

# ANT 3390 Visual Anthropology GORDON RULE

University of Florida  
Spring 2020

Instructor: Christopher LeClere

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(Do not Facebook message or WhatsApp me important questions. I will only respond to those types of questions from a UFL e-mail address.)

Credit Hours: 3

Class Location: Turlington B310

Meeting Times: M,W,F 11:45-12:35

## **Office Location/ Office Hours:**

Turlington B136

Monday 2-4 / Tuesday 2:30-3:30 I am also available by appointment

**Course Description:** In this course you will learn basic practical, theoretical, and ethical issues in producing and critiquing visual ethnographies. You will use the equipment you already have to produce a 5 minute film or 20 still image visual ethnography.

**Course Pre-requisites:** *None.*

## **Expected Student Learning Outcomes:**

- 1.) Identify the major concepts and theoretical perspectives in visual anthropology.
- 2.) Develop a basic understanding of how to construct a visual ethnography.
- 3.) Demonstrate basic technical proficiency with cameras and editing software
- 4.) Critically evaluate the use of visual methods within anthropology.

## **Required Text(s) and Supplemental Readings:**

### Required Textbooks:

Visual Research, Marion & Crowder, Bloomsbury, 978-0857852069

### Equipment:

Disposable camera and cell phone or digital camera

## **Course Requirements and Methods of Assessment:**

**Readings:** While this is a practical course, you need to complete the readings for each class to fully appreciate the theoretical aspects of visual ethnography and participate in the discussion.

<u>Assignments:</u>	<u>Points:</u>	<u>Length:</u>	
5 Response essays	50 points	500 words (2,500 total)	
		-Visual vs. Textual Anthropology	(1/29)
		-Art vs. Science in Ethnography	(2/12)
		-Media Analysis	(2/26)
		-Analog Assignment	(3/23)
		-Truth / Honesty	(4/08)
5 Photo essays	25 points	250 words (1,250 total)	
1 Proposal	25 points	250 words (250 total)	(3/13)
1 Midterm	100 points	1,000 words (1,000 total)	(3/09)
1 Ethnography	100 points	1,000 words (1,000 total)	(4/30)
1 Project	100 points		(4/30)
Total:	700 points		

**Extra Credit:** There are several opportunities for extra credit throughout the semester. They will typically involve extra film screenings and then a one page response to the film.

**Late work:** Will be accepted on a case by case basis. I may ask for documentation depending on the circumstances. **NO WORK WILL BE ACCEPTED AFTER APRIL 30<sup>th</sup>.**

#### **Grading Scale:**

<b>A</b>	<b>100 – 93</b>	<b>C+</b>	<b>79 – 77</b>
<b>A-</b>	<b>92 – 90</b>	<b>C</b>	<b>76 – 73</b>
<b>B+</b>	<b>89 – 87</b>	<b>C-</b>	<b>72 – 70</b>
<b>B</b>	<b>86 – 83</b>	<b>D+</b>	<b>69 – 67</b>
<b>B-</b>	<b>82 – 80</b>	<b>D</b>	<b>66 – 60</b>
		<b>F</b>	<b>59 – 0</b>

#### **Class Attendance Policy:**

Students should do their best to come to each class. Since this is a practical course it is very hard for you to catch up on missed classes. If you are absent on a day when an assignment is due without a valid reason (illness, death), you must email it to me BEFORE the start of class for it to be counted as “on-time”. The instructor reserves the right to ask for proof to substantiate an excused absence.

#### **Academic Honesty:**

Cheating, plagiarism, violation of test conditions, complicity in dishonest behavior, or other falsification of academic work is a serious breach of College expectations and is subject to immediate disciplinary action.

Plagiarism: There is no more serious academic offense than plagiarism. Plagiarism is academic theft, where the writer passes off as his or her own the ideas or words of another. If you are guilty of plagiarism you will receive a score of zero for that project and will not have the opportunity of re-submission. Plagiarism is an honor violation. You must be familiar with the College’s policies on plagiarism. If you have any questions please refer to the University’s Honor Code which is available online at:  
<http://www.registrar.ufl.edu/catalog/policies/students.html>.

Unless the idea is your own you must acknowledge the source. Unless the data that you employ in your research is original you must also identify the source of that data. Because so many students have mistaken ideas of what constitutes plagiarism, I want to make the following rules explicit:

**Citations:** All sources that you use in preparing the text of your paper, any illustrations, or tables of data, must be properly cited. Even if you have paraphrased the idea, you must attribute it to the original author.

