PREREQUISITES: This senior/graduate level Department of Media Arts seminar requires major status, and a commitment to an informed, respectful semester-long discussion about the role of media in the studies of human culture. No previous background in ethnographic / anthropological theory is required prior the beginning of this course.

EXPECTATIONS: We will use the following dictum as our base level of respect and academic/artistic interaction:

**CONSIDER. SPEAK. LISTEN. CONSIDER. (REPEAT).**

- We will consider our words before we speak with the group, we will listen with respect, and will consider all points of view. This course will be a true survey course, using the Socratic Method².

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¹ Camera and Nagra audio recorder graphics from Pinterest.com
² A pedagogical technique in which a teacher does not give information directly but instead asks a series of questions, with the result that the student comes either to the desired knowledge by answering the questions or to a deeper awareness of the limits of knowledge. http://www.thefreedictionary.com/Socratic+method
• Students will be fully empowered as co-authors of the course experience during class time, and are expected to be respectful, focused, attentive, prepared, and dedicated academics and artists.

• This class deals with how humans have observed, analyzed and shared their understanding of humanity and the non-human world. We will take part in that dialogue as a team, and you will be empowered to make your own studied observations on the theories and modes of media and the social science of anthropology. You will be allowed to form and examine your own opinions and those of others. You will be encouraged to push your own boundaries in terms of your understanding of other cultures and of the role, successes, challenges and failures of media in representing culture.

• Both documentary film and anthropology as an established academic social science originated in the 19th century. They have intertwined, butted up against each other, drifted apart, and morphed into new and interesting forms. In our group survey of the subject matter, form, authorship, intention, assumption and consumption of anthropological documentary as we have defined it, we will investigate the landscape and impact of these joined fields of study.

OVERVIEW OF THIS COURSE:

First, some grounding questions:

1. What is Anthropology? Generally speaking, Anthropology is the formal “Study of the Cultures of Humanity”. It aims to understand and represent such cultures. Sub-fields now include archaeological, biological, socio-cultural, linguistic, and applied anthropology. We will principally be addressing socio-cultural anthropology as it is represented by media. What is Ethnography? It is a form of study and data collection by a trained observer, and can also refer to the product of such research. You will often hear the term “Ethnographic Film”.

2. What is Documentary Film? For our purposes, we will define this as non-fiction media intended to visually/aurally document and present some aspect of “reality”. We will be viewing more traditional motion pictures, as well as analyzing acoustic soundscapes, transmedia journalistic presentations and social media sites as part of our analysis of “anthropological documentary.”

Follow-up basic questions:

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3 Note that there is recognized, written proto-anthropology going back to the Classical Age.
How do we come to understand the world, both in our immediate experience and in places and cultures far removed from our own? How do we convey our own understanding to others? What role has media played in anchoring our cultural worldview? What and where are the overlaps between anthropological social science, documentary film, journalism and newer media platforms and aesthetics? Can we assume objectivity and truth in representation? Is that important? What role does authorship and storytelling structure have in these forms?

OBJECTIVES:

1. To develop an understanding of other cultures through an introduction to the concepts and content of socio-cultural anthropology and visual anthropology (anthropology using media as an ethnographic tool.)

2. To develop skills in critically analyzing visual and audio representation with emphasis on how media shapes how other cultures are represented and consumed, including an examination of techniques, ethics, intent and audience.

3. To critically examine approaches to inter-cultural representation.

GRADING AND ASSIGNMENTS (see specific grade breakdown below): No late work will be accepted for credit. When something is due, it is due. The ONE caveat: If you have a major personal or family medical emergency, I will accept a written statement from a doctor and will individually establish a reasonable time and date for submission with you.

RULES OF THE GAME:

1. Academic Integrity: Please note that as a Professor and media producer I take this very, very, very seriously... Plagiarism of any sort will not be tolerated. Intentional, unintentional, it doesn’t matter. Plagiarism is a violation of university policy, and an unethical and inappropriate lapse on the writer’s part. It is also possibly illegal and punishable by a court of law. You will turn in assignments through the TurnItIn portal, which will alert the professor to uncited quotes or paraphrases, etc. Any evidence of plagiarism will result in a failing grade for this course (not just the assignment in
question), and may result in additional consequences at the university level. See the UNT policy on academic integrity for a complete summary of expectations.

