

## ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

### 1. General

<b>School</b>	<a href="#">School of Humanities and Social Sciences</a>		
<b>Department</b>	<a href="#">Department of Culture, Creative Media and Industries</a>		
<b>Study Level</b>	Undergraduate		
<b>Course code</b>	EP785	<b>Semester</b>	7
<b>Course Title</b>	Culture and Communities: Studio Class in Visual Ethnography		
<b>Autonomous Teaching Activities</b>		<b>Weekly Teaching Hours</b>	<b>Credits</b>
Lectures and Tutorials		4	6
<b>Course Type</b> <i>Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>	Mandatory Course, Interdisciplinary/Scientific area, Cultivating particular skills  Scientific area: Visual Anthropology, Ethnography, Cultural Studies, Tourism Studies, History, Visual and Material Culture Studies, Multimodal Ethnography, Film Studies		
<b>Prerequisites:</b>	ΥΠ313		
<b>Course teaching and evaluation language:</b>	Greek		
<b>The course is offered to Erasmus incoming students</b>	Yes [potentially it may be offered in English given that it is for advanced students]		
<b>Course Page (URL)</b>	(posted on eclass at the beginning of winter semester)		

### 2. Learning Outcomes

#### Learning Outcomes

*Describe the learning outcomes of the course, the specific knowledge, skills and abilities students will acquire upon successful completion of the course of the appropriate level.*

The aims of studio class are:

Students will grasp the main principles of visual anthropology as it concerns the production of an ethnographic film and the creation of an anthropological photo essay.

The studio-class is designed to rigorously train students in ethnographic research methods and teaches them how to conduct a short-term fieldwork project that results in an ethnographic documentary (12mins max) or a photo-essay. Students are taught how to analyze and synthesize the data they have collected in light of the relevant anthropological literature and how to communicate them to an audience in textual and non-textual form.

Students will delve into the anthropological literature concerning a topic of their choosing (see the syllabus for such potential areas of research, e.g.: social media and new socialities, activism and the environment, gender/sexuality, consumption, urban geographies and notions of value, human-non-human relations, divination and religion, memory/memorialization, contemporary art practices, museums, tradition and cultural associations.

Students also delve during lectures into key discussions concerning: representation, visibility, ethics and political issues in ethnography, different styles of ethnographic film and photography, debates about the potentials and limitations of each. They are provided with ample examples of each style/genre in in-class screenings.

the relationship between communities and institutions as well as the role of cultural practice and

cultural experiences in the everyday lives of people. Themes of interest include: museums and source communities, disputes over the environment, clashes with the state about conservation regulations, local museums and memory, tourism and social change, refugees and the role of NGOs, grass-root art projects.

The studio class overviews the analytical tools that have emerged in the anthropological literature concerning cultural experiences and the everyday life in communities across the globe. It also reviews the processes relating to the historical emergence of particular forms of political dynamics in communities in Greece and elsewhere (e.g., changes in rural practice that come with the implementation of EU subsidies, the role of tourism in local economies and cultural practice, etc.).

Upon successful completion of the course/lab students will be able to: summarize and understand debates about cultural practice and local economic and social lives, and will be able to apply theoretical concepts deriving from ethnographic fieldwork into the production of an ethnographic film and/or photo-essays.

### **General Skills**

*Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which one (s) does the course aim for?*

*Research, analyze and synthesize data and information, using the necessary technologies*

*Adaptation to new situations*

*Decision making*

*Independent work*

*Teamwork*

*Working in an international environment*

*Working in an interdisciplinary environment*

*Production of new research ideas Project design and management*

*Respect for diversity and multiculturalism*

*Respect for the natural environment*

*Demonstrate social, professional and ethical responsibility and gender sensitivity*

*Exercising criticism and self-criticism*

*Promoting free, creative and inductive thinking*

The course aims at cultivating the following skills:

*«Research, analyze and synthesize data and information, using the necessary technologies»*

students are asked to collect and evaluate digital/online material and reflect on their own experience in relation to culture and cultural politics (blogs, posters, Instagram, etc.) Students are also trained in using cameras to record events and social landscapes and to use editing as a means of constructing a documentary film.

