

SO103 Representing the ,Other': Anthropological research methods and their implications

Seminar Leader: Regina Knapp, PhD

Course Times:

Email:

COURSE DESCRIPTION

This course engages with the methodological approaches of anthropological research and has a specific focus on visual anthropology and ethnographic filmmaking. It touches on anthropological debates on the (re)presentation of the “Other”, intercultural collaboration processes in research and questions of perspectives. It introduces the tools we can use to examine the dynamics of a social context: the means by which we can gather information about it, interpret that information, and produce an understanding of the arrangement of social and cultural interaction.

The course consists of a theoretical and a practical part. In the theoretical part, the students will engage with literature on anthropological research and research methods. In most sessions, an ethnographic film will be screened, contextualised and discussed. In the practical part, students will select an anthropological research topic from their own social context. Based on this idea, they develop and pursue their ethnographic research project. At the end of the course, each student will present his/her project and results. Additionally, each student will submit a research essay that explains his/her choice of topic, the theoretical and methodological approach, the experiences during the research process and the results.

The course’s aim is to give an overview over different methods in anthropological research and their applications and to discuss their implications, especially regarding the collaboration with and the representation of the “Other”.

REQUIREMENTS

Attendance

Attendance is required at all classes.

Required Texts

Generally, there are one to two compulsory readings for each session. These are mainly articles or chapters of selected books. A reader will be provided beforehand.

Equipment

When conducting their research, the students have free choice of methodology. Possibly, some students will opt for methods of visual anthropology that involve taking of fotos and/or video footage. The minimal requirements are a smart-phone with camera and options for sound recording.

Assessment

Class Presentation (10minutes per student)	15%	In the class presentation, the student gives a short summary of the class reading and provides questions for discussion. This involves the preparation of a one-page hand-out
Topic Proposal Presentation	15%	Questionnaire, presentation of ideas for research project
Research Essay	40%	Research is essential. Each research essay should be between 2500 and 4000 words. The research essay explains how the idea was developed and the ethnographic film was produced under consideration of the approaches of visual anthropology introduced in the class. The film will be evaluated for the student-group who produced it.
Active Participation	15%	Attendance and active participation in the course
Final Presentation (15min per student)	15%	Final class presentation of each script/film project with power point presentation or video screenings

Written Assignements

Each student will give a 10min presentation in class, which introduces the seminar's topical reading. He/she will be required to submit a **handout** (1-2 pages). This assignment is due when the presentation is given.

Each student will **propose a topic** for a research project to be carried out as part of the course requirements. He or she will briefly introduce the chosen topic in a questionnaire-style topic proposal; a proposal form will be provided. This assignment is due in class in session 11.

TIP: It is essential that you pick a topic that you are genuinely interested in and are passionate about. Because the project must be completed within the timeframe of the course, the research should not take up more than 2 weeks. Keep your project local and small! Plan your research for the beginning of November and leave at least 2 weeks for the writing/editing process.

At the end of the course, each student will **submit a research essay**, which should be 20-24 double-spaced pages (maximum 4000 words). In addition to reporting on the filming

process, this essay should incorporate, and critically engage with, at least two (2) readings covered in the course. This assignment is due in class in the **final session**.

Please note that essays that are up to 24 hours late may be downgraded and if handed in later may not be accepted (see the Student Handbook on the submission of essays for more information).

Oral reports

Students will prepare **oral presentations**. Each student is expected to give one 10min presentation to introduce one lesson's reading. Further, students will introduce their project ideas (5 min) and report on their progress (5min); in the **final sessions**, students will present their projects to the class, describe their experience and research methods and present the results (10-15 minutes/student).

READINGS

As our main texts, we will use *Anthropologists in the Field: Cases in Participant Observation* by Lynne Hume and Jane Mulcock. New York: Columbia University Press, 2004 and *Picturing Culture: Explorations of Film and Anthropology* by Jay Ruby. 2000. Chicago: University of Chicago Press. Both books will be available on the course's reserve shelf in the library but students are encouraged to purchase them.

As well, we will read several chapters selected from books and articles, which will be posted as PDF files or will be accessible in print.

Your knowledge and comprehension of the readings will be tested during our in-class discussions throughout the course.

