

SOCIOLOGY I-105/G-227: ETHNOGRAPHIC FILM AND MEDIA METHODS

Fall Quarter, 2011
Seminar: Wed. 2:30 - 5:30
Labs: Thurs. 2:00 - 4:20 and TBA
Social Science Building, Rm. #135

Prof. Cristin McVey
Office Hours: Soc. Sci. Bldg. #135
Wednesday, 1:00 - 2:30 and by appointment
Lab and Teaching Assistant: Jonathan Stern

Course Syllabus

Ethnography is the systematic description of social life. Such description requires both neutrality on the part of the observer, insofar as this is possible, and a structured treatment of what is observed. This course will examine in detail the assumptions and techniques involved in the ethnographic recording of field data in written and audiovisual formats. It will juxtapose written and audiovisual ethnographies and will critically assess their styles and approaches. You will be required to write an essay contrasting a written ethnography and a film and to develop an independent video project of your own. In so doing, we shall study the essential features of documentary and ethnographic field recording and editing. Note that all students will obtain **six units** of credit for this course because of the laboratory and field research requirements. Both undergraduate and graduate students taking this course are required to fulfill these assignments.

The Format and the Course Requirements

Weekly film screenings illustrate specific ethnographic techniques and general themes. The readings for each section are carefully coordinated with films, permitting a contrast between written and audiovisual ethnographic conventions. The course requirements are: **(1) a one-page, clearly written proposal for your audiovisual project, due on Wednesday, October 12; (2) a five-page midterm paper due on Wednesday, October 26, comparing an audiovisual and a written ethnography in terms of style, content, and scope (e.g., *The Nuer* by Evans-Pritchard and related film studies); and (3) a video ethnography on a social setting, group, or event of your choice, due on Wednesday, December 7.** Class participation accounts for 10% of your final grade, the midterm accounts for 30%, and the video project for 60% of your final grade in the course. The audiovisual project may be done in groups of two, three, or four students. There is no written examination in the course. Laboratory attendance is mandatory. The final video projects are scheduled for presentation during exam week, on **the afternoon of Wednesday, December 7.** The exact time of the final film screening will be announced later in the course.

Attendance at class and lab is mandatory. Each student is expected to come to class having done the assigned readings and viewed the previous week's films. Be prepared to discuss the course materials with the class. Bring the books or handouts that we are working on to each class. If an emergency requires you to miss a class, ask another student about those materials. You are responsible for class information and announcements whether present or not. This is a personal presence and participatory class.

Audiovisual Labs: Attendance and Requirements

The main film lab will be scheduled on Thursdays from 2:00-4:20. A supplementary lab will be scheduled, as needed, after the course begins. Attendance at **one** lab session per week is mandatory for covering the subject matter of the course. The labs will give you an opportunity to review films screened in class, to gain experience with cameras and editing equipment, and to learn to edit your videotape. All weekly lab sessions will be held in the Ethnographic Film Laboratory, Soc. Sci. Bldg. #135. Professor Cristin McVey will hold a special meeting with graduate students after the lab sessions. During the last four weeks of the course, video editing rooms in the UCSD Media Center will be available for the completion of your projects. Please note that you may wish to view the film(s) selected for your midterm project **more than once** during the lab sessions. Selected videotapes will be placed on reserve in the Playback Center at the Film and Video Library located in the basement floor of the Geisel Library. You are also required to attend a mandatory Final Cut Pro workshop in the Media Center during the month of October. See the teaching assistant about scheduling this workshop.

Core Readings

Read what is necessary to learn about ethnographies. Read one full-length ethnography to be compared with a film in the midterm assignment. Follow the readings presented in Heider's *Ethnographic Film* available at the UCSD Bookstore, and in the photocopied course reader and *The Ethnographic Film Workbook*, which may be purchased at Cal Copy, 3251 Holiday Court, Suite 103. These are the **required texts**. In addition to these required readings, suggested readings will be included under each week's topic. A good policy for course readings is to cover the required text selections and the recommended readings that pertain to **your own project**. You are definitely not responsible for "all" of the suggested and optional readings, and you should read selectively according to your interests. All books and articles have been placed on reserve at Geisel Library. It is highly recommended that you purchase *The Ethnographic Film Workbook* and the bound collection of articles available at Cal Copy as soon as possible. Ideally, you should read at least a total of at least **five texts**, the **three required readings and two selected ethnographies**.

List of Core Readings: (These readings are required of everyone.)

- β Heider, Karl G. *Ethnographic Film*, Austin: University of Texas Press, 2006.
- β *The Ethnographic Film Collection* is a photocopied set of course readings available at Cal Copy, 3251 Holiday Court, Suite #103, La Jolla, CA 92037 Tel. (858) 452-9949. It contains the major assigned articles. Everyone is advised to purchase this collection because it is essential for covering the weekly course readings.
- β Prepared by Bennetta Jules-Rosette and presented by Cristin McVey, *The Ethnographic Film Workbook, 2011* (available at Cal Copy and on reserve in the Ethnographic Film Lab). This workbook contains required course handouts and laboratory work sheets and is mandatory.

