ANTH 408: Sensory Ethnography

Professor Lisa Stevenson

Mondays, 2:30-5:30pm

Still from *Leviathan* (2012)
Contents

General Information ........................................................................................................................................ 1
Instructor Information ........................................................................................................................................ 1
TA Information .................................................................................................................................................. Error! Bookmark not defined.
Course Overview ............................................................................................................................................. 2
Instructor Message Regarding Remote Delivery ............................................................................................. 3
Learning Outcomes ........................................................................................................................................... 3
Instructional Method ....................................................................................................................................... 3
Expectations for Student Participation .............................................................................................................. Error! Bookmark not defined.
Recordings of Sessions ..................................................................................................................................... 3
Required Course Materials .............................................................................................................................. 4
Optional Course Materials ............................................................................................................................ Error! Bookmark not defined.
Course Content ............................................................................................................................................... 4
Evaluation ........................................................................................................................................................ 16
McGill Policy Statements .............................................................................................................................. 20
Additional Statements .................................................................................................................................. 20
Course Outline – ANTH 408: Sensory Ethnography

General Information
Course # 408
Term Winter
Year 2021
Course schedule Mondays, 2:30-5:30pm
Number of credits 3 credits

Instructor Information
Name and Title Professor Lisa Stevenson
E-mail lisa.e.stevenson@mcgill.ca
Virtual office hours
Margaret Lisa Stevenson, Prof. is inviting you to a scheduled Zoom meeting.
Topic: Lisa Stevenson, Office Hours
Time: This is a recurring meeting Meet anytime

Join Zoom Meeting
https://mcgill.zoom.us/j/83230911143
Meeting ID: 832 3091 1143
One tap mobile
+14388097799,,83230911143# Canada
+15873281099,,83230911143# Canada

Dial by your location
+1 438 809 7799 Canada
+1 587 328 1099 Canada
+1 647 374 4685 Canada
+1 647 558 0588 Canada
+1 778 907 2071 Canada
+1 204 272 7920 Canada
+1 301 715 8592 US (Washington D.C)
+1 312 626 6799 US (Chicago)
+1 346 248 7799 US (Houston)
+1 646 558 8656 US (New York)
+1 669 900 6833 US (San Jose)
Course Overview

Anthropology: Anthropology of the senses through the study of ethnographic film, photography and sound. Topics include: the role of senses and emotion in the production of knowledge, non-word based ways of knowing, and the relation between image and text in anthropology.

Terms: Winter 2021

Instructors: Stevenson, Margaret (Winter)

- Prerequisite: U3 students in Anthropology and permission of instructor
Regarding Remote Delivery

The remote learning context presents new challenges for all involved, and student engagement is of particular concern. My hope for this class is that we can experiment together and find ways to build intellectual community despite our physical distance. Let’s just remember that this is a complicated time for everyone that takes us out of our so-called zones of comfort. Let’s use that as a possibility for shaking things up and finding new ways of being together.

Learning Outcomes

*If it were possible to say it with words, the films would be useless.*

- Artavazd Ashoti Peleshyan

This course will explore ways of knowing made available through ethnographic and experimental film (e.g. *Forest of Bliss*, Robert Gardner; *Wedding Camels*, David and Judith MacDougall, *Reassemblage*, Trinh T. Minh-ha; *Okay Bye-Bye*, Rebecca Baron)—through screenings, class discussions, and projects we will ask what and how such films communicate. Does ethnographic film generate different forms of knowledge than the ethnographic text? Or better, how do such films convey (in ways that complement and challenge written anthropological texts) the embodiment of the human subject and thus take seriously forms of sensory experience often missed in textual accounts? And what is it about film as an iconic and indexical mode of representation that allows a particular kind of access to that embodied experience? The fact that the primacy of language and text is subverted in many of the films we will study lead us to question the role of the senses and emotions in knowledge production more generally. Attending to potentially non-word based, non-propositional forms of knowing poses some risks to received epistemologies and we will ask why, in the end, the visual causes so much anxiety within the discipline of anthropology.

