

Visual Anthropology 070:309 (3 credits)

Online Asynchronous

Pilar K. Rau – pilar.rau@rutgers.edu* (Preferred method)

Canvas Site: <https://rutgers.instructure.com/courses/64112>

Office hours: Wednesdays/Thursdays 1 2:00-2:00pm ET

GroupMe QR Code – shoot me a message. We will also have a class GroupMe.

Zoom -

Google Hangout - pk28@scarletmail.rutgers.edu (add the app and use scarletmail to call, message, or videochat)



Course Description

Visual anthropology encompasses both the study of visual culture and the modes of producing inter-cultural visual ethnographic texts. The first part of this course, *Art, science, spectacle: The Origins of Visual Anthropology* looks at the history of approaches to the study of visual culture and key debates about the representation of cultural differences. It explores the legacies of Visual Anthropology in the collections of exotic artifacts and images of exotic cultures that circulated in the West as popular spectacles, scientific specimens, and, at times, as works of art. Part II, *Approaches to Ethnographic Film*, examines key movements in the history of ethnographic film and the ethical and philosophical debates about the objectivity of the filmic image, about the power relations inherent in the ethnographic gaze, and about the politics of inter-cultural representations. This class seeks to understand film, video, and photography as both representations of other cultures as well as products that reflect their own historical and cultural milieu. Part III, "Indigenous Visual Producers" turns to more recent scholarship in Visual Anthropology, including the anthropology of media, and Indigenous media.

Department Learning Goals <http://anthro.rutgers.edu/undergrad-program/departement-learning-goals>

1. Students gain knowledge that will allow them to identify, explain and historically contextualize the primary objectives, fundamental concepts, modes of analysis and central questions in Cultural/Visual Anthropology and demonstrate proficiency in their use of this knowledge
2. Students are able to demonstrate proficiency in the use of critical thinking skills.
3. Students are able to demonstrate proficiency using current methods in Cultural and Visual anthropology, including library research skills
4. Students are able to express themselves knowledgably and proficiently in writing about central issues in Cultural/Visual Anthropology
5. Students are able to express themselves knowledgably and proficiently in speaking about central issues in Cultural/Visual Anthropology

Course Learning Outcomes

- To explore the history Visual Anthropology [CA1]
- To explore of and key philosophical and ethical debates in Visual Anthropology [CA1]
- To theorize the relationship between technological change and changes in representational strategies.[]
- To analyze the form and content of documentary film and media. [CA2]
- To critically examine approaches to inter-cultural representation.[CA2]
- To assess various solutions to disciplinary debates presented by writers and filmmakers.[CA2]

Assignments and Grading Structure (See schedule for due dates and Canvas for grading rubrics)

Grade scale: **A** = 100-90; **B+** = 89-86; **B** = 85-80; **C+** = 79-76; **C** = 75-70; **D** = 69-60; **F** = 59 and below.

- **Reading/Film Responses (30%) Due: by Sunday 11:59pm ET.** I will keep your top 10 scores. Comment on classmates' responses by Tuesday 11:59pm (see **Class Discussion**). Your response should address the main points of the weekly readings in relation to the films and other media in the module. Show a comprehension of the debates raised and assess the solutions posed by the films. Investing effort on these posts will make writing your paper a breeze later!
- **Class Discussion (20%) Due: every Tues 11:59pm ET.** Top 10 scores. Comment on classmates' **Reading/Film responses**(above). This is a less formal assignment. Be creative, think outside the envelope. "Reply" via text, audio, video, photo-essay, or another medium
- **Lead Discussion (5%)** A pair of students will be responsible for co-hosting the weekly discussion. Make an additional group post that provokes or inspires the class (Saturday 11:59pm). You choose the format. Help me moderate the ensuing discussion by chiming in more to make sure it is a success.(Please include the names of all group members on your post)
- **Paper 1 (10%) Due: 9/30 via Assignments** - Develop an original thesis that synthesizes your thoughts on the films and readings from Part I of the course. See the Rubric in Canvas for additional info.
- **Paper 2 (15%) Due: 4/12 via Assignments** - Develop an original thesis that synthesizes your thoughts on films and readings of Part II
- **Photo Project 1 (5%)** Download a photo of a person. Completely change its interpretation by juxtaposing 3 copies with different text
- **Photo Project 2 (5%)** Representing "The Other." With permission, photograph (or film) an individual engaged in a practice. Attempt to take a photo that gives information about the activity, one that expresses the social/cultural life of the individual, and one that captures the person's personality. Be prepared to discuss the problems you ran into and possible solutions.
- **Indigenous Film Review (5pp.) (10%) Due 12/20-** Review 1+ films produced by Indigenous filmmakers. Contextualize your review within important debates in Visual Anthropology. See example reviews in **VAR** via JStore or AnthroSource.