Read at least *two selections* from this list:

- Barbash, Ilisa and Lucien Taylor. *Cross-Cultural Filmmaking*. Berkeley: University of California Press, 1997.
- Barrett, Leonard. *The Rastafarians* (Revised Edition). Boston: Beacon, 1997.
- Castaneda, Carlos. *The Teachings of Don Juan*. Berkeley: University of California Press, 1972.
- Chagnon, Napoleon A. *Yanomamö* (Fourth Edition). New York: Holt, Rinehart and Winston, 1992.
- Connor, Linda, Patsy Asch, and Timothy Asch. *Jero Tapakan: Balinese Healer* (Revised Edition). Los Angeles: Ethnographic Press, 1996.
- Evans-Pritchard, E.E. *The Nuer*. Oxford: Oxford University Press, 1972.
- Lizot, Jacques. *Tales of the Yanomami*. New York: Cambridge University Press, 1985.
- Marshall, Lorna and Megan Biesele. *N/um Tchai: A Study Guide*. Watertown Mass.: Documentary Educational Resources, 1974.
- Rundstrom, Donald, Ronald Rundstrom, and Clinton Bergum. *Japanese Tea: The Ritual, the Aesthetics, the Way*. Warner Modular Publications, 1973. In *The Ethnographic Film Collection*, #22, pp. 230-293.
- Shostak, Marjorie. *Nisa: The Life of a !Kung Woman*. Cambridge: Harvard University Press, 1981.
- Volkman, Toby. *The San in Transition*, Vol. 1. Cambridge: Cultural Survival, Incorporated, 1982.

Recommended Readings:

- Bellman, Beryl and Bennetta Jules-Rosette. *A Paradigm for Looking*. Norwood, N.J.: Ablex, 1977 (on reserve in the Geisel Library.)
- Worth, Sol and John Adair. *Through Navajo Eyes*. Albuquerque, New Mexico: University of New Mexico Press, 1997 (on reserve in the Geisel Library.)

Course Outline by Week and Required Readings

WEEK 1: ON ENTERING THE FIELD SETTING: September 28 - October 4

One of the ethnographer's major problems is initial entry into the field setting. This initial exposure involves contact with assumptions, customs, and behaviors radically different from those of the ethnographer. The ethnographer's subsequent reactions may lead to a very different way of interacting with and reporting on the group studied. This week's films and

written materials suggest some of the basic culture contact problems as they emerge in ethnographic and audiovisual recording.

Required Readings

Barbash, Ilisa and Lucien Taylor. *Cross-Cultural Filmmaking*. Berkeley: University of California Press 1997, pp. 1-33 (“Introduction” and Chapter One on documentary styles).

Heider, Karl G. *Ethnographic Film*, pp. 1-49.

MacDougall, David. “Prospects of the Ethnographic Film.” In *The Ethnographic Film Collection*, #1, pp. 3-10.

Ruby, Jay. “Is An Ethnographic Film a Filmic Ethnography?” In *The Ethnographic Film Collection*, #2, pp. 11-30.

Springer, Claudia, “Ethnocentric Circles: A Short History of Ethnographic Film.” In *The Ethnographic Film Collection*, #4, pp. 39-44.

Optional Readings

Balikci, Asen. “Reconstructing Cultures on Film.” In Hockings, Paul, ed. *Principles of Visual Anthropology*, 1975, pp. 191-200 and in *The Ethnographic Film Collection*, #18, pp. 184-189.

Nelson, Richard K. *Hunters of the Northern Ice*. Chicago: University of Chicago Press, 1975 (on reserve in Geisel Library).

Films: September 28 – October 4

Nanook of the North. Robert Flaherty’s early film about the Eskimo. Shot in 1921 and 1922 with a single hand-cranked camera, *Nanook* shows the life of an Eskimo family in Hudson Bay – hunting, fishing, traveling, building igloos, and trading furs. Flaherty was the ethnographer, cameraperson, and producer. He used the camera as an extension of himself in the research setting.

At The Winter Sea-Ice Camp (Parts 2, 3, and 4). Asen Balikci’s reconstruction of the traditional culture among the Netsilik of Pelly Bay, Canada. Balikci attempted to reconstruct Netsilik Eskimo life as informants remembered it from before the introduction of the rifle to winter seal-fishing. He used extensive real-time footage to record the mundane process of igloo life and the details of hunting techniques. (For a comparison with modern Eskimo hunting techniques, see the optional reading selection by Nelson.)

**WEEK 2: ETHNOGRAPHIC FILM TECHNIQUES AND INTERACTION
PROCESSES: October 5 – October 11**

In order to define the scope and methods of ethnographic film, we must examine the interaction between the filmmaker and the subjects portrayed. Ethnographic filmmakers differ with respect to the ways in which they attempt to speak for, interpret, or learn from another culture. All filmmaking involves selective interpretation and editing. This selective process can give varying degrees of emphasis to the researchers' and participants' views of a situation. Exploring these problems of interpretation is essential for an understanding of ethnographic film practice.

