

Visual Anthropology 3534 WDE 2019

Jan. 7 – first week of April

Instructor: Taina Maki Chahal

Course Description

Since its inception, anthropology has been complicit in constructing people and cultures through visual means. Historical representations of peoples and cultures have been complicit in racism, colonialism, imperialism, Western scientism, white supremacy, violence, war, genocide, and more. Yet anthropologists have also been reflexive of the process of constructing knowledge. Further, the Truth and Reconciliation Commission's guidelines direct Canadians and those staying in Canada to engage in decolonizing their education, among other actions of decolonizing and reconciliation.

This course uses critical theory to interrogate the visual representation of peoples, cultures, practices, ideologies and beliefs. Who has done the work of representing people and culture? What happens when those who have been the object of the gaze become the producers? What stories do they tell, how are they different from what has been told about them, and how do they construct their stories to escape closure into dominant readings and ideologies?

This course provides an introduction to visual anthropology and visual culture by examining the production of knowledge and culture through visual media, particularly focusing on film. Students will watch, interpret, and analyze various films as well as read various articles that provide conceptual tools to analyze the visual. Our class engages in decolonizing as well as critical reflexivity. The final assignment is a visual autoethnography where students use visual methods to express various intersections and power relations of their own identity and cultures. This course depends on students watching films, reading assigned articles, and writing various assignments in response to class materials.

Course Objectives and Learner Outcomes

- to acquire concepts, theories and approaches useful in the study of visual culture
- to develop one's critical literacies in reading the visual in culture and interrogating intersections of cultural, social, historical, and political relations in the context of visual media, in particular, film
- to examine the various ways that visual communication is constructed, mediated, contextual, historical, and political

- to acquire theoretical and practical understanding of the use of visual methods in research
- to engage with decolonizing as a scholarly practice
- to gain insights on reflexivity, agency, ethics, and power relations in the production and representation of culture and knowledge, including one's own
- to use visual methods to represent sociocultural identity

Course Materials

1. online films accessed through Paterson Library streaming media (Kanopy and NFB)
2. online readings and web content

Course Methods

There are 9 Modules. The first half, before Study Week (Modules 1 to 5), is focused on writing a My Student Identity Post and regular, once a week, Reflection Posts. In this half, you write Reflection Posts for two mandatory Modules (Modules 2 and 3) and for *either* Module 4 *or* 5. In the second half of our class, after Study Week (Modules 6 to 9), there is one mandatory Reflection Post, two short essays and the final assignment, a visual autoethnography. There is no exam nor quizzes for this course. This course relies heavily on students writing responses to various modules. As is standard for full-time students (5 courses = 40 hours per week), the minimum time spent on this course should be 8 hours/week. Writing assignments may add more time.

Assignments and Requirements

- My Student Identity self-reflexive visual post, 5%, post on the Discussion forum (1 or 2 photos plus 250 words)
- 4 Reflection Posts on films, 5% each module x 4 = 20%, post on the Discussion forum (300 words each)
- essay1: Summary of theory readings, 25%, upload through Assignments (1250 words; about 5 pages)
- essay2: Analysis of Indigenous film, 25%, upload through Assignments (1250 words; about 5 pages)
- Visual autoethnography, 25% (visual text/s plus written statement of 500-750 words)

If you need special consideration to fulfill any of the requirements, please contact me early in the term.

Late penalties: Essay1 and Essay2 = 2% per day to a maximum of 10% (5 days late). Visual Autoethnography, 1 day late - 10%. Reflection posts, accepted up to 9 a.m. the

next day without penalty; after that, no late posts accepted. My Student Identity: if you registered late, email me.

Get started on your first post, My Student Identity. Read the [Overview](#) page and watch the two short films on it, read the first Announcement post, then read the instructions on Module 1 for your first assignment. Post your My Student Identity post on your group's Discussion forum for Module 1.

To find the group you belong to, go to the [Groups](#) page.

After reading the pages I've posted, if you have questions on the content, email me. Email me through the course D2L. If you email me at my @lakeheadu.ca email, be sure to put ANTH 3719 in the subject otherwise it may get lost in the deluge.

If you have questions of a technical nature in relation to the D2L itself, click on Help in the toolbar and ask the tech folks to help you.

Course Procedures and Policies

- Class schedule may change slightly; changes will be noted on Announcements.
- To access the online class readings and visual materials, click on the links on the specific Module.
- If you require any special consideration to fulfill class requirements, please contact me early in the term.
- Assignments are due on the due date and time. No email submissions.
- Include word count at the end of the last sentence of the last paragraph of all of your writing.
- Use APA style and format for the Research Essay.
- Use digital writing format for online posts. Edit posts for grammar, sentence structure, spelling, punctuation, format, etc.
- Generally, emails or messages are answered within 48 hours. I do not read emails or messages on Friday night, Saturday or Sunday. Emails or messages sent on the weekend will be read on Monday.
- Plagiarism is an offence. When I discover plagiarism, whether in a post or an essay, I stop reading and give the assignment a zero. Each class, each term, I have to deal with students plagiarizing. Plagiarism includes using ideas, phrases, sentences, quotations, photos, or other materials as your own without crediting the author. This includes taking ideas and analyses from online writers but not making a hyperlink to their page or crediting them, borrowing exact words from other writers but not using quotation marks, paraphrasing without citing the author or making a hyperlink to their online page, changing some words from someone else's writing, using photos from the web

without noting the source, taking bits and pieces of text from various websites and mashing them together without noting the sources, and other methods of presenting other people's work as your own. Posts and essay with plagiarized content are not marked. I contact you, then contact the Chair of Anthropology and forward your writing and name to the Dean. For more information, see IX ACADEMIC MISCONDUCT on University Regulations: "The University takes a most serious view of offences against academic honesty such as plagiarism, cheating and impersonation. Penalties for dealing with such offences will be strictly enforced."

