

Visual Anthropology 070:309 (3 credits)

Wed 3:55- 6:55pm HCK-130

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Office hours: RAB 308 Mondays 2:00-3:00pm

Course Description

Visual anthropology encompasses both the study of visual culture and the modes of producing inter-cultural visual ethnographic texts. The first part of this course, *Art, science, spectacle: The Origins of Visual Anthropology* looks at the history of approaches to the study of visual culture and key debates about the representation of cultural differences. It explores the legacies of Visual Anthropology in the collections of exotic artifacts and images of exotic cultures that circulated in the West as popular spectacles, scientific specimens, and, at times, as works of art. Part II, *Approaches to Ethnographic Film*, examines key movements in the history of ethnographic film and the ethical and philosophical debates about the objectivity of the filmic image, about the power relations inherent in the ethnographic gaze, and about the politics of inter-cultural representations. This class seeks to understand film, video, and photography as both representations of other cultures as well as products that reflect their own historical and cultural milieu. Part III, "Indigenous Visual Producers" turns to more recent scholarship in Visual Anthropology, including the anthropology of media, and Indigenous media.

Department Learning Goals <http://anthro.rutgers.edu/undergrad-program/departments-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 in Cultural and Visual Anthropology

Course Learning Outcomes

- To explore the history Visual Anthropology
- To explore of and key philosophical and ethical debates in Visual Anthropology
- To critically examine approaches to inter-cultural representation.

Pre-requisites -Introduction to Cultural Anthropology (01:070:101) OR Women, Minorities and the Mass Media (04:567:334)

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

Attendance and Absences

Use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. It is your responsibility to find out what you missed in class. **There will be no makeup assignments, quizzes, or exams without a documented approved, excused absence.** You must notify your professor before the due date. In addition to reporting your absence via SIMS, upload an image of your documentation to **dropbox** in **Sakai** to verify a mandatory sports event, medical or other emergency. Please consult the university's absence policy:

<http://sasundergrad.rutgers.edu/academics/courses/registration-and-course-policies/attendance-and-cancellation-of-class>

Course Communications

You must have an active email linked to your Sakai account. I will contact you personally via this email and course updates posted in Sakai will send automated emails to it. During inclement weather or other emergencies, check the class Sakai page and the Rutgers website

Academic Integrity

You are responsible for adhering to these policies: <http://academicintegrity.rutgers.edu> The university's Academic Integrity Policy prohibits cheating, fabrication, plagiarism, denying others access to information or material, and facilitating dishonesty and violations of academic integrity. Familiarize yourself with the university's standards and speak with a faculty member if you have concerns or questions. I encourage you to take *a tutorial on plagiarism and academic integrity* and consult the library's tip sheet on how to take notes to avoid accidental plagiarism. A student who plagiarizes any portion of an assignment will receive a zero on it and be referred to the university's board to assess additional sanctions

Tutorial: <http://www.scc.rutgers.edu/douglass/sal/plagiarism/intro.html>

Tip sheet: http://www.libraries.rutgers.edu/rul/lib_instruct/instruct_document.shtml

Classroom Etiquette

Be in the classroom by the start of the class. If you are late, you may be marked absent and/or forfeit the opportunity to take a quiz. Students can expect to attend class in an environment free of disturbances, distractions, and any form of discrimination, and in which all class members are respectful of each other's points of view. In a large lecture, there is not time for lengthy discussions of the sort that take place in smaller seminars, but students should feel comfortable asking questions and should be prepared to answer questions and engage in discussions in a respectful manner. Students who do not abide classroom etiquette may be asked to leave the class.