Required Readings

Heider, Karl G. *Ethnographic Film*, pp. 50-109. Be prepared to use the "Attribute Dimension Grid" (p. 109). In *The Ethnographic Film Workbook*, pp. 39-40.

Barbash, Ilisa and Lucien Taylor. *Cross-Cultural Filmmaking*, pp. 340-89 (Chapters Two and Three on fieldwork and filmic images).

Bergum, Clinton. "Defining Interpretive Film Practice." In *The Ethnographic Film Collection*, #3, pp. 31-38.

Evans-Pritchard, E.E. *The Nuer*. New York: Oxford University Press, 1972.

Oboler, Leon and Najwa Adra. "An Analysis of Three Methods of Field Recording Techniques." In *The Ethnographic Film Collection*, #5, pp. 45-49.

Rouch, Jean. "The Camera and Man." In *The Ethnographic Film Collection*, #6, pp. 50-57.

Weinberger, Eliot. "The Camera People." *Transition*, 55, 1992:24-54. In *The Ethnographic Film Collection*, #26, pp. 308-323.

Worth, Sol. "The Development of a Semiotic of Film." In *The Ethnographic Film Collection*, #10, pp. 87-125.

Films: October 5 - October 11

Interpretations and Values: Film Editing. This film covers the process of interpretation in film editing, based on versions of a 1950s *Gunsmoke* telecast. This film provides an introduction to the effects of editing.

Microcultural Incidents in Ten Zoos. Ray Birdwhistell's cross-cultural study of spatial behavior and "human-animal" interactions in zoos. This film is an example of a segment film produced for social science analysis. Note the gender stereotypes in this film.

The Nuer. Robert Gardner and George Breidenbach's visually appealing account of the Nuer in Ethiopia from 1968-1970.

Borom Sarret. Ousmane Sembène's 1963 film about a humble cartman and his wife in Dakar, Sénégal.

**WEEK 3: RECORDING STRUCTURED EVENTS: FILM AND RITUAL I:
October 12 - October 18**

Although all events are bounded by the element of time, some have a naturally bounded structure, for example, certain rituals, theatrical performances, court cases, classroom interactions, political ceremonies, and dispute resolution procedures. Unlike unstructured events in which less explicit information is available about "what comes next," both the filming and the analysis of structured scenes require familiarity with their format and an ability to follow the event based on knowledge about its flow. Yet, it is often through the very filming process that the researcher gains access to this structure. Another kind of attention is required as well. It is necessary to portray, through the visible actions of the participants, the unseen social meanings of an event. Written companions to a film aid in this process.

Required Readings

Marshall, Lorna and Megan Biesele. *N/um Tchai: A Study Guide*. Documentary Educational Resources, 1974, 30 pages (on reserve in the Ethnographic Film Lab and in Geisel Library).

Volkman, Toby. *The San in Transition*, Vol. 1. Documentary Educational Resources, 1982, 52 pages (on reserve in the Ethnographic Film Lab).

Shostak, Marjorie. *Nisa: The Life and Words of a !Kung Woman*. Cambridge: Harvard University Press, 1981, pp. 247-371.

Or

Chagnon, Napoleon A. *Yanomamö* (Fourth Edition). New York: Holt, Rinehart and Winston, 1992, pp. 159-206 (on political alliances, feasting, and warfare).

Casebier, Allan. "The Ontology of Cinematic Representation." In Casebier, Allan. *Film and Phenomenology: Toward a Realist Theory of Cinematic Representation*. New York: Cambridge University Press, 1991, pp. 34-47. In *The Ethnographic Film Collection*, #28, pp. 341-347.

Book review of *Nisa* by Vincent Crapanzano. In *The Ethnographic Film Collection*, #21, pp. 215-219.

Lizot, Jacques. *Tales of the Yanomami*. New York: Cambridge University Press, 1985, pp. vii-xi and pp. 141-185.

Book review of John Marshall and Claire Ritchie's "Where Are the Ju/Wasi of Nyae Nyae?: Changes in a Bushman Society, 1958-1981" by Patricia Draper. In *The Ethnographic Film Collection*, #21, pp. 228-229.

Optional Readings

Chagnon, Napoleon. "Genealogies, Notes, and Data Organization." In *Studying the Yanomamö*. New York: Holt, Rinehart and Winston, 1974, pp. 88-124 (on reserve in Geisel Library).

Films: October 12 - October 18

N!ai: The Story of a !Kung Woman. This film is John Marshall's portrait of a !Kung woman, including footage shot between 1951 and 1978. It depicts the extreme change in the !Kung lifestyle from hunting and gathering to sedentary agriculture.

The Feast. Timothy Asch's and Napoleon Chagnon's film about a Yanomamö feast of political reconciliation based upon Chagnon's ethnographic research and Asch's filming.

N/um Tchai: The Ceremonial Dance of the !Kung Bushmen. Frank Galvin's and John Marshall's presentation of an all-night curing ceremony.

The Ax Fight. Includes opinions of two ethnographers, Chagnon and Asch, during the filming of a village ax fight among the Yanomamö.