Pre-requisites -none

Required Texts - All reading assignments for this course will be available online through Canvas

Attendance and Absences

Although this is an asynchronous class, Use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. It is your responsibility to find out what you missed in class. **There will be no makeup assignments, quizzes, or exams without a documented approved, excused absence.** You must notify your professor before the due date. In addition to reporting your absence via SIMS, upload an image of your documentation to **dropbox** in **Canvas** to verify a mandatory sports event, medical or other emergency. Please consult the university's absence policy:

<http://sasundergrad.rutgers.edu/academics/courses/registration-and-course-policies/attendance-and-cancellation-of-class>

Course Communications

I will contact you personally via Canvas Inbox. Unlike Sakai, Canvas won't send you an email copy unless you adjust settings to do so. You are welcome to send me an email so that I have your email too. Course updates will be posted in Canvas. I recommend downloading the Canvas and Zoom Apps to your smart phone or tablet too. In recent semesters, students have gotten me to use the GroupMe app. You can access my personal Zoom room or Googlehangout during my office hours. All are listed at the top of the syllabus and in Canvas.

Academic Integrity

You are responsible for adhering to these policies: <http://academicintegrity.rutgers.edu> The Academic Integrity Policy prohibits cheating, fabrication, plagiarism, denying others access to information or material, and facilitating dishonesty and violations of academic integrity. Familiarize yourself with the university's standards and speak with a faculty member if you have concerns or questions. I encourage you to take *a tutorial on plagiarism and academic integrity* and consult the library's tip sheet on how to take notes to avoid accidental plagiarism. A student who plagiarizes any portion of an assignment will receive a zero on it and be referred to the university's board to assess additional sanctions. Tutorial: <http://www.scc.rutgers.edu/douglass/sal/plagiarism/intro.html>
Tip sheet: http://www.libraries.rutgers.edu/rul/lib_instruct/instruct_document.shtml

Classroom Etiquette

Be in the classroom by the start of the class. If you are late, you may be marked absent and/or forfeit the opportunity to take a quiz. Students can expect to attend class in an environment free of disturbances, distractions, and any form of discrimination, and in which all class members are respectful of each other's points of view. In a large lecture, there is not time for lengthy discussions of the sort that take place in smaller seminars, but students should feel comfortable asking questions and should be prepared to answer questions and engage in discussions in a respectful manner. Students who do not abide classroom etiquette may be asked to leave the class.

Student Wellness Services: All services provided remotely during Fall 2020.

Counseling, ADAP & Psychiatric Services (CAPS): (848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/

<http://health.rutgers.edu/medical-counseling-services/counseling/> CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professionals within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community, and consultation and collaboration with campus partners.

Crisis Intervention : <http://health.rutgers.edu/medical-counseling-services/counseling/crisis-intervention/>

Report a Concern: <http://health.rutgers.edu/do-something-to-help/>

Violence Prevention & Victim Assistance (VPVA): (848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / www.vpva.rutgers.edu/

VPVA provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. Call to reach staff during office hours when the university is open or to reach an advocate after hours.

Accommodations

Office of Disability Services (ODS): (848) 445-6800 / dsoffice@rci.rutgers.edu / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854 / <https://ods.rutgers.edu/>

Rutgers University welcomes students with disabilities into all of the University's educational programs. To receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. Requests for accommodations must be submitted before tests or assignments to make arrangements. Students who suspect they may have an undiagnosed learning disability or other disability may visit ODS for assessment and guidance. The Graduate School for Applied and Professional Psychology offers testing for autism, attention-deficit/hyperactivity disorder, learning disabilities, conditions such as anxiety or depression, post-traumatic stress disorder, traumatic brain injury, and other neuropsychological concerns <https://ods.rutgers.edu/students/gsappp-screening-eval-main> If documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site: <https://ods.rutgers.edu/students/registration-form>.

