

**San José State University**  
**Anthropology Department**  
**Anth 173, Multimedia Anthropology, Section 1, Spring 2022**

**Course and Contact**

Instructor(s): Dr. Jan English-Lueck

Office Location: Clark 459, via Zoom

<https://sjsu.zoom.us/j/86737687920?pwd=WnZyb1JKVC9UUGhrRzRENG15UTBnZz09> [Password: 888364]

Telephone: (408) 924-5347

Email: [Jan.English-Lueck@sjsu.edu](mailto:Jan.English-Lueck@sjsu.edu)

Office Hours: Thursday 3:00-5:00 pm, or by appt.

Class Days/Time: Monday and Wednesday, 10:30-11:45 am

Classroom: WSQ04 [Zoom backup channel, Join from PC, Mac, Linux, iOS or Android:

<https://sjsu.zoom.us/j/87133183902?pwd=dzJVV09aWTRBVdNnd1MwMVZSNGM1QT09>

Password: VZAnth

Prerequisites: ANTH 11 or instructor consent.

**Course Description**

Planning, production, and presentation of ethnographic materials using various media. Theoretical and applied aspects of multimedia anthropology. Use of multiple media in data collection, analysis, evaluation, and representation of culture including photographs, documentary video, websites, social networking platforms, and infographics.

This course is a survey of anthropological approaches to the study of visual and symbolic communication. We will discuss the use of images to document, describe and analyze human behavior, as well as the multiple modes used to produce visual and sensory intensive ethnographies. Media examined include film, photography, digital images, websites, virtual reality environments and forms of social media. Students will develop a digital ethnographic project based on original research.

The course will explore different ethnographic approaches to media. On one hand, anthropological stories unfold **through** media, and ethnographers have been using photography and its media descendants since that technology was available. We will become familiar with some of that legacy and the promises and pitfalls anthropologists encountered in the past. Anthropologists also explore the cultural and social life **of/about** media, particularly in the last several decades. Finally, as contemporary ethnographers **use** media-based techniques to create multisensory ethnographies, rich in visual, auditory, and increasingly, kinesthetic, detail.

**Course Format**

**Technology Intensive, Hybrid, and Online Courses**

Although we meet in person, this course requires the use of computers, word processing software, cameras and other audio and videorecording devices, the internet and web design software.

### **Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#). You are responsible for regularly checking with the messaging system through [MySJSU](#) on [Spartan App Portal](#) (or other communication system as indicated by the instructor) to learn of any updates. *For help with using Canvas see [Canvas Student Resources page](#).*

### **Program Information**

#### **Learning Objectives of the Anthropology Department**

##### **Knowledge**

- PLO1. Understanding culture as the distinguishing phenomenon of human life, and the relationship of human biology and evolution.
- PLO2. Awareness of human diversity and the ways humans have categorized diversity.
- PLO3. Knowledge of the significant findings of archaeology, cultural anthropology, and physical anthropology, and familiarity of the important issues in each sub-discipline.
- PLO4. Knowledge of the history of anthropological thought and its place in modern intellectual history
- PLO5. Comprehension of migration, colonialism, and economic integration as significant phenomenon shaping global society.

##### **Skills**

- PLO6. Ability to access various forms of anthropological data and literature.
- PLO7. Awareness of importance and value of anthropological knowledge in contemporary society, and the ability to apply it to social issues.
- PLO8. Knowledge of the research methods of the sub-disciplines of anthropology, and the ability to apply appropriate research methods in at least one sub-discipline.
- PLO9. Ability to present and communicate anthropological knowledge and the results of anthropological research to different audiences.

##### **Professional Values**

- PLO10. Knowledge of political and ethical implications of social research

#### **Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

1. Demonstrate knowledge of the anthropological theories and approaches to the study of visualcommunication and its applications.

2. Display a mastery of key concerns in anthropological research, including cultural representation, relating and interpreting perspectives and voices, and ethics.
3. Demonstrate introductory level competence in the technologies and software applications used in creating visual/digital ethnographies.
4. Produce a visual/digital ethnography from original fieldwork.