Accommodations

Students seeking accommodations should consult the Office of Disability Services

<http://disabilityservices.rutgers.edu/request.html> in Lucy Stone Hall on Livingston Campus, at dsoffice@rci.rutgers.edu or (848) 445-6800. Requests for accommodations must be submitted before tests or assignments to make arrangements. Students who suspect they may have an undiagnosed learning disability or other disability may visit the Office of Disability Services for assessment and guidance. The Graduate School for Applied and Professional Psychology offers testing for autism, attention-deficit/ hyperactivity disorder, learning disabilities, conditions such as anxiety or depression, post-traumatic stress disorder, traumatic brain injury, and other neuropsychological concerns

<https://ods.rutgers.edu/students/gsappp-screening-eval-main>

Assignments and Grading Structure (See schedule below for due dates and Sakai for grading rubrics)

Grade scale: **A** = 100-90; **B+** = 89-86; **B** = 85-80; **C+** = 79-76; **C** = 75-70; **D** = 69-60; **F** = 59 and below.

- **Class Participation and Attendance (20%) Due: Weekly** – Students are expected to attend every class. Each class has its own dynamics and provides a unique opportunity for learning. 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 documentation, excused. Your final participation grade will be the average of your weekly participation grades. Absences will result in a grade of zero for the missed class, which will be factored into your average.
- **Lead Discussion (15%)**– A pair of students will be responsible for leading the weekly discussion.
- **Paper 1 (15%)** - Develop an original thesis that synthesizes your thoughts on the films and readings from Part I of the course
- **Paper 2 (20%)** - Develop an original thesis that synthesizes your thoughts on films and readings of Part II.
- **Photo Project 1 (5%)** - Reproduce a photograph of a person that you have found on the internet. Completely change its interpretation by juxtaposing each of them with a different text.
- **Photo Project 2 (5%)** - Representing "The Other." With permission, photograph an individual engaged in a practice. Attempt to take a photo that gives information about the activity, one that expresses the social/cultural life of the individual, and one that captures the person's personality. Be prepared to discuss the problems you ran into and possible solutions.
- **Indigenous Film Review (5pp.) (20%)** - Review of 1 or more films produced by Indigenous filmmakers. Contextualize your review in terms of important debates in Visual Anthropology. See example reviews in *VAR* or another journal via JStore or AnthroSource. **This paper is due during your final exam period. May 10, 12-3pm**

I. Art, Science, Spectacle: Origins of Visual Anthropology

**Also see readings folder for additional optional readings on these topics.

Week 1. (Wed 1/18) Exhibiting Others: Introduction to Visual Anthropology

DAVEY, GARETH. 2008. 20 Years of Visual Anthropology. *Visual Anthropology*. 21. 189-21.

RUBY, JAY. 1996. *Visual Anthropology*. *Encyclopedia of Cultural Anthropology*. D. Levinson & M. Ember 1345-51

FILM: Jed Riffe, Pamela Roberts. *Ishi: The Last Yahi*. 1992. (57min)

Recommended: Waterman, T. T. 1917. Ishi, the Last Yahi Indian. Public domain audiobook.

https://librivox.org/search?title=Ishi%2C+the+Last+Yahi+Indian&author=Waterman&reader=&keywords=&genre_id=0&status=all&project_type=either&recorded_language=&sort_order=catalog_date&search_page=1&search_form=advanced



Week 2. (Wed 1/25) Cinema, Anthropology & Turn-of-the-century Visual Culture

CLIFFORD JAMES. 1988. Selections. *The Predicament of Culture*.

CORBEY, RAYMOND. 1993. "Ethnographic Showcases, 1870-1930." *Cultural Anthropologist*. 8:3: 338-69

GRIFFITH, ALISON. 2002. Chapter 1: Life Groups & the Modern Museum Spectator. *Wondrous Difference* 3-45

--Chapter 2: Science and Spectacle: Visualizing the Other at the World's Fair. 46-85

ONLINE: [Examples of early anthropometric photos](#) [Early Edison films](#).