Instructional Method

I have spent some time adapting this course for the online format by making better use of e-resources. Each week there are an assortment of online resources to watch/listen to. These have been carefully curated, please take the time to go through all resources. We will use our class time for instruction, to screen student work and to discuss films and readings.

Recordings of Sessions

I will be recording our online sessions, although I strongly urge you to attend “in-person”. Students must consent to being recorded if they are attending a lecture or participating in a component of a course that is being recorded. Students will be notified through a ‘pop-up’ box in Zoom if a lecture or portion of a class is being recorded. If they are not comfortable being in a class that is recorded, students may decide to not take part by logging off Zoom. I will make class video recordings available in myCourses so that students who log off will be able to later watch the recording. I may choose to pause the recording during student discussions so that the recording doesn’t inhibit participation. Here is the statement on recording:
Please read the Guidelines on Remote Teaching and Learning [https://www.mcgill.ca/tls/instructors/class-disruption,strategies/guidelines-remote](https://www.mcgill.ca/tls/instructors/class-disruption,strategies/guidelines-remote). You will be notified through a ‘pop-up’ box in Zoom if a lecture or portion of a class is being recorded. By remaining in sessions that are recorded, you agree to the recording, and you understand that your image, voice, and name may be disclosed to classmates. You also understand that recordings will be made available in myCourses to students registered in the course.

**Required Course Materials**

All course materials will be available on MyCourses.

**Course Requirements**

Attendance at as many zoom meetings as possible is expected, as is close reading or viewing of all assigned course material by the class date in question. Absences will result in a lowered attendance/participation grade. The class is conducted as a seminar, rather than a lecture series. As such, regular attendance, your contributions to class discussions, and contributions on peergrade are extremely important and will constitute **25% of your grade**. Due to COVID, accommodations may be made, but must be discussed with professor beforehand.

One class may be missed (with an explanation) without penalty. Further absences will result in a reduction of your participation grade by 5% for each class missed.

In addition to your participation in class, coursework will consist of an audiovisual component (60%), and a written component which consists of an artist’s statement due on the last day of class, (10%) as well as a brief online quiz (5%); all of which will be discussed in detail in class.

Late weekly assignments will result in a 2% penalty on your final grade.
Failure to submit one of the weekly assignments will result in a 10% penalty on your final grade.

In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.

**Peergrade Submissions**

To submit an assignment to Peergrade, please follow the guidelines on MyCourses.
You can find them in the “Peergrade” tab under the name “Guidelines: Submitting an Assignment on Peergrade”.

**Zoom Meeting**

Margaret Lisa Stevenson, Prof. is inviting you to a scheduled Zoom meeting.

**Topic:** SENSORY ETHNOGRAPHY
**Time:** This is a recurring meeting Meet anytime

Join Zoom Meeting
https://mcgill.zoom.us/j/87604026313

Meeting ID: 876 0402 6313
One tap mobile
+17789072071,,87604026313# Canada
+12042727920,,87604026313# Canada

Dial by your location
+1 778 907 2071 Canada
+1 204 272 7920 Canada
+1 438 809 7799 Canada
+1 587 328 1099 Canada
+1 647 374 4685 Canada
+1 647 558 0588 Canada
+1 669 900 6833 US (San Jose)
+1 253 215 8782 US (Tacoma)
+1 301 715 8592 US (Washington D.C)
+1 312 626 6799 US (Chicago)
+1 346 248 7799 US (Houston)
+1 646 558 8656 US (New York)

Meeting ID: 876 0402 6313
Find your local number: https://mcgill.zoom.us/u/kbd9RjnVo8

Join by SIP
87604026313@zoomcrc.com

Join by H.323
162.255.37.11 (US West)
162.255.36.11 (US East)
115.114.131.7 (India Mumbai)
115.114.115.7 (India Hyderabad)
213.19.144.110 (Amsterdam Netherlands)
213.244.140.110 (Germany)
103.122.166.55 (Australia)
149.137.40.110 (Singapore)
64.211.144.160 (Brazil)
69.174.57.160 (Canada)
207.226.132.110 (Japan)
Meeting ID: 876 0402 6313
Course Content