## Required Texts/Readings

### Textbook

Patricia Lange, *Thanks for Watching*. Paperback ISBN: 978-1-60732-948-0. Available through Spartan Bookstore and Amazon.

Note, if we are meeting remotely, you may need to pay \$3.99 to watch *Yolgnu Homeland* on Vimeo on Demand.

### Other Readings

*Anthropology News*. July/August 2021. Graphic Ethnography [Excerpts] “Going Native, Signs in ‘TOONs, In place, A Pandemic Auto EthnoGraphic.”

Bassett, Debra J. 2015. "Who Wants to Live Forever? Living, Dying and Grieving in Our Digital Society" *Social Sciences* 4, no. 4: 1127-1139. <https://doi.org/10.3390/socsci4041127>

Bishop, John. (2005). Dead Birds Migrating: DVD Reinvigorates Classic Ethnographic Film. *American Anthropologist*, 107(3), 475–484. <https://doi.org/10.1525/aa.2005.107.3.475>

Boellstorff, T. (2021), Paraethnographic Film Virtual Enactment and Collaboration in *Our Digital Selves*. *Vis Anthropol Rev*, 37: 8-30. <https://doi-org.libaccess.sjlibrary.org/10.1111/var.12225>

Causey, Andrew. 2017. *Drawn to See: Drawing as an Ethnographic Method*. Toronto: University of Toronto Press.[excerpt].

Durrington, Matthew and Jay Ruby. 2011. “Ethnographic Film. Pp. 190-208. In *Made to be Seen: Perspectives on the History of Visual Anthropology*. Ed. Marcus Banks and Jay Ruby. Chicago: University of Chicago Press.

El Guindi, Fadwa. 2004. “Parameters for Visual Anthropology” Pp. 217-246. In *Visual Anthropology: Essential Method and Theory*. Walnut Creek: Altamira Press.

Edwards, Elizabeth. 2011 “Tracing Photography.” Pp 159-189. In *Made to be Seen: Perspectives on the History of Visual Anthropology*. Ed. Marcus Banks and Jay Ruby. Chicago: University of Chicago Press.

Fijn, Natasha. 2019. “The Multiple Being: Multispecies Ethnographic Filmmaking in Arnhem Land, Australia.” *Visual Anthropology* 32 (5): 383–403. doi:10.1080/08949468.2019.1671747.

Hales, Molly. 2018. *Vital Ties: Digitally-Mediated Intimacies between the Living and the Dead*. Dissertation. University of California, San Francisco. [Introduction excerpted]

Harkin, M. (2009), *In Search of the Hamatsa: A Tale of Headhunting*. Directed by Aaron Glass. *Visual Anthropology Review*, 25: 101-102. <https://doi.org/10.1111/j.1548-7458.2009.01032.x>

Loizos, Peter. 1993. "Robert Gardner in Tahiti, or the Rejection of Realism." In *Innovation in ethnographic film: From Innocence to Self-consciousness 1955-1985*. Pp. 139-152. Chicago: University of Chicago Press.

Lupi, Georgia and Stefanie Posavec. 2016. *Dear Data*. [excerpts] New York: Princeton Architectural Press.

Lupi, Georgia and Stefanie Posavec. 2018. *Observe, Collect, Draw! A Visual Journal*. [excerpts] New York: Princeton Architectural Press.

Marazzi, Antonio. 2019. "Aural Anthropology, a Way of Listening." *Visual Anthropology* 32 (2): 193–204. doi:10.1080/08949468.2019.1603037.

Pink, Sarah. 2006 Visual Engagement as Social Intervention. *Applied Visual Anthropology*. Pp. 81-101. In *The Future of Visual Anthropology: Engaging the Senses*. New York: Routledge.