Magical Death. Another film by Asch and Chagnon from the Yanomamö film series. This film describes the importance of the shaman and spirit possession among the Yanomamö.

Project Proposals Due: Wednesday, October 12.

WEEK 4: INFORMANT ELICITATION AND INFORMANT-MADE ETHNOGRAPHIES: October 19 - October 25

Exploring the informant's or subject's perspective is one goal of in-depth ethnographic research. An informant's perspective, or the perspectives of several members of a group, can lead to both intergroup and cross-cultural comparisons of considerable significance. Both written responses and filmed ethnographies can be used to examine how persons perceive and describe a familiar social world. The topics investigated here are the Navajo reservation at Pine Springs, Arizona, studied by Worth and Adair, and the urban township residents of Lusaka, Zambia, emphasizing members' perspectives on old and new lifestyles studied by Jules-Rosette. Still photography may be used along with interviews to elicit the background knowledge about a community and participants' views of ongoing events.

Required Readings

Heider, Karl G. *Ethnographic Film*, pp. 110-117.

Barbash, Ilisa and Lucien Taylor. *Cross-Cultural Filmmaking*, pp. 171-242 (Chapters Four and Five on sound and format).

Worth, Sol and John Adair. "Navajo Filmmakers." In *The Ethnographic Film Collection*, #11, pp. 126-149.

Jules-Rosette, Bennetta. "An Experiment in African Cinema." In *The Ethnographic Film Collection*, #12, pp. 150-153.

Jules-Rosette, Bennetta. "The Marrapodi Films: Informant and Documentary Uses of the Camera." In *The Ethnographic Film Collection*, #13, pp. 154-163.

Collier, John. "Photography in Anthropology: A Report on Two Experiments," *American Anthropologist*, 59 (1975): 843-859. In *The Ethnographic Film Collection*, #16, pp. 166-173.

Krebs, Stephanie. "The Film Elicitation Technique." In *The Ethnographic Film Collection*, #17, pp. 174-183.

Worth, Sol and John Adair. *Through Navajo Eyes: An Exploration in Film Communication and Anthropology*. University of New Mexico Press, 1997, especially pp. 133-165.

Castaneda, Carlos. *The Teaching of Don Juan*. Berkley, University of California Press, 1972. (Read this selection only if this ethnography is part of your midterm project.)

Optional Readings

Bellman, Beryl and Bennetta Jules-Rosette. *A Paradigm for Looking: Cross-Cultural Research with a Visual Media*. Norwood: Ablex Publishing Corporation, 1977, especially pages 1-28; 119-202 (on reserve in Geisel Library).

Collier, John and Malcolm Collier. *Visual Anthropology: Photography as a Research Method* (Revised Edition). Albuquerque: University of New Mexico Press, 1986 (on reserve in Geisel Library).

Films: October 19 – October 25

The Navajo Film Themselves. Films shot and edited by Navajo informants in Pine Springs, Arizona as part of Sol Worth and John Adair's study of informant filmmaking.

Four of the films will be screened: *Spirit of the Navajo*, *The Navajo Silversmith*, *The Navajo Weaver*, and *Intrepid Shadows*.

The Marrapodi Films. 8mm informant films made by township residents in Lusaka, Zambia as part of a visual survey organized by Dr. Bennetta Jules-Rosette. These films will be presented in DVD format.

WEEK 5: FILM AND RITUAL II: RECORDING RITUALS, CEREMONIES, AND NONORDINARY EVENTS: October 26 - November 1

Film is a medium that records the sounds and surfaces of reality. This week's films record the interactional drama by which participants in rituals make visible their entrance into ritualized nonordinary states. In the first film, the structure of the Japanese tea ceremony becomes a resource for the filmmakers to study moods, time, and movement from contrasting cultural perspectives. In the second film, Margaret Mead and Gregory Bateson record the trance states achieved by Balinese dancers who wield knives in trance without inducing injury to themselves. In the third film, *A Balinese Trance Séance* by Linda Connor, Timothy Asch, and Patsy Asch, Jero Tapakan, a 45-year-old Balinese spirit medium, consults clients at a shrine in front of her home and becomes possessed by a protective deity. The fourth film, *Jero on Jero*, by the same crew, is an example of reflexive ethnographic filmmaking. Jero is seen watching the film of her trance séance and presents animated and interesting reactions. The fifth film is Ralph Torjan's unique 2004 account of Carlos Castaneda's life and work. Together, all of these films provide us with interesting and contrasting ethnographic views of meditative and trance states as portrayed through audiovisual recordings.

Required Readings

Rundstrom, Donald, Ronald Rundstrom, and Clinton Bergum. *Japanese Tea: The Ritual, the Aesthetics, the Way*. Warner Modular Publications, 1973. In *The Ethnographic Film Collection*, #22, pp. 230-293.

Film reviews of *The Path* by Richard Beardsley and Jay Ruby. In *The Ethnographic Film Collection*, #21, pp. 222-225.

Connor, Linda, Patsy Asch, and Timothy Asch. *Jero Tapakan: Balinese Healer* (Revised Edition). Los Angeles: Ethnographic Press, 1996, pp. 46-124.