*“Independent work” :*

students are assigned specific theoretical topics and scientific articles to present in class

*«Working in an interdisciplinary environment”:*

students read and evaluate essays and texts reflective of different disciplines in Greek and in English

*“Production of new research ideas :*

students are trained to assess the usefulness of different theoretical models in analyzing culture at a local level and how these models may be put to use in understanding everyday experiences of the home and the self. They will specifically be trained in ethnographic research methods and use these in order to produce theorized understandings of their familiar environments.

*“Respect for diversity and multiculturalism”:*

students are exposed to an exploration of asymmetry, political violence and inequalities globally and will delve into the history and cultural nuances of political struggles over issues such as gender, the environment, etc (e.g., some of the 2022 films/essays focused particularly on questions of gender equality and environmental pollution in Volos). The course also overviews contemporary initiatives regarding sexual, cultural and ethnic diversity as these play out in the lives of local

societies.

*«Demonstrate social, professional and ethical responsibility and gender sensitivity»:*

The course examines the question of ethics in the representation of Others (including gender/sexual minorities, patients, etc) particularly as the students are invited to conduct their own research projects. Students will thus be trained in the relevant guidelines that pertain to the ethics of ethnography and will study relevant anthropological associations' guidelines concerning the respect and protection of informants' privacy and safety (e.g., <https://www.americananthro.org/ethics-and-methods> )

*«Exercising criticism and self-criticism»*

: Students delve into critical theories through discussions in class—The tutor presents these theories as different tools/possibilities for understanding cultural practice—students are invited to develop their own critical skills and the capacity to assess cultural phenomena by synthesizing these theoretical ideas.

*“Promoting free, creative and inductive thinking” :*

see above point- emphasis on the selective, reflexive use of theoretical models and on synthesizing and creatively combining these models.

### 3. Course Content

What is social experience and how can we record and analyze it ethnographically while utilizing visual media and particular theoretical models?

The aim of this studio class is to explore cultural practice and social experience as they emerge in the everyday domain of local communities. These may include a variety of geographical and social spheres (from cultural associations to grass-roots organizations, specific neighborhoods, digital collectives, followers of a certain religious group and so on). The research may take place virtually or follow interlocutors in a specific place (or between places).

The studio class employs and teaches students the fundamentals of ethnographic fieldwork (particularly, visual ethnography) and blends these with theoretical debates in anthropology and the social sciences as well as in film studies and photo theory. Its emphasis on visual culture culminates in the production of final projects that articulate anthropological analysis through photography and film. The projects draw on ethnographic fieldwork.

There is an array of themes explored by this studio class: from conflicts between local communities and official institutions, to everyday practices concerning memory and memorialization, infrastructures, art practice, notions of tradition, religious experience, social media and the digital (see the syllabus for more info).

The teaching weeks cover the following:

- Introduction: Doing Ethnography .
- Doing Visual Ethnography (Film- beyond the textual)
- Ethnographic film history and styles
- Doing Visual Ethnography with/in Photography
- Objects, Biographies, Localization Between the Local and the Global
- Space, Place, Landscape and Materiality
- Infrastructures and the Environment
- Tourism
- Museums, Memory and Memorials
- The Past in the Present: Re-enactment, Performance, Temporality
- Consumption, Gender and Performativity