Pink, Sarah. 2015. "Mediated sensory ethnography: Doing and recording sensory ethnography in a digital world" In: *Doing Sensory Ethnography*. Pp. 117-138. 2<sup>nd</sup> Edition. Thousand Oaks: SAGE Publications Ltd

Prins, Harald E. L., Faye D. Ginsburg, Lila Abu-Lughod, and Brian Larkin. "Visual Media and the Primitivist Perplex: Colonial Fantasies, Indigenous Imagination, and Advocacy in North America." In *Media Worlds: Anthropology on New Terrain*, 58–74. University of California Press, 2002. <http://www.jstor.org/stable/10.1525/j.ctt1pnq1m.8>.

#### Videos:

Boyll, Larain. Boyll, Robert Lawrence. Swaney, Ines. 1991 *Huichol sacred pilgrimage to Wirkuta* Berkeley, Calif.: Extension Media Center [watch excerpt in class]

Drax, Bernard. 2018. *Our Digital Selves: My Avatar is Me*. <https://youtu.be/GQw02-me0W4>

El Guindi, Fadwa. 1986 *El Sebou*. Watertown, MA: Documentary Educational Resources Creation Date (Alexander Street Library Collection) [watch independently]

Fijm, Natasha 2015. *Yolgnu Homeland*. Ronin Films. Available on Vimeo on Demand [watch excerpt in class] <https://vimeo.com/ondemand/yolnguhomeland>

Gardner, Robert. 1964 *Dead Birds*. Watertown, MA: Documentary Educational Resources Creation Date (Alexander Street Library Collection) [watch excerpt in class]  
1964

Glass, Aaron 2004 *In search of the Hamat'sa : A Tale of Headhunting*. Watertown, Mass: Documentary Educational Resources (Alexander Street Library Collection) [watch in class]

Lange, Patricia. *Hey Watch This!* <https://vimeo.com/394007182>

Miller, Daniel. *Digital Anthropology*. YouTube. [https://youtu.be/XNus-xZ7\\_6Y](https://youtu.be/XNus-xZ7_6Y) [watch independently]

### **Recommended Websites**

<http://societyforvisualanthropology.org/> [overview of professional organization for visual anthropology]

<https://www.dsource.in/course/visual-ethnography-designers/using-visual-methods> [Module 1, overview of tools for designers]

<https://www.linkedin.com/learning/photography-foundations-mobile-photography/learn-to-capture-great-photos-with-your-smartphone?autoAdvance=true&autoSkip=false&autoplay=true&resume=true&u=2071660>.

Module 1, [Mobile Photography LinkedIn course, 1 hour, 30 minute course on how to use the smartphone as a photographic instrument]

[www.photovoice.org](http://www.photovoice.org) [Module 2, photography for social change]

<http://ethnographymatters.net/methods/> [Module 4, compilation of methods and applications]

<http://storycenter.org/> [Module 4, workshops in digital storytelling]

### **Other technology requirements / equipment / material**

Digital cameras and recording devices for class project.

### **Library Liaison**

The Anthropology Library Liaison is Silke Higgins, [Silke.Higgins@sjsu.edu](mailto:Silke.Higgins@sjsu.edu).

### **Course Requirements and Assignments**

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

*Participation.* 75 points. Students will actively participate in classroom workshops, class discussion in person or on Zoom, and other activities. Canvas participation will also factor into the overall participation assessment. Students will self-assess group activities to hold each other accountable.

*Drawing/Photo Individual Ethnography Project.* 25 points. Students will develop an ethnographic project that utilizes drawing, photo, and/or formats of popular participatory media. Students will

develop a practical understanding how to critically-assess and deploy visual modes of representation. This activity assesses Module 1. This assignment will meet CLO 3 and 4.

*Evaluative Film Analysis Paper.* 100 points. Students are required to write a 1000 word paper, with screenshots, analyzing one a major documentaries/ethnographic films, preferably one discussed in course readings. Select a film, preferably one mentioned in the readings or in one of the major compilations lists, such as [https://en.wikipedia.org/wiki/List\\_of\\_visual\\_anthropology\\_films](https://en.wikipedia.org/wiki/List_of_visual_anthropology_films), view it and situate it in the appropriate referenced literature. You will get an assignment checklist to help you complete this assessment of module 2. CLO 1 and 2.