You should keep all of your notes, computer printouts, until the end of the semester. If I have any questions about source(s) of your information or the originality of your work I will ask to see your notes and supporting documents. Failure to produce these will serve as evidence for plagiarism.

***If you are caught plagiarizing, you will receive a 0 grade on the assignment.***

**Electronic Devices:** Silence electronic devices during class. Let me know in advance if you carry a special device for particular purposes (e.g. staying in contact with children, monitoring pregnancy, etc.) All electronics (phones, laptops, ect.) are for note taking and research only.

**Statement on Disabilities:**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. The Disability Resource office is located in 001 Reid Hall. Further information can be found at [www.dso.ufl.edu/drp](http://www.dso.ufl.edu/drp).

**Mental Health:**

The university offers confidential counseling services to help students deal with personal concerns that interfere with learning and academic progress. The Counseling Center's professional counselors provide individual and group counseling and crisis intervention on short-term and emergency issues as well as consultation and referral services. All services are strictly confidential and are not part of students' college records.

1. University Counseling Center, 301 Peabody Hall, 392-1575
2. Student Mental Health, Student Health Care Center, 391-1171 (personal counseling)
3. Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161
4. Career Resource Center, Reitz Union, 392-1601

Course Schedule (Subject to Change, Check Canvas for the Latest)

EL – Elearning / Page Numbers are from Visual Research

Date	Topic	Reading	Watching	Due	Notes:
M 1/6	Introduction	Syllabus			
W 1/8	Introduction	Introductions			
F 1/10	How We See	- Words Change the Color We See (EL) - Pettersson, R., 1982. Cultural differences in the perception of image and color in pictures. <i>Educational Communication and Technology</i> , pp.41-53. (EL)			Drop/Add Ends
M 1/13	History	- Im Thurn, E.F., 1893. Anthropological uses of the camera. <i>Journal of the Anthropological Institute of Great Britain and Ireland</i> , pp.184-203. (EL)			
W 1/15	Overview	- Schäuble, M., 2017. Visual Anthropology. <i>The International Encyclopedia of Anthropology</i> , pp.1-21. (EL) - Mead, M., 1995. Visual anthropology in a discipline of words. <i>Principles of visual anthropology</i> , 3, pp.3-12. (EL) - MacDougall, D., 1997. The visual in anthropology. <i>Rethinking visual anthropology</i> , pp.276-295. (EL)			
F 1/17		- Hastrup, K., 1992. Anthropological visions: some notes on visual and textual authority. In <i>Film as ethnography</i> (pp. 8-25). Manchester University Press. (EL) - Taylor, L., 1996. Iconophobia. <i>Transition</i> , (69), pp.64-88. (EL)			St. Augustine Film Fest
M 1/20	NO CLASS	HOLIDAY			
W 1/22	Still and Moving Images	- Bazin, A. and Gray, H., 1960. The ontology of the photographic image. <i>Film Quarterly</i> , 13(4), pp.4-9. (EL) - Pinney, C., 2008. The prosthetic eye: photography as cure and poison. <i>Journal of the Royal Anthropological Institute</i> , 14, pp.S33-S46.			
F 1/24		- Sontag, S., 1977. In Plato's cave. <i>On photography</i> , 3. (EL) - Benjamin, W., 1935. The work of art in the age of mechanical reproduction (1935). (EL)			
M 1/27	Museums	- Alpers, S., 1991. The museum as a way of seeing. <i>Exhibiting cultures: The poetics and politics of museum display</i> , 26. (EL) - Greenblatt, S., 1990. Resonance and wonder. <i>Bulletin of the American Academy of Arts and Sciences</i> , 43(4), pp.11-34. (EL)			Extra Credit
W 1/29	Museums		Couple in the Cage	Essay 1	
F 1/31	Museums	Meet at Harn			Meet at Harn
M 2/3	Art or Science	- Weinberger, E., 1992. The camera people. <i>Transition</i> , (55), pp.24-54. (EL)			