2. Attendance and Participation: I expect you to be on time (arriving by 1:59pm for a 2:00pm start time and back at the required start time after a break) and in attendance for the entirety of each class session. I expect you to attend every class and to take an active role in our conversations and analysis. Failure to do so will result in 5 points deducted from your final grade for each absence and/or tardy arrival (including after a break), or a grade impact on the “participation” section outlined below. Roll will be taken at least once, perhaps more than once, during each class period. Signing the roll sheet for another student will result in failure of this course.

3. Cells/tablets/laptops: There is to be absolutely no emailing, texting, Tweeting, Facebook/Instagram/Snapchat posting, etc., during class time. Your research on the material at hand should take place prior to class and after class is over, so nothing other than note taking on media screenings and discussions should occur on any equipment you bring into the classroom. Period. Failure to follow this expectation will result in removal from the class for that session. You will be welcome back to the next class period, but your computer/phone/tablet will not be welcomed back for the duration of the semester.

4. Communicating with the Professor and Graduate Assistant: Email is the best way to communicate with either; note that it is university policy that you MUST use your UNT email account for university email communication. If I need to email the entire class, I will do so through Blackboard or the university roll sheet system for this class, and it will similarly go to your UNT account. You are responsible for regularly checking your university email account. Please be concise, clear and professional in your email communications, and include your name and the name of this course (Anthropological Documentary) in the subject line of your email.

5. Grammar. It matters. See notes related to written assignments below.

**REQUIRED TEXTS AND READINGS:**

(Required) Ethnographic Film, Revised Edition. Karl G. Heider.

(Required) Picture Culture: Explorations of Film and Anthropology. Jay Ruby.

Levin, C. Melinda and Re Cruz, Alicia (Editors) Journal of Film and Video Volume 60, Number 2 (Summer, 2008) – copies of select chapters provided in class.

(Recommended Text for Undergraduates, Required for Graduate Students)
American Ethnographic Film and Personal Documentary: The Cambridge Turn. Scott MacDonald
NOTE: Additional article/chapter handouts and/or on Blackboard may be distributed and are considered **required** readings. Please place them in a physical notebook or digital folder after you have read and understood them. You will use all readings as reference in your written work.
LEARNING ASSESSMENT ASSIGNMENTS AND GRADES:
(Graduate Students, see Professor Levin after class for info on graduate student additional requirements for completion of the course).

• Class participation (15% of your grade). This is a rigorous, senior/graduate level seminar requiring your focused participation in class discussions as well as your active in-class viewing of media. You must read and consider required readings before class and exhibit thoughtful consideration of these during our group discussions. While films/media are being screened, you must demonstrate your active attention. I expect no computer/tablet use other than note taking on the media at hand, I expect you to remain alert and attentive, and I expect you to be in attendance any time class is in session. In a large group of people, we all know that some people tend to speak more than others. I will ask you to self-monitor (both the talkers and those who tend to hold back with comments), and make discussion as even as possible. If we note a lack of participation, you will be called upon, and you should be ready to speak. Frankly, this should be an easy 15%. If you don’t believe you can earn it, you probably should not be in this class.

• Reading Responses: (15% of your final grade). By 9:00pm the evening before class (so on Tuesday evenings, 9:00pm Central Time at the latest), you must post to Blackboard a reading response in which you elaborate on a question or point of discussion that you plan on engaging the class with the next day. This response should be minimum 1 page in length (double spaced), and use complete sentences and citations of the reading in question. This is to be considered an academic writing submission – informality is inappropriate. Do not repeat the “Grounding Questions” already listed in the syllabus – although you can certainly expand on them as appropriate. Come to class with this response printed out in hard copy with your name at the top, and be prepared to discuss your questions/points before and/or after the screening. Pass/Fail. No percentage grade offered, either 15% or 0%. You must submit these every week, on time for the full 15%.

• Assignment #1: (10% of your final grade). Part 1: Define your culture in 3 sentences or less. Then, write a poem about your culture (in whatever way you choose to define your culture). This poem should rhyme, and should be at least 2 pages, double-spaced. Note that you will be posting this poem on Blackboard for others to see, as well as turning in a hard copy on the due date. You may be asked to read this aloud in class, and to answer questions.

• Assignment #2: (15% of your final grade). An academic paper, 6 pages minimum length, addressing on of the following issues: a) Representation of the “Other”, b) Ethics Surrounding the Visual Translation of Culture or c) Challenges and Successes Concerning the Interplay Between Anthropology and Documentary Film.