Official Guide Book of the 1932 World's Fair 1932

<https://archive.org/details/officialguideboo00cent>

FILM: Guillermo Gómez-Peña & Coco Fusco. 1993. *The couple in the cage: A Guatinaui odyssey*. (32 min)

Week 3. (Wed 2/1) Taxidermy and Romantic Ethnography

BURTON, JOHN and THOMPSON, CAITLIN. 2002. Nanook and the Kirwinians: Deception, Authenticity, and the Birth of Modern Ethnographic Representation. *Film History* 14:1. 74-86

FLAHERTY, ROBERT. 1922. "How I Filmed Nanook of the North," *World's Work*. www.documentary.org/feature/how-i-filmed-nanook-north

HUHNDRORF, SHARI. 2000. Nanook and his contemporaries: Imagining Eskimos in American Culture 1897-1922. *Critical Inquiry*. 87:1. 122-48

RUBY, JAY. A Re-examination of the Early Career of Robert J. Flaherty. <http://astro.temple.edu/~ruby/ruby/flaherty.html>

RONY, FATIMAH TOBING, Taxidermy and Romantic Ethnography. *The 3rd Eye: Race, Cinema, and Ethnographic Spectacle*. 99-126

[Robert J. Flaherty - Web Resources for Scholars](#).

FILM: Robert Flaherty. 1922. *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min)

---Recommended: *Man of Aran* (1934)

---*Moana with Sound* (1926 / 1980)

Curtis, Edward. *Land of the Headhunters* (1914)



Week 4. (Wed 2/8). Collecting Art and Culture

ANDERSON, R L. 1992. Do Other Cultures Have "Art"? *American Anthropologist* 94

COOTE, JEREMY. 2006. Marvels of Everyday Visions. *The Anthropology of Art*. 281-301

ERRINGTON, SHELLY. 1994. What Became Authentic Primitive Art? *Cultural Anthropology*. 9:2. May. 201-26.

MYERS, F. R. 2002. The Aesthetic Function.

STEINER, C. 2006. The Art of the Trade. *The Anthropology of Art*.

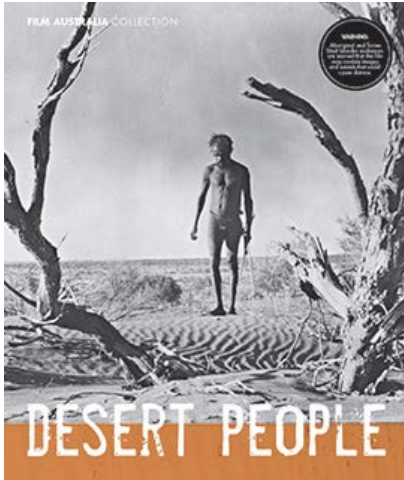
STOLLER, PAUL. 2003. Circuits of African Art / Paths of Wood. *Anthropological Quarterly*. 76:2. Spring. 207-34

FILM: Ilisa Barbash & Lucien Taylor. 1993. *In and Out of Africa*. (59 min)

***Paper 1 assigned – see rubric on Sakai**

II. Approaches to Ethnographic Film

Week 5. (Wed 2/15) Anthropology, Representation, and Inter-cultural Aesthetics *Paper 1 Due



BIDDLE, JENNIFER. 2016. Sentience and Sentimentality in Remembering Yayayi. *The Cine Files*
 LOIZOS, PETER. Chapter 1. Innovation in Ethnographic Film, 1966-85. *Innovation In Ethnographic Film*. 5-15.

--Chapter 2. For the Record: Documentation filming from Innocent Realism to Self-consciousness. *Innovation In Ethnographic Film* 16-44

--[recommended] Chapter 8. Complex Constructions with Subjective Voices: Australia 1982-1980. *Innovation In Ethnographic Film* 169-183

PIERSON, JAMES. 1986. People of the Australian Western Desert. *American Anthropologist*. 88:1. 269-271

[Background Notes for People of the Australian Western Desert and Desert People](#)

FILMS (selections): Ian Dunlop. *People of the Australian Western Desert*. 1967 (314min) and/or *Desert People*.

(selection) Werner Herzog. *Where the Green Ants Dream*. 2006. (100min),

Tracey Moffat. TBA

(selection) Deveson, Pip, Dunlop, Ian, Myers, Fred. *Remembering Yayayi*.