W 2/5	Art or Science	(Cont)	Leviathan	Photo 1	
F 2/7	Art or Science	(Cont)			
M 2/10	Othering	- Sartre, J.P., 2001. <i>Being and nothingness: An essay in phenomenological ontology</i> . Citadel Press. (EL)	Framing the Other		Extra Credit
W 2/12		- Bucholtz, M., 2001. The whiteness of nerds: Superstandard English and racial markedness. <i>Journal of linguistic anthropology</i> , 11(1), pp.84-100. (EL) - Martey, R.M. and Consalvo, M., 2011. Performing the looking-glass self: Avatar appearance and group identity in Second Life. <i>Popular Communication</i> , 9(3), pp.165-180. (EL)		Essay 2	
F 2/14		- Errington, S., 1994. What became authentic primitive art?. <i>Cultural Anthropology</i> , 9(2), pp.201-226. (EL)	In and Out of Africa		
M 2/17	Media	- Jhally, S., 2011. Image-based culture. <i>Gender, race, and class in media: A critical reader</i> , p.199. (EL) - Brooks, D.E. and Hébert, L.P., 2006. Gender, race, and media representation. <i>Handbook of gender and communication</i> , 16, pp.297-317. (EL)			Extra Credit
W 2/19	Media	- Dávila, A., 2002. Culture in the ad world: Producing the Latin look. <i>Media worlds: Anthropology on new terrain</i> , pp.264-280. - Rajagopal, A., 1998. Advertising, politics and the sentimental education of the Indian consumer. <i>Visual Anthropology Review</i> , 14(2), pp.14-31. (EL)		Photo 2	
F 2/21	Media	(Cont)	Class Dismissed		
M 2/24	Ethnofiction	- VanSlyke-Briggs, K., 2009. Consider ethnofiction. <i>Ethnography and Education</i> , 4(3), pp.335-345. - Sjöberg, J., 2008. Ethnofiction: drama as a creative research practice in ethnographic film. <i>Journal of Media Practice</i> , 9(3), pp.229-242. (EL)			
W 2/26	Ethnofiction	(Cont)	Les maîtres fous	Essay 3	
F 2/28	Indigenous Media	- Ginsburg, F., 1994. Embedded aesthetics: creating a discursive space for indigenous media. <i>Cultural anthropology</i> , 9(3), pp.365-382. (EL)			
	SPRING BREAK	SPRING BREAK	SPRING BREAK	SPRING BREAK	
M 3/9	Making Images	- Ethics of Images (3-12)		Midterm	Extra Credit City of Gold

W 3/11	Making Images	- Photography (52-66)		Photo 3	
F 3/13	Making Images	- Video (67-81) - Multimedia (82-93)		Proposal	
M 3/16		- Starting to Think Visually (13-27) - Thinking of Images as Data (28-37) - Salazar, M.L., Feenstra, G. and Ohmart, J., 2008. Salad Days: A Visual Study of Children's Food Culture. <i>Food and Culture: A Reader</i> , 2, pp.423-437. (EL)			
W 3/18		- Cameras in Social Science Research (40-51)	The Camera That Changed the World		SfAA
F 3/20			Primary / Salesman		SfAA / Research
M 3/23	Organizing and Storing Images	- Becker, H.S., 1998. Categories and comparisons: How we find meaning in photographs. <i>Visual Anthropology Review</i> , 14(2), pp.3-10. (EL)		Essay 4	
W 3/25	Organizing	- Organization and - Storage (97-112) Exploring Images (113-126)			
F 3/27	Organizing	(Cont)			
M 3/30	Editing	- Story structure: How do you tell a story to be made into a film (EL) - Suhr, C., Willerslev, R., Empson, R., Holbraad, M., Irving, A., Kreinath, J., Nichols, B., Suhr, C. and Willerslev, R., 2012. Can film show the invisible? The work of montage in ethnographic filmmaking. <i>Current Anthropology</i> , 53(3) - Kiener, W., 2008. The absent and the cut. <i>Visual anthropology</i> , 21(5), pp.393-409. (EL)			
W 4/1	Editing	(Cont)		Photo 4	
F 4/3	Editing	(Cont)			
M 4/6	Presenting	- Using Images (127-135)			
W 4/8	Presenting	- Collins, S.G. and Durlington, M.S., 2017. Multimodality: An invitation. (EL) - Dicks, B., Soyinka, B. and Coffey, A., 2006. Multimodal ethnography. <i>Qualitative research</i> , 6(1), pp.77-96. (EL)		Essay 5	
F 4/10	Presenting	(Cont)			
M 4/13	Meetings	Meetings			
W 4/15	Project Day	No Meeting		Photo 5	PCA/ACA
F 4/17	Project Day	No Meeting			PCA/ACA
M 4/20	Screenings				Extra Credit
W 4/22	Screenings				
F 4/24	READING	READING DAY	READING DAY		
R 4/30	FINAL EXAM	10:00-NOON		FINAL	