Yes, you can complete the entire course online from any computer!

"W" Focus!

Visual Anthropology

ANTH 313

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Description

Anthropology is a word-driven discipline. However, “it has tended to ignore the visual-pictorial world perhaps because of distrust of the ability of images to convey abstract ideas” (Ruby, 1996). Visual anthropology is today one of the most rapidly growing sub-field in cultural anthropology. This course will consider the problems of representation; problems particular to visual media as well as problems of representation per se. Culture is manifested through visible symbols embedded in gestures, ceremonies, ritual performances, and artifacts situated in constructed and natural environments, from cave paintings to museum displays. The use of these visual aspects conveys and shapes anthropological knowledge.

This course focuses on a critical examination of ethnographic films, beginning with early documentaries and extending to more contemporary examples and photography. The ongoing explosion of technology in the area of visual representation – including digital cameras, handy-cams, digital editing programs for computers, the television and the Internet – holds exciting potential for ethnography. Nevertheless, this course is not meant to be a hands-on production course. There are two sides to visual anthropology: reception (the study of visual imagery) and production (the creation of ethnographic visual imagery). Students will be introduced to the history of visual anthropology and ethnographic film, as well as contemporary developments that have widened the possibilities of visual anthropology beyond its early confines as a tool for illustration.

The main purpose of this course is to develop a critical awareness of the implications of who represents who to whom, and how. This will be accomplished through a combination of readings in visual anthropology, the screening of selected films, and discussions.
Student Learning Outcomes

Upon successful completion of ANTH 313, the student should be able to:

1. Explain how anthropologists study economic, kinship, political, religious systems, personality development and cultural change, and ethics.
2. Differentiate cross-cultural differences and similarities in multi-cultural societies.
3. Describe patterns of culture in Asia and the Pacific Island areas and be able to discuss culture, adaptation, language, political organization or society in Asian and Pacific Island regions.
4. Use anthropological perspectives on work to explore career interests in health, human services, education and other fields.
5. Identify cross-cultural issues and develop a research paper using literature sources and interviews.
6. Express and discuss research results in writing.
7. Identify the major theoretical orientations in cultural anthropology and understand how these orientations shape the fieldwork experience.
8. Develop a concept of visual culture that will be useful in analyzing cross-cultural issues in Hawaii, the United States and the world.
9. Apply visual cultural knowledge to examine contemporary American issues.
10. Employ anthropological methodology in their research proposals.

Course material
All the readings listed in the syllabus for each session will be posted in Resources. In addition, each week’s topic will be accompanied by a PowerPoint—converted into PDF file—which may contain (required) additional textual information. Exams can be taken from any computer without visiting any test proctoring services.

Policy on Laulima unavailability or other technical difficulties
In addition to a confident level of computer and Internet literacy, certain minimum technical requirements must be met to enable a successful learning experience. Please review the "Intro to Laulima” file posted on "Announcements.”

The Outreach College is committed to providing a reliable online course system to all users. However, in the event of any unexpected server outage or any unusual technical difficulty which prevents students from completing a time sensitive assessment activity, students should immediately report any problem using the "Request Assistance” link at the bottom of any page in Laulima; help@hawaii.edu is for general ITS Help Desk and it is more useful for general technical questions. In both cases, you should immediately send a copy of your report to me using Laulima, or directly at guido@hawaii.edu.

This course has a Contemporary Ethical Issues (E) Focus designation. Contemporary ethical issues are fully integrated into the main course material and will constitute at least 30% of the content. Eight weekly topics will be spent discussing ethical issues. Through the use of online lectures, forums and assignments, students will develop basic competency in recognizing and analyzing ethical issues; responsibly deliberating on ethical issues; and making ethically determined judgments.
Course requirements and evaluation

**Film blogs** (10x15pts. each) (150pts.)
Exams (2x100pts. each) (200pts.)
Film review (50pts.)
Film project (50pts.)

**Film blogs**
Each week students are encouraged to record their reflections evoked by readings, films and online discussions. Each week a discussion topic will be posted in Forums on Laulima. Each member of the class must post a (minimum) three paragraph comment (350/550 words). **After 7 days** the blog will be automatically locked, and no more postings will be accepted.⚠

**Exams**
The 2 exams are **not** multiple-choice. Each exam will pose five short essay questions covering the weekly readings. Each exam is **timed** (1:15) and can be accessed only **one time** within the scheduled time window (Monday 7:30am—Sunday 11:59pm).⚠

**Film review**
Choose one film from those listed in the syllabus.
1. Develop a clearly discernible thesis; do not merely summarize the film;
2. Cite a concept, theory, or author from the course;
3. Min. 4/5 pages (2,500/3,000 words), double space, including references;
4. Submit it using your Laulima Drop Box (no emails);
5. **Due by TBA**⚠ 5 point deduction per day for late submissions.