<https://vimeo.com/ondemand/rememberingyayayi/174675126?autoplay=1>

Week 6. (Wed 2/22) The Expert's Voice-Over: Margaret Meade

GINSBURG, FAYE. 2003 ["Now Watch this Very Carefully" The Ironies and Afterlife of Margaret Mead's Visual Anthropology. The Scholar and Feminist. 1:2](#)

JACKNIS, IRA. 1988. Margaret Meade and Gregory Bateson in Bali: Their use of photography and film. *Cultural Anthropology*. May 3:2. 160-77

MEADE, MARGARET. "Visual Anthropology in a Discipline of Words" in *Principles of Visual Anthropology*, pp. 3-9

RUSSELL, CATHERINE "Ecstatic Ethnography." *Experimental Ethnography*.

FILM: Margaret Mead & Gregory Bateson 1952. *Bathing Babies in 3 Cultures* (9 min). *Trance & Dance in Bali* (22 min)



Week 7. (Wed 3/1) The Auteur's Aesthetic and Ethics: Robert Gardner

GARDNER, ROBERT. Chapters, TBA

HERDER. 2002. Robert Gardner the early years. *VAR*. 17:2 Fall.

LOIZOS, PETER. Chapter 7. Robert Gardner in Tahiti, or the rejection of realism. *Innovation In Ethnographic Film*.

RUBY, JAY. An Anthropological Critique of the Films of Robert Gardner. *Journal of Film and Video* 43.4 (Winter 1991)

FILM: Robert Gardner. (selection) *Dead Birds*. 1969. (85min)

[recommended] -- *Forest of Bliss* (1986)



****Invited Guest Q & A on Realty Television Production - TBA**

****Spring Break March 11-19****



Week 8. (Wed 3/8) John Marshall

****Warning grades due by 3/10****

LOIZOS, PETER. Chapter 4. Constructions from Real Lives. 67-89. (Intro, concl, N!ai.)
 GARLAND, ELIZABETH & GORDON, ROBERT. 1999. Authentic (In)Authentic: Bushman Anthro-Tourism. *VA*. 67-87.
 TOMASELLI, KEYAN 1999. Psychospiritual ecoscience: Ju/'hoansi & Cultural Tourism. *VA*, 12:2-3. 185-95 (or another in *Visual Anthropology* 12:2-3 Special Issue www.tandfonline.com/toc/gvan20/12/2-3
 IN *Visual Anthropology Review*, 2003, Special Issue 19:1-2.
 GORDON, ROBERT. "Introduction: Essays on A Kalahari Family"
 Edwin Wilmsen, "A Kalahari Family Named Marshall: 'I want a record, not a movie'"
 John Homiak, "A Kalahari Family: Some Thoughts on Reflexivity, Voice and Social Location"

ONLINE: [DER Film Guide for N!ai, the story of a !Kung Woman](#) [Smithsonian NMNH John Marshall page](#)

FILMS: John Marshall. [The Hunters](#) 1958 (72 min), [N!ai, the story of a !Kung Woman](#) 1979 (60 min), [Death By Myth](#). 1951-2001 (90min)

Week 9. (Wed 3/22) Cinéma Verite / Cinéma Participe: Jean Rouch

LOIZOS, PETER. Chapter 3. Challenging Documentation-Realism. 3 Early Experiments by Jean Rouch. *Innovation In Ethnographic Film*. 45-64.
 Ginsburg, Faye & Himpele, Jeff. 2005. [Ciné-Trance: A Tribute to Jean Rouch American Anthropologist](#). 107:1.
[Jean Rouch Talks About His Films to John Marshall and John W. Adams \(September 14th & 15th, 1977\). DER.](#)
 2005. "Ciné-Trance: A Tribute to Jean Rouch (1917-2004)," Special Section for American Anthropologist, 107:1 March.
[Additional essays, video, etc. Jean Rouch Tribute site. http://www.der.org/jean-rouch/content/index.php](#)
ONLINE: Jean Rouch <http://www.maitres-fous.net/home.html>
FILM: Jean Rouch. 1954. [Les Maitres Fous \(Mad Masters\)](#) 2-7852(54 min); or [Jaguar](#). 1967 10-5296 (93 min)
 --(clip) Petit a Petit (1970) 10-5297

