

SE520
VISUAL ANTHROPOLOGY & MEDIA ETHNOGRAPHY

Michaelmas 2001

Course Convenor:	Peter Parkes	Eliot Extension L38 e-mail: pscp@ukc.ac.uk tel. extn. 7256
Other Teachers:	Glenn Bowman	Eliot Extension L16 e-mail: glb@ukc.ac.uk tel. extn. 3180
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Lectures: Keynes Large Seminar Room 4 Fridays 3.00-4.00 pm

Seminars: Keynes Large Seminar Room 4 Fridays 4.00-5.00 pm

Location of Electronic Editing/Multimedia: Eliot Extension L49 (Computing)
Location of Darkroom Facilities: Rutherford CIS 2
Numbers registered for Course: 20

Assessment: Students are assessed by coursework (an essay of up to 2,000 words) due in Michaelmas, by a project diary (comprising reading, fieldwork and conceptual planning of their visual projects) due in Lent, by a two-hour (2 question) examination, and by a visual project with supporting dissertation. Essays and coursework carry 20% of the total mark, the examination 40%, and the visual project 40%.

Essay Requirements: The essays should be of 1500 words each and not more than 2,000 words. Essay questions and seminar topics are listed before readings each week.

Essay Deadlines: Essays must be handed in to the Departmental Office, L46 Eliot Extension and a receipt obtained as follows:

Essay 1: Friday 6 December 2001, 12.00 noon

Project Diary: Friday 22 March 2002, 12.00 noon

Note: If any essay is late it will not be marked unless medical or other evidence is provided.

Visual Project: Students may make either a 10 minute video film, a multimedia project, or present a photographic essay. Due to constraints on equipment and editing facilities, video projects should be jointly undertaken by teams of 3 students. Photographic projects are normally carried out individually. Each student must additionally provide a supporting 2,500 word dissertation to accompany the project, relating this to conceptual issues treated in the course.

Video Timetable: Video shooting must be completed by Friday 15 February 2002. Video editing must be completed by Friday 29 March. The accompanying dissertation must be handed in to L46 Eliot Extension by Friday 26 April. It is essential that students follow the timetable agreed upon for shooting and editing their film. Video cameras should be booked out from the Anthropology Department Office (L47) in the first half of the Lent Term (with an expected three days shooting per team). A *Practical Video Timetable* with a short bibliography will be circulated separately

Photographic Timetable: Students intent on printing their own photographs (darkroom training is part of the photographic work) must be finished with all darkroom work by the 29th of March. Those wishing to take part will mount an exhibition of their photographs in the Rutherford Panopticon beginning in the first week of Trinity Term.

Project Time Allocation: Students should note that the visual project, together with its supporting dissertation, has a weighting of 40% of the overall assessment of the course. It should therefore not be allowed to consume your overall study time beyond the equivalent of a single unit of a course. You are allowed three days for shooting (with loaned equipment) and three days for editing your film. But you will need to set aside additional days for research and planning in the Michaelmas term, and you must also expect to spend several days viewing, logging and transcribing your material before you can begin editing. Photographic students will be less constrained by equipment, but must be sure to have completed all work on the photographs to be used in their projects by the close of term. They too must plan research, preparation, shooting, developing and printing carefully; rushed work will lose points.

Students should be aware that they will be introduced to basic techniques of video production and editing. The small practical component of the course cannot attempt to provide qualified instruction in professional video-making or cinematic technique; and we are narrowly constrained by the limited equipment and technical support available. The visual project is rather intended to give practical experience of general techniques of visual communication that should critically inform your understanding of more theoretical topics dealt with in the course. Our objective is to learn about issues of visual representation in anthropology rather than to become proficient film-makers!

Ethnographic Film Screenings: Ethnographic Films are shown on Mondays, 6.00-8.00 pm in Keynes New Lecture Theatre.

Video Film Library: See suggested video viewings for weekly seminars from the Anthropology Department Video Collection. Note that students of this course are encouraged to book out videos for viewing in the DICE Lecture Room of the Department.

ERA Interactive Multimedia Projects: <http://lucy.ukc.ac.uk/ERA/pub_cat.html>
<<http://sapir.ukc.ac.uk/>>

Course Aims and Objectives:

- To examine anthropological representations with reference to contemporary media of expression employing photography, film, video, television and other electronic means of communication
- To develop an anthropological understanding of contemporary forms of cultural communication and reception
- To consider theoretical debates from other social sciences and humanities - including literary criticism, film theory, visual arts and cultural studies - pertinent to a comparative anthropology of mass media
- To address visual and other sensory aspects of anthropological understanding
- To familiarize students with basic techniques of visual production and effect this through producing a visual artefact.

Student Response to the Module in 2000-2001:

Students found this course stimulating and engaging; but some felt that they were expected to cover too wide a range of topics in the Michaelmas Term. While taking this on board, I should emphasize that the course *is* intended to provide a general introductory *survey* to both visual ethnography and the anthropology of media: allowing students to choose particular topics for more detailed reading in their single essay (and in preparation for the 2-question exam): you are *not* expected to cover *all* topics intensively, but should at least read the double-asterisked items (usually short articles) for seminar participation. Instruction for the practical projects in Lent was also widely appreciated, and this year we intend to provide further written outline support for both video editing and darkroom work. Revision classes on theoretical issues of visual anthropology may also be scheduled into the Lent programme.