IMPORTANT NOTE for Assignments #2 and #3: Your paper is to be graded based on your research, ability to integrate, conceptualize and present a solid academic argument. I have little tolerance for grammatical issues. As university students, it is my understanding that you
either can write at the college-level in terms of proper English grammar and construction, or that you make early and consistent use of the UNT Writing Center https://writingcenter.unt.edu. If my TA and/or I get two paragraphs into a paper and have made more than 2 corrections to grammar/construction, I will return your paper and will lower it one letter grade. You will have 48 hours to return to me for a second review, after receiving guidance from the Writing Center. Best to have them review it before your initial submission, if this is something you struggle with.

• Assignment #3 (15% of your final grade). An academic paper, 6 pages minimum length, addressing one of the following issues: a) The Use of Editing to Construct “Reality” in Anthropological Film/Media, b) The Challenges and Successes of Self-Reflexivity as a Tool in Anthropological Film/Media or c) An Analysis of the Intersection of The Study of Culture as Approached by Anthropologists and by Journalists.

6. Exit Slips: (10% of your final grade). At the end of each class period, you will be asked to fill out a small slip of paper with your answer to 2 questions posed. You will turn this in as you exit the classroom for the day.

7. Assignment 4: (15% of your final grade). You will give a final, short, in-class presentation based on one of your papers. You are responsible for providing (in class that day) an outline and bibliography, minimum. You must also upload this outline, bibliography and any PowerPoints, links to films, etc. to Blackboard by the first day of these assigned presentations.

8. Assignment 5: (5% of your final grade). You will provide a written response to ONE of the other student’s presentations. This formal, academic paper must be 3-pages minimum in length, and provide a clearly articulated challenge to the presentation, or an agreement with the presentation and additional sources and insights to back it up. This is your chance to really challenge the academic thinking of a fellow student, or to agree with their research and presentation, with additional specifics articulating your own specific take on the topic at hand.

ODA Statement: The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. For
Acceptable Student Behavior: Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.deanofstudents.unt.edu

Sexual Discrimination, Harassment, & Assault: UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life and other life issues. See http://deanofstudents.unt.edu/resources. The Dean of Students’ office can be reached at 940-565-2648.

Policy on Student Attendance and Religious Holidays: If you plan to miss class due to observance of a religious holiday, notify me in writing by the second week of the semester.

STATEMENT ON WHAT GRADESEarned on Assignments Mean in This Class:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Letter Grade</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
<td>A</td>
<td><strong>Excellent:</strong> Strong evidence of original thinking; outstanding organization; follow directions and style exactly, capacity to analyze and synthesize; superior grasp of subject matter with sound critical evaluations; evidence of extensive knowledge base of literature (readings/media)</td>
</tr>
<tr>
<td>80-89</td>
<td>B</td>
<td><strong>Good:</strong> Evidence of grasp of subject matter; good organization; follow directions and style well; some evidence of critical capacity and analytic ability; reasonable understanding of relevant issues; evidence of familiarity with literature (readings/media)</td>
</tr>
<tr>
<td>70-79</td>
<td>C</td>
<td><strong>Adequate/Average:</strong> Student who is generally profiting from the university experience; basic understanding of the subject</td>
</tr>
<tr>
<td>Score Range</td>
<td>Grade</td>
<td>Description</td>
</tr>
<tr>
<td>-------------</td>
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</tr>
<tr>
<td>60-69</td>
<td>D</td>
<td>Marginal: Some evidence of minimal familiarity with the subject matter and some evidence that minimal critical and analytic skills have been developed; minimal use and understanding of literature (readings/media)</td>
</tr>
<tr>
<td>0-59</td>
<td>F</td>
<td>Inadequate: Little evidence of even superficial understanding of subject matter; weakness in critical and analytic skills; limited or irrelevant use and understanding of literature (readings/media)</td>
</tr>
</tbody>
</table>

matter and an ability to develop solutions to simple problems in the material, evidence of some basic familiarity with the literature (readings/media)
SEMESTER SCHEDULE (SUBJECT TO REVISION)

January 17 – Getting Started: Introduction to Course, Overview and Agreement on Syllabi, and Viewing of First Film

Screening: First Contact. 54 minutes. Directed by Bob Connolly, Robin Anderson. ***View outside of class, in the UNT Media Library or on YouTube before class next week. Provide a 3-sentence written gut- response to this film in class on 9/8, bring as a hard copy and be ready to read..