Week 10. (Wed 3/29) Deconstructing the Objectivity Filmic Image

****Photo Project 1 Due in class. No credit if you miss the the activity****

Ash, Timothy Ash. "The ethics of ethnographic film-making" in *Film as Ethnography*. 196-20
 BARTHES, ROLAND. 1988. Rhetoric of the image. *Image, Music, Text*. 32-51.
 [recommended] BERGER, JOHN. The ambiguity of the Photograph. *Anthropology of Media* 47-55.
 RUBY, JAY 1995. "Out of Synch: The cinema of Tim Asche." *VAR*. 11:1.19-35
ONLINE: [DER Film Guide for the Axe Fight](#).
FILM: [Timothy Asch and Napoleon Chagnon. 1975. The Axe Fight \(30 min\)](#)
FILM: (clip) Wiseman, Frederick and Marshall, John. 1967. *Titicut Follies*. 89 min



Week 11. (Wed 4/5) Critiques of the Gaze**4/3 Last day to withdraw with a W**

****Photo Project 2 Due in class. No credit given for missed activity****

LUTZ, CATHERINE and COLLINS, JANE. 1991. The Photograph as an Intersection of Gazes. *VAR*. 7:1. 134-49.
 MULVEY, LAURA. 1999. Visual Pleasure & Narrative Cinema. *Film Theory & Criticism*. Braudy & Cohen. 833-44
 RUBY, JAY. [Speaking For, Speaking About, Speaking With, or Speaking Alongside](#). *VAR*. 7:2. Fall 1991. 50-67.
 NESS, SALLY ANN. [Understanding Cultural Performance: "Trobriand Cricket."](#) *TDR*. 32:4 (Winter 1988). 135-47.
ONLINE: CHANDLER, DANIEL. Notes on the Gaze. <http://www.aber.ac.uk/media/Documents/gaze/gaze.html>
FILMS: John Berger [Ways of Seeing, Episode 2](#). Gary Kildea, Jerry Leach. 1979. [Trobriand Cricket](#) (54min)

***Paper 2 assigned**

III. Expanding the Possibilities of "Ethnographic Film"

Week 12. (Wed 4/12) Other Histories of Photography /Anthropology of Media *Paper 2 Due

- MACDOUGAL, DAVID. 1992. "Photo Wallahs: An Encounter with Photography." *VAR*. 8:2. 96-100.
- . 1992. "Photo Hierarchies: Signs and Mirrors in Indian Photography." *Visual Anthropology* 5: 103-29.
- Selection. 2009. *Photographies East: The Camera and its Histories in East and Southeast Asia*. Ed. R. Morris.
- NARAYAN, KIRIN. 1994. "Vanishing Ethnographers." *American Anthropologist*. 94:4
- PINNEY, CHRISTOPHER. 2003. Introduction. How the Other half." *Photographies Other Histories*. Duke. 1-14.
- . 1993. To Know a Man from His Face: Photo Wallahs and the Uses of Visual Anthropology. *VAR* 9:2. 118-125.
- RUBY, JAY. 1981. *Seeing Through Pictures: The Anthropology of Photography*. *Camera Lucida* 3. 19-32.

Anthropology of Media Pick an article from one of these edited volumes:

- ASKEW, KELLY M and WILK, RICHARD R. 2002. *The Anthropology of Media*. Blackwell.
- GINSBURGH, FAYE, ET. AL. 2002. Introduction: The Social Practice of Media. *Media Worlds: Anthropology on New Terrain*. UC Press.