Basic Texts and Overviews (*Asterisked titles recommended for purchase):

*Barbash, I & L. Taylor *Cross-Cultural Filmmaking: a handbook for making documentary and ethnographic films*. University of California Press 1998

Banks, M. & H Morphy (eds) *Rethinking Visual Anthropology*, Yale UP 1997

Brittain, David (ed.). *Creative Camera: 30 Years of Writing*. Manchester U Press 1999

Chaplin, E. *Sociology and Visual Representation*, London: Routledge 1994

*Collier, John & Malcolm Collier. *Visual Anthropology: Photography as a Research Method*. Albuquerque: University of New Mexico Press 1986

Crawford, P and JK Simonsen (eds.) *Ethnographic Film Aesthetics and Narrative Traditions: proceedings from NAFA 2*. Intervention Press 1992

*Crawford, P & D Turton (eds) *Film as Ethnography*, Manchester UP, 1992

Devereaux, L & R Hillman (eds) *Fields of Vision: essays in film studies, visual anthropology, and photography* Berkeley: U California Press, 1995

Evans, Jessica & Stuart Hall (eds). *Visual Culture: the Reader*. (Open University). London: Sage, 1999

Grimshaw, A *The Ethnographer's Eye: Ways of Seeing in Modern Anthropology*, Cambridge UP 2001

Heider, K *Ethnographic Film* University of Texas P, 1976

Hockings, P (ed) *Principles of Visual Anthropology*, Mouton 1975 (2nd ed. 1995)

*Loizos, P *Innovation in Ethnographic Film*, Manchester UP 1993

MacDougall, D 'Ethnographic film: failure and promise' *Annual Review of Anthropology* 7 1978: 405-25 (SLC: W4871)

*MacDougall, D *Transcultural Cinema*. Princeton University Press 1998 - collected essays of one of the most influential contemporary anthropological film-makers

Mirzoeff, Nicholas (ed.) *The Visual Culture Reader*. London: Routledge 1998

Nichols, B *Representing Reality: issues and concepts in documentary*, Indian UP, 1991 - esp. Chs 2 & 7

Rollwagen, J (ed) *Anthropological Film-making*, Harwood Press, 1988

Rollwagen, J (ed) *Anthropological Film and Video in the 1990s*. Brockport, NY: The Institute, Inc, 1993

Spitulnik, D 'Anthropology and Mass Media' *Annual Review of Anthropology* 22 1993: 293-315

*Taylor, L *Visualizing Theory: selected essays from Visual Anthropology Review 1990-94*. Routledge 1994.

Journals: *Visual Anthropology* 1988- (London: Harwood) Per HK 1.V5

Visual Anthropology Review 1998- (for earlier articles, see many collected in Taylor 1994, above).

COURSE OUTLINE

Abbreviations: ** Required reading for seminar discussion, * Recommended reading
SLC: Short Loan Collection, Templeman Library; AO: Anthropology Dept. Collection

N.B. The reading list is extensive, so that students may easily chase up references in the lectures and have a broad choice of material for preparing essays. Otherwise, weekly reading should minimally focus on the double asterisked essay or chapter and preferably one or more of the single asterisked items.

Week 1 (28 September): Introduction to Visual Anthropology: Course overview. The scope and potential of visual anthropology.

Questions: What *is* visual anthropology (and what *should* it be)? In what sense can one speak of a common 'language' of film? 'Anthropology addresses the parts of culture the camera cannot reach' Discuss. In what respects are we living in an era of 'post-literacy'? To what extent is film or photography a culturally 'transparent' medium of representation?

See: R. Flaherty's *Nanook of the North* (Anthropology Video Library: No. 40)

Visual Anthropology - Pros and Cons

Banks, M. & H. Morphy (eds) *Rethinking Visual Anthropology*, Yale UP 1997
Introduction, pp. 1-35

*Ginsburg, F 'Culture/Media: a (mild) polemic' *Anthropology Today* 10, 2 1994: 5-15

Ginsburg, F 'Institutionalizing the unruly: charting a future for visual anthropology'. *Ethnos* 63, 2: 173-201

MacDougall, D 'The Visual in Anthropology' in M. Banks & H. Morphy (eds) *Rethinking Visual Anthropology*, Yale UP 1997: 276-95

**Mead, M 'Visual anthropology in a discipline of words' In P Hockings (ed) *Principles of visual anthropology*, Mouton, 1975: 3-12 - the manifesto for visual anth!

Morphy, H. 'The interpretation of ritual: reflections from film on anthropological practice' *Man* (NS) 29, 1: 117-46 – a rare consideration of the research value of film

*Spitulnik, D 'Anthropology and Mass Media' *Annual Review of Anthropology* 22 1993: 293-315 (SLC) - overview of media ethnography

Weinberger, E 'The Camera People' in L Taylor *Visualizing Theory: selected essays from Visual Anthropology Review 1990-94*. Routledge 1994: 3-26

Week 2 (5 October): Seeing Texts, Reading Images: Seeing and Showing. Conventions of signification. Textual critiques and their visual counterparts. Issues of interpreting images. The role of the image in anthropological presentation.

Questions: How might ethnographic film redress 'crises of representation' in written ethnography? What properly distinguishes ethnographic photography from that of highbrow travelogue? 'A picture demands a thousand words' Discuss. In what respects are images 'trans-cultural' and what challenges does this pose for conventional anthropological knowledge (see MacDougall 1998)?

See: (in Templeman Library) John Berger's *Ways of Seeing*.

Image and Text

Foucault, M. 'The order of discourse' In M. Shapiro (ed.) *Language and Politics*. New York U. Press, 1984, pp. 108-38.

**Hastrup, K 'Anthropological visions: some notes on visual and textual authority' In P Crawford & D Turton (eds) *Film as Ethnography*, Manchester UP, 1992, pp 8-25 - visual sceptic *contra* Mead (1975)

Hochberg, J. 'The representation of things and people' in E. Gombrich, J. Hochberg & M. Black *Art, Perception and Reality*. Baltimore: Johns Hopkins U. Press, 1972, pp. 47-94.

*MacDougall, D 'Transcultural Cinema' in his *Transcultural Cinema*. Princeton University Press 1998, pp. 245-78

*Mead, M 'Visual anthropology in a discipline of words' In P Hockings (ed) *Principles of visual anthropology*, Mouton, 1975: 3-12

Mitchell, W.J.T. 'What is an image?' In *Iconology: Image, Text, Ideology*. London: U. of Chicago Press, 1986, pp. 7-46.

Saussure, F. de. *Course in General Linguistics*. transl. Roy Harris. London: Duckworth, pp. 65-78 and 110-125.