Film review of *A Balinese Trance Séance* by Hildred Geertz. In *The Ethnographic Film Collection*, #21, pp. 213-214.

Rouch, Jean. "On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, and the Ethnographer." In *The Ethnographic Film Collection*, #7, pp. 58-64.

Loizos, Peter. "Notes on the Transparency of Local Narratives and Performances." In Crawford, Peter and Jan Simonsen, eds. *Ethnographic Film Aesthetics and Narrative*

Traditions. Aarhus, Denmark, 1992:106-120. In *The Ethnographic Film Collection*, #30, pp. 357-364.

Optional Readings

Bateson, Gregory and Margaret Mead. *Balinese Character: A Photographic Analysis*. New York: New York Academy of Sciences, 1942 (on reserve in Geisel Library).

Films: October 26 - November 1

Trance and Dance in Bali. Mead and Bateson's classic (1938) film of the Balinese *tjalongrang* or witch play. Bateson and Mead's *Balinese Character* (1942) describes the research project on which this film is based.

The Path. Ron Rundstrom, Don Rundstrom, and Clinton Bergum's 1972 film is fascinating and controversial. It is an interpretive film depicting an insider's view of the Japanese tea ceremony. The film module by Rundstrom, Rundstrom, and Bergum should be read in preparation for this class session.

A Balinese Trance Séance. This 1978 film by Linda Connor, Timothy Asch, and Patsy Asch shows consultations of the Balinese spirit medium Jero Tapakan. These consultations include a trance séance in which the medium is possessed by a protective deity.

Jero on Jero: "A Balinese Trance Séance" Observed. In 1980, Linda Connor, Timothy Asch, and Patsy Asch returned to Bali with video cassettes of *A Balinese Trance Séance*. They filmed Jero Tapakan's responses to the trance séance and provided a reflexive commentary on the earlier film.

Carlos Castaneda: Enigma of a Sorcerer. This 2004 film examines the life and works of anthropologist and New Age spiritual leader, Carlos Castaneda from the perspective of his followers. Directed by Ralph Torjan, this film uses some unique special effects in an ethnodocumentary and informant filmmaking style.

Please review this week's films in the light of our previous work with Karl Heider's ethnographic film grid.

Midterm Papers Due: Wednesday, October 26.

WEEK 6: ETHNOGRAPHY AND SOCIAL CHANGE I: MIGRATION, SOCIAL CHANGE, AND THE URBAN SETTING: November 2 - November 8

Often we think of classic ethnographic studies as directed exclusively at isolated traditional or rural communities. They can, however, also document the community's re-establishment in a new milieu, nostalgia for the ways left behind, psychological adjustments to social change, and the formation of new urban cultural styles. When compared with the idyllic or timeless classic ethnography, the contrast is striking, for these studies self-consciously record the experiences of a moment in history. The camera becomes the recorder of protean social changes.

Required Readings

Heider, *Ethnographic Film*, pp. 118-end.

Barrett, Leonard. *The Rastafarians* (Revised Edition). Boston: Beacon, 1997 (on reserve in Geisel Library).

Marshall, John and Emilie de Brigard. "Idea and Event in Urban Film." In *The Ethnographic Film Collection*, #20, pp. 199-205.

Minh-ha, Trinh T., Constance Penley, and Andrew Ross. "Images of Culture: The Films of Trinh T. Minh-ha with Interview." In *The Ethnographic Film Collection*, #8, pp. 65-79.

Eaton, Michael. "The Production of Cinematic Reality." In *The Ethnographic Film Collection*, #24, pp. 297-303.

Hoberman, J. "Mekong Delta Blues." In *Women Make Movies*, 1989. In *The Ethnographic Film Workbook*, p. 23.

Review of Elliott Leib's *Churchical Chants of the Nyabingi* by John Homiak. In *The Ethnographic Film Collection*, #21, p. 220.

Review of *Rise Up and Walk* by T.O. Beidelman. In *The Ethnographic Film Collection*, #21, p. 221.

Review and Consult

Review Rouch, Jean. "The Camera and Man." In *The Ethnographic Film Collection*, #6, pp. 50-57 (originally assigned for Week Two).

Consult Barbash, Ilisa and Lucien Taylor. *Cross-Cultural Filmmaking*, pp. 325-368 (Chapter Seven on production).

Films: November 2 - November 8

Rastafari Voices and *Rastafari: Conversations Concerning Women*. These edited videotapes by Elliott Leib and Renée Romano record the religious and social life of members of Jamaica's well-known Rastafari cult. Rituals, Bible readings, the role of women, and the quality of daily life are covered by these two excellent videotapes. (See *The Ethnographic Film Workbook*, pp. 25-27.)

Les Maîtres Fous. Jean Rouch's interpretive film on the syncretic Haouka (dog-eating) cult in pre-independence Ghana. This film explores the psychological motivations and effects of cult membership.

Jaguar. Jean Rouch's interpretive chronicle of the journey of three young African men from the Niger savanna to Accra, Ghana in the 1950s. This film is noteworthy for its use of informant feedback and elicitation in developing the narrative and soundtrack.