Week 1 – Class Introduction
January 11th

Still from *Forest of Bliss* (1986)

Reading

Screening
- Verena Paravel and J.P. Sniadecki, *Foreign Parts* (2010) (82min)

Recommended
- Castaing-Taylor and Paravel, *Leviathan* (2012) (87 min)

Assignment
- Complete the film terms quiz on MyCourses by Friday January 15th at 4pm
Week 2 – Sound
January 18th

Still from Yumen (2013)

Reading

Recommended
Feld and Brenneis “Doing Anthropology in Sound” (2004)
Joshua Bonnetta, Lago (2016)

Soundscapes
Steven Feld, “Sardinian Tenores and Sheep Bells” and “Sunday Bells of Venice” (2004)
Christopher Mills, “Charles Spearin - The Happiness Project” (2009) (6 min)
J.P. Sniadecki, excerpt from Yumen (2013)

Screening
David New, Listen (2009) (6 min)
Assignment

Read the ‘Emotional Soundscape’ and ‘Apartment Soundscape’ assignments. Ideally, complete both! If time does not allow, choose and complete only one.

Week 3 – Drawing/Animation of Reality
January 25th

Deadline: Sound assignment due

Stills from Agua Viva (2018)

Reading

Kim Tondeur, “Graphic Anthropology Field School” (2016)
Ryan Montoya, “Comics and the Medical Encounter” (2016)
Andrew Causey, “Can’t See?” in Drawn to See: Drawing as an Ethnographic Method (2017: 25-48)
John Berger, Bento’s Sketchbook (2011) (page 1-11)

Related Resources
John Berger, The Art of Looking (Dvorak 2016) (excerpt) (4 min)

Recommended

Screening
Alexa Lim Haas, Agua Viva (2018) (6 min)
Sky Hopinka, Lore (2019) (10 min)

Related Resources
Interview with Alexa Lim Haas: “Agua Viva portrays the immigrant experience of a Chinese manicurist in Miami” (2019)
Assignment
Do 3 of the “Etudes” suggested in Andrew Causey’s chapter “Can’t See?” (2017). Read the assignment guidelines posted on MyCourses.

Week 4 – Kinds of Shots
February 1st

Deadline: Drawing assignment due

Still from Grey Gardens (1976)

Reading
Rachel Strickland, “Spontaneous Cinematography” (1991)

Screening
Study the “Film Techniques Video Clips”

Assignment
Complete the “Types of Shots Assignment” and “Moving with the Camera Assignment”. Read the assignment guidelines posted on MyCourses.
Week 5 – Continuity Editing vs. Montage
February 8th

Deadline: ‘Types of Shots’ and ‘Moving with the Camera’ assignments due

Still from Les Glaneurs et la Glaneuse (1929)

Reading
Sergei Eisenstein, “A Dialectic Approach to Film Form” (1929)
Sergei Eisenstein, “Methods of Montage” (1929)
Walter Murch, In the Blink of an Eye (1992) (selections)

Screening
Dziga Vertov, Man with a Movie Camera (1929) (80 min) (excerpts)
Albert and David Maysles, Grey Gardens (1976) (96 min) (entirety)

Related Resources
YouTube video: “Eisenstein's Methods of Montage Explained”

Recommended
Agnès Varda TEDx Talk “Inspiration and Good Mood: That’s Cinematic” (2018) (24 min)
Assignment

Complete the “Montage Assignment” and the “Continuity Editing Assignment”. Read the assignment guidelines posted on MyCourses.

Week 6 – Portraiture
February 15th

Deadline: ‘Montage’ and ‘Continuity Editing’ assignments due

Still from L’opéra-mouffe (1958)

Reading

Screening
Diana Allan, So Dear, So Lovely (2018) (24 min) (**PASSWORD: layla)
Lisa Stevenson and Eduardo Kohn, El Reflejo (2018) (24 min) (**PASSWORD: el reflejo)
Andy Warhol, Thirteen Most Beautiful... Songs for Andy Warhol’s Screen Tests (1964-66) (selections)
Stefanie Spray and Pacho Velez, Manakamana (2013) (selections)
Agnès Varda, L’opéra-mouffe (1958) (selections)
J.P. Sniadecki, The Iron Ministry (2014) (excerpt)
Related Resources
Interview with Agnès Varda: “Agnès Varda from 5 to 7” (1962)

Recommended

Assignment
Complete the Silent Portrait assignment. Read the assignment guidelines posted on MyCourses.