FILMS

The lectures in this course include screenings of selected ethnographic films that cover a time span of nearly one hundred years.

There is no final exam in this course.

SCHEDULE WITH ASSIGNED READINGS AND FILMS

	PART I: Introduction into anthropology
Session 1	Introduction to the course: Description of course—content, structure, requirements etc Distribution of literature for presentations What is anthropology? First discussion
Session 2	The Rules of Sociological Method

	<p>Film: <i>Is Society really a thing? Emile Durkheim's Sociological Method Part 1</i> (15min) https://www.youtube.com/watch?v=T43GDLpbeqU</p> <p><i>Sociology: Emile Durkheim</i> (8min) https://www.youtube.com/watch?v=z9W0GQvONKc</p> <p>Readings: Durkheim, Emile. 1982 (1895). <i>The Rules of Sociological Method</i>. Chapter I and II. Pp 54-88. PDF</p>
Session 3	<p>Culture and Anthropology</p> <p>Film: <i>Babakiueria</i>. Don Featherstone (1986), 29min</p> <p>Readings: Geertz, Clifford. 1973. <i>The Interpretation of Cultures</i>. Part I and Part II. New York: Basic Books. PDF</p>
Session 4	<p>A matter of perspective: Cultural categories and their transformations</p> <p>Film: <i>Debating Germany</i>. Regina Knapp (2012), 20min.</p> <p>Readings: M. Sahlins, <i>Islands of History</i>, pp. 104-135. Chicago: University of Chicago Press, 1985. PDF</p>
Session 5	<p>Anthropology and Fieldwork</p> <p>Films: <i>Doing anthropology</i> (9min) https://www.youtube.com/watch?v=BhCruPBvSjQ <i>What is anthropology?</i> (23min) https://www.youtube.com/watch?v=158cJ8Hd9UM</p> <p>Reading: Sluka, J. and Robben, A. Fieldwork in Cultural Anthropology: An Introduction. In <i>Ethnographic Fieldwork: An Anthropological Reader</i>, pp. 1-28. Malden, MA: Blackwell, 2007. PDF Amit, Vered. Introduction. In <i>Constructing the Field: Ethnographic Fieldwork in the Contemporary World</i>, pp. 1-18. London: Routledge, 2000. PDF Hume, L. and Mulcock, J. (H & M). Introduction: <i>Awkward Spaces, Productive Places</i>; pp. xi-xxvii. (BOOK IN LIBRARY)</p>
	PART II: Methods of anthropological research
Session 6	<p>Quantitative and qualitative research methods</p> <p>Questionnaires, surveys, standardized interviews, informal conversations, case-studies</p> <p>Reading: Crowley-Henry, M. <i>Ethnography: Visions & Versions</i>. In: Hogan, J., Dolan, P., Donnelly, P. eds. <i>Approaches to Qualitative Research: Theory & its Practical Application</i>. Oak Tree Press, Cork, Ireland, 2009: Chapter 3. PDF</p>
Session 7	<p>Participant observation</p> <p>Films: Gary Kildea: <i>Trobriand Cricket</i> (1975), (55min)</p> <p>Readings: DeWalt, K. and DeWalt, B. What is Participant Observation? In <i>Participant Observation: A Guide for Fieldworkers</i>, pp. 1-15. Walnut Creek: Altamira, 2002. PDF Chapter 1 in H&M, pp. 3-17.</p>
Session 8	Interviews I: Narrative, structured und unstructured interviews

	<p>Reading: Staples, J. and Smith, K. The Interview as Analytical Category. In <i>Extraordinary Encounters: Authenticity and the Interview</i>, pp. 1-18. New York: Berghahn, 2015. PDF</p> <p>Reading: Chapter 2 in H&M, pp. 18-31. (BOOK IN LIBRARY)</p>
Session 9	<p>Interviews II: Biographical interviews and life histories</p> <p>Film: <i>Big Mama Daisy</i>, 42min; Biographical interviews. Discussion.</p> <p>Reading: Angrosino, Michael. Conducting a Life History Interview. In <i>Doing Cultural Anthropology: Projects for Ethnographic Data Collection</i>, pp. 33-44. Prospect Heights: Waveland, 2002. PDF</p> <p>Peacock, James and Dorothy C. Holland. The Narrated Self. <i>Ethos</i>, Vol. 21, No. 4 (Dec., 1993), pp. 367-383</p>
Session 10	<p>Collecting Ideas</p> <p>Students propose their ideas for research projects. 5-10min/student. Discussion.</p>
Session 11	<p>Ethics</p> <p>Readings: The Code of Ethics of the American Anthropological Association (AAA); preamble and the 7 “commandments” http://ethics.aaanet.org/ethics-statement-0-preamble/ PDF</p> <p>Chapters 10 & 11 & 15 in H&M, pp. 127-152 and 201-215. (BOOK IN LIBRARY)</p> <p>Topic proposal due (Questionnaire)</p>
Session 12	<p>Social Research “at home” and Reflexivity</p> <p>Ortner, Sherry. 2005. Introduction. In <i>New Jersey Dreaming: Capital, Culture, and the Class of ‘58</i>, pp. 1-23. Durham: Duke University Press. PDF</p> <p>Chapter 16 in H&M, pp. 216-233. (BOOK IN LIBRARY)</p> <p>Salzman, Philip. On Reflexivity. In <i>American Anthropologist</i> 104(3): 805-813. PDF</p>
	PART III Representing the Other: Ethnographic Film
Session 13	<p>Robert Flaherty</p> <p>Film: Robert Flaherty: <i>Nanook of the North</i> (1922), 80min</p> <p>Readings: American Anthropological Association Executive Board. 2002. <i>AAA Statement on Ethnographic Visual Media</i>. <i>American Anthropologist</i> 104 (1): 305-306.</p> <p>Huhndorf, Shari. 2001. “Nanook and His Contemporaries: Imagining Eskimos in American Culture, 1897-1922.” In Huhndorf, Shari. 2001. <i>Going Native. Indians in the American Cultural Imagination</i>. New York: Cornell University Press (ORDER)</p> <p>Marcus, Alan. 2006. <i>Nanook of the North</i> as primal drama. <i>Visual Anthropology</i> 19.3-4: 201-222. pdf</p>
Session 14	<p>John Marshall</p> <p>Film: John Marshall: <i>The Hunters</i> (1958), 70min</p> <p>Reading:</p> <p>Heider, Karl. 2006 [1978]. <i>Ethnographic Film</i>. Austin: University of Texas Press (Introduction) (ORDER)</p>

Session 15	<p>Robert Gardner</p> <p>Film: Robert Gardner: Dead Birds (1964), 90min</p>
Session 16	<p>Timothy Asch</p> <p>Film: Timothy Asch: Ax Fight (1971), 30min</p> <p>Readings: Asch, Tim. 1992. "The Ethics of Ethnographic Film-Making." in Peter Ian Crawford and David Turton, eds. <i>Film as Ethnography</i>. (Manchester: Manchester U. Press). (ORDER)</p> <p>Ruby, Jay. 2000. <i>Picturing Culture: Explorations of Film and Anthropology</i>. Chicago: University of Chicago Press: 95-114. (ORDER)</p> <p>Ruby, Jay. 2000. Out of Sync: The Cinema of Tim Asch. in <i>Picturing Culture: Essays on Film and Anthropology</i>, Chicago: University of Chicago Press: 115-136.pdf</p>
Session 17	<p>Construction of anthropological knowledge in ethnographic film</p> <p>Readings:</p> <p>Marks, Dan. 1995. "Ethnography and Ethnographic Film: From Flaherty to Asch and After." <i>American Anthropologist</i> 97 (2). (ORDER)</p> <p>Martinez, Wilton. 1992 Who Constructs Anthropological Knowledge? Toward a Theory of Ethnographic Film Spectatorship. In <i>Film as Ethnography</i>, Peter Ian Crawford and David Turton (eds.). Manchester: Manchester University Press in association with the Granada Centre for Visual Anthropology: 131-161.pdf</p>
Session 18	<p>Jean Rouch and the cinéma vérité</p> <p>Films: Jean Rouch: Les Maitres Fous (1955)</p> <p>Reading: Adams, John W. 1978: Jean Rouch Talks About His Films to John Marshall and John W. Adams. In: <i>American Anthropologist</i> 80:4.pdf</p> <p>Muller, Jean Claude. 1971: Review of <i>Les Maitres fous</i>, <i>American Anthropologist</i> 73:1471-1473.pdf</p>
Session 19	<p>Participant observation and observational cinema</p> <p>Film: David and Judith MacDougall: Lorang's Way (1979), 69min</p> <p>Readings: MacDougall, David. 1975. Beyond observational Cinema. In: Hockings (ed.): Principles of Visual Anthropology. The Hague: 109-124. (ORDER)</p> <p>MacDougall, David 1998 <i>Transcultural Cinema</i>. (Princeton: Princeton University Press) Chapter 9. "Unprivileged Camera Style"(ORDER).</p> <p>MacDougall, David. 1992/93: When Less is Less. The Long Take in Documentary. In: <i>Film Quarterly</i>, Vol. 46, No 2: 36-46.pdf</p>
Session 20	<p>Students report on their progress in research project (5min/student)</p> <p>Discussion of structural or methodological problems.</p> <p>Readings: de Brigard, Emilie 1975. "The history of ethnographic film." In Hockings, Paul (ed) Principles of Visual Anthropology. Berlin: Mouton de Gruyter. (ORDER)</p> <p>Ruby, Jay. 1998. <i>The Death of ethnographic Film</i>. Paper presented at the American Anthropological Association meetings, December 2, 1998 in Philadelphia. PDF</p>
Session 21	<p>Twisting perspectives I</p> <p>Film: Dennis O'Rourke: Cannibal Tours (1988), 70min</p>

	<p>Reading: Ruby, Jay. 2000. The Viewer Viewed. In: <i>Picturing Culture: Essays on Film and Anthropology</i>, Chicago: University of Chicago Press: 181-194. ”(ORDER)</p>
Session 22	<p>Twisting perspectives II</p> <p>Film: Robert Lemelson: <i>Shadows and Illuminations</i>. (2010), 35min</p> <p>Reading: Lemelson, R.; Tucker, A. (2015). "Steps Toward an Integration of Psychological and Visual Anthropology: Issues Raised in the Production of the Film Series Afflictions: Culture and Mental Illness in Indonesia". <i>Ethos</i>. 43 (1): 6–39.pdf</p>
Session 23	<p>Collaborative Approaches I</p> <p>Films: <i>Pawa Meri</i> (2x 26min)</p> <p>Readings: Pink, Sarah. 2007. <i>Doing visual ethnography: images, media and representation in research</i>. 2nd ed. London: SAGE (Part 1). ”(ORDER)</p> <p>Ginsburg, Faye. 1991. "Indigenous Media: Faustian Contract or Global Village?" <i>Cultural Anthropology</i> 6. (ORDER)</p> <p>--- 1999. "The Parallax Effect: The Impact of Aboriginal Media on Ethnographic Film." In Michael Renov and Jane Gaines, eds. <i>Collecting Visible Evidence</i>. Minneapolis: U. of Minnesota Press.pdf</p>
Session 24	<p>Collaborative Approaches II</p> <p>Film: <i>Ten Canoes</i> (Rolf de Heer&Peter Djigirr 2007), 90 min</p>
Session 25	<p>We and ,Them'</p> <p>Film: <i>Them and me</i> (Stéphane Breton 2001), 65 min</p> <p>Readings: Ruby, Jay. 2000. Exposing Yourself: Reflexivity, Anthropology and Film. In: <i>Picturing Culture: Explorations of Film and Anthropology</i>, Chicago: University of Chicago Press: 151-180.</p>
Session 26	<p>Political dimensions</p> <p>Film: Dominic Brown: <i>Forgotten Bird of Paradise</i> (2009), 27min https://www.youtube.com/watch?v=CaGou3vB3A0</p> <p>Community filmmaking; ethnographic film as giving a voice to the unheard</p> <p>Reading: Barbash, I., and L. Taylor. 1997. <i>Cross-Cultural Filmmaking: A handbook for making documentary and ethnographic films and videos</i>. Berkeley: University of California Press (Part Two).</p>
Session 27	<p>Presentation and Discussion of Films 10min/student</p>
Session 28	<p>Presentation and Discussion of Films 10min/student</p> <p>Research essay due in class</p>