Rouch in Reverse. This 1995 postmodern ethnographic film by filmmaker and cultural critic Manthia Diawara examines the life and works of Jean Rouch in cultural and historical context. The film includes interviews with Jean Rouch, his colleagues, and spectators in Paris.

Reassemblage. Trinh T. Minh-ha's 1982 film about the lives of women in the rural villages of Sénégal is simultaneously a reflection of the outside filmmaker and a sharp critique of conventional ethnographic and documentary filmmaking. It challenges both the content and filmic language found in many documentary films.

Lumumba: Death of a Prophet. This 1992 film by Haitian filmmaker Raoul Peck documents the life and twelve-month rise to power of Patrice Lumumba, first Prime Minister of Congo (DRC). The filmmaker uses a combination of documentary, ethnographic, and poetic biographical techniques to tell Lumumba's story. Excerpts from Raoul Peck's award-winning 2000 docudrama *Lumumba* will also be screened.

Rise Up and Walk. This award-winning 1982 film by John Ankele documents the rituals and religious experiences of members of Africa's indigenous churches. It is a winner of the Ciné Golden Eagle Award and is one of the best films on this topic in commercial distribution. We shall screen the short version of this film, which, unfortunately, eliminates some of the more effective explanatory material. (See *The Ethnographic Film Workbook*, p. 25.)

WEEK 7: NEW APPROACHES TO OLD ETHNOGRAPHIES: STUDIES OF TRANSITIONAL COMMUNITIES: November 9 - November 15

Recently, films of traditional and changing community life have begun to incorporate the perspectives of participants to a greater degree with the goal of preserving waning traditions on film. David and Judith MacDougall's trilogy of films on the Turkana of Kenya is an example of this new trend. The MacDougalls (1981) have also produced an absorbing, award-winning

documentary on a political confrontation between the Australian federal government and the Aurukun Aboriginal Reserve. This week's films allow you to evaluate the MacDougalls' humanistic approach to ethnographic filmmaking. The 1992 film entitled *In and Out of Africa*, by Ilisa Barbash and Lucien Taylor, also adopts a humanistic perspective to the international trade in African art. We shall view this film as an important new addition to the humanistic approach.

Required Readings

Review: Heider, pp. 1-49.

Barbash, Ilisa and Lucien Taylor. *Cross-Cultural Filmmaking*, pp. 388-442 (Chapter Eight on postproduction).

MacDougall, David "Whose Story Is It?" *Visual Anthropology Review*, 7, 2:2-10. In *The Ethnographic Film Collection*, #29, pp. 348-356.

Willemsen Paul. "The Third Cinema Question: Notes and Reflections," Gabriel Teshome, "Towards a Critical Theory of Third World Films," and Gabriel Teshome, "Third Cinema as Guardian of Popular Memory: Towards a Third Aesthetics." In Pines, Jim and Paul Willemsen, eds. *Questions of Third Cinema*. London: BFI Press, 1989, pp. 1-70 (on reserve in Geisel Library).

Film review of *Bono Medicines* by Simon Ottenberg. In *The Ethnographic Film Collection*, #21, pp. 210-212.

Films: November 9 - November 15

The Land Where Blues Began. This is a 58-minute film by Alan Lomax and was originally released in 1982. It was made for Mississippi Public Television and recounts the musical styles, innovation in instruments, and historical development of the blues in the rural Mississippi hills. Fascinating interviews with aging musicians are included.

Lorang's Way. David and Judith MacDougall's award-winning film of East African Turkana pastoralist society in transition presents the views of Lorang, a Turkana herder, about old and new social values. You should be aware of the parallels between this film and Robert Gardner and George Breidenbach's film, *The Nuer*.

Under the Men's Tree. David and Judith MacDougall's film of the Jie of Uganda. The film contains a "reverse ethnography," centering on Jie impressions of and perspectives on European culture. (See *The Ethnographic Film Workbook*, p. 28.)

Takeover is a 1981 award-winning film by David and Judith MacDougall. This film documents a conflict between the Australian government and the Aurukun Aboriginal Reserve concerning the government's attempts to mine bauxite deposits on the reserve. It is both ethnographic and documentary in focus.

In and Out of Africa is a 1992 award-winning film by Ilisa Barbash and Lucien Taylor. Using a humorous and humanistic tone, this film presents the lives of individuals involved in the transnational trade of African art. It follows West African trader, Gabai Baaré from rural Côte d'Ivoire to New York, where he negotiates the sale of African art. Bennetta Jules-Rosette was the senior consultant on this film.

WEEK 8: INVOLVEMENT, SHARING IN EXPERIENCES, AND BECOMING THE PHENOMENON: November 16 – November 22

Once the ethnographer has learned to “look,” the crucial problem of the extent of involvement in a setting arises. Some of the questions that come into play are: (1) Can the observer remain detached or neutral? (2) To what extent does greater participation lead to a more accurate view of events? (3) In what ways does participation influence the recording process? (4) How does involvement influence “looking” in the ethnographic setting and “looking” as a form of *post hoc* interpretation? (5) If full participation is not a goal of field research, then what other forms does in-depth ethnography assume? (6) How can the ethnographer give the reader or viewer a “sense of involvement?” It is often helpful to explore these questions in concert with film criticism.