Still from Manakamana (2013)

Week 7 – Interviews
February 22nd

Reading
Bengt Bok “Encounter with the Other” (2015) (selections)

Related Resources
Podcast with Bengt Bok: “Requiem from a Cemetery” (2016) (46 min)

Screening
Tatiana Huezo, Tempestad (2016)
Kevin Jerome Everson, Shadeena (2016) (5 min) (***PASSWORD: mississippi)
Fairfax Wright and Zouhali-Worrall, They Will Say We Are Not Here (2012) (5 min)
Assignment
Complete the Interview assignment posted on MyCourses. Read the assignment guidelines posted on MyCourses.

Week 8 – March Break (NO CLASS)
March 1st

Week 9 – Conversation
March 8th

Deadline: Interview assignment due

Still from *Titicut Follies* (1967)

Reading

Recommended

Screening
Frederick Wiseman, *Titicut Follies* (1967)
MacDougall, *To Live with Herds* (1971)

**Assignment**

Complete the Conversation Assignment posted on MyCourses.

**Week 10 – Composition and Texture**

March 15th

**Deadline: Conversation assignment due**

Still from *Old Believers* (1992)

**Reading**


V Renée, “9 Simple Photography Composition Techniques That Captivate The Eye” (2015)

Interview with Artavazd Peleshian: “Going the Distance” (2012)

**Screening**


Artavazd Peleshian, *Seasons* (1975) (28 min)
Assignment

Complete the Landscape assignment posted on MyCourses.

Week 11 – Opening Shots
March 22nd

Deadline: Landscape assignment due

Still from Hale County, This Morning, This Evening (2018)

Reading

Genevieve Jacobson, “A Cut in Time: RaMell Ross, Joslyn Barnes and Maya Krinsky Break Down a Scene from Hale County This Morning, This Evening” (2018)

Screening

RaMell Ross, Hale County, This Morning, This Evening (2018) (76 min)

Related Resources

Video clips from Interviews with RaMell Ross

Assignment

Complete the Opening Shots assignment posted on MyCourses.
Week 12 – Rushes
March 29th

Guest Lecture: Diana Allan
Reread her article “What Bodies Remember” (2018) and rewatch So Dear, So Lovely (2018)

Week 13 – Easter Monday (NO CLASS)
April 5th

Week 14 – Final Projects
April 12th

Week 15 – Final Projects
April 15\textsuperscript{th}

Assignment
Artist’s Statement Due: April 15\textsuperscript{th} 4pm.
Evaluation

Please see the assignment directions and follow them carefully for information on weekly assignments.

Guidelines for Submission of Written Work:
This class requires electronic submission (My Courses) of all written work.
Double-space, using 1-inch margins
Number your pages.
At the top of the first page include your name, date, and essay title.
Proofread and spell-check before turning in papers.

Absences and Lateness:
If you have to miss class it is your responsibility to get materials, assignments, and class notes from other students.

Peer Evaluation Component Peergrade

We will be experimenting with Peergrade in this class to give and receive feedback from peers on the weekly assignments. All submissions and feedback will be anonymous.

This is the YouTube playlist on how to use Peergrade. It should be very straightforward: https://www.youtube.com/playlist?list=PLNu8YHd_hUdG1qGX8u5JLWNkzJU0hy61i

All students will peer-evaluate three of their classmate’s submissions on each of the weekly video submissions. Failure to do so will result in 10% reduction of final grade. Late peer reviews will incur a 2% reduction of final grade per day late.

