliel</u>. (103 min)</p> <p>(view) TBA. Conventional smart-phone short</p> <p><u>Vestergaard Kau, E</u> "Funny pictures: Visual Humor in Film. POV26 <a href="http://pov.imv.au.dk/Issue_26/section_1/artc6A.html">http://pov.imv.au.dk/Issue_26/section_1/artc6A.html</a></p> <p>Spence, L. and Navarro, V. 2010. "5. Argument" and "6. Dramatic Stories, Poetic and Essay Documentaries" <u>Crafting Truth</u>.</p> <p>Kalow, Nancy. 2011. "Chapter3: Finding the Story" and "Chapter 5: Finishing and Sharing the Story"</p> <p>Spence, L. and Navarro, V. 2010. <u>Crafting Truth</u>.7. Editing 161</p>
<b>PROJECT: Storyboard. In-class crit during week 12</b>		
<b>Week 12:</b> <b>Apr 15</b>  <b>Politics of Small and Social Media</b>	<ul style="list-style-type: none"> <li>• Anthropology of small media</li> <li>• Activism and advocacy</li> <li>• The social medium is the message</li> <li>• The New News</li> <li>• Going Viral</li> <li>• Digital image management</li> </ul> <p><b>Questions:</b> How does digital technology enabled and constrained new forms of social activism? How has it changed "the news"?</p>	<p><i>In-class critique</i></p> <p>(view) Panahi, Jafar. 2012. <u>This Is Not a Film</u>. 75 min. (shot on an iphone while under house arrest)</p> <p>(selection) Banks, Ken and Eagle, Nathan. <u>SMS Uprising: Mobile Activism in Africa</u>.</p> <p>Castells, Manuel. <u>Networks of Outrage and Hope: Social Movement</u>.</p> <p>Goggin, Gerard and Hjorth, Larissa eds. 2008. <u>Mobile Technologies: From Telecommunications to Media</u>.</p> <p>Gerbaudo, Paolo. <u>Tweets and the Streets: Social Media and Contemporary Activism</u></p> <p>Linfield, Susie. 2012. <u>The Cruel Radiance: Photography and Political Violence</u></p> <p>TBA. Social media readings.</p> <p>Nichols, Bill. "Rodney King." <u>Blurred Boundaries</u>.</p> <p>(Selection) Shifman, Limor. <u>Memes in Digital Culture</u>. MIT Press</p> <p>Sreberny-Mohammadi, Annabelle and Mohammadi, Ali. 1994. Intro <u>Small Media Big Revolution</u>.Minnesota.</p> <p>Recent protests spread though social media / blackout</p> <p>e.g. <a href="http://www.huffingtonpost.co.uk/2014/09/28/hong-kong-pro-democracy-protests_n_5896408.html">http://www.huffingtonpost.co.uk/2014/09/28/hong-kong-pro-democracy-protests_n_5896408.html</a></p> <p><a href="http://www.scmp.com/news/china-insider/article/1603869/record-censorship-chinas-social-media-references-hong-kong">http://www.scmp.com/news/china-insider/article/1603869/record-censorship-chinas-social-media-references-hong-kong</a></p>
<b>Week 13:</b> <b>Apr 22</b>  <b>2<sup>nd</sup> Life of ethnographic images</b>	<ul style="list-style-type: none"> <li>• Uploading and disseminating</li> <li>• Intellectual property, kinds of copy write, etc.</li> <li>• "Share" Facebook, Youtube, vimeo, flickr, Instagram, snapchat, etc</li> <li>• Apps accessories</li> <li>• Reciprocity with subjects</li> <li>• More ethics</li> </ul> <p><b>Questions:</b> How will your images be appropriated, used, and consumed by unanticipated audiences? What are your rights and responsibilities regarding your work to your subjects?</p>	<p>Ginsburg, Faye. 2011. Native intelligence: A Short History of Debates on Indigenous Media and Ethnographic Film. <u>Made to be Seen: Perspectives on the History of Visual Anthropology</u>. Marcus Banks and Jay Ruby eds.</p> <p>Day, Sophie Day and Leizaola, Ricardo. 2012. Picturing Ladakhi Nomads over the Span of a Generation. <u>VAR</u> 28:2. 133–151.</p> <p>(selection) Gross, Larry et al. <u>Image Ethics: The Moral Rights of Subjects in Photographs</u>.</p> <p>TBA Martinez, Wilton</p>
<b>Week 14: Apr 29</b>	<b>Final Critique / Wrap up</b>	

Final Exam May 12, 12:00 -3:00 PM