All films are in the weekly folders on Laulima and have a built-in link. The films indicating:
- **UHTV** are in a private ITS link set up for this class only.
- **UH Films on Demand** are available logging into your UH account.
- **UH Streaming** are available logging into your UH account.

**Film project**
CLICK on [http://granadacentre.co.uk](http://granadacentre.co.uk)
SELECT one film project from the Granada Centre for Visual Anthropology current list or archive.
Imagine to be working on this production together with the Granada student filmmaker. Making use of examples, theories, and ideas from this course and readings briefly discuss:
- What did you like or not like about the Granada student filmmaker's film?
- Which anthropological concepts do you think the student is trying to convey?
- Which ethics issues would you suggest to be addressed or expanded in the film?
- Which ethics suggestions would you give the student to achieve these goals?
1. Develop a clearly discernible thesis; do not merely summarize the film synopsis.
2. Cite a minimum of 1-2 different concepts from the course;
3. Min. 4/5 pages (2,500/3,000 words), double space, including references;
4. Submit it using your Laulima Drop Box (no emails);
5. **Due on TBA**⚠ 5 point deduction per day for late submissions.
### Schedule

#### 1

**Introduction: Why look?**
Mead, “Visual Anthropology in a Discipline of Words” pp. 3-12.

**Film**  *Trance and Dance in Bali*

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<th>Film blog #1</th>
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#### 2

**Ways of looking**
Ruby, “Introduction” pp. 1-39

**Film**  *Man With the Movie Camera*

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#### 3

**Ethnographic film - Part I: In search of vérité**
Ruby, “The Aggie Must Come First: Robert Flaherty’s Place in Ethnographic Film History” pp.67-93.
Burton and Thompson, “Nanook and the Kirwinians: Deception, Authenticity, and the Birth of Modern Ethnographic Representation” pp. 74-86.

**Film**  *Nanook of the North*

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#### 4

**Ethnographic film - Part II: Ciné-ethnography**
Rouch, “The Camera and Man” pp. 29-46

**Film**  *Les Maîtres Fous*

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Ethnographic film -Part III: Anthropological cinema
Ruby and Durington. “Ethnographic Film” pp. 190-208.

Films The Hunters

Film blog #5

Visual ethics
Ruby, “The Ethics of Image Making; or, ‘They’re Going to Put Me in the Movies. They Are Going to Make a Big Star Out of Me’ ” pp. 137-49
Marion and Crowder, 2013 “The Ethics of Images” pp. 3-12

Film Interview with David MacDougall -Part I & Part II

Film blog #6

EXAM 1

Just looking
Orobitg-Canal “Photography in the Field: Word and Image in Ethnographic Research” pp. 31-46.
Elizabeth Edwards “Tracing Photography” pp. 159-189.

Film Interview with David MacDougall on Photo Wallahs: An Encounter with Photograph in Mussoorie, a North Indian Hill Station [35:00-1:07:42]

Film blog #7
Seeing and being seen
Lutkehaus, “’Excuse Me, Everything is Not All Right’: on Ethnography, Film and Representation” pp. 422-437

Films Cannibal Tours

Indigenous media -Part I: From poetics to politics
Ruby, “In the Belly of the Beast: Eric Michaels and Indigenous Media” pp. 221-38
Ginsburg, “Native Intelligence: A Short History of Debates on Indigenous Media and Ethnographic Film” pp. 234—255

Films Reassemblage

Indigenous media -Part II: Poetics go to Hollywood
Howard, “Presenting Rotuma to the World: The Making of The Land Has Eyes” pp. 73-95.
Gauthier, “’Lest Others Speak for Us’: The Neglected Roots and Uncertain Future of Maori Cinema in New Zealand” pp. 58-73

Films The Land Has Eyes

Indigenous media -Part III: Poetics go digital
Christen, “Gone Digital: Aboriginal Remix and the Cultural Commons” pp. 315-345

Film Atanarjuat The Fast Runner


**Applied visual anthropology**
Ruby, “Speaking for, Speaking about, Speaking with, or Speaking Alongside” pp. 195-219

**Films** *No Logo: Brands, Globalization, Resistance*

**Film blog #12**

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**The future of visual anthropology**
Pink, “A Visual Anthropology for the Twenty-first Century” pp. 131-144

**Films** Granada Centre for Visual Anthropology showcase (*Laulima/13*)

**Film blog #13**

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**Final Exam week**

**Film blog #14**

**EXAM 2**