

University of Calgary
Department of Communication, Media and Film

FILM 409.10, LEC 1

Special Topics in Film Studies

Representing Cultures: Ethnographic Photography & Film

Winter 2019

Thurs., Jan. 10-Thurs., Apr. 11 (excluding Feb. 19 & 21)

Lectures: Thursdays 12:30-2:20

Screenings: Tuesdays 12:30-3:15

Instructor:	Dr. Annie Rudd
Office:	312 Social Sciences
Office Phone:	(403) 220-5458 (email preferred)
E-Mail:	annie.rudd@ucalgary.ca
Web Page:	D2L available through MyUofC portal
Office Hours:	Mondays 3:15-5:00 or by appointment

Course Description

With this course, students will examine the history of visual anthropology, looking at how anthropologists, photographers, and filmmakers have visually represented ethnographic subjects—often, though not exclusively, non-Western and indigenous people and communities. We will also examine the ways ethnographic subjects have responded to these depictions and engaged in acts of self-representation. Our study of these topics will begin with pre-cinematic forms of ethnographic display, and we will proceed to examine photographic and cinematic depictions of ethnographic subjects, extending from early photography to contemporary ethnographic film and indigenous media activism. Throughout, we will look critically at the power dynamics that have shaped efforts to visually represent cultures.

Objectives of the Course

This course aims:

- To introduce students to the history of visual anthropology and of techniques of visually representing cultures through a survey of representative media texts, historical episodes, and figures;
- To engage students in an informed and reflexive dialogue concerning the politics of visual representation in photographs and films that purport to represent cultures;
- To acquaint students with theoretical frames and critical approaches that will allow them to engage in informed critical thinking, writing, and discussion around the politics and aesthetics of visually representing cultures.

Readings

All required readings will be posted on D2L. Please be sure to bring the assigned readings with you to each class (whether on your computer or printed out), as class discussions and in-class assignments will require you to make reference to the assigned readings.

An important note: all readings and dates listed on the course outline are subject to change—so please check D2L regularly for the most up-to-date version of the course schedule.

Internet and Electronic Communication Device Information

Laptops and tablets are permitted in this class provided that they are used solely for note-taking and other in-class activities, and they do not present a distraction to you or others. The use of smartphones is not permitted in class—they must be silenced and placed in your bag during class, but can be used during the break. Failure to adhere to this rule will result in a participation grade deduction. Note that the use of electronic devices for audio and video recording or transmission is prohibited in class as well as in office hours.

If distraction due to electronic devices is impeding class participation, a policy prohibiting the use of all electronic devices may be introduced. Therefore, it's in your best interest to ensure that you are using laptops exclusively for class work.

Assignments and Evaluation

Class Participation and In-Class Work

As this is a small, seminar-style class, regular participation is expected and will be essential not only to your success, but to the experience that each student has in the class. Your participation will be assessed based on the frequency and quality of your contributions to class discussions and your participation in in-class work, such as short writing assignments.

Note that your participation is not assessed based on the frequency of your contributions alone—you are expected to contribute in a way that enhances the discussion, and this means coming to class with the readings completed and in hand, ready to discuss them; contributing to the discussion in relevant, informed ways; and interacting with others in the class in a respectful, productive manner. Given the importance of participation, regular attendance is mandatory. Repeated unexcused absences will result in a lowered grade in the course.

If you have difficulty with verbal participation in class, you will also have the option to submit a brief participation post each week.

Class Presentation

In small groups, you will offer a brief class presentation. With this brief presentation, you will offer analysis of a photograph or film related to the week's topics, and you will pose a thoughtfully chosen discussion question to the class. More details will be provided during the second week of classes.

Critical Analysis Assignment

This assignment will ask you to bring together at least two of the assigned readings in this course and apply them to a film, photograph, or series of photographs of your choosing. You will do so in

the form of a short essay (minimum 750 words), in which you analyze your chosen film or photograph(s) in detail and offer critical interpretation of them rooted in your chosen readings. You should be sure that you are offering deep, substantive analysis of the film or photograph(s) you choose to analyze, and putting your chosen readings into conversation with one another. Assignment details and a grading rubric will be provided on D2L.

Reading Responses

Four times over the course of the semester, you will be asked to write brief responses to the assigned readings and post them on D2L. These responses should be at least 200 words in length and they must demonstrate engagement with the readings assigned that week. You can do this in the following ways:

- Reflect on whatever aspect(s) of the assigned readings you found most interesting, compelling, problematic or perplexing, and demonstrate that you have thought critically about what you've read.
- Apply insights from the readings to specific details of at least one photograph or film. (The objects of your analysis can be photographs/films discussed in class or relevant outside examples.) If you discuss outside examples, please include them in your post if possible.
- Pose one or more questions that you had as you read, or present questions about the readings that you think might spur interesting class discussion.

Due dates for posts, as well as a rubric, will be provided early in the term. You will receive a grade on your posts but no qualitative feedback; if you'd like to know why you got the grade you did, please feel free to visit office hours or send me an email.

