

Anthro 402/602
Visual Anthropology
Schedule of Course Readings

® = Required Course Textbook

© = Course Packet Reading (on ClassesV2 server)

Books (available at the Labyrinth Bookstore)

® = Readings from required textbooks.

* Barbash, Ilisa, and Lucien Taylor (1997) *Cross-cultural filmmaking: a handbook for making documentary and ethnographic films and videos*. Berkeley: University of California Press.

* Hampe, Barry (1997) *Making Documentary Films and Reality Videos*. New York: Henry Holt.

* Ruby, Jay (2000). *Picturing culture: explorations of film & anthropology*. Chicago: University of Chicago Press.

* Banks, Marcus (2001). *Visual methods in social research*. London: Sage.

Readings

© = Other readings listed in this syllabus are available on the ClassesV2 server:

<https://classesv2.yale.edu/>

Note: This schedule is subject to change. See course home page for amendments and revisions.

<http://www.disabilitystudies.jp/nakamura/courses/>

Week 1 (September 4)

- Topic:** Course Introduction & The Basics: What is visual anthropology?
Wednesday: Intro to Visual Anthropology
Film: *Trance and dance in Bali* (1939) by Gregory Bateson, Jane Belo,
and Margaret Mead (22min)
Assignment: Short 1 page essay on *Trance* posted to course blog

Week 2 (September 11)

- Topic:** Course Introduction & The Basics: What is visual anthropology?
Monday: © “Visual Anthro in a Discipline of Words” by Margaret Mead (10 pp)
© “Rethinking Visual Anthropology” by Morphy and Banks in
Rethinking Visual Anthro (26 pp)
© The Visual in Anthropology by MacDougall in *Rethinking Visual Anthro* (20pp)
© “History of ethnographic film” by Brigard in *Principles* (30pp)
Wednesday: *Nanook* and Fieldsites
Film: *Nanook of the North* (1922) by Robert Flaherty (79 min)

Week 3 (September 18)

- Monday:** **Early Visual Anthropology**
® *Visual Methods*: Ch. 1 & Ch 2 (42 pp.)
® *Picturing Culture*: Introduction, Ch1 & Ch 2 (94 pp.)
Wednesday: © Pink: Intro and Ch. 1 from *Doing Visual Ethnography* (29 pp)
© Observational Cinema by Young in *Principles* (15pp)
Tape recording subjects - Project 1 (Audio Ethnography)
Audio: This American Life (NPR; <http://www.thisamericanlife.org/>)
Film: Films from the Great British Documentary Movement
Drifters (1929) by John Grierson
Industrial Britain (1933) by Robert Flaherty
Song of Ceylon (1934) by John Grierson and Basil Wright

Week 4 (September 25)

- Topic:** **Intro to Ethnographic Filmmaking**
Monday: In-class: be prepared to talk about your fieldsite
® *Picturing Culture* Ch 3: Robert Gardner (20pp)
® *Making Documentaries*: Ch 1-3 (40 pp.)
Wednesday: ® *Cross-Cultural Filmmaking*: Ch 1 “Documentary Styles” (20 pp.)
® *Cross-Cultural Filmmaking*: Ch 2 “From Fieldwork to Filming” (59 pp.)
Film: *Dead Birds* (1965) by Robert Gardner
Assignment Short audio ethnography clip due (5-10min) by Friday 5pm

Week 5 (Oct 2)

- Topic:** Pre-Production (Filmmaking Skills Workshop)
Monday: ® *Making Documentaries*: Ch 8-10 (40 pp.)
Wednesday: ® *Cross-Cultural Filmmaking*: Ch 3-5 “Nuts and Bolts” (100 pp.)
Film: *Salesman (1968) by the Maysles Brothers*

Week 6 (Oct 9): Margaret Mead Film Festival at Yale

- Saturday:** Must attend keynote of Margaret Mead Film Festival (5-7pm)
Monday: Class discussion with Karl Heider
Wednesday: ® *Cross-Cultural Filmmaking*: Ch 6 “Preproduction” (100 pp.)
Film: Watch at least two (2) films during the festival

Week 7 (Oct 16)

- Topic:** Ethnographic Photography
Monday: © Pink: Ch. 3-4 from *Doing Visual Ethnography* (40 pp)
© Edwards: “Beyond the boundary” essay from *Visual Anthropology* (28pp)
© Collier: Ch. 1-5 from *Visual Anthropology* (64 pp) - skim
Wednesday: © Selection from Bateson and Mead: *Balinese Character* (1942)
© Selection from Corinne Kratz: *The ones that are wanted* (2002)
© Read any essay on *Magnum in Motion*: <http://inmotion.magnumphotos.com/>
Photoelicitation as a field method

Week 8 (Oct 23)

- Topic:** Fieldwork and Production
Monday: ® *Visual Methods*: Ch. 4-5 (60 pp.)
© Pink: Ch. 5 from *Doing Visual Ethnography* (20 pp)
© “Reconstructing cultures on film” by Asen Balikci in *Principles* (12) pp
Wednesday: ® *Cross-Cultural Filmmaking*: Ch 7 “Production” (40 pp.)
® *Making Documentaries*: Ch 16-18 & 21 (40 pp.)
Thursday (26th): Filmmaker Jennie Livingston visit
Film: *Who’s the Top (2005) and Through the Ice (2006)*
Makeup Film: *Paris is Burning (1990)*

Week 9 (Oct 30)

- Topic:** Ethics and Reflexivity
Monday: © AAA Code of Ethics
<http://www.aaanet.org/committees/ethics/ethcode.htm>
® *Picturing Culture*: Ch 5. “Ethics” (30pp)
© “Beyond observational cinema” in *Principles of Visual Anthro* (18pp)
Wednesday: ® *Making Documentaries*: Ch 4-7 (20 pp.)
® *Picturing Culture*: Ch 6. “Reflexivity” (30 pp.)
Friday: Short film/photoessay/audioethnography using photoelicitation due (5pm)
Films: *Taking Pictures (1996) by Les McLaren (56 min)*

Week 10 (Nov 6)

Topic: Post-Production

Monday: © *Cross-Cultural Filmmaking*: Ch 8 “PostProduction” (40 pp.)

© *Making Documentaries*: Ch 23-25 (40 pp.)

Wednesday: Update on project status

Films: *Control Room* (2004)

Week 11 (Nov 13)

Anthro Theory: Functionalism and Gift Reciprocity

Monday: © Ethnographic filming and anthropological theory” by Hockings in *Principles* (25pp)

© *Anthropological Theory*: “The Gift (Mauss)” (12 pp)

© *Anthropological Theory*: “Functionalism (Pritchard)” (18 pp)

Wednesday: TBA

Film: *The Feast* (1970) by Timothy Asch (29 min)

Kawelka – Ongka’s Big Moka (1974) by Charlie Nairn 1994
(52 min)

Week 12 (Nov 20)

Thanksgiving Break

Week 13 (Nov 27)

Topic: Experimental / Impressionistic Film

Monday: © Penley (1985): Interview with Trinh Minh-ha (20pp)

© *Visual Methods*: Ch. 6-7 “Presenting Results” and “Perspectives on Visual Research” (50 pp.)

© *Picturing Culture* : Ch. 10 “Toward an Anthropological Cinema” (42 pp.)

Wednesday: TBA

Film: *Reassemblage* (1982) by Trinh T. Minh-ha (40 min)

Week 14 (Dec 4)

Monday: TBA

Wednesday:

Week 15 (Dec 11)

Monday-Wednesday: In-class presentations of final projects

END OF SEMESTER: HAVE A NICE WINTER BREAK!

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