SCHEDULE

Note: Find the links to web material on the specific Module page.

To access the films, go to the LU Paterson Library website, scroll to the bottom of the page. Under Find (second from left), click on Streaming Media (at the bottom of the list). Go to either Kanopy or NFB, depending on the film. Use your LU username and password to enter. Type the name of the film in the Search bar.

<p>Module 1</p> <p>Getting Started on Visual Representation</p> <p>Read the Overview, the Welcome on Announcements, the Module 1 page</p> <p>Write: My Student Identity post</p>	<p>My Student Identity post due Jan. 14, 11:59 p.m. on the Discussion forum</p>
<p>Module 2</p> <p>Telling Stories About Canadians</p> <p>Watch: <i>In the Name of All Canadians</i>. 2017. dir. Vivian Belik, Jennifer Bowen, Karen Chapman, Aisha Jamal, Khoa Lê, Annick Marion, Ariel Nasr, Patrick Reed, Andréa Schmidt, and Janelle and Jérémie Wookey. 89 min. [access through Kanopy]</p>	<p>Reflection Post due Jan. 21, 11:59 p.m on the Discussion forum</p>

<p>Write: a Reflection Post (mandatory)</p>	
<p>Module 3</p> <p>Short film: the past, the present</p> <p>Watch the two short films below:</p> <p>1. <i>Meshes of the Afternoon</i>. 1943. dir. Maya Deren and Alexander Hammid [access through Kanopy]</p> <p>2. <i>Four Faces of the Moon</i>. 2016. dir. Amanda Strong [web]</p> <p>Read two short articles on the films.</p> <p>Write: a Reflection Post (mandatory)</p>	<p>Reflection Post due Jan. 28, 11:59 p.m on the Discussion forum</p>
<p>Module 4</p> <p>Visual Anthropology through Cinéma Vérité</p> <p>Watch: <i>Chronicle of a Summer</i>. 1961. dir. Jean Rouch and Edgar Morin. 92 min. [access through Kanopy]</p> <p>Note: watch the film before reading the article by Rouch.</p> <p>Read: The Camera and Man. 1973. Jean Rouch. [web]</p> <p>Write: choose to write a Reflection Post for either Module 4 or Module 5</p>	<p>Reflection Post due Feb. 4, 11:59 p.m on the Discussion forum</p>

<p>Module 5</p> <p>Disrupting the Anthropological Gaze</p> <p>Watch: <i>Reassemblage</i>. 1982. Dir. Trinh T. Minh-ha. 40 min. [access through Kanopy]</p> <p>Note: watch the film <u>before</u> reading the excerpts below</p> <p>Read: Excerpts from <i>Questioning Filmic Constructions of Reality</i>. 2014. Keiko Fukunishi. Read the first paragraph of p. 6; middle of pg. 8 to end of 9; pp. 61 - 65; p. 67 "The use of panning" to middle of 69; p. 76 "Filmic Constructions" to middle of 79. [web]</p> <p>Write: choose to write a Reflection Post for either Module 4 or Module 5</p>	<p>Reflection Post due Feb. 11, 11:59 p.m on the Discussion forum</p>
<p>Module 6</p> <p>Concepts and methods of visual culture</p> <p>select from the options on the Module</p> <p>Write: Essay#1</p>	<p>Essay#1: Summary of theory articles due Feb. 25, 11:59 p.m. Upload through the Assignments tool</p>
<p>Module 7</p> <p>Using Fiction to Represent the Incomprehensible</p> <p>Watch: <i>Embrace of the Serpent / El abrazo de la serpiente</i>. 2016. Dir. Ciro Guerra. 125 min. [access through Kanopy]</p>	<p>Reflection Post due March 4, 11:59 p.m on the Discussion forum</p>

<p>Note: watch the film <u>before</u> reading the interview below</p> <p>Read: Embrace of the Serpent: An Interview with Ciro Guerra. Michael Guillén [web]</p> <p>Write: a Reflection Post [mandatory]</p>	
<p>Module 8</p> <p>Indigenous Film</p> <p>Watch a selection of the films on the Module.</p> <p>Write: Essay2</p>	<p>Essay#2: Analysis of select Indigenous film due March 18, 11:59 p.m. Upload through the Assignments tool</p>
<p>Module 9</p> <p>Representing the Self</p> <p>Create: a visual autoethnography</p>	<p>Last day to submit Autoethnography:</p> <p>April 7, 11:59 p.m.</p>