*Reflective Exam, the Social Life of Media.* 100 points. You will address several prompts related to the readings on Module 3. While primarily on the readings, videos, and lectures, you will also use an original example to illustrate some of the concepts discussed. 750 words. CLO 1 and 2.

*Developing Vocabulary Quizzes.* 40 points. These multiple-choice Canvas quizzes will help you to develop a vocabulary related to the significant concepts and terminology underscoring the components of filmmaking, media production and the composition of audiovisual texts. A 10-point quiz will assess new vocabulary and concepts at the end of each module. CLO 1, 2, 3, and 4.

*Group Film/Zine/Podcast Project Proposal.* 50 points. Students will work in small groups to develop a 10-minute short ethnographic film/Zine/or Podcast. Students must submit a project proposal that states the problem, goals, and methods students will use to complete the project and one that outlines their respective roles. This assignment is a precursor to one that will assess module 4. CLO 2, 3 and 4.

*Short Ethnographic/Documentary Film/Zine/Podcast.* 100 points. Students will produce a standalone short ethnographic film, drawn zine, photographic essay or related multimedia performance. This assignment will fulfill the learning objectives of Module 4. (upload an additional 10 points, include any consents). CLO 2, 3 and 4.

### **Final Examination or Evaluation**

“Faculty members are required to have a culminating activity for their courses, which can include a final examination, a final research paper or project, a final creative work or performance, a final portfolio of work, or other appropriate assignment.” Groups will display their final projects during the final exam period.

### **Grading Information**

More guidelines on grading information and class attendance can be found from the following university policies:

- [University Syllabus Policy S16-9](#)
- [University Attendance and Participation Policy F15-12](#)
- [University Grading System Policy F18-5](#)

### **Determination of Grades**

A plus 98 to 100% (490 to 500 points)

A 94 to 97 % (470 to 489 points)  
A minus 90 to 93% (450 to 469 points)

An "A" demonstrates originality, not merely efficient memory, addresses the tasks effectively, shows effective organization and logical argumentation, uses clear, appropriate and accurate examples and a high level of writing competence and knowledge. Completes the task and consistently does extra work that is self-initiated.

B plus 88 to 89% (440 to 449 points)  
B 84 to 87% (420 to 439 points)  
B minus 80 to 83% (400 to 419 points)

A "B" may show a good level of competence and may even reflect exactly what was discussed in class and texts, but does not contribute original knowledge. It shows uneven development of tasks. Work may be generally well organized, use appropriate examples, display facility in argumentation, with a few gaps, and demonstrates a good level of writing and knowledge. Completes the task and does some extra work guided by the instructor.

C plus 78 to 79% (390 to 399 points)  
C 74 to 77% (370 to 389 points)  
C minus 70 to 73% (350 to 369 points)

A "C" may show a fair level of competence, but may be uneven. Work will address the task adequately, but only with parts of the task. It is adequately organized and may occasionally use examples. Argumentation may be inconsistent and writing and knowledge competence may be unclear. Language may be inappropriately informal in parts of assignment.

D plus 68 to 69% (340 to 349 points)  
D 64 to 67% (320 to 339 points)  
D minus 60 to 63% (300 to 319 points)  
F < 60% (299 points and below)

A "D" will demonstrate poor competence with inadequate organization, task and argumentation development and inappropriate examples. It will display difficulty in using adequate academic language and errors in knowledge will be in evidence. A failure will only occur if no effort is made to address the assignment.