FILM: David & Judith MacDougal. 1992 *Photo Wallahs: an encounter with photography in Mussoorie, a north Indian hill station*. 60 min



Week 13. (Wed 4/19) Indigenous Media and "Auto-ethnography"

- BERGER, SALLY. 1995. Move Over Nanook. *Wide Angle* 17: 1-4.
- DOWELL, KRISTIN. 2006. Indigenous Media Gone Global: Strengthening Indigenous Identity On- and Offscreen at the First Nations First Nations First Features Film Showcase. *American Anthropologist*. 108:2.
- GINSBURG, FAYE. 2011. Native Intelligence: A Short History of Debates on Indigenous Media. In *Made to be Seen: A History of Visual Anthropology*, eds. Jay Ruby, M. Banks. University of Chicago Press. 234-255
- [recommended] -- 1991. Indigenous Media: Faustian Contract or Global Village? *Cultural Anthropology*. 6:1. Feb. 92-112
- [recommended] --. 2002. Screen Memories: Resignifying the Traditional in Indigenous Media. *Media Worlds*.
- . 1995. The Parallax Effect: The Impact of Aboriginal Media on Ethnographic Film. *VAR*. 11:2.
- RAHEJA, MICHELLE. 2007. Reading Nanook's Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and Atanarjuat (The Fast Runner). *American Quarterly*. 59: 4 (Dec), 1159-1185
- RUSSELL, CATHERINE. "Auto-ethnography." *Experimental Ethnography*.
- TURNER, TERENCE. 1992. Defiant Images: Kayapo Appropriation of Video. *Anthropology Today*. 8:6.(Dec). 5-16
- [recommended] FARIS, JAMES. 1993. A Response to Turner. *Anthropology Today*. 9:1 (Feb). 12-13
- WILSON, PAMELA and STEWART, MICHELLE. 2008. Intro. *Global Indigenous Media: Cultures Poetics and Politics*. Duke.
- Reviews of The Fast Runner*. 2003. *American Anthropologist* 104:4. (820-837)
- TBA – Additional readings on Vlogging and other self-produced media

ONLINE: [Video na las Aldeias \(Video in the Villages\)](#) [Igloodik Isuma Productions](#) [Warlpiri Media Association](#)

FILM: Mari Correa and David Carreli. 2002. *Video in the Villages Presents itself*. DER (9 min)

FILM: Paul Apak Angilirq. 2003. *Atanarjuat: The Fast Runner*. Igloodik Isuma Productions. <http://www.isuma.tv/en/isuma-productions/atanarjuat-the-fast-runner>

Week 14. (Wed 4/26) Sensory Ethnography and Reality TV

- TAYLOR, LUCIEN. 1996. "Iconophobia: How Anthropology Lost it at the Movies." *Transition*. 69.
- In *Visual Anthropology Review*. Leviathan Special Issue. Spring 2015. 31:1
- WESTMORELAND, MARK and LUVAAS, BRENT. "Introduction: Leviathan and the Entangled Lives of Species." pp. 1-3
- PAVSEK, CHRISTOPHER. "Leviathan and the Experience of Sensory Ethnography." pp. 4-11
- RUSSELL, CATHERINE. "Leviathan and the Discourse of Sensory Ethnography." pp. 27-34
- PINNEY, CHRISTOPHER. "Aqueous Modernism." pp. 35-40
- STEVENSON, LISA and KOHN, EDWARD. "Leviathan: An Ethnographic Dream." pp. 49-53
- POZNER, JENNIFER. *Reality Bites Back*. Chapters TBA
- TBA. Additional readings on Reality TV, based on class survey.

FILM: Taylor, Lucien and Paravel, Verena 2012. *Leviathan* (87min) 10-5339

Recommended: Taylor, Lucien and Barbash, Ilsa. 2004. *Sweetgrass*. (115min) 10-6027

***Guest Speaker: Mark Farrell, Film and TV executive producer.**

Final Paper: Film review. Due online May 10, 12:00 -3:00PM