Final Essay Proposal

In preparation for your final essay, you will be required to submit an essay proposal. This proposal must include the following components:

- A brief (minimum 150-word) description of your essay topic
- A brief annotated bibliography that includes:
 - At least two credible, appropriate sources beyond the assigned course readings that you intend to use in this essay, cited in Chicago, MLA, or APA Style
 - Short descriptions of the relevance of each of these sources to your chosen essay topic

Final Essay and Presentation

Your major assignment for this class will be a final essay of at least 1500 words, due on April 11 via the D2L Dropbox. For this assignment, you will craft a well-researched, thoughtfully argued essay that offers critical analysis of one or more ethnographic photographs or films. Your essay must draw on relevant course readings as well as at least three credible and thoughtfully chosen external sources. You will have the choice of presenting your essay digitally (using a digital platform and

incorporating well-chosen and thoughtfully incorporated film clips/images), or as a traditional research paper.

In addition, you will be required to offer a brief presentation of your research findings during the last week of class. More details will be provided well in advance of the essay deadline.

Weight	Assignment	Due
15%	Class participation and in-class work	Throughout semester
10%	Class presentation	Throughout semester (sign-up in class during Week 2; schedule will be posted on D2L)
15%	Critical analysis assignment	February 15
20%	Reading responses (4 posts, each worth 5%)	Throughout semester (schedule will be posted on D2L)
5%	Final essay proposal	March 28
30%	Final essay	April 11
5%	Final essay presentation	Submit notes/slides via D2L Dropbox by April 8; presentation is on April 11

Registrar-scheduled Final Examination: No

All assignments and exams weighted more than 20% must be completed in order to receive a passing grade in the course.

Submission of Assignments: Written assignments are to be submitted via the D2L Dropbox before the stated deadline. Unless otherwise noted, assignments must be submitted by the end of the day (by 11:59pm) on the deadline; assignments submitted after this time will receive a grade deduction.

Please include your name and ID number on all assignments, and be prepared to provide photo ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/legalservices/foip/foip-hia>

Note: It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a third of a letter grade (e.g.: A- to B+) for each day late.

Student Accommodations and Deferrals:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Students seeking accommodation for transient illnesses (e.g., the flu) or for another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, please see the following:

- Section N.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/n-1.html>
- FAQs for Students at <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Note that when accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to that of another assignment or test.

For information on deferrals, see the following sections in the *University Calendar*:

- Section G.7 Deferral of Term Work at <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>
- Section G.6 Deferral of Final Exam at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html>

Grading & Department of Communication, Media and Film Grade Scale

Final grades are reported as letter grades. Assignments will be graded using percentage grades.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Assignment grades will be converted from percentage grades to letter grades according to this scale.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%

3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

** These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library). Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links at <https://ucalgary.ca/ssc/resources/writing-support/436>. Research and

citation resources are also available on the Purdue Online Writing Lab (OWL) website at <https://owl.english.purdue.edu/owl/section/2/> If you have questions about citing sources, please consult your instructor or visit the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library, at <http://www.ucalgary.ca/ssc/writing-support>.

Academic Misconduct

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations, as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (ASC)	SS 102 403-220-3580 https://arts.ucalgary.ca/advising
CAMPUS SECURITY & Safewalk Program <ul style="list-style-type: none"> • Calgary Police Service • Emergency Text Messaging • Emergency Evacuation & Assembly 	http://www.ucalgary.ca/security/ 403-220-5333 403-266-1234 Emergency: call 911 http://www.ucalgary.ca/emergencyplan/textmessage http://www.ucalgary.ca/emergencyplan/assemblypoints
DESIRE2LEARN (D2L) Support <ul style="list-style-type: none"> • IT help line 	http://elearn.ucalgary.ca/desire2learn/home/students 403-220-5555 or itsupport@ucalgary.ca
STUDENT SUCCESS CENTRE <ul style="list-style-type: none"> • Writing Support Services • Events & Info for Students 	http://ucalgary.ca/ssc http://www.ucalgary.ca/ssc/writing-support http://ucalgary.ca/currentstudents
STUDENTS' UNION CONTACTS <ul style="list-style-type: none"> • Faculty of Arts Reps • Student Ombuds 	https://www.su.ucalgary.ca/about/who-we-are/elected-officials/ http://www.ucalgary.ca/provost/students/ombuds

<p>SU WELLNESS CENTRE</p> <ul style="list-style-type: none"> • Health Services • Mental Health Services • Distress centre 24/7 CRISIS LINE • Online resources and tips 	<p>403-210-9355 (MSC 370), M-F, 9:00–4:30 pm</p> <p>http://ucalgary.ca/wellnesscentre/health</p> <p>http://ucalgary.ca/wellnesscentre/counselling</p> <p>403-266-HELP (4357)</p> <p>http://ucalgary.ca/wellnesscentre/healthycampus</p> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>
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Schedule of Lecture Topics and Readings

Week 1

January 10

Introduction to the course: What is ethnography? What is visual anthropology?

Week 2

January 15

Screening: *The Life and Times of Sara Baartman* (Zola Maseko, 1998)

January 17

Colonialism and ethnographic spectacle

Required reading:

- Raymond Corbey, “Ethnographic Showcases, 1870-1930,” in *Cultural Anthropology*

Week 3

January 22

Screening to be determined.

