Visual Anthropology 070:309 (3 credits)
Wed 3:55-6:55pm HCK-130
Pilar K. Rau – pkr28@scarletmail.rutgers.edu
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/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 knowledgably and proficiently in writing about central issues in Cultural and Visual Anthropology
5. Students are able to express themselves knowledgably 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/](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](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

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/gsapp-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**

**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**

**ONLINE:** Examples of early anthropometric photos *Early Edison films.*

**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

**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**

**FILM:** Ilsa 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


Background Notes for People of the Australian Western Desert and Desert People

FILMS (selection): 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


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


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.


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

**Spring Break March 11-19**

**Warning grades due by 3/10**

LOIZOS, PETER. Chapter 4. Constructions from Real Lives. 67-89. (Intro, concl, Nlai.)


**ONLINE:** _DER Film Guide for Nlai, the story of a !Kung Woman_  Smithsonian NMNH John Marshall page

**FILMS:** John Marshall. _The Hunters_ 1958 (72 min), _Nlai, the story of a !Kung Woman_ 1979 (60 min), _Death By Myth_. 1951-2001 (90min)

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


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](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)

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**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


**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

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**Week 11. (Wed 4/5) Critiques of the Gaze**

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


**ONLINE:** CHANDLER, DANIEL. Notes on the Gaze. [http://www.aber.ac.uk/media/Documents/gaze/gaze.html](http://www.aber.ac.uk/media/Documents/gaze/gaze.html)

**FILMS:** John Berger _Ways of Seeing, Episode 2_. Gary Kildeea, Jerry Leach. 1979. _Trobiand 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
--. 1993. To Know a Man from His Face: Photo Wallahs and the Uses of Visual Anthropology. VAR 9:2. 118-125.
Camera Lucida 3. 19-32.

Anthropology of Media. Pick an article from one of these edited volumes:
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”
RUSSELL, CATHERINE. “Auto-ethnography.” Experimental Ethnography.
TBA – Additional readings on Vlogging and other self-produced media

ONLINE: Video na las Aldeias (Video in the Villages) Igloolik Isuma Productions Warlpiri Media Association
FILM: Mari Correa and David Carreli. 2002. Video in the Villages Presents itself DER (9 min)

Week 14. (Wed 4/26) Sensory Ethnography and Reality TV
In Visual Anthropology Review. Leviathan Special Issue. Spring 2015. 31:1
WESTMORELAND, MARK and LUVAAAS, 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