#### 4. Instructive and Learning Methods - Evaluation

<b>Delivery Method.</b>	Delivered by physical presence.	
<b>Use of IT's in teaching and communication with students</b>	<ul style="list-style-type: none"> <li>• Power Point presentations that include still and moving imagery (short clips and documentaries) as well as summarized textual theory</li> <li>• Support Learning Process via the e-class platform</li> <li>• Electronic communication with students as well as face-to-face meetings to offer advice and feedback on their projects and presentations</li> <li>• Regular meetings between the studio-class assistant and the students to monitor the progress of their projects</li> </ul>	
<p><b>Teaching Structure</b> <i>The methods of teaching are described in detail</i></p> <p><i>The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall workload at semester level corresponds to ECTS standards.</i></p>	<b>Methods</b>	<b>Semester Work Load</b>
	Lectures	26
	Interactive discussion in class	13
	Educational Visit	6
	Preliminary fieldwork project	13
	Presentations of findings	13
	Final paper	79
<b>Course Total</b> <b>(25 Hrs. Work Load per Credit Unit)</b>	150	
<p><b>Student Evaluation</b> <i>Description of the evaluation procedure</i></p>	<p>The evaluation criteria are explicitly mentioned during the first introductory lecture. They are also available, in the course description on the university's eclass asynchronous e-learning platform.</p> <p>Language: Greek or English</p> <p><u>Formative assessment:</u></p> <ul style="list-style-type: none"> <li>• Oral presentations of practical exercises (observational data) using audiovisual material.</li> <li>• Participation in on-site visits and scheduled lectures.</li> </ul> <p><u>Summative assessment:</u></p> <p>Ethnographic film (up to 12 mins) and/or Final paper (Photo-essay): (2.500 words max). The projects will set up particular questions (that build on the anthropological bibliography) and will show how the participant observation data responds to or illuminates these questions. Feedback will have been given to students during their presentations and tutorials before they hand in the final drafts.</p> <p><b>Final work: 60%</b> <b>Mini Assignments and class participation: 40%</b></p>	

## 5. Recommended Readings

*A Detailed bibliography is uploaded with the syllabus on eclass. The following is merely a sample*

Azoulay, Ariella. 2008. *The Civil Contract of Photography*. New York: Zone Books.

Bakalaki, Alexandra. 2016. Chemtrails, Crisis, and Loss in an Interconnected World. *Visual Anthropology Review* 32(1).

Ben-Yehoyada, Naor, Heath Cabot and Paul A. Silverstein. 2020. Introduction: Remapping Mediterranean anthropology. *History and Anthropology* 31(1).

Binney, Judith και Chaplin, Gullian. (2003), «Taking the Photographs Home: The Recovery of a Māori History», στο L. Peers – A. Brown (επιμ.), *Museums and SourceCommunities: A Routledge Reader*, Routledge, Λονδίνο, σ. 100-110.

Borneman, John και Abdellah Hammoudi. 2009. “Being There: The Fieldwork Encounter and the Making of Truth: An Introduction.” Στο *Being There: The Fieldwork Encounter and the Making of Truth*. Berkeley: University of California Press.

Bruner, Edward. 2004. *Culture on Tour: Ethnographies of Travel*. Chicago: University of Chicago Press.

Cabot, H. 2019. “The Business of Anthropology and the European Refugee Regime”. *American Ethnologist* 46(3): 261-275.

Candea, Matei. 2007. Arbitrary Locations: In Defence of the Bounded Field-Site. *The Journal of the Royal Anthropological Institute* 13(1): 167-184.

Cole, Jennifer. 1998. The Work of Memory in Madagascar. *American Ethnologist* 25 (4): 610–633.

Cox, Rupert, Irving, Andrew και Christopher Wright (επιμ.). 2016. *Beyond Text? Critical Practices and Sensory Anthropology*. Manchester: Manchester University Press. 2016.

Geffroy, Yannick 1990. “Family photographs: A visual heritage.” *Visual Anthropology*, 3(4): 367-409.

Grimshaw, Anna και Amanda Ravetz. 2009. “Rethinking Observational Film.” *Journal of the Royal Anthropological Institute* 15: 538-556.

Kalantzis, Konstantinos. dir. 2014. *Dowsing the Past: Materialities of Civil War Memories*. 47 min. Leonidas Papafotiou, Giorgos Samantas, and Konstantinos Kalantzis, producers, Athens.

Kalantzis, Konstantinos 2019. *Tradition in the frame: Photography, power, and imagination in Sfakia, Crete*. Bloomington: Indiana University Press.

Kalantzis, Konstantinos. 2020. “Modernity as Cure and Poison: Visual Culture and Ambiguous Stillness in Therasia, Greece”, *Zeitschrift für Ethnologie*, Ειδικό τεύχος: Rethinking the Mediterranean, επιμ.: Simon Holdermann, Christoph Lange, Michaela Schäuble and Martin Zillinger.

Kalantzis, Konstantinos. (αναμένεται). “Photography, Citizenship and Accusatory Memory in the Greek Crisis”, στο *Citizens of Photography: The Camera and the Political Imagination*, επιμ. Christopher Pinney, Durham NC: Duke University Press.

Lekakis, S. 2020. (ed.) *Cultural Heