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.

The main purpose of this course is to develop a critical and ethical 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. This course is writing intensive yet is not meant to be a hands-on production course. 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.

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

1. Explain how anthropologists approach the visual worlds and the ethics involved.
2. Differentiate cross-cultural differences and similarities in multi-cultural societies.
3. Describe be able to discuss culture, moral beliefs and our moral conduct of the societies.
4. 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 orally and in writing.
7. Identify the major theoretical and ethical orientations in cultural anthropology.
8. Develop a concept of visual culture that will be useful in analyzing cross-cultural issues in Hawaii.
9. Apply visual cultural knowledge and ethics to examine contemporary issues.
10. Employ anthropological methodology in their research proposals.
Course material

All the readings listed in the syllabus for each week will be posted on Laulima/Resources.

Course requirements and evaluation

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<tr>
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<th>Points</th>
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<tbody>
<tr>
<td>Film blogs (15 x 30)</td>
<td>450</td>
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<tr>
<td>Film review</td>
<td>50</td>
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<tr>
<td>Exams (2 x 100)</td>
<td>200</td>
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<tr>
<td>Group final project</td>
<td>100</td>
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<td>800</td>
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**ECAFE Evaluations** Get 10 extra pts! Just email to guido@hawaii.edu the eCAFE confirmation that you’ve completed your survey (due before Thursday May 2).

Exams

Two Exams will cover the readings, in class discussions and films over **four** out-of-five essay questions.

**Attention** Makeup exams will only be given to students who miss an exam due to an excused absence.

Film blogs

Each week students are encouraged to record their reflections evoked by readings, films and 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** (550/750 words).

**After 7 days** the blog will be automatically locked, and no more posts will be accepted.

**Required films** Screenings are a mandatory part of the course. While often the films listed in the syllabus will be presented in excerpted form to allow for class discussion, students are strongly encouraged to borrow the 'uncut' versions from Wong Audio-Visual Center (Sinclair Library).
Group final project: representing ‘the Other’

While this is not a “production” course, students will be divided in small groups or “film crews” to design and present for a visual project. Find an individual whose social or cultural practices are different than your own. With consent, capture a day-in-the-life of that person. The images should reveal activities as well as capture personality, demonstrating critical understanding of both ethics and the politics of representation, the guiding principles for any anthropological work. This project may be presented in either PowerPoint, projected photos or video (40 slides, 40 photos, or 5-7 min video if you have prior editing experience). There is no written paper required for this project. Evaluation and guidelines are available on Laulima.

**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 from the course, and your understanding of the ethics of representation;
3. Min. 5 pages (double space, including references);
4. Submit it using your Laulima Drop Box (no emails);
5. Due by APR 11 5 point deduction per day for late submissions.

**Discussion facilitators**

Students are encouraged to take turns acting as discussion facilitators summarizing (aka précis) the weekly assigned readings and crafting a list of open-ended discussion questions for the class keeping an eye on the guiding principles for any anthropological work: the ethics and politics of representation. In particular, students are invited to consider if and how the media-maker understands power relationships and inequities in the production and dissemination of images. *Up to 20 extra points towards your next Exam.*
## Schedule

### 1  
**Jan 8—10**  
**Introduction: Why look?**  
Durington & Ruby, “Ethnographic Film” pp. 190-208.  
Mead, “Visual Anthropology in a Discipline of Words” pp. 3-10

### 2  
**Jan 15—17**  
**Ethnographic film (part I): Ethnographic media**  
Ruby, “Researching with the Camera: The Anthropologist as a Picture Taker” pp. 41-66  
Jacknis, “Margaret Mead and Gregory Bateson in Bali: Their Use of Photography and Film” pp. 160-177

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<tr>
<th>Facilitators</th>
<th>Film blog #1</th>
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**Films**  
* Dance and Trance in Bali (21min)  
* Learning to Dance in Bali (10min)

### 3  
**Jan 22—24**  
**Ethnographic film (part II): In search of vérité**  
Ruby, “The Aggie Must Come First: Robert Flaherty’s Place in Ethnographic Film History” pp. 67-93  
Balikci “Reconstructing Cultures On Film” pp. 181-191

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<tr>
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**Films**  
* Nanook of the North (79min)  
* Moana (98min)

### 4  
**Jan 29—31**  
**Ethnographic film (part III): Ciné-ethnography**  
Cooper “Otherwise Than Becoming: Jean Rouch and the Ethics of *Les Maîtres Fous*” pp. 483-494

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**Films**  
* Les Maîtres Fous (29min)  
* Cinéma Vérité: Defining the Moment (102min)
### Feb 05—07

**Ethnographic film (part IV): Anthropological cinema**

Ruby, “Robert Gardner and Anthropological Cinema” pp. 95-113

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<tr>
<td><em>Dead Birds</em> (83min)</td>
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<td><em>Forest of Bliss</em> (90min)</td>
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### Feb 12—14

**Ethnographic film (part V): Pedagogic research**

Ash, “Film in Ethnographic Research” pp. 335-360

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<tr>
<td><em>The Ax Fight</em> (30min)</td>
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<td><em>The Hunters</em> (72min)</td>
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### Feb 19—21

**Ethnographic film (part VI): Beyond observational cinema**

Grimshaw, “Herb Di Goia and David Hancock: A Case Study in Early Observational Cinema pp. 34-45
MacDougall, “Beyond Observational Cinema” pp. 115-132

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<td><strong>Films</strong></td>
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<tr>
<td><em>Photo Wallahs</em> (60min)</td>
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<td><em>A Wife Among Wives</em> (72min)</td>
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### Feb 26—28

**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
Perry & Marion, "State of the Ethics in Visual Anthropology" pp.96-104

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**Exam Week**

**EXAM 1 / MAR 06**
9
Mar 05—07

Exposing yourself
Ruby, “Exposing Yourself: Reflexivity, Anthropology and Film” pp. 151-180
Lutkehaus, “‘Excuse Me, Everything is Not All Right’: on Ethnography, Film and Representation” pp. 422-437

Films
Cannibal Tours (77min)
The Good Woman of Bangkok (81min)

10
Mar 12—14

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 (40min)
Surname Viêt, Given Name Nam (108min)

11
Mar 19—21

Spring Recess

12
Mar 26—28

Indigenous media (part II): Poetics go to Hollywood
Howard, “Presenting Rotuma to the World: The Making of The Land Has Eyes” pp. 73-95

Films
The Land Has Eyes (87min)
Rabbit-Proof Fence (93min)
Indigenous media (part III): Poetics go digital
Christen, “Gone Digital: Aboriginal Remix and the Cultural Commons” pp. 315-345
Ginsburg, “rethinking the Digital Age” pp. 287-303

Films  
*Atanarjuat: The Fast Runner* (161min)  
*Raven Tales: How Raven Stole the Sun* (4min)

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

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

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GROUP FINAL PROJECT

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