<i>Grade</i>	<i>Points</i>	<i>Percentage</i>
<i>A plus</i>	490 to 500	98 to 100%
<i>A</i>	470 to 489	94 to 97%
<i>A minus</i>	450 to 469	90 to 93%
<i>B plus</i>	440 to 449	88 to 89 %
<i>B</i>	420 to 439	84 to 87%
<i>B minus</i>	400 to 419	80 to 83%
<i>C plus</i>	390 to 399	78 to 79%

<i>Grade</i>	<i>Points</i>	<i>Percentage</i>
<i>C</i>	<i>370 to 389</i>	<i>74 to 77%</i>
<i>C minus</i>	<i>350 to 369</i>	<i>70 to 73%</i>
<i>D plus</i>	<i>340 to 349</i>	<i>68 to 69%</i>
<i>D</i>	<i>320 to 339</i>	<i>64 to 67%</i>
<i>D minus</i>	<i>300 to 319</i>	<i>60 to 63%</i>

## **Late Work**

**If you communicate with me asking for an extension**, I will grant you a one-week extension only. If reasonable, I will accept only **two** late submissions. There will be a one-grade penalty for any late summaries. **No other late work will be accepted.** *All written work must be submitted through Canvas.*

## **Incompletes**

Incomplete grades will be granted only if the instructor has been notified and has approved. At least 75% of the class work must have been successfully completed to get an incomplete. **NO WORK WILL BE ACCEPTED AFTER THE FINAL!!!**

## **Extra Credit**

No extra credit will be used in this course.

## **Classroom Protocol**

Collaborative participation is critical in ethnography. Our classroom demeanor should be professional, as should be your actions in the field. You may bring devices to class, but they should only be used in class activities and work. Do not have open windows that do not pertain to the course, and make sure your mobile devices are set to silent. Distracted and inappropriate behavior that disrupts the class will not be tolerated and you may be asked to leave the classroom if it continues.

## **University Policies**

Per [University Policy S16-9](#), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

## **Additional Information**

The American Anthropological Association uses Chicago Author-Date in its publication. This format is required for this course.

# Anth 173 / Multimedia Anthropology, Spring 2022, Course Schedule

## Course Schedule

The schedule is subject to change with fair notice and you will be notified through Canvas.

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 26	CLASS OVERVIEW AND INTRODUCTIONS Surf: <a href="http://societyforvisualanthropology.org/">http://societyforvisualanthropology.org/</a> [overview of professional organization for visual anthropology]
		<b>Module 1, Tools for Telling Stories</b>
2	January 31	AN OVERVIEW OF VISUAL DEPICTION Surf: <a href="https://www.dsource.in/course/visual-ethnography-designers/using-visual-methods">https://www.dsource.in/course/visual-ethnography-designers/using-visual-methods</a>
2	February 2	WORKSHOP ON INDIVIDUAL PROJECT IDEAS
3	February 7	DRAWING: AN INTRODUCTION Read: Causey, Andrew. 2017. <i>Drawn to See: Drawing as an Ethnographic Method</i> . [excerpt]. Read: <i>Anthropology News</i> . July/August 2021. Graphic Ethnography [Excerpts] “Going Native, Signs in ‘TOONS, In place, A Pandemic AutoEthnoGraphic.” <b>Individual drawing/photo ethnographic project concept due.</b>
3	February 9	DRAWING: WORKSHOP Read: Lupi, Georgia and Stefanie Posavec. 2016. <i>Dear Data</i> . [excerpts] Read: Lupi, Georgia and Stefanie Posavec. 2018. <i>Observe, Collect, Draw! A Visual Journal</i> . [excerpts]
4	February 14	PHOTOGRAPHY, COMPOSITION, MANAGEMENT View: Mobile Photography LinkedIn course, <a href="https://www.linkedin.com/learning/photography-foundations-mobile-photography/learn-to-capture-great-photos-with-your-smartphone?autoAdvance=true&amp;autoSkip=false&amp;autoplay=true&amp;resume=true&amp;u=2071660">https://www.linkedin.com/learning/photography-foundations-mobile-photography/learn-to-capture-great-photos-with-your-smartphone?autoAdvance=true&amp;autoSkip=false&amp;autoplay=true&amp;resume=true&amp;u=2071660</a> .
4	February 16	PHOTOGRAPHY, ILLUSIONS OF REALISM, CONCEPTUAL LIMITATIONS AND MULTIVOCAL TACTICS
5	February 21	SOUNDSCAPES, PODCASTS Read: Pink, Sarah. 2015. “Mediated sensory ethnography: Doing and recording sensory ethnography in a digital world” In: <i>Doing Sensory Ethnography</i> . Pp. 117-138. Read: Marazzi, Antonio. 2019. “Aural Anthropology, a Way of Listening.” <i>Visual Anthropology</i> 32 (2): 193–204.
5	February 23	IMMERSIVE MEDIA Read: Boellstorff, T. (2021), Paraethnographic Film Virtual Enactment and Collaboration in <i>Our Digital Selves</i> .