*Wade, P. (ed.) 'In anthropology, the image can never have the last say: Bill Watson & Michael Carrithers vs. Pavel Büchler & Jakob Hogel.' GDAT Debate No. 9. 1997

Wright, T 'Photography: theories of realism and convention' In Edwardes, E (ed) *Anthropology and Photography: 1860-1920*, Yale UP, 1992, pp 18-31

Wright, T 'The photographic image' in his *The Photography Handbook*, Routledge 1999, pp.

Week 3 (12 October): Documentary & Ethnographic Film: Documentary film genres - neo-realist cinema – a brief history of ethnographic and anthropological films

Questions: What makes a film 'ethnographic'? Assess the thematic affinities of anthropology and observational cinema. Contrast with examples the representational possibilities and constraints of at least two distinct genres of ethnographic film. Critically assess Nichols's judgement of ethnographic film as 'pornographic'?

See in Anthropology Video Library: *The Kalasha: rites of spring* (Sheppard & Parkes). No. 44 - classic Disappearing World.

Grimshaw, A *The Ethnographer's Eye: Ways of Seeing in Modern Anthropology*, Cambridge UP 2001: chs. 3-5

Documentary

*Barnouw, E *Documentary: a history of the non-fiction film*, Oxford UP, 1983 - pp. 31-71 on Flaherty and Vertov

Barsam, R *Non-Fiction Film: a critical history*, New York: Dutton 1973

de Heusch, L 'The cinema and social science: a survey of ethnographic and sociological films' *Visual Anthropology* 1 1988: 99-156

Macdonald, K & M Cousins *Imagining Reality: the Faber Book of Documentary*, London: Faber & Faber, 1996 - see esp. excerpts by Flaherty (pp. 36-42), Vertov (pp. 50-55), Grierson et al. (pp. 93-125), and Rouch (pp. 264-70)

Nichols, B 'Documentary modes of representation' Ch 2 of *Representing Reality: issues and concepts in documentary*, Indian UP, 1991: 32-75

*Rabinger, M *Directing the Documentary* Focal Press - Ch 2 'A Brief and Functional History of the Documentary', pp. 12-32, 1992

Rotha, P *Robert J. Flaherty: a biography* ed. Jay Ruby, Philadelphia, Univ. of Pennsylvania P., 1983

Silverstone, R *Framing Science: the making of a BBC documentary*, London: BFI, 1985

Tomas, D 'Manufacturing Vision: Kino-Eye, The Man with a Movie Camera, and the Perceptual reconstruction of Social Identity' In Taylor, L *Visualizing Theory: selected essays from Visual Anthropology Review 1990-94*. Routledge 1994: 271-86 – on Vertov

*Winston, B *Claiming the real: the documentary film revisited* London: BFI, 1995 - esp. chs. 29-31 on ethnographic film

Young, C 'Observational Cinema' in P Hockings (ed) *Principles of Visual Anthropology*, Mouton, 1975, pp 65-79

Ethnographic Film

*Banks, M 'Which Films are the Ethnographic Films' In Crawford, P & D Turton (eds) *Film as Ethnography*, Manchester UP, 1992: 116-29

de Brigard, E 'The history of ethnographic film' In P Hockings (ed) *Principles of Visual Anthropology*, Mouton, 1975, pp 13-44

*Ginsburg, F 'Television and the mediation of culture: issues in British ethnographic film' *Visual Anthropology Review* 8, 1 1992: 97-125 (AO) - Disappearing World anthropologists (Weiner, Turner, Woodhead, Singer & Seidenberg) spill the beans!

Harvey, P 'Ethnographic films and the politics of difference' *Visual Anthropology Review* 9, 1 1993: 164-75 (SLC)

*Heider, K *Ethnographic Film* University of Texas P, 1976

*Henley 'British Ethnographic Film' *Anthropology Today*, 1,1 1985: 5-17

Ruby, J *Cinema of John Marshall*, Harwood Academic, 1992 - San 'Bushman'

Krebs, S 'The film elicitation technique' In P Hockings (ed) *Principles of Visual Anthropology*, Mouton, 1975, pp 283-301

*Loizos, P *Innovation in Ethnographic Film: from innocence to self-consciousness 1955-85*, Manchester UP, 1993 – highly recommended introduction

**MacDougall, D 'Ethnographic film: failure and promise' *Annual Review of Anthropology* 7 1978: 405-25 (SLC: W4871)

*Michaels, E 'How to look at us looking at the Yanamamo looking at us' In J Ruby *A Crack in the mirror: reflexive perspectives in anthropology*, U Pennsylvania P, 1982

*Nichols, B et al 'Pornography, ethnography and the discourses of power' Ch 7 of *Representing Reality*, Indian UP, 1991, pp 201-28

Rollwagen, J *Anthropological Filmmaking*, London: Harwood Academic, 1988 - esp Chs by Collier, Faris and Rollwagen

*Ruby, J 'Speaking for, speaking about, speaking with, or speaking alongside: an anthropological and documentary dilemma' *Visual Anthropology Review* 7, 2 1991: 50-67 (SLC)

*Weinberger, E 'The Camera People' in L Taylor *Visualizing Theory: selected essays from Visual Anthropology Review 1990-94*. Routledge 1994: 3-26

Week 4 (19 October) : Visual Anthropology & Photography: Parallel histories of photography and anthropology. Colonial photography. Social documentation & scientific photography. Photo-elicitation in research; the photographic essay.

NB. Students should peruse a number of examples of ethnographic photography - both contemporary and historical as well as popular (newspapers, National Geographic) and academic - and bring examples to the seminar to spark discussion.

Questions: In what respects has photography been neglected by social science, and why? Assess the uses of photography in ethnographic research. In what sense may photography be regarded as an inevitable instrument of social domination?