This is the classic film of cultural confrontation that is as compelling today as when it was first released over 20 years ago. When Columbus and Cortez ventured into the New World there was no camera to record the drama of this first encounter. But, in 1930, when the Leahy brothers penetrated the interior of New Guinea in search of gold, they carried a movie camera. Thus they captured on film their unexpected confrontation with thousands of Stone Age people who had no concept of human life beyond their valleys. This amazing footage forms the basis of First Contact.

Grounding Questions: Why do anthropologists tend to look at cultures far away/different? What does film/media do to “exoticize” and “differentiate” the “Other”?

Readings: Heider: Preface and Chapter 1
Ruby: Preface and Introduction

January 24 – The “Other” through the Cinematic Gaze: Assumptions, Translations, and (Mis) Understanding of Culture:
Screening 1: **Cannibal Tours**, 70 minutes. Directed by Dennis O’Rourke, 1988.

*When tourists journey to the furthermost reaches of the Sepic River in Papua New Guinea, is it the indigenous tribespeople or the white visitors who are the cultural oddity? This film explores the difference (and the surprising similarities) that emerge when “civilized” and “primitive” people meet. With dry humor and acute observation, Cannibal Tours explodes cultural assumptions as it provides a pointed look at a fabulous phenomenon.* (IMDb)

Screening 2: **Unsere Afrikareise** (Our Trip to Africa), 12 minutes. Directed by Peter Kubelka, 1966.

*In 1961 Peter Kubelka was asked to make a documentary about a group of Europeans on an African hunting trip. He accompanied them, recorded many hours of film and sound, and then spent five years editing this material into a most unconventional film. The result, Unsere Afrikareise, is one of the most densely packed 12½ minutes in film history, and makes truly extraordinary use of the creative possibilities of sound.* (IMDb)

**Grounding Questions:** What happens when “the Outsider” arrives? How does this film present “The Other”? How do you define who is the most “Other”, and who has the most “Power” in these films, based on your point of view? How does the cinematic challenge of “The Gaze” play out in this film?

**Readings:** Heider Chapter 2

Ruby: Chapter 1 and Chapter 9


January 31 – Different Definitions of “Other”, and the Observation of Social/Mental Health

**Screening 1:** **Poto and Cabengo**, 73 minutes. Directed by Jean-Pierre Gorini. 1980

*Grace and Virginia are young San Diego twins who speak unlike anyone else. With little exposure to the outside world, the two girls have created*
a private form of communication that's an amalgam of the distinctive English dialects they hear at home. Jean-Pierre Gorin's polyphonic nonfiction investigation of this phenomenon looks at the family from a variety of angles, with the director taking on the role of a sort of sociological detective. It's a delightful and absorbing study of words and faces, mass media and personal isolation, and America's odd margins.

Grounding Questions: Who has the voice of authority here? What happens differently when children are the anthropological focus? What happens when we point the camera toward social/behavioral differences in our own community?

Readings: Heider: Chapter 3  
Ruby: Chapters 3 and 4

February 7 - Ethnomusicology and the Collaborative Process

Screening: Songs of the Adventurers, 47 minutes. Directed by Gei Zantzinger (Edited by Ben Levin), 1987

*Songs of the Adventurers depicts the poetic songs, known as difela, of Sotho migrant workers, who must go from their homes in Lesotho to work in the mines in the Republic of South Africa.*  
- University of Pennsylvania Library website.

Grounding Questions: How is human activity shaped by music? What role does the filmmaker have in accurately representing musical traditions to an audience? Should a trained musician be on the film crew?

Readings: Provided in class


February 14 – What If We Manipulate Just a Bit?  
Anthropological Film and the Insertion of Fiction

Screening 1: The Story of the Weeping Camel, 90 minutes. Directed by Byambasuren Davaa and Luigi Falomi m 2003
When a Mongolian nomadic family’s newest camel colt is rejected by its mother, a musician is needed for a ritual to change her mind. - IMDb.

Screening 2: **South of Ten**, 10 minutes. Directed by Liza Johnson 2006.

One of the rare works of film or visual art made in the wake of Hurricane Katrina to look beyond the devastation of New Orleans, *South of Ten* is a small gem of a film that opens our eyes to the possibilities of other images, and other meanings, of this American tragedy. It catalogues a set of ordinary people and extraordinary actions – carrying a toilet, finding a trombone, lifting a house – by Mississippi survivors of the flooding, capturing the charmed and terrible nature of survival. Without uttering a word, *South of Ten* asks: after all, what does it mean to act?


**Grounding Questions**: Where do you draw the line on ethnographic “truth”? Does subtle (or overt) manipulation change the validity of the anthropological discussion?

**Readings**: Heider: Chapter 4

Ruby: Chapter 5

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**February 21 – Ethnographic Films about People and Their Surroundings: Urbanization and the Anthropology of Place**

Screening 1: **Cast In India**, 27 minutes. Directed by Natasha Raheja. 2014

Iconic and ubiquitous, thousands of manhole covers dot the streets of New York City. Enlivening the everyday objects around us, this short documentary is a glimpse of the working lives of the men behind the manhole covers in New York City

- https://castinindia.com/


*Part city symphony, part visual poem, The Solitary Life of Cranes explores the invisible life of a city, its patterns and hidden secrets, seen through the eyes of crane drivers working high above its streets. Within the loose structure of a day, starting with the drivers climbing up at dawn and ending*
with them coming down after a nightshift, the film observes the city as it awakens with a bustle of activity, through the lull of midday and the manic rush in the evening, until it calms down again deep into the night. Throughout the film, the drivers share their thoughts and reflections on the city and life in general."--Container.

**Grounding Questions:** Are these two films ethnographic tools? Why or why not? What do films about cities tell us about culture? Does an anthropologist have to be part of the film crew for a film to be anthropological?

**Readings:** Ruby: Chapter 8

http://www.bldgblog.com/2010/10/urban-optometry/?m=0

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**February 28 – The Use (or Lack) of Editing in Anthropological Film**

**Screening:** Manakamana, 118 minutes. Directed by Stephanie Spray and Pacho Velez, 2013.

*Filmed entirely inside the narrow confines of a cable car, high above a jungle in Nepal that transports villagers to an ancient mountaintop temple, this film is an acute ethnographic investigation into culture, religion, technology and modernity. For centuries, devoted pilgrims hoping to reach the fabled temple needed to undertake an arduous multi-day journey. Today, because of a new cable car system, the entire trip takes just under 10 minutes. The film opens a rich and vibrant window onto this world over the course of eleven such rides.*

**Note:** Outside of class, view Unsere Afrikareise a second time, this viewing specifically to note the editorial decisions in the ethnographic/filmmaking process.

**Grounding Question:** What does the editorial construction of visual ethnography do to our understanding of culture?

**Readings:** Ruby: Chapter 7
March 7 - Transcendental Documentary and Ethnographic Studies


*Bread Day unflinchingly depicts a community of pensioners living in near isolation outside of St. Petersburg as it enacts the weekly ritual of bringing a delivery of bread – left at a rail junction two hours away – into the village for distribution. Dvortsevoy documents the struggle as the elderly residents complete their arduous task and then gather in the store, where portions are unsatisfactory and interactions grow heated. Attentive as much to the people as to the landscape and the animals that share it...


Grounding Questions: What cinematic tools are used in visual ethnography that takes to a potentially higher artistic level?

Readings: Ruby: Chapter 10

SPRING BREAK!

March 21 - What About Me? Self-Reflexivity in Anthropological Film (Part 1)

Screening 1: The Ax Fight, 30 minutes. Directed by Timothy Asch and Napoleon Chagnon, 1975.

*A fight broke out in Mishimishimabowei-teri on the second day of the filmmakers' stay in this village in 1971. The conflict developed between the villagers and their visitors from another village. The visitors had formerly been part of Mishimishimabowei-teri, and many still had ties with members of that village.*
Screening 2: Familiar Places, 50 minutes. Directed by David Macdougall, 1980

Narrated by the linguist and anthropologist Peter Sutton, this documentary observes his work with a family in far north Queensland, outside Aurukun, to map their hereditary "clan country". The aim of the older members of the family is partly to protect their land and prove their attachment to it, for purposes of dealing with the government and industry, and also to demarcate the country from claims by other Aboriginal groups.

Grounding Questions: What are the ethics of filming violence, even when a part of the ethnographic documentation? What is the role of the filmmaker in the process of presenting “truth”? What role do anthropologists and filmmakers have in setting cultural or national policy? What are various reflexive tools used within a film?

Readings: Ruby, Chapter 6 and

http://der.org/resources/study-guides/ax-fight-study-guide.pdf
http://psychoculturalcinema.com/reflections-on-reflexivity/
file:///Users/cml0034/Desktop/Discussion_Borjan_eng.pdf

March 28 - What About Me? Self-Reflexivity in Anthropological Film (Part 2)

Screening 1: Reassemblage, 40 minutes. Directed by Trinh Minh Ha, 1982.

Women are the focus but not the object of Trinh T. Minh-ha’s influential first film, a complex visual study of the women of rural Senegal. Through a complicity of interaction between film and spectator, REASSEMBLAGE reflects on documentary filmmaking and the ethnographic representation of cultures - http://www.wmm.com/filmcatalog/pages/c52.shtml

Screening 2: Mating for Life, 60 minutes. Directed by Cindy Stillwell, 2013.
Part first person essay, part nature film, Mating for Life features the yearly migration of half a million Sandhill Cranes to the Platte River in central Nebraska. The film positions the journey of the cranes alongside the human search for meaning as we move into “the second half”, meditating on turning forty, the lessons learned and our human ability to mate for life.

**Grounding Questions:** Does the reflexive tool make a visual ethnography more valid within the social science parameters of anthropology? Do ruptures in pure observation make it less useful?

**Readings:**
https://astro.temple.edu/~ruby/ruby/exposing.html

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**April 4 - Changing Forms, Technologies and Distribution (Part 1)**

**Screening 1:** *Leviathan*, 87 minutes. Directed by Véréna Parabel and Lucien Castaing-Taylor, 2012.

Filmed off the coast of New Bedford, Massachusetts, at one time the whaling capital of the world as well as Melville’s inspiration for *Moby Dick*; it is today the country’s largest fishing port with over 500 ships sailing from its harbor every month. *Leviathan* follows one such vessel, a hulking groundfish trawler, into the surrounding murky black waters on a weeks-long fishing expedition. But instead of romanticizing the labor or partaking in the longstanding tradition of turning fisherfolk into images.

**Grounding Questions:** As media construction, dissemination and consumption changes in terms of technological advances, how are visual ethnographers changing the very field of anthropology?

**Readings:**


http://www.academia.edu/9867235/Sonic_Ethnographies_Leviathan_and_New_Materialisms_in_Documentary
April 11 - Changing Forms, Technologies and Distribution
(Part 2)

**Screening 1:** Sound Safari: Bath, Maine, Sensory Ethnography Lab, Harvard University. 50 minutes (we will listen to a section in class).

An audio excursion into a wide variety of public and private spaces in Bath, Maine.

**Screening 2:** Bear 71, National Film Board of Canada online, interactive documentary

*Bear 71* is a 2012 interactive National Film Board of Canada (NFB) web documentary by Leanne Allison and Jeremy Mendes about a grizzly bear in Banff National Park who was collared at the age of three and was watched her whole life via trail cameras in the park.

**Screening 3:** Snowfall: Avalanche at Tunnel Creek, New York Times

*In December 2012, the New York Times published an interactive multimedia feature piece called "Snow Fall" that was critically acclaimed, including winning the 2013 Pulitzer Prize for Feature Writing.* - Wikipedia

**Screening 4:** Highrise, National Film Board of Canada interactive, online documentary

An Emmy-winning, multi-year, many-media, collaborative documentary experiment at the National Film Board of Canada, that explores vertical living around the world.
- http://highrise.nfb.ca/

**Grounding Questions:** Where and what are the lines between documentary, visual ethnography and news journalism?
Readings: YOU do the research and read up on these media productions! There is a lot online about them.

April 18
Undergraduate Student presentations

April 25
Remaining Undergraduate Student and Graduate Student Presentations

May 2
Review/Class reading day for Presentation Response. No meeting.

Monday, May 7, 2018
Final Exam Period 1:30pm – Response Paper Due. Please upload these to Blackboard by 1:30pm 5/7, our official final exam slot.

NOTES:

• There may be content and/or language in selected screenings that could offend some viewers. Anthropological films are about real life; some things in life are not pleasant, and sometimes controversial. You are expected to maintain professionalism and an academic mindset.

• This syllabus and course content was developed in part by a thorough survey of multiple media and anthropology courses offered nationwide, including those from Harvard, McMaster University, MIT, NYU, Wellesley, Western Michigan University, UCSC