I. Art, Science, Spectacle: Origins of Visual Anthropology

**Also see readings folder for additional optional readings on these topics.

Week 1. (Wed 9/2) Exhibiting Others: Introduction to Visual Anthropology

DAVEY, GARETH. 2008. 20 Years of Visual Anthropology. *Visual Anthropology*. 21. 189-21.

RUBY, JAY. 1996. *Visual Anthropology*. *Encyclopedia of Cultural Anthropology*. D. Levinson & M. Ember 1345-51

FILM: Jed Riffe, Pamela Roberts. *Ishi: The Last Yahi*. 1992. (57min)

Recommended: Waterman, T. T. 1917. Ishi, the Last Yahi Indian. Public domain audiobook.

https://librivox.org/search?title=Ishi%2C+the+Last+Yahi+Indian&author=Waterman&reader=&keywords=&genre_id=0&status=all&project_type=either&recorded_language=&sort_order=catalog_date&search_page=1&search_form=advanced



Week 2. (Wed 9/9) Cinema, Anthropology & Turn-of-the-century Visual Culture

CLIFFORD JAMES. 1988. Selections. *The Predicament of Culture*.

CORBEY, RAYMOND. 1993. "Ethnographic Showcases, 1870-1930." *Cultural Anthropologist*. 8:3: 338-69

GRIFFITH, ALISON. 2002. Chapter 1: Life Groups & the Modern Museum Spectator. *Wondrous Difference* 3-45

--Chapter 2: Science and Spectacle: Visualizing the Other at the World's Fair. 46-85

ONLINE: [Examples of early anthropometric photos](#) [Early Edison films.](#)

Official Guide Book of the 1932 World's Fair 1932

<https://archive.org/details/officialguideboo00cent>

FILM: Guillermo Gómez-Peña & Coco Fusco. 1993. *The couple in the cage: A Guatinaui odyssey*. (32 min)

Week 3. (Wed 9/16) Taxidermy and Romantic Ethnography

BURTON, JOHN and THOMPSON, CAITLIN. 2002. Nanook and the Kirwinians: Deception, Authenticity, and the Birth of Modern Ethnographic Representation. *Film History* 14:1. 74-86

FLAHERTY, ROBERT. 1922. "How I Filmed Nanook of the North," *World's Work*.

www.documentary.org/feature/how-i-filmed-nanook-north

HUHNDRORF, SHARI. 2000. Nanook and his contemporaries: Imagining Eskimos in American Culture 1897-1922. *Critical Inquiry*. 87:1. 122-48

RUBY, JAY. A Re-examination of the Early Career of Robert J. Flaherty.

<http://astro.temple.edu/~ruby/ruby/flaherty.html>

RONY, FATIMAH TOBING, Taxidermy and Romantic Ethnography. *The 3rd Eye: Race, Cinema, and Ethnographic Spectacle*. 99-126

[Robert J. Flaherty - Web Resources for Scholars.](#)

FILM: Robert Flaherty. 1922. *Nanook of the North: A Story of Life and Love in the Actual Arctic* (79 min)

---Recommended: *Man of Aran* (1934)

---*Moana with Sound* (1926 / 1980)

Curtis, Edward. *Land of the Headhunters* (1914)



Week 4. (Wed 9/23). Collecting Art and Culture

ANDERSON, R L. 1992. Do Other Cultures Have "Art"? *American Anthropologist* 94

COOTE, JEREMY. 2006. Marvels of Everyday Visions. *The Anthropology of Art*. 281-301

ERRINGTON, SHELLY. 1994. What Became Authentic Primitive Art? *Cultural Anthropology*. 9:2. May. 201-26.

MYERS, F. R. 2002. The Aesthetic Function.

STEINER, C. 2006. The Art of the Trade. *The Anthropology of Art*.

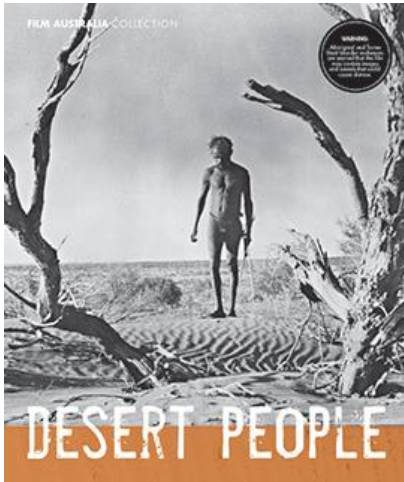
STOLLER, PAUL. 2003. Circuits of African Art / Paths of Wood. *Anthropological Quarterly*. 76:2. Spring. 207-34

