Ethnographic Filmmaking
民族誌電影
Spring 2002

National Chiao Tung University

Course Ref. No.: ILC 5144
Course number: 5809
Instructor: Kien Ket Lim 林建國 (limk@cc.nctu.edu.tw)
Office: F314-C (Tel: 3-1792 — during the office hours only)
Office hour: 10:10 AM — 12:00 PM, Thursday, and by appointment.
Time and place: Tuesday at 9:00 AM — 12:00 PM, in classroom F206
Requirements: Midterm filmmaking project and a term paper.
Required texts: *The Ethnographic Filmmaking Reader* (ext. 5-2654)
On reserve:

**Recommended Journals:**
1. *American Anthropologist* (Subscriber: NTHU)
2. *Visual Anthropology* (Subscriber: Academia Sinica)

**Selected websites:**
1. Anthropology and ethnography
   a. Visual Anthropology: the ur-list
   b. Visual Anthropology: websites of interest
   c. Visual Anthropology: Temple University
   d. Visualanthropology.net
   e. American Anthropological Association: publications
   f. Royal Anthropology Institute, UK (RAI)
2. Online film journals
   a. Bright Lights
   b. Images
   c. Jump Cut
   d. Senses of Cinema
3. Online film databases
PART I: GOING NATIVE

Week 2  Introduction
9/17  Rouch and Hockings, “Resolution on Visual Anthropology” (1973), 533-34.
    Screening (in class): Clips by Lumière and Méliès.
    Film plan: Guidelines on ethnographic filmmaking

Week 3  The Camera People—the Otavaleños
    b. MacDougall, “The Subjective Voice in Ethnographic Film” [the sections on “Ethnobiography” and “Interchange”], 240-42, 246-47.
    c. (Recommended) Brigard, “The History of Ethnographic Film,” 13-43.
    Film plan: Making rapport I (screening for possible subjects)

Week 4  Filming Preparations—the Taiwanese deities
    b. Asch 12, “The Ethics of Ethnographic Film-making,” 196-204.
    d. (Recommended) Rabiger, “Production Projects,” 212-38.
    Screening (in class): A Conversation with God 與神對話(2001), dir. Tsai Ming-liang 蔡明亮. 30 min.
    Film plan: Making rapport II (making initial contacts)

Week 5  Robert J. Flaherty—the Inuits
    c. Fienup-Riordan, Freeze Frame 47-55.
    Screening: Nanook of the North (1922), dir. Robert J. Flaherty. 79 min.
    (Recommended: Louisiana Story [1948], dir. Robert J. Flaherty. 75 min.)
Film plan: Fieldwork I (scouting the location)

Week 6  Dziga Vertov — the Russians  
10/15  
  a. Vertov, Kino-Eye 5-21, 40-42.  
Screening: The Man with a Movie Camera (1929), dir. Dziga Vertov. 80 min.  
(Recommended: Qué viva México! [1931/1979], dir. Sergei Eisenstein. 85 min.)  
Film plan: Fieldwork II (interviewing and taking field notes)

Week 7  Margaret Mead — the Balinese and the Papuans  
10/22  
Screening: Films by Margaret Mead and Gregory Bateson  
  a. Trance and Dance in Bali (1952), 22 min.  
  b. Childhood Rivalry in Bali and New Guinea (1952), 16 min.  
  c. Karba’s First Years: A Study of Balinese Childhood (1952), 20 min.  
Film plan: Filming preparation (writing storyboard and preparing the gears)

Week 8  Claude Lévi-Strauss — the Chinese  
10/29  
Lévi-Strauss, Tristes Tropiques 55-60, 383-93.  
Screening: Yellow Earth (1984), dir. Chen Kaige. 89 min.  
Film plan: Filming in progress I, dir.

Week 9  Autoethnography — the Navajos  
11/5  
  a. Pratt, Introduction to The Imperial Eyes; 7-11.  
  b. Worth and Adair, Through Navajo Eyes: Introduction 3-10;  
     “Teaching Navajos about Cameras and Films,” 74-127.  
**Week 10**  **Midterm Project**

11/12  Screening of students’ film rushes

**PART II: TURNING MODERNIST and BEYOND**

**Week 11**  **Robert Gardner — the Dani**

11/19  


b. **MacDougall**, “The Subjective Voice in Ethnographic Film” [the section on “Narrated Dramatisation”], 234-37.  


Screening: **Dead Birds** (1966), dir. Robert Gardner.  85 min.  


Film plan: Post-production I

**Week 12**  **Jean Rouch I — the Nigerien**

11/26  


b. Rouch, “Conversation between Jean Rouch and Professor Enrico Fulchignoni” [the section “The Beginnings”], 277-84.  

Screening: **Jaguar**  (1967), dir. Jean Rouch 1 2.  110 min.  

Film plan: Post-production II

**Week 13**  **Jean Rouch II — the Parisians and the Songhay**

12/3  


b. **MacDougall**, “The Subjective Voice in Ethnographic Film” [the sections on “Psychodrama” and “Cultural Reexpression”], 237-40.  

Screening:  *Chronique d’un été* (1960), dir. Jean Rouch 1 2 and Edgar Morin.  85 min.

(In-class screening:  *Les maîtres fous* (1956), dir. Jean Rouch.  36 min.)

Film plan: Completion and submission

**Week 14  Timothy Asch – the Yanomamö**

12/10  
   b.  *MacDougall*, “The Subjective Voice in Ethnographic Film” [the section on “Observation”], 242-44.

Screening:  *The Ax Fight* 1 2 3 (1971), dir. Timothy Asch 1 2 and Napoleon Chagnon.  30 min.

**Week 15  Frederick Wiseman – the American inmates**

12/17  

Screening:  *Titicut Follies* (1967), dir. Frederick Wiseman.  84 min.

(Recommended:  *Salesman* [1969], dir. Albert Maysles, David Maysles, and Charlotte Zwerin.  85 min.)

**Week 16  Impressionistic Ethnography**

12/24  

Screening:  *Surname Viet Given Name Nam* (1989), dir. Trinh T. Minh-ha.  108 min

**Week 17  Towards the Postmodern**

12/31  
   MacCannell, “*Cannibal Tours,*” 99-114.

Screening:  *Cannibal Tours* (1987), dir. Dennis O’Rourke.  70 min.

(Recommended:  *Trobriand Cricket* [1976], dir. Jerry Leach.  53 min.)
**Week 18**  Experimental Ethnography
1/7  
*Screening:*  *Unsere Afrikareise* (1961-1966), dir, Peter Kubelka.  13 min.  
*Sans Soleil* (1982), dir. Chris Marker.  100 min.  
(Recommended: *Land without Bread [Las Hurdes, 1932]*, dir. Luis Bunuel.  30 min.)

**Week 19**  The Grand Finale
1/14  Term paper presentations

**Paper due date: 1/21**