<table>
<thead>
<tr>
<th>Name of Assignment</th>
<th>Due Date</th>
<th>% of final grade</th>
<th>Submission Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film terms quiz</td>
<td>Jan 8</td>
<td>5%</td>
<td>Assignments on MyCourses</td>
</tr>
<tr>
<td>Upload your Emotional soundscape or Apartment soundscape (or both if you completed the two assignments) to Peergrade for feedback</td>
<td>Jan 22</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for three of your classmate’s soundscapes on Peergrade</td>
<td>Jan 24</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Name of Assignment</td>
<td>Due Date</td>
<td>% of final grade</td>
<td>Submission Location</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------------</td>
<td>----------</td>
<td>----------------------------------------------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Upload your drawing assignment to Peergrade for feedback</td>
<td>Jan 29</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ drawing assignments</td>
<td>Jan 31</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Upload your ‘Types of Shots’ and ‘Moving with the Camera’ assignments to Peergrade for feedback</td>
<td>Feb 5</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ ‘Types of Shots’ and ‘Moving with the Camera’ assignments</td>
<td>Feb 7</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Upload your ‘Continuity Editing’ and ‘Montage’ assignments to Peergrade for feedback</td>
<td>Feb 12</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ ‘Continuity Editing’ and ‘Montage’ assignments</td>
<td>Feb 14</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Upload your Silent Portrait assignment to Peergrade for feedback</td>
<td>Feb 19</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ Silent Portrait assignments</td>
<td>Feb 21</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Upload your Interview assignment to Peergrade for feedback</td>
<td>March 5</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ Interview assignments</td>
<td>March 7</td>
<td>Penalty of -10% for missing assignment</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Upload your Conversation assignment to Peergrade for feedback</td>
<td>March 12</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Name of Assignment</td>
<td>Due Date</td>
<td>% of final grade</td>
<td>Submission Location</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ Conversation assignments</td>
<td>March 14</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Upload your Landscape assignment to Peergrade for feedback</td>
<td>March 19</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ Landscape assignments</td>
<td>March 21</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Upload your Opening Shots assignment to Peergrade for feedback</td>
<td>March 26</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
<tr>
<td>Provide peer feedback for <strong>three</strong> of your classmates’ Opening Shots assignments</td>
<td>March 28</td>
<td>Penalty of -10% for missing feedback</td>
<td>Peergrade on MyCourses</td>
</tr>
</tbody>
</table>
McGill Policy Statements

Language of Submission

“In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded. This does not apply to courses in which acquiring proficiency in a language is one of the objectives.” (Approved by Senate on 21 January 2009 - see also the section in this document on Assignments and Evaluation.)

Note: In courses in which acquiring proficiency in a language is one of the objectives, the assessments shall be in the language of the course.

Academic Integrity

“McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures” (see McGill’s guide to academic honesty for more information). (Approved by Senate on 29 January 2003)

Additional Statements (Please Read Carefully!)

• “The University Student Assessment Policy exists to ensure fair and equitable academic assessment for all students and to protect students from excessive workloads. All students and instructors are encouraged to review this Policy, which addresses multiple aspects and methods of student assessment, e.g. the timing of evaluation due dates and weighting of final examinations.”

• “Note that to support academic integrity, your assignments may be submitted to text-matching or other appropriate software (e.g., formula-, equation-, and graph-matching).”

• “© Instructor-generated course materials (e.g., handouts, notes, summaries, exam questions, podcasts) are protected by law and may not be copied or distributed in any form or in any medium without explicit permission of the instructor. Note that infringements of copyright can be subject to follow up by the University under the Code of Student Conduct and Disciplinary Procedures.”

• “As the instructor of this course I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the Office for Students with Disabilities, 514-398-6009.”

• Content warning: Please be aware that some of the course content may be disturbing for some students. It has been included in the course because it directly relates to the learning outcomes. Please contact the instructor if you have specific concerns about this.”

• In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.”

• Additional policies governing academic issues which affect students can be found in the McGill Charter of Students’ Rights (see document).

• McGill has policies on sustainability, paper use and other initiatives to promote a culture of sustainability at McGill. (See the Office of Sustainability.)
• “McGill University is on land which has long served as a site of meeting and exchange amongst Indigenous peoples, including the Haudenosaunee and Anishinabeg nations. We acknowledge and thank the diverse Indigenous people whose footsteps have marked this territory on which peoples of the world now gather.”