FILM: Ilisa Barbash & Lucien Taylor. 1993. *In and Out of Africa*. (59 min)

***Paper 1 assigned – see rubric on Canvas**

II. Approaches to Ethnographic Film

Week 5. (Wed 9/30) Anthropology, Representation, and Inter-cultural Aesthetics *Paper 1 Due



BIDDLE, JENNIFER. 2016. Sentience and Sentimentality in Remembering Yayayi. *The Cine Files*
LOIZOS, PETER. Chapter 1. Innovation in Ethnographic Film, 1966-85. *Innovation In Ethnographic Film*. 5-15.

--Chapter 2. For the Record: Documentation filming from Innocent Realism to Self-consciousness. *Innovation In Ethnographic Film* 16-44

--[recommended] Chapter 8. Complex Constructions with Subjective Voices: Australia 1982-1980. *Innovation In Ethnographic Film* 169-183

PIERSON, JAMES. 1986. People of the Australian Western Desert. *American Anthropologist*. 88:1. 269-271

[Background Notes for People of the Australian Western Desert and Desert People](#)

FILMS (selections): Ian Dunlop. *People of the Australian Western Desert*. 1967 (314min) and/or *Desert People*.

(selection) Werner Herzog. *Where the Green Ants Dream*. 2006. (100min),

Tracey Moffat. TBA

(selection) Deveson, Pip, Dunlop, Ian, Myers, Fred. *Remembering Yayayi*.

<https://vimeo.com/ondemand/rememberingyayayi/174675126?autoplay=1>

Week 6. (Wed 10/7) The Expert's Voice-Over: Margaret Meade

GINSBURG, FAYE. 2003 ["Now Watch this Very Carefully" The Ironies and Afterlife of Margaret Mead's Visual Anthropology. The Scholar and Feminist. 1:2](#)

JACKNIS, IRA. 1988. Margaret Meade and Gregory Bateson in Bali: Their use of photography and film. *Cultural Anthropology*. May 3:2. 160-77

MEADE, MARGARET. "Visual Anthropology in a Discipline of Words" in *Principles of Visual Anthropology*, pp. 3-9

RUSSELL, CATHERINE "Ecstatic Ethnography." *Experimental Ethnography*.

FILM: Margaret Mead & Gregory Bateson 1952. *Bathing Babies in 3 Cultures* (9 min). *Trance & Dance in Bali* (22 min)

Luis Buñuel. *Las Hurdes* (1923)

John Cohen. *Q'eros: the shape of survival*. 1953.



Week 7. (Wed 10/14) The Auteur's Aesthetic and Ethics: Robert Gardner

GARDNER, ROBERT. Chapters, TBA

HERDER. 2002. Robert Gardner the early years. *VAR*. 17:2 Fall.

LOIZOS, PETER. Chapter 7. Robert Gardner in Tahiti, or the rejection of realism. *Innovation In Ethnographic Film*.

RUBY, JAY. An Anthropological Critique of the Films of Robert Gardner. *Journal of Film and Video* 43.4 (Winter 1991)

FILM: Robert Gardner. (selection) *Dead Birds*. 1969. (85min)

[recommended] -- *Forest of Bliss* (1986)



****Invited Guest Q & A on Realty Television Production - TBA**



Week 8. (Wed 10/23) John Marshall

LOIZOS, PETER. Chapter 4. Constructions from Real Lives. 67-89. (Intro, concl, N!ai.)
 GARLAND, ELIZABETH & GORDON, ROBERT. 1999. Authentic (In)Authentic: Bushman Anthro-Tourism. *VA*. 67-87.
 TOMASELLI, KEYAN 1999. Psychospiritual ecoscience: Ju/'hoansi & Cultural Tourism. *VA*, 12:2-3. 185-95 (or another in *Visual Anthropology* 12:2-3 Special Issue www.tandfonline.com/toc/gvan20/12/2-3 IN *Visual Anthropology Review*, 2003, Special Issue 19:1-2.
 GORDON, ROBERT. "Introduction: Essays on A Kalahari Family"
 Edwin Wilmsen, "A Kalahari Family Named Marshall: 'I want a record, not a movie'" John Homiak, "A Kalahari Family: Some Thoughts on Reflexivity, Voice and Social Location"

ONLINE: [DER Film Guide for N!ai, the story of a !Kung Woman](#) [Smithsonian NMNH John Marshall page](#)