See: Berger, J & M Mohr *Another Way of Telling*, Harmondsworth: Penguin 1982

Anthropology and Photography: an imbricated history

** Elizabeth Edwards 1992: Introduction, in: Elizabeth Edwards (ed.): *Anthropology and Photography 1860 - 1920*, New Haven and London, pp. 3-17

Elizabeth Edwards 2001 *Raw Histories: photographs, anthropology and museums*. Oxford: Berg

* Paul Hockings 1992: The Yellow Bough. River's use of Photography in 'The Todas', in: Elizabeth Edwards (ed.): *Anthropology and Photography 1860 - 1920*, New Haven and London, pp. 179-86

* Pinney, C 'The parallel histories of anthropology and photography' In Edwardes, E (ed) *Anthropology and Photography 1860-1920*, Yale UP, 1992

Photographic Theory

Barthes, R 'The photographic message' and 'The rhetoric of image' in *Image-Music-Text*, London: Fontana, 1977

Barthes, R *Camera Lucida*, London: Cape, 1980

Bourdieu, P *Photography: a middle-brow art*, Stanford UP, 1990

Burgin, V (ed) *Thinking photography*, London: Macmillan, 1982

*Edwards, E 'Beyond the Boundary: a consideration of the expressive in photography and anthropology' in M Banks & H Morphy (eds) *Rethinking Visual Anthropology*, Yale UP 1997: 53-80

Grunberg, P *The Crisis of the Real: writings on photography*, London, 1989

*Pinney, C 'The lexical spaces of eye-spy' In P Crawford & D Turton (eds) *Film as Ethnography*, Manchester UP, 1992, pp 26-49

Sekula, A 'On the invention of photographic meaning' In V Burgin (ed) *Thinking photography*, London: Macmillan, 1982, pp 84-109

Sontag, S *On Photography*, Harmondsworth: Penguin, 1978

Tagg, J *The Burden of Representation*, London: Macmillan, 1988

*Wright, T 'Photography: theories of realism and convention' In Edwardes, E (ed) *Anthropology and Photography: 1860-1920*, Yale UP, 1992, pp 18-31

Documentary & Analytical Photography

Bateson, G & M Mead *Balinese Character: a photographic analysis*, NY Academy of Sciences, 1942 - [cf. also I Jacknis 'Margaret Mead and Gregory Bateson in Bali: their use of photography and film' *Cultural Anthropology* 3, 2: 160-77; G Jensen & LK Suryani *The Balinese People: a reinvestigation of character*, OUP 1992]

Chiozzi, P 'Photography and anthropological research: three case studies' In R Boonzajer Flaes (ed) *Eyes accross the Water: the Amsterdam conference on visual anthropology & sociology*, Het Spinhuis, 1989

**Collier, J 'Photography & visual anthropology' In P Hockings (ed) *Principles of Visual Anthropology*, Mouton, 1975

*Collier, J & M *Visual Anthropology: photography as a research method*, U New Mexico P, 1986

**Edwards, E (ed) *Anthropology and Photography: 1860-1920*, Yale UP, 1992 - esp Introduction

Gold, S 'Ethnic boundaries and ethnic entrepreneurship: a photo-elicitation study' *Visual Sociology* 6, 2 1991: 9-22 (SLC)

Grady, J 'The visual essay and sociology' *Visual Sociology* 6, 2 1991: 23-38 (SLC)

*Harper, D 'The visual ethnographic narrative' *Visual Anthropology* 1 1987: 1-20

Malmsheimer, Lonna M. 1987: Photographic Analysis as Ethnohistory: Interpretative Strategies, in: *Visual Anthropology*, vol. 1, pp. 21-36

Pinney, C 'The parallel histories of anthropology and photography' In Edwardes, E (ed) *Anthropology and Photography: 1860-1920*, Yale UP, 1992

Jonathan C. Scherer 1992: The Photographic Document: Photographs as Primary Data in Anthropological Enquiry, in: Elizabeth Edwards (ed.): *Anthropology and Photography 1860 - 1920*, New Haven and London, pp. 32-41

Norman, W 'Photography as a research tool' *Visual Anthropology* 4, 2 1991: 193-216

Suchar, C 'The sociological imagination and documentary still photography' In R Boonzajer Flaes (ed) *Eyes accross the Water: the Amsterdam conference on visual anthropology & sociology*, Het Spinhuis, 1989

Photographic Cultures [see D & J MacDougall's 'Photowallahs' in Video Library]

Geffroy, Y 'Family photographs: a visual heritage' *Visual Anthropology* 3, 4 1990: 367-410

MacDougall, D 'Photo hierarchicus: signs and mirrors in Indian photography, *Visual Anthropology* 5, 1992

*Pinney, C 'Montage, doubling and the mouth of god' In P Crawford & J Simonsen (eds) *Aesthetics and Narrative Traditions*, Intervention Press, 1992

*Pinney, C *Camera Indica: the social life of Indian Photographs* London: Reaktion Books 1997

Week 5 (26 October): Anthropological Film II: from observational to participatory genres (PP) Jean Rouch and the MacDougalls - Recent developments in ethnographic film.

Questions. Assess the influence and development of Jean Rouch's notion of 'participatory cinema'. In what respects does the film-making of the MacDougalls both

develop and challenge classic 'observational' styles of documentary cinema?

General

Grimshaw, A *The Ethnographer's Eye: Ways of Seeing in Modern Anthropology*, Cambridge UP 2001

Loizos, P *Innovation in Ethnographic Film*, Manchester UP 1993 – chs, 6 & 8

Loizos, P 'First exits from observational realism: narrative experiments in recent ethnographic film' in Banks, M. & H. Morphy (eds) *Rethinking Visual Anthropology*, Yale UP 1997, pp. 81-104

Jean Rouch

See in Templeman Library: Rouch, J *Chronicle of a summer* [Chronique d'un été] a film by Jean Rouch and Edgar Morin video cassette, 87 mins., VHS b&w Argos Films/British Film Institute, 1961 [SLC: VO956, VO1141]

*Clifford, J *The Predicament of Culture*, 1988 - Chs 3-4

Eaton, M (ed) *Anthropology / Reality / Cinema: the films of Jean Rouch* London: BFI, 1979

Grimshaw, A 'The Anthropological Cinema of Jean Rouch' in her *The Ethnographer's Eye*, CUP, 2001, pp. 90-120.

Loizos, P 'Challenging Documentation-Realism' Ch 3 of *Innovation in Ethnographic Film: from innocence to self-consciousness 1955-85*, Manchester UP, 1993: 45-66

*Rouch, J 'The camera and man' In P Hockings (ed) *Principles of visual anthropology*, Mouton, 1975: 83-102

Rouch, J *L'autre et le sacré : surréalisme, cinéma, ethnologie* textes recueillis par C.W. Thompson. Paris: L'Harmattan 1995

*Stoller, P *The Cinematic Griot: the ethnography of Jean Rouch*, Chicago UP 1992

Visual Anthropology 1989 vol. 2, no. 3 – special issue on Jean Rouch

David & Judith MacDougall

See in Anthropology Video Library: films of D & J MacDougall (Nos. 41-43).

Grimshaw, A 'The Anthropological Cinema of David and Judith MacDougall, in her *The Ethnographer's Eye*, CUP, 2001, pp. 121-48

*Grimshaw, A & N Papastergiadis (eds) *Conversations with Film-Makers: David MacDougall*. Prickly Pear Press (AO)

*MacDougall, D 'Beyond observational cinema' In P Hockings (ed) *Principles of Visual Anthropology*, Mouton, 1975, pp 109-24

MacDougall, D 1982 'Unprivileged Camera Style' *RAIN* 50

MacDougall, D 'Whose Story is It?' In Taylor, L *Visualizing Theory: selected essays*

from *Visual Anthropology Review* 1990-94. Routledge 1994: 27-36; also in Crawford, P and JK Simonsen (eds.) *Ethnographic Film Aesthetics and Narrative Traditions: proceedings from NAFA 2*. Intervention Press 1992

MacDougall, D 1998 *Transcultural Cinema*. Princeton University Press - collected essays

Week 6 (2 November): Indigenous and Minority Media: Participatory film. The Navajo Eyes Project. Australian Aboriginal broadcasting. The Kayapo debate & video nativism. Minority broadcasting.

Questions: Discuss 'indigenous responses' to ethnographic film and video. Assess the implications of minority politics for indigenous film-making.

**Ginsburg, F 'Culture/Media: a (mild) polemic' *Anthropology Today* 10 1994: 5-15

Riggins, S (ed) *Ethnic Minority Media: an international perspective*, London: Sage 1992

*Spitulnik, D 'Anthropology and Mass Media' *Annual Review of Anthropology* 22 1993 - 'Emergence of Indigenous Media' pp 303-306 (SLC)

Worth, S & J Adair *Through Navajo Eyes: an exploration in film communication and anthropology*, Indian UP, 1972

Aboriginal Broadcasting

Batty, P 'Singing the electric: aboriginal television in Australia' In T Dowmunt (ed) *Channels of Resistance: global television and local empowerment*, London: BFI, 1993: 106-25

*Ginsburg, F 'Indigenous media: Faustian contract or global village' *Cultural Anthropology* 6, 1 1991: 92-112 (SLC)

Meadows, M 'Broadcasting in Aboriginal Australia: one mob, one voice, one land' In S Riggins (ed) *Ethnic Minority Media*, London: Sage 1992: 82-101

**Michaels, E 'Aboriginal content - who's got it, who needs it?' *Visual Anthropology* 4, 3-4 1991: 277-300 (SLC)

Kayapo Video

Turner, T. Representing, resisting, rethinking: historical transformations of Kayapo culture. In G. Stocking (ed.) *Colonial Situations*, University of Wisconsin Press, 1991

Faris, J 'Anthropological transparency: film, representation and politics' In P Crawford & D Turton (eds) *Film as Ethnography*, Manchester UP, 1992, pp 171-82

**Turner, T 'Defiant images: the Kayapo appropriation of video' *Anthropology Today* 8, 6 1992: 5-16 (SLC)

Faris, J 'A response to Terence Turner' *Anthropology Today* 9, 1 1993: 12-13

European Minority Media

Dovey, J 'Old dogs and new tricks: access television in the UK' In T Dowmunt (ed)

Channels of Resistance: global television and local empowerment, London: BFI, 1993: 163-75

Howell, W 'Minority-language broadcasting and the continuation of Celtic culture in Wales and Ireland' In S Riggins (ed) *Ethnic Minority Media*, London: Sage 1992: 217-42

Sturmer, C 'MTV's Europe: an imaginary continent?' In T Dowmunt (ed) *Channels of Resistance: global television and local empowerment*, London: BFI, 1993: 50-66

Week 7 (9 November): Anthropology, Multimedia and the Internet (Steven Lyon)

Questions: Consider with examples the implications of multimedia documentation for secondary analysis of primary ethnographic material. What is required of an anthropology of electronic culture?

Hypermedia

See: a) Biella, Chagnon & Seaman's *Yanomamo Interactive the ax fight* (Harcourt Brace: Multimedia Series, CD-ROM copies in L46), b) Brenda Farnell's *Waiuta Project* (installed on computers in L49). You are encouraged to diagram their interlinkages.

See *Anthropological Multimedia*: <http://www.rsl.ox.ac.uk/isca/marcus.banks.02.html>

*Banks, M 'Interactive Multimedia and anthropology: a sceptical view' Internet: <<http://www.rsl.ox.ac.uk/isca/marcus.banks.01.html>> 1994

*Biella, P 'Codifications of ethnography: linear and nonlinear' Internet: <<http://www.usc.edu/dept/elab/welcome/codifications.html>> 1994

Biella, P 'Beyond ethnographic film: hypermedia and scholarship' & 'The design of ethnographic hypermedia'. In J. R. Rollwagen (ed) *Anthropological Film and Video in the 1990s*. Brockport, NY: The Institute, Inc.

Biella, P 'Interactive media in Anthropology: Seed and Earth, Promise of Rain' *American Anthropologist* 1996: 595-616

Farnell, B. & J. Huntley 'Ethnography goes interactive' *Anthropology Today* 11,5: 7-10

Gershuny, J. 'Postscript: revolutionary technologies and technological revolutions' in R. Silverstone & E. Hirsch *Consuming Technologies: media and information in domestic spaces*, London: Routledge 1992

Howard, A 'Hypermedia and the future of ethnography' *Cultural Anthropology* 3 1988: 304-15

Macfarlane, A 'The Cambridge experimental videodisc project' *Anthropology Today* 6, 1 1990: 9-12

Macfarlane, A 'The potential of videodisc in visual anthropology: some examples' In P Crawford & D Turton (eds) *Film as Ethnography*, Manchester UP, 1992, pp 312-16

Seaman, G & H Williams 'Hypermedia in ethnography' In P Crawford & D Turton (eds) *Film as Ethnography*, Manchester UP, 1992, pp 300-311

Thorn, R 'Interactive multimedia: yet another revolution for anthropology' *Anthropology*

in Action 1, 2 1994: 20-22

Internet Culture

Jones, SG (ed.) *Virtual Culture: identity and communication in cybersociety*. London: Sage 1997

Landow, G *Hypertext / Hypertext 2.0* Johns Hopkins Univ. Press 1992/97

Rheingold, H *The Virtual Community: homesteading on the electronic frontier*, Reading: Addison-Wesley 1993

Turckle, S. *Life on the Screen: identity in the age of the internet*. London: Weidenfeld & Nicolson, 1996.

Week 8 (16 November): Visual Anthropology and the Anthropology of Art

Questions: What contribution can anthropology make to the study of art - particularly of art in modern non-traditional societies? Provide an anthropological analysis of the modern west's fascination with art. Discuss arguments for the universal or culturally particular bases of aesthetics.

Bourdieu, Pierre, Alain Darbel & Dominique (with) Schnapper. 1991 (1969). *The love of art: European art museums and their public*. (trans.) Beattie, Caroline and Merriman, Nick. Cambridge: Polity Press.

* Clifford, James. 1988. *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art*. Cambridge MA: Harvard University Press.

**Coote, J & A Shelton *Anthropology, Art and Aesthetics*, Oxford: Clarendon Press, 1992 – Introduction

* Coote, Jeremy. 1992. "'Marvels of everyday vision': the anthropology of aesthetics and the cattle-keeping Nilotes" In *Anthropology, art and aesthetics*. (eds) Jeremy Coote & Anthony Shelton. Oxford: Clarendon Press, pp. 245-73.

** Gell, Alfred. 1992. "The Technology of Enchantment and the Enchantment of Technology". In *Anthropology, Art and Aesthetics* (Oxford Studies in the Anthropology of Cultural Forms). (eds) Jeremy Coote & Anthony Shelton. Oxford: Clarendon Press, pp. 40-63.

Gell, A. 1998 *Art and Agency: an anthropological theory*. Oxford: Clarendon Press.

Layton, Robert. 1991. *The Anthropology of Art*. Cambridge: Cambridge U. Press.

*MacClancy, J (ed) *Anthropology, Art and Contest in his Contesting Art: Art, Politics and Identity in the Modern World* Oxford: Berg 1997, pp. 1-26 (AO)

Morphy, Howard. *Ancestral connections: art and an Aboriginal system of knowledge*. Chicago: University of Chicago Press, 1991

Morphy, H 'The Anthropology of Art' in T Ingold (ed) *Companion Encyclopaedia of Anthropology, Humanity, Culture and Social Life*, London: Routledge, pp. 648-85

Thomas, N 'Collecting and nationality in the anthropology of art' in M Banks & H Morphy (eds) *Rethinking Visual Anthropology*, Yale UP 1997: 256-75

Week 9 (23 November): National, Regional and 'Third World' Cinemas: Hollywood & national film industries - nationalism & politics of culture - Latin American *cinema novo* & media vanguardism - Middle Eastern & Indian cinema

Questions: Assess the role of cinema in the formation of nationalism in any one region. 'Viewers of popular cinema are active participants in the construction of a spectacular image that both represents them and allows them to escape who they are' (S. Dickey). Discuss.

Anderson, B *Imagined Communities: reflections on the origins and spread of nationalism*, London: Verso, 1983

**Armes, R *Third World Film-Making and the West*, U California P, 1987 - useful overview & summaries of national cinemas

Diawara, M 'Popular culture and oral traditions in African film' *Film Quarterly* 41 1988: 6-14

Powdermaker, H *Hollywood, the Dream Factory*, Boston: Littlebrown, 1950

Sen, K 'An Indonesian film called Primitif' *Anthropology Today*, 10, 4 1994: 20-23

*Weakland, J 'Feature films as cultural documents' In P Hockings (ed) *Principles of visual anthropology*, Mouton, 1975, pp 231-51

Latin America

*King, J *Magical Reels: a history of cinema in Latin America*, London: Verso, 1990 - Ch 3 on F Solanos & O Getino (Argentina), Ch 5 on Glauba Rocha (Brazil)

Pines, J & P Willemen (eds) *Questions of Third Cinema*, London: BFI, 1989

Rocha, G 'History of Cinema Novo' *Framework* 11-12 1980: 8-10, 18-27 (SLC)

South Asia

Chakravarty, S. *National Identity in Indian Popular Cinema 1947-87* Austin: University of Texas Press, 1993

Fischer, M 'Toward a third world politics: seeing through fiction and film in the Iranian cultural area' *Knowledge & Society* 5 1984: 171-241

*Dickey, S *Cinema and the Urban Poor in South India*, Cambridge UP, 1993

Gupta, das Chidananda *The Painted Face: studies in India's popular cinema*. Delhi: Roli Books

Hartman, P et al *The Mass media and village life: an Indian study*, London: Sage, 1989

Pandian, MSS *The Image Trap: MG Ramachandran in Film and Politics*. New Delhi: Sage

*Thomas, R 'Indian cinema: pleasure and popularity' *Screen* 26, 3-4 1985: 116-32 (SLC)

Week 10 (30 November): Television Culture: soaps & serials (PP): Ethnography of television - soaps and narrative seduction - folktale and social romance - Dallas cross-culturally - TV Globo - popular serials & mass instruction (Egypt, India & China) - Indian tele-epics

Questions: How has the comparative ethnography of TV culture contributed to our understanding of changing patterns of family interaction? What can anthropologists learn from popular television drama?