Required Readings

Castaneda, Carlos. *The Teachings of Don Juan*. Berkeley: University of California Press, 1972 (on reserve in Geisel Library). Also refer to film from week four.

Brinkley, Alan B. “Toward a Phenomenological Aesthetic of Cinema.” In *The Ethnographic Film Collection*, #19, pp. 190-198.

Film review of *The Land Where Blues Began* by Nora Groce. In *The Ethnographic Film Collection*, #21, pp. 208-209.

Film review of *Palm Play* and *Step Style* by Nora Groce. In *The Ethnographic Film Collection*, #21, pp. 206-208.

Film review of *Black Delta Religion* by Jeff Todd Titon. In *The Ethnographic Film Collection*, #21, pp. 226-227.

Collier, John and Malcolm Collier. “Logging Film and Video.” In *The Ethnographic Film Collection*, #25, pp. 304-307.

Films: November 16 – November 22

Pizza Pizza Daddy-O. Bess Lomax Hawes’ 1969 focused ethnographic study of African-American children’s games in an urban setting. This film is of historical interest by virtue of both its content and narration.

Didn't We Ramble On. Billy Jackson's innovative film on marching bands in Africa and the African-American context. This film, which won the Ciné Golden Eagle Award in 1991, addresses the transmission of musical traditions across generations.

Palm Play. Alan Lomax and Forrestine Paulay's 1980 filmic analysis of the movements of the hand and palm in ritual events and in everyday activities, including food production, manual labor, and child rearing. This film complements *Step Style*, also to be shown this week.

Step Style. Alan Lomax and Forrestine Paulay's 1980 edited montage film on the ritual uses and cross-cultural differences in a variety of dance styles. Lomax's method of choreometric scaling is explained and visually represented.

WEEK 9: ETHNOGRAPHY AND SOCIAL CHANGE II: THE DIACHRONIC PERSPECTIVE IN FILMS OF PAPUA, NEW GUINEA: November 23 – November 29

As the ethnographer shares in experiences over a long period of time, the personal histories involved become a record of social change. Since culture is continually in flux, this ongoing record can provide priceless documentation of the passing of old ways and the acceptance of innovations. The development of new personal and ethnic identities, novel economic adaptations, new political and religious organizations, and the continuing revival and reinterpretation of tradition are all parts of this process. Through the diachronic perspective, the ethnographer becomes both a witness to and a participant in change. This week's films of Papua, New Guinea illustrate the ethnographic filmmakers' uses of a diachronic perspective in long-term field research.

Required Readings

Review: Heider, p. 49-109.

Ruby, Jay. "The Emperor and his Clothes: A Comment." *Society of Visual Anthropology Newsletter* 5, 1 (Spring) 1989:9-11. In *The Ethnographic Film Collection*, #23, pp. 294-296.

Gardner, Robert. "The More Things Change." *Transition*, 58, 1992:34-66. In *The Ethnographic Film Collection*, #27, pp. 324-340.

Optional Readings

Mead, Margaret. *Growing Up in New Guinea*. New York: William Morrow, 1930. (On reserve in Geisel Library. Also available in Dell paperback, 1973 edition.)

Films: November 23 – November 29

(Note: There is no scheduled lab on Thanksgiving day, Thursday November 24.)

Dead Birds is a film by Robert Gardner with the assistance of Karl Heider and Jan Broekhuijse. The film, shot in 1961 and 1962, records daily events in the lives of the Dani of West Papua, New Guinea, and includes horticulture, rituals, and warfare. Heider discusses some of the controversies surrounding the making of this film on pages 33 and 34 of *Ethnographic Film*.

Margaret Mead's New Guinea Journal. This interesting documentary, completed in 1969, describes Margaret Mead's return to a Peri village on the island of Manus in 1967 with accounts and flashbacks of her visits in 1928 and 1953. The film was produced by Craig Gilbert for WNET television and reveals some of the contrasts between television documentary and ethnographic footage.

Trobriand Cricket: An Ingenious Response to Colonialism. This 1976 film by Jerry W. Leach documents the changes made by the residents of the Trobriand Islands of Papua, New Guinea to the British game of cricket. For them, the game has ritual significance and includes elaborate costumes, songs, dances, and mock warfare.

Final Video Abstracts Due: Wednesday, November 23.

Happy Thanksgiving!!!

**WEEK 10: ETHNOGRAPHY AND SOCIAL CHANGE III: THE AMERICAS IN DIACHRONIC PERSPECTIVE - SHAMANISM, MAGIC, AND RELIGION:
November 30 - December 6**

The study of Native American cultures in transition is the topic of this week's films. We shall examine the role of religion and shamanism as sources of cultural expression in our viewing of films about the Huichol sacred journey and about Pomo shamanism. Samuel Barrett's film on the Pomo healer Essie Parrish (Piwoya) is a classic ethnographic document. Concurrently with the last study unit of the class, we shall continue prescreening our own project presentations during the lab sessions. The test of learning is application. The final weeks of the course will be spent examining the projects that have been completed by the class, discussing their possibilities for analysis and our main question: What, after all, are ethnographies and how do we produce them? Now we become the topic of study ourselves.

