

LEARNING MODULE DESCRIPTION (SYLLABUS)

I. General information

1. Module title
Ethnographic cinema
2. Module code
AC
3. Module type – compulsory or optional
optional
4. Programme title
AMU-PIE, Erasmus+, CREOLE
5. Cycle of studies (1st or 2nd cycle of studies or full master's programme)
1st and 2nd
6. Year of studies (where relevant)
2nd and 3rd (1st cycle) / 1st and 2nd (2nd cycle)
7. Terms in which taught (summer/winter term)
winter
8. Type of classes and the number of contact hours (e.g. lectures: 15 hours; practical classes: 30 hours)
30h (lectures 15h, seminars 15h)
9. Number of ECTS credits
5
10. Name, surname, academic degree/title of the module lecturer/other teaching staff/ e-mail
Dr Jan Lorenz
jan.lorenz@amu.edu.pl (temporary email address for students, subject to change)
11. Language of classes
English

II. Detailed information

1. Module aim (aims)

C1. introduce students to ethnographic film, its history, epistemological and methodological paradigms and ethical challenges

C2. allow students to acquire hands-on familiarity with the specificity of ethnographic film as a form of anthropological representation

C3. to introduce students to most important ethnographic film as well as documentary films and genres that shaped the contemporary consensus, as well as future challenges and opportunities involved in using visual media in anthropological research.

Students will gain thorough understanding of ethnographic film, its origins, development and contemporary challenges from its earliest inspirations and experiments to the most contemporary and innovative works. The course will consist of screenings of documentary films which shaped or formed the core of visual anthropology, paired with an introduction into the respective theoretical debates about the place and practice of ethnographic filmmaking in the discipline of anthropology. The course will also give students an opportunity to engage in critical debates on screened masterworks and consider the place of audio-visual media in the discipline of ethnology/cultural anthropology. The course is aimed to construe a theoretical introduction into film as a research method, a form of intersubjective engagement and a medium of representation in anthropology. The course will be of particular interest to students of Social Sciences and Humanities, particularly in the fields of cultural anthropology, sociology, cultural studies, film studies and history.

2. Pre-requisites in terms of knowledge, skills and social competences (where relevant)

Interest in the course theme

Prior introduction to anthropological/ethnological concepts and ideas is desirable, but not required

3. Module learning outcomes in terms of knowledge, skills and social competences and their reference to programme learning outcomes

Learning outcomes symbol*	Upon completion of the course, the student will:	Reference to programme learning outcomes [#]
AC_01	have a general knowledge of the history of ethnographic filmmaking	E_W02; E_W04; E_W05; E_W06
AC_02	be able identify the main anthropological perspectives on ethnographic film	E_W04; E_W05; E_W06
AC_03	be able to identify main theoretical and formal influences that shaped ethnographic filmmaking and its anthropological perception	E_W05; E_U04
AC_04	recognise and understand contemporary trends in ethnographic filmmaking as well as its methodological, epistemological and ethical concerns.	E_W07; E_K04
AC_05	understand the place of ethnographic film in the larger context of sensory anthropology	E_W04; E_W05; E_W06
AC_06	become familiar with debates on ethnographic film and filmmaking in anthropology/ethnology and within its sub-discipline of visual anthropology	E_W04; E_W05; E_W06
AC_07	gain competence in the critical analysis of documentary film as a form of anthropological representation	E_W07; E_U01; E_U05

* module code, e.g. KHT_01 (KHT – module code in USOS; stands for Polish “Kataliza Heterogeniczna” /Heterogeneous Catalysis/)

[#] programme learning outcomes (e.g. K_W01, K_U01, ...); first K stands for programme title symbol in Polish, W for “wiedza” (knowledge) in Polish, U – for “umiejętności” (skills) in Polish, K – for “kompetencje społeczne” (social competences) in Polish
01, 02... - learning outcome number

4. Learning content

Module title		
Learning content symbol*	Learning content description	Reference to module learning outcomes [#]
TK_01	Introduction Early ethnographic filmmakers <i>Kino-prawda</i> and <i>kino-glaz</i> : the legacy of Soviet experimental documentary filmmaking	AC_01; AC_02; AC_03; AC_4; AC_07
TK_02	American Direct cinema and French Cinema vérité	AC_01; AC_02; AC_03; AC_07
TK_03	Observational cinema in anthropology. Participative filmmaking and transcultural cinema. Criticism.	AC_01; AC_02; AC_03; AC_06; AC_07

TK_04	Cine-trance, ethno-fiction and filmic storytelling.	AC_01; AC_02; AC_03; AC_04; AC_05; AC_06; AC_07
TK_05	Aesthetics and metaphors—art and ethnography.	AC_01; AC_02; AC_03; AC_04; AC_05; AC_06; AC_07
TK_06	Experiments in ethnographic films. Montage, non-linearity and participatory video projects.	AC_01; AC_02; AC_03; AC_04; AC_05; AC_06; AC_07
TK_07	Sensory immersion and the new observational style.	AC_01; AC_02; AC_03; AC_04; AC_05; AC_06; AC_07

* e.g. TK_01, TK_02, ... (TK stands for "treści kształcenia" /learning content/ in Polish)

e.g. KHT_01 – module code as in Table in II.3

5. Reading list

Recommended general readings:

- Banks, Marcus, and Howard Morphy. 1997. *Rethinking visual anthropology*. New Haven: Yale University Press.
- Banks, Marcus, and Jay Ruby. 2011. *Made to be seen: perspectives on the history of visual anthropology*. Chicago; London: University of Chicago Press.
- Catherine Russell, 1999. *Experimental ethnography: the work of film in the age of video*. Duke University Press.
- Engelbrecht, Beate. 2007. *Memories of the origins of ethnographic film*. Frankfurt am Main: Peter Lang.
- Hockings, Paul. 1975. *Principles of visual anthropology, World anthropology*. The Hague: Mouton.
- Pink, Sarah. 2015. *Doing sensory ethnography*. Second edition. London; Thousand Oaks, California: Sage Publications.
- Schneider, A. and Pasqualino, C. eds., 2014. *Experimental film and anthropology*. A&C Black.

Compulsory bi-weekly readings

A list of readings (two every two weeks) will be provided by the course convenor in the first class.

6. Information on the use of blended-learning (if relevant)

n.a.

7. Information on where to find course materials

General readings are available in the AMU libraries. Weekly key readings will be deposited by the course convenor in the on-line course folder.

III. Additional information

- Reference of learning outcomes and learning content to teaching and learning methods and assessment methods

Module title			
Symbol of module learning outcome*	Symbol of module learning content#	Methods of teaching and learning	Assessment methods of LO achievement&

AC_01	TK_01; TK_02; TK_03; TK_04; TK_05; TK_06; TK_07; TK_08; TK_09; TK_10; TK_11; TK_12; TK_13	A lecture (with the use of audio-visual materials) and a seminar	F- assessment of seminar discussion & reading report
AC_02	TK_01; TK_02; TK_03; TK_04; TK_05; TK_06; TK_07; TK_08; TK_09; TK_10; TK_11; TK_12; TK_13	A lecture (with the use of audio-visual materials) and a seminar	F- assessment of seminar discussion & reading report
AC_03	TK_01; TK_02; TK_03; TK_04; TK_05; TK_06; TK_07; TK_08; TK_09; TK_10; TK_11; TK_12; TK_13	A lecture (with the use of audio-visual materials) and a seminar	F- assessment of seminar discussion & reading report
AC_04	TK_01; TK_04; TK_05; TK_06; TK_07; TK_08; TK_09; TK_10; TK_11; TK_12; TK_13	A lecture (with the use of audio-visual materials) and a seminar	F- assessment of seminar discussion & reading report
AC_05	TK_04; TK_05; TK_06; TK_07; TK_08; TK_09; TK_10; TK_11; TK_12; TK_13	A lecture (with the use of audio-visual materials) and a seminar	F- assessment of seminar discussion & reading report
AC_06	TK_03; TK_04; TK_05; TK_06; TK_07; TK_08; TK_09; TK_10; TK_11; TK_12; TK_13	A lecture (with the use of audio-visual materials) and a seminar	F- assessment of seminar discussion & reading report
AC_07	TK_01; TK_02; TK_03; TK_04; TK_05; TK_06; TK_07; TK_08; TK_09; TK_10; TK_11; TK_12; TK_13	A lecture (with the use of audio-visual materials) and a seminar	F- assessment of seminar discussion & reading report

* e.g. KHT_01 – module code as in Table in II.3 and II.4

e.g. TK_01 – learning content symbol as in II.4

& Please include both formative (F) and summative (S) assessment

It is advisable to include assessment tasks (questions).

2. Student workload (ECTS credits)

Module title:	
Activity types	Mean number of hours* spent on each activity type
Contact hours with the teacher as specified in the programme	30h
Preparation for classes (readings and analysis)	75h
Writing reports (every two weeks)	15h
Preparing for the final exam	20h
Total hours	140
Total ECTS credits for the module	5

* Class hours – 1 hour means 45 minutes

#Independent study – examples of activity types: (1) preparation for classes, (2) data analysis, (3) library-based work, (4) writing a class report, (5) exam preparation, etc.

3. Assessment criteria

Students are expected to attend all lectures and seminars (in order to pass students must not have more than two unauthorised absences).

In order to successfully pass the course, students are required to prepare for each class and actively participate in seminar discussions.

The assessment for this course takes two forms. Students will be expected participate in class discussions and write reading reports every fortnight (30% of the final mark) and pass a final written exam (70% of the final mark).

Grades:

A/5 EXCELLENT - outstanding performance

B/4+ VERY GOOD - above average with few minor mistakes and/or omissions

C/4 GOOD - generally sound work with some minor mistakes and/or omissions

D/3+ SATISFACTORY – fair, but with a number of serious mistakes and/or omissions

E/3 SUFFICIENT – fair, but with significant shortcomings

F/2 FAIL

4. Titles of classes

Syllabus:	
Week 1	Introduction: The forefathers of ethnographic film. <i>Kino-pravda</i> and <i>kino-glaz</i>
Week 3	Inspirations. Direct cinema and Cinema vérité
Week 5	Observational filmmaking and the birth of a paradigm. Transcultural cinema and filmmaking as participation
Week 7	Cine-trance, ethno-fiction and filmic storytelling
Week 9	Art, ethnographic film and the guilty pleasure of aesthetics
Week 11	Experiments, montage, non-linearity, and participatory video projects.
Week 13	(Dis)embodied presence. Sensory immersion and the new observational style