TV Ethnography

Gillespie, M *Television, Ethnicity and Cultural Change*, Routledge 1995

**Kottak, C *Prime Time Society: anthropological analysis of television and culture*, 1990 - Brazilian TV

Lull, J *World Families Watch Television*, London: Sage, 1988 - esp Chs 5 & 6 on urban & rural India (Yadara-Redi, Behl)

*Lull, J *Inside Family Viewing: ethnographic research on television's audiences*, London: Routledge, 1990 - esp Ch 1 (overview) & Ch 6 on China's 'New Star'

Lull, J *China Turned On: television reform and resistance*, London: Routledge, 1991

Morley, D *Television Audiences and Cultural Studies*, London: Routledge, 1992

Silverstone, R 'Television, myth and culture' In *Media, Myths and Narratives: TV and the Press*, London: Sage 1988

*Silverstone, R & E Hirsch *Consuming Technologies: media and information in domestic spaces*. London: Routledge 1992

Soaps

Abu-Lughod, L 'Finding a place for Islam: Egyptian television serials and the national interest' *Public Culture* 5, 3 1993: 493-513

*Abu-Lughod, L 'The objects of soap opera: Egyptian soap opera and the cultural politics of modernity' In D Miller (ed) *Worlds Apart: modernity through the prisms of the local* 1995: 190-210

*Ang, I 'Dallas and the ideology of mass culture' In S During *The Cultural Studies Reader*, London: Routledge, 1993, pp 403-20 (from Ch 3 of *Watching Dallas*)

Ang, I *Watching Dallas: soap opera and the melodramatic imagination*, NY: Methuen 1985

Ambrust, W. *Mass Culture and Modernism in Egypt*. Cambridge University Press, 1996, Ch. 7.

Das, V 'Soap opera and tele-documentary: culture and the domestic sphere in contemporary India' In D Miller (ed) *Worlds Apart: modernity through the prisms of the local* 1995

**Kottak, C Ch 4 on 'Telenovellas' In *Prime Time Society: anthropological analysis of*

television and culture, 1990

Mader, R 'Globo village: television in Brazil' In T Dowmunt (ed) *Channels of Resistance: global television and local empowerment*, London: BFI, 1993: 67-89

*Miller, D 'The Young and the Restless in Trinidad: a case of the local and the global in mass consumption' In R Silverstone & E Hirsch (eds) *Consuming Technologies: media and information in domestic spaces*. London: Routledge 1992: 163-82.

Week 11 (7 December): Visual Technology, Postmodernity and Identity:
Postmodernity. Cultural studies. Regional & global perspectives

Questions: Is anthropological postmodernism an adequate response to the 'condition of postmodernity'? Consider how post-modernity can be distinguished from modernity? In what ways have changes in the technology of image production and the attitudes of image consumption undermined the authority of the image in discourses such as anthropology?

Appadurai, A 'Global ethnoscaapes: notes for a transnational anthropology' In R Fox (ed) *Recapturing Anthropology*, Santa Fe: SAR Press, 1991, pp 191-210

Baudrillard, J *Selected Writings*, Cambridge: Polity, ed M Poster, 1988 - Chs 7 & 9

Baudrillard, J 'The order of simulacra' In *Symbolic Exchange and Death*. London: Sage, pp. 50-86.

Fischer, M & M Abedi *Debating Muslims: cultural dialogues in postmodernity and tradition*, U Wisconsin P, 1990 - Ch 7, pp 383-442, on Satanic Verses

Friedman, J 'Beyond otherness: the spectacularization of anthropology' *Telos* 71 1986: 161-70

Friedman, J 'Narcissism, roots and postmodernity: the constitution of selfhood in the global crisis. In S. Lash & J. Friedman (ed.) *Modernity and Identity*. Oxford: Blackwell, pp. 331-366.

Habermas, J 'Modernity: an incomplete project' In H Foster *The Anti-aesthetic: essays on postmodern culture*, Washington, 1983

Hannerz, U 'Notes on the global ecumene' *Public Culture* 1, 2 1989: 66-75

*Harvey, D *The Condition of Postmodernity*, Oxford: Blackwell, 1989

Jameson, F 'Postmodernism or the cultural logic of late capitalism' In *Postmodernism: or, the cultural logic of late capitalism*, London: Verso, 1991, pp 1-54; also in *New Left Review* 146 1984: 53-92

Lyotard, J-F *The Postmodern condition: a report on knowledge*, Manchester UP, 1984

Marcus, G (ed) *Rereading Cultural Anthropology*, Duke UP, 1992 - symptomatic articles by S Tyler, M Taussig, G Marcus

Miller, D *Worlds Apart: modernity through the prism of the local*. Routledge 1995 - Introduction & Ch 7 by K Ekholm-Friedman & J Friedman

*Turckle, S. 'Aspects of the self' and 'Identity crisis' from *Life on the Screen: identity in the age of the internet*. London: Weidenfeld & Nicolson, 1996, pp. 177-209, 255-269.

Week 12 (December 14) Practical Class – Planning and research for visual projects.
Discussion of Outline Scripts for Video Projects

Additional Reading

Introducing Film Theory

Andrew, D *The Major Film Theories*, Oxford UP, 1976 - Bazin, Metz et al.

*Andrew, D *Concepts of Film Theory*, Oxford UP, 1984 - a serious introduction to film theory, with an extensive bibliography for further reading on pp. 212-29; see esp Chs 2-4 on perception, representation and signification

Berger, J *Ways of Seeing*, BBC / Penguin, 1977 - DIY ideology-analysis of the image

Bordwell, D 'Film Studies and Grand Theory' In D. Bordwell & N. Carroll *Post-Theory: Reconstructing Film Studies*, Wisconsin UP 1996: 1-36 - cognitivist revisions

Cook, P (ed) *The Cinema Book*, BFI 1985 - some useful encyclopaedic cribs, esp. pp 222-42 on major theories

Mulvey, L 'Visual Pleasure and Narrative Cinema' *Screen* 16, 3 1975: 6-18; see also her *Visual and Other Pleasures*, Indian UP, 1989 - feminist visual semiotics

*Nichols, B *Movies and Methods*, 2 volumes. 1976 & 1985 - many key articles on film theory

**Turner, G *Film as Social Practice*, London: Routledge, 1988 - easily readable introduction to film theory & analysis, with well applied examples on popular cinema

Weakland, J 'Feature films as cultural documents' In P Hockings (ed) *Principles of Visual Anthropology*, Mouton, 1975, pp 231-51

Semiotic and Structuralist approaches

Barthes, R 'Myth Today' In *Mythologies*, London: Cape 1972, repr. in S Sontag (ed) *Barthes: selected writings*, Fontana 1982, pp. 93-149 - semiotics of popular ideology - cf. also his *Image-Music-Text*, Fontana 1977.

Eco, U *The Role of the Reader: explorations in the semiotics of texts*, London: Hutchinson, 1981 - esp. 'Introduction', pp 3-43.

Hall, S 'Encoding and Decoding in Television Discourse' (CCCS Paper 7) In During, S *The Cultural Studies Reader*, London: Routledge, 1993, pp. 90-103.

Merquior, J *From Prague to Paris: a critique of structuralist and post-structuralist thought*, London: Verso, 1986 - vigorous apostasy; chs 1-2 & 5 esp recommended

Sturrock, J (ed) *Structuralism and since: from Lévi-Strauss to Derrida*, Oxford UP, 1979 - useful sketches on Barthes (J Sturrock), Foucault (H White), Derrida (J Culler)

Popularization, exoticism, surrealism, ethnic chic

*Clifford, J 'On ethnographic surrealism' *Comparative Studies in Society and History* 23, 4 1981: 539-64; also repr. as Ch 4 of his *The Predicament of Culture*, 1988. See also Martin Jay 'The Disenchantment of the Eye: Surrealism and the Crisis of Ocularcentrism' in Taylor, L *Visualizing Theory: selected essays from Visual Anthropology Review 1990-94*. Routledge 1994: 173-201; J MacClancy 'Brief encounter: the meeting, in Mass Observation, of British surrealism and popular anthropology' *JRAI* 1,3: 495-512

*Lutz, C & J Collins *Reading National Geographic*, U Chicago P, 1993. See also their 'The Photograph as an Intersection of Gazes' In Taylor, L *Visualizing Theory: selected essays from Visual Anthropology Review 1990-94*. Routledge 1994, pp. 363-84

MacClancy, J *Popularizing Anthropology* Routledge 1996 - Introduction & Chs by Joy Hendry, Wendy James, Alan Campbell

Rony, Fatimah T *The Third Eye: race, cinema, and ethnographic spectacle* Durham, NC, London, Duke University Press 1996

Museums, Exhibitions & Heritage

See: Powell-Cotton Museum Interactive CD-ROM, Pitt Rivers Museum Project <<http://lucy.ukc.ac.uk/IM/>>

Hewison, R *The Heritage Industry*, London, 1987

*Karp, I & S Lavine (eds) *Exhibiting Cultures: the poetics and politics of Museum Display*, Smithsonian Inst P, 1990 - esp. Parts 1 & 5

Merriman, N 'Heritage from the other side of the glass case' *Anthropology Today* 5, 2 1989: 14-15

Stocking, G (ed) *Objects and Others*, University of Wisconsin Press, 1985

Mass Culture

*Adorno, T 'The schema of mass culture' and 'Culture industry reconsidered' In *The Culture Industry*, ed J Bernstein, London: Routledge, 1991, pp 53-92 - see also introduction by J Bernstein

**Benjamin, W 'The work of art in the age of mechanical reproduction' In *Illuminations*, New York: Schocken, 1969, pp. 211-35 - course leitmotif

Bennet, T 'Theories of the media, theories of society' In M Gurevitch et al *Culture, Society and the Media*, London: Routledge, 1982, pp 30-55

During, S *The Cultural Studies Reader*, London: Routledge, 1993 - CCS potpourri

*Eco, U 'Apocalyptic and integrated intellectuals: mass communications and theories of mass culture' In *Apocalypse postponed*, London: BFI, 1994, pp 17-35.
Friedman, J (ed) *Consumption and Identity* London: Harwood Academic 1994

Hall, S 'The rediscovery of 'ideology': return of the oppressed in media studies' In M

- Gurevitch et al *Culture, Society and the Media*, London: Routledge, 1982, pp 56-89
- Herman, E & N Chomsky *Manufacturing Consent: political economy of the mass media*, Pantheon, 1988
- Hebdige, D *Hiding in the Light*, London: Routledge, 1988
- *Huysen, A *After the Great Divide: modernism, mass culture, postmodernism*, Bloomington: Indian UP, 1986 - esp Chs 1 & 3
- *Lave, J et al 'Coming of age in Birmingham' *Annual Review of Anthropology* 21 1992: 257-82 - useful survey of Birmingham Cultural Studies
- Mattelart, A *Carnival of Images*, London, 1992
- *Miller, D *Material Culture and Mass Consumption*, Oxford: Blackwells, 1987
- *Rosaldo, R 'Whose Cultural Studies?' *American Anthropologist* 96 1994: 524-29
- **Turner, T 'Anthropology and multiculturalism: what is anthropology that multiculturalism should be mindful of it?' *Cultural Anthropology* 8, 4 1993: 411-29
- Turner, G *British Cultural Studies*. Routledge 1992
- *Williams, R 'Culture', 'Hegemony', 'Masses' in *Keywords: a vocabulary of culture and society*, London: Fontana, 1983