Week	Date	Topics, Readings, Assignments, Deadlines
		View excerpts in class: <i>Our Digital Selves: My Avatar is Me</i> . <a href="https://youtu.be/GQw02-me0W4">https://youtu.be/GQw02-me0W4</a> <b>Module 1 vocabulary quiz available February 21-March 25</b>
6	February 28	Revisiting individual projects, brainstorming group projects
		<b>Module 2, Telling Stories, Anthropology's Visual Histories</b>
6	March 2	HISTORICAL ANTECEDENTS Read: Edwards, Elizabeth. 2011 "Tracing Photography." Pp 159-189. <i>In Made to be Seen: Perspectives on the History of Visual Anthropology</i> . <b>Assessment of Module 1, Drawing/Photo Individual Ethnography Project due.</b>
7	March 7	THE GOLDEN AGE OF ETHNOGRAPHIC FILM View in class: Gardner, Robert. 1964 <i>Dead Birds</i> . Documentary Educational Resources (Alexander Street Library Collection) Read: Loizos, Peter. 1993. Robert Gardner in Tahiti, or the rejection of realism. In <i>Innovation in ethnographic film: From Innocence to Self-consciousness 1955-1985</i> . Pp. 139-152. Read: Bishop, John. (2005). <i>Dead Birds Migrating</i> : DVD Reinigorates Classic Ethnographic Film. <i>American Anthropologist</i> , 107(3), 475-484. <b>Group project proposal due.</b>
7	March 9	THE GOLDEN AGE OF ETHNOGRAPHIC FILM View: Boyll, Larain, Robert Lawrence Boyll, and Ines Swaney, 1991 <i>Huichol Sacred Pilgrimage to Wirikuta</i> Berkeley, Calif.: Extension Media Center [watch excerpt in class]
8	March 14	ETHNOGRAPHIC FILM IN CINEMATIC AND ETHNOGRAPHIC CONTEXT Read: Durrington, Matthew and Jay Ruby. 2011. "Ethnographic Film. In <i>Made to be Seen: Perspectives on the History of Visual Anthropology</i> . Pp. 190-208.
8	March 16	FROM OBSERVATION TO COLLABORATION Read: Prins, Harald E. L., Faye D. Ginsburg, Lila Abu-Lughod, and Brian Larkin. "Visual Media and the Primitivist Perplex: Colonial Fantasies, Indigenous Imagination, and Advocacy in North America." In <i>Media Worlds: Anthropology on New Terrain</i> , 58-74. Harkin, M. (2009), <i>In Search of the Hamatsa: A Tale of Headhunting</i> . Directed by Aaron Glass. <i>Visual Anthropology Review</i> , 25: 101-102. <a href="https://doi.org/10.1111/j.1548-7458.2009.01032.x">https://doi.org/10.1111/j.1548-7458.2009.01032.x</a> View in class: <i>In search of the Hamat'sa : A Tale of Headhunting</i> Watertown, Mass: Documentary Educational Resources (Alexander Street Library Collection) <b>Film choice for Evaluative Film Analysis due</b>

Week	Date	Topics, Readings, Assignments, Deadlines
9	March 21	FROM COLLABORATION TO INNOVATION View excerpt in class: <i>Yolgnu Homeland</i> . 2015. Available on Vimeo On Demand <a href="https://vimeo.com/ondemand/yolnguhomeland">https://vimeo.com/ondemand/yolnguhomeland</a> Read: Fijn, Natasha. 2019. "The Multiple Being: Multispecies Ethnographic Filmmaking in Arnhem Land, Australia." <i>Visual Anthropology</i> 32 (5): 383–403.
9	March 23	MAKING ETHNOGRAPHIC MEDIA AS APPLICATION <a href="http://www.photovoice.org">www.photovoice.org</a> [photography for social change] Read: Pink, Sarah. 2006 Visual Engagement as Social Intervention. Applied Visual Anthropology. In <i>The Future of Visual Anthropology: Engaging the Senses</i> . Pp. 81-101. Preparatory Workshop for evaluative essay <b>Module 2 vocabulary quiz available March 21-25.</b>
	March 28	Spring Break
		<b>Module 3, Anthropology of Media</b>
10	April 4	MEDIA AS CULTURAL LIFE, AN OVERVIEW OF TOPICS View independently and discuss in class, Daniel Miller. <i>Digital Anthropology</i> . YouTube. <a href="https://youtu.be/XNus-xZ7_6Y">https://youtu.be/XNus-xZ7_6Y</a>
10	April 6	LIFE ON YOUTUBE Watch video in class: <i>Hey Watch This! Sharing Self through Media</i> <a href="https://vimeo.com/394007182">https://vimeo.com/394007182</a> Read: Lange, <i>Thanks for Watching</i> Introduction through Chapter 2 <b>Evaluative Film Analysis Paper due</b>
11	April 11	AMPLIFYING AMATEUR PRODUCTION Read: Lange, <i>Thanks for Watching</i> : Chapters 3-4
11	April 13	Read: Lange, <i>Thanks for Watching</i> : Chapters 5-6
12	April 18	Read: Lange, <i>Thanks for Watching</i> : Chapters 7-8, Author visits on Zoom Visit from the author, Patricia Lange, on Zoom
12	April 20	MEDIA ENMESHED WITH SOCIAL LIFE Read: Hales, Molly. 2018. <i>Vital Ties: Digitally-Mediated Intimacies between the Living and the Dead</i> . Dissertation. University of California, San Francisco. [Introduction excerpted] <b>Module 3 Vocabulary quiz available April 18-22.</b>
13	April 25	Read: Bassett, Debra J. 2015. "Who Wants to Live Forever? Living, Dying and Grieving in Our Digital Society" <i>Social Sciences</i> 4, no. 4: 1127-1139. Class exercise: Identifying and describing an online memorial experience
		<b>Module 4, Applying the Tools</b>

Week	Date	Topics, Readings, Assignments, Deadlines
13	April 27	<p>CREATING STRUCTURES</p> <p>Read: El Guindi, Fadwa. 2004. "Parameters for Visual Anthropology" Pp. 217-246. In <i>Visual Anthropology: Essential Method and Theory</i>. Walnut Creek: Altamira Press.</p> <p>View independently and discuss in class: El Guindi, Fadwa. 1986 <i>El Sebou</i>. Watertown, MA: Documentary Educational Resources Creation Date (Alexander Street Library Collection)</p> <p><b>Reflective Exam, the Social Life of Media due April 17</b></p>
14	May 2	<p>TELLING STORIES</p> <p>Surf: <a href="http://ethnographymatters.net/methods/">http://ethnographymatters.net/methods/</a> [compilation of methods and applications]</p> <p>Surf: <a href="http://storycenter.org/">http://storycenter.org/</a> [workshops in digital storytelling]</p>
14	May 4	Support team meetings in class, developing a sprint plan
15	May 9	Supervised project workshops
15	May 11	<p>Storyboard, draft, peer reviews</p> <p><b>Module 4 Vocabulary Quiz Available May 9-13.</b></p>
Final Exam	Tuesday, May 19, 9:45-12 PM	<b>Final Presentations Videos, Photoessays, Zines, or Soundscape Podcasts, due online and as presentations</b>