FILMS: John Marshall. [The Hunters](#) 1958 (72 min), [N!ai, the story of a !Kung Woman](#) 1979 (60 min), [Death By Myth](#). 1951-2001 (90min)

Week 9. (Wed 10/28) Cinéma Verite / Cinéma Participe: Jean Rouch

LOIZOS, PETER. Chapter 3. Challenging Documentation-Realism. 3 Early Experiments by Jean Rouch. *Innovation In Ethnographic Film*. 45-64.
 Ginsburg, Faye & Himpele, Jeff. 2005. [Ciné-Trance: A Tribute to Jean Rouch](#) *American Anthropologist*. 107:1.
[Jean Rouch Talks About His Films to John Marshall and John W. Adams \(September 14th & 15th, 1977\). DER. 2005. "Ciné-Trance: A Tribute to Jean Rouch \(1917-2004\)," Special Section for American Anthropologist, 107:1 March. Additional essays, video, etc. Jean Rouch Tribute site. <http://www.der.org/jean-rouch/content/index.php>](#)
ONLINE: Jean Rouch <http://www.maitres-fous.net/home.html>
FILM: Jean Rouch. 1954. [Les Maitres Fous \(Mad Masters\)](#) 2-7852(54 min); or [Jaguar](#). 1967 10-5296 (93 min)
 --(clip) Petit a Petit (1970) 10-5297

Week 10. (Wed 11/4) Deconstructing the Objectivity Filmic Image

****Photo Project 1 Due in Discussions****

Ash, Timothy Ash. "The ethics of ethnographic film-making" in *Film as Ethnography*. 196-20
 BARTHES, ROLAND. 1988. Rhetoric of the image. *Image, Music, Text*. 32-51.
 [recommended] BERGER, JOHN. The ambiguity of the Photograph. *Anthropology of Media* 47-55.
 RUBY, JAY 1995. "Out of Synch: The cinema of Tim Asche." *VAR*. 11:1.19-35
ONLINE: [DER Film Guide for the Axe Fight](#).
FILM: [Timothy Asch and Napoleon Chagnon. 1975. The Axe Fight \(30 min\)](#)
FILM: (clip) Wiseman, Frederick and Marshall, John. 1967. *Titicut Follies*. 89 min



Week 11. (Wed 11/11) Critiques of the Gaze

****Photo Project 2 Due in Discussions****

LUTZ, CATHERINE and COLLINS, JANE. 1991. The Photograph as an Intersection of Gazes. *VAR*. 7:1. 134-49.
 MULVEY, LAURA. 1999. Visual Pleasure & Narrative Cinema. *Film Theory & Criticism*. Brady & Cohen. 833-44
 RUBY, JAY. [Speaking For, Speaking About, Speaking With, or Speaking Alongside](#). *VAR*. 7:2. Fall 1991. 50-67.
 NESS, SALLY ANN. [Understanding Cultural Performance: "Trobriand Cricket."](#) *TDR*. 32:4 (Winter 1988). 135-47.
ONLINE: CHANDLER, DANIEL. Notes on the Gaze. <http://www.aber.ac.uk/media/Documents/gaze/gaze.html>
FILMS: John Berger [Ways of Seeing, Episode 2](#). Gary Kildea, Jerry Leach. 1979. [Trobriand Cricket](#) (54min)
***Paper 2 assigned**

III. Expanding the Possibilities of "Ethnographic Film"

Week 12. (Wed 11/18) Other Histories of Photography /Anthropology of Media ***Paper 2 Due**

- MACDOUGAL, DAVID. 1992. "Photo Wallahs: An Encounter with Photography." *VAR*. 8:2. 96-100.
- . 1992. "Photo Hierarchies: Signs and Mirrors in Indian Photography." *Visual Anthropology* 5: 103-29.
- Selection. 2009. *Photographies East: The Camera and its Histories in East and Southeast Asia*. Ed. R. Morris.
- NARAYAN, KIRIN. 1994. "Vanishing Ethnographers." *American Anthropologist*. 94:4
- PINNEY, CHRISTOPHER. 2003. Introduction. How the Other half." *Photographies Other Histories*. Duke. 1-14.
- . 1993. To Know a Man from His Face: Photo Wallahs and the Uses of Visual Anthropology. *VAR* 9:2. 118-125.
- RUBY, JAY. 1981. *Seeing Through Pictures: The Anthropology of Photography*. *Camera Lucida* 3. 19-32.