Optional Readings

Metzger, Duane and Gerald Williams. "Curers and Curing in Southern Mexico." In *Culture Shock*, pp. 221-225 (on reserve in Geisel Library).

Myerhoff, Barbara. *Peyote Hunt*. Ithaca: Cornell, 1974 (on reserve in Geisel Library).

Films: November 30 - December 6

To Find Our Life. Peter Furst's filmic record of a modern-day pilgrimage of the Huichol Indians of Western Mexico. They travel to the sacred peyote country of Wirikuta and engage in several rituals.

Pomo Shaman. This classic ethnographic film provides a fitting close to our series since it brings us back to California. Shot in 1963, this film demonstrates the diagnostic and therapeutic techniques of Essie Parrish (Piwoya), a 61-year-old Southwestern Pomo shaman and folk doctor.

WEEK 11: FINAL CLASS SESSION AND FILM SCREENING: Wednesday, December 7

During this session, your ethnographic video projects will be screened. You will be required to hand in your video project, a diary on the project, and a brief narrative description of your video. We shall discuss the details of the final project as the course progresses. Since the final session will be lengthy, please prepare to exceed the normal class time, if necessary, for this dress rehearsal meeting. A schedule for the video screening will be distributed in class **Wednesday, November 30** in order to enable you to organize your time around the video screening. See Professor Cristin McVey or the teaching assistant if you have any scheduling problems.

There will be no written final examination. The video screening constitutes your final examination. The grades will be based on: (1) written midterms, (2) participation in class and lab sessions; and (3) the final project presentation, including your ethnographic video projects and the accompanying written materials.

Final Projects Due: Wednesday, December 7.

Fall 2011 Film Schedule Sociology I/105 and Sociology G/227: Ethnographic Film		
Week	In-class Films	Lab Sessions / Course Assignments
1.	September 28 Films: <i>Nanook of the North (Version II)</i> <i>At the Winter Sea-Ice Camp (Part 2)</i>	September 29 Films: <i>At the Winter Sea-Ice Camp (Parts 3 and 4)</i>
2.	October 5 Films: <i>Interpretations and Values: Film Editing</i> <i>Borom Sarret</i> <i>The Nuer (Part I)</i> Hands-on Video Session	October 6 Films: <i>The Nuer (Part II)</i> <i>Microcultural Incidents in Ten Zoos</i> Hands-on Video Session
3.	October 12 Films: <i>N!ai: The Story of a !Kung Woman</i> <i>The Feast</i> ** Project Proposals Due October 12 **	October 13 Films: <i>N!um Tchai: The Ceremonial Dance of the !Kung Bushmen</i> <i>The Ax Fight</i> <i>Magical Death</i>
4.	October 19 Films: <i>Navajo Silversmith</i> <i>Intrepid Shadows</i> <i>The Marrapodi Films</i>	October 20 Films: <i>Spirit of the Navajo</i> <i>The Navajo Weaver</i>
5.	October 26 Films: <i>The Path</i> <i>A Balinese Trance Séance</i> <i>Carlos Castaneda: Enigma of a Sorcerer</i> ** Midterm Papers Due October 26 **	October 27 Films: <i>Trance and Dance in Bali</i> <i>Jero on Jero: "A Balinese Trance Séance" Observed</i>
6.	November 3 Films: <i>Rastafari Voices</i> <i>Lumumba: Death of a Prophet</i> <i>Reassemblage</i> <i>Rouch in Reverse</i> Supplementary Hands-on Video Session	November 4 Films: <i>Les Maîtres Fous</i> <i>Jaguar</i> <i>Rastafari: Conversations Concerning Women</i> <i>Rise Up and Walk</i> Supplementary Hands-on Video Session
7.	November 9 Films: <i>Lorang's Way</i> <i>Under the Men's Tree</i>	November 10 Films: <i>Takeover</i> <i>In and Out of Africa</i> Student Video Editing Session
8.	November 16 Films: <i>Pizza Pizza Daddy-O</i> <i>Didn't We Ramble On</i>	November 17 <i>The Land Where Blues Began</i> <i>Palm Play and Step Style</i>
9.	November 23 Films: <i>Margaret Mead's New Guinea Journal</i> <i>Trobriand Cricket</i> <i>Dead Birds</i> ** Project Abstracts Due November 23 **	November 24 No Lab: Thanksgiving
10.	November 30 Films: <i>To Find Our Life</i> <i>Pomo Shaman</i>	December 1 Films: PRELIMINARY SCREENING OF STUDENT PROJECTS
11.	December 7 FINAL IN-CLASS PROJECT PRESENTATIONS AND VIDEO SCREENING **Submit Final Assignments in Three Parts: (1) Edited videotape; (2) Project diaries; and (3) One-page written narrative video abstracts.	