January 24

Early anthropology and photography

Required reading:

- Alison Griffiths, “Knowledge and Visuality in Nineteenth-Century Anthropology,” in *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*

Recommended reading:

- Roslyn Poignant, “Surveying the Field of View: The Making of the RAI Photographic Collection,” in *Anthropology and Photography, 1860-1920*

Week 4

January 29

Screening to be determined.

January 31

Bodily movement, early cinema, and ethnographic representation

Required reading:

- Fatimah Tobing Rony, “Seeing Anthropology: Félix-Louis Regnault, the Narrative of Race, and the Performers at the Ethnographic Exposition,” in *The Third Eye: Race, Cinema, and Ethnographic Spectacle*

Recommended readings:

- Alison Griffiths, “‘The World Within Your Reach’: Popular Cinema and Ethnographic Representation,” in *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*
- Fatimah Tobing Rony, “The Writing of Race on Film: Félix-Louis Regnault and the Ideology of the Ethnographic Film Archive,” in *The Third Eye: Race, Cinema, and Ethnographic Spectacle*

Week 5

February 5

Screening: *In the Land of the Head Hunters* (Edward S. Curtis, 1914)

February 7

Representing “the North American Indian”

Required readings:

- Catherine Russell, “Playing Primitive,” in *The Documentary Film Reader: History, Theory, Criticism*
- Mick Gidley, “Edward Curtis and *In the Land of the Head Hunters*: Four Contexts,” in *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka’wakw, and the Making of Modern Cinema*

Week 6

February 12

No screening this week. You may use this time to work independently on your Critical Analysis Assignment, which is due on Friday. Instructor will be available by appointment during class time to answer last-minute questions about the assignment.

February 14

Class visit to Glenbow Museum archives to view Geraldine and Douglas Moodie photography collection.

Required reading:

- Peter Geller, “‘Remaking It Into Here’: Representation and Power in Northern Imagery,” in *Northern Exposures: Photographing and Filming the Canadian North, 1920-1945*

Week 7

Reading week—no class meetings this week.

Week 8

February 26

Screening: *Spare Time* (Humphrey Jennings, 1939), *Listen to Britain* (Humphrey Jennings, 1941)

February 28

Mass Observation’s “anthropology of ourselves”

Required reading:

- Jeremy MacClancy, “Brief Encounter: The Meeting, in Mass-Observation, of British Surrealism and Popular Anthropology,” in *The Journal of the Royal Anthropological Institute*

Week 9

March 5

Screening: *Bathing Babies in Three Cultures* (Margaret Mead and Gregory Bateson, 1954), *Trance and Dance in Bali* (Mead and Bateson, 1952)

March 7

The institutionalization of visual anthropology

Required readings:

- Margaret Mead, “Visual Anthropology in a Discipline of Words,” in *Principles of Visual Anthropology*
- Margaret Mead and Gregory Bateson, “On the Use of the Camera in Anthropology,” in *Studies in the Anthropology of Visual Communication*

Week 10

March 12

Screening: *Chronique d'un été* (Jean Rouch and Edgar Morin, 1961)

March 14

Cinéma vérité and “shared anthropology”

Required reading:

- Edgar Morin, “Chronicle of a Film,” in *Visual Communication*

Recommended reading:

- Jean Rouch, “The Camera and Man,” in *Ciné-Ethnography*
- Jean Rouch with Dan Georgakas, Udayan Gupta, and Judy Janda, “The Politics of Visual Anthropology,” in *The Documentary Film Reader: History, Theory, Criticism*

Week 11

March 19

Screening: *Photo Wallahs* (David and Judith MacDougall, 1991)

March 21

The photography studio

Required readings:

- Arjun Appadurai, “The Colonial Backdrop,” in *Afterimage*
- Christopher Pinney, “Notes from the Surface of the Image,” in *Photography's Other Histories*

Week 12

March 26

Screening: *Cannibal Tours* (Dennis O'Rourke, 1988)

March 28

Tourist gazes

Required readings:

- Dean MacCannell, “Staged Authenticity,” in *The Tourist: A New Theory of the Leisure Class*
- Dean MacCannell, “Cannibal Tours,” in *The Society for Visual Anthropology Newsletter*

Week 13

April 2

Screening: *Imagining Indians* (Victor Masayesva Jr., 1992)

April 4

Indigenous media

Required reading:

- Faye Ginsburg, “The Parallax Effect: The Impact of Aboriginal Media on Ethnographic Film,” in *The Visual Anthropology Review*

Recommended reading:

- Faye Ginsburg, “Indigenous Media: Faustian Contract or Global Village?,” in *Cultural Anthropology*

Week 14

April 9

Reclaiming the archive

Readings:

- Jeff Thomas, “At the Kitchen Table with Edward S. Curtis,” in *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka’wakw, and the Making of Modern Cinema*
- Hulleah J. Tsinhnahjinnie, “When Is a Photograph Worth a Thousand Words?,” in *Photography’s Other Histories*

April 11

Essay presentations and concluding discussion.