Anthropology of Media Pick an article from one of these edited volumes:

- ASKEW, KELLY M and WILK, RICHARD R. 2002. *The Anthropology of Media*. Blackwell.
- GINSBURGH, FAYE, ET. AL. 2002. Introduction: The Social Practice of Media. *Media Worlds: Anthropology on New Terrain*. UC Press.

FILM: David & Judith MacDougal. 1992 *Photo Wallahs: an encounter with photography in Mussoorie, a north Indian hill station*. 60 min



Week 13 (Wed 11/25) **No class ** Change of Designation Day *

Week 14. (Wed 12/2) Indigenous Media and "Auto-ethnography"

- BERGER, SALLY. 1995. Move Over Nanook. *Wide Angle* 17: 1-4.
- DOWELL, KRISTIN. 2006. Indigenous Media Gone Global: Strengthening Indigenous Identity On- and Offscreen at the First Nations First Nations First Features Film Showcase. *American Anthropologist*. 108:2.
- GINSBURG, FAYE. 2011. Native Intelligence: A Short History of Debates on Indigenous Media. In *Made to be Seen: A History of Visual Anthropology*, eds. Jay Ruby, M. Banks. University of Chicago Press. 234-255
- [recommended] -- 1991. Indigenous Media: Faustian Contract or Global Village? *Cultural Anthropology*. 6:1. Feb. 92-112
- [recommended] --. 2002. Screen Memories: Resignifying the Traditional in Indigenous Media. *Media Worlds*.
- . 1995. The Parallax Effect: The Impact of Aboriginal Media on Ethnographic Film. *VAR*. 11:2.
- RAHEJA, MICHELLE. 2007. Reading Nanook's Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and Atanarjuat (The Fast Runner). *American Quarterly*. 59: 4 (Dec), 1159-1185
- RUSSELL, CATHERINE. "Auto-ethnography." *Experimental Ethnography*.
- TURNER, TERENCE. 1992. Defiant Images: Kayapo Appropriation of Video. *Anthropology Today*. 8:6.(Dec). 5-16
- [recommended] FARIS, JAMES. 1993. A Response to Turner. *Anthropology Today*. 9:1 (Feb). 12-13
- WILSON, PAMELA and STEWART, MICHELLE. 2008. Intro. *Global Indigenous Media: Cultures Poetics and Politics*. Duke.
- [Reviews of The Fast Runner](#). 2003. *American Anthropologist* 104:4. (820-837)
- TBA – Additional readings on Vlogging and other self-produced media

ONLINE: [Video na las Aldeias \(Video in the Villages\)](#) [Igloodik Isuma Productions](#) [Warlpiri Media Association](#)

FILM: Mari Correa and David Carreli. 2002. *Video in the Villages Presents itself*. DER (9 min)

FILM: Paul Apak Angilirq. 2003. *Atanarjuat: The Fast Runner*. Igloodik Isuma Productions. <http://www.isuma.tv/en/isuma-productions/atanarjuat-the-fast-runner>

Week 15. (Wed 12/9) Sensory Ethnography and Reality TV

- TAYLOR, LUCIEN. 1996. "Iconophobia: How Anthropology Lost it at the Movies." *Transition*. 69.
- In *Visual Anthropology Review*. Leviathan Special Issue. Spring 2015. 31:1
- WESTMORELAND, MARK and LUVAAS, BRENT. "Introduction: Leviathan and the Entangled Lives of Species." pp. 1-3
- PAVSEK, CHRISTOPHER. "Leviathan and the Experience of Sensory Ethnography." pp. 4-11
- RUSSELL, CATHERINE. "Leviathan and the Discourse of Sensory Ethnography." pp. 27-34
- PINNEY, CHRISTOPHER. "Aqueous Modernism." pp. 35-40
- STEVENSON, LISA and KOHN, EDWARD. "Leviathan: An Ethnographic Dream." pp. 49-53
- POZNER, JENNIFER. *Reality Bites Back*. Chapters TBA
- TBA. Additional readings on Reality TV, based on class survey.

FILM: Taylor, Lucien and Paravel, Verena 2012. *Leviathan* (87min) 10-5339

Recommended: Taylor, Lucien and Barbash, Ilsa. 2004. *Sweetgrass*. (115min) 10-6027

Final Paper: Film review. Due online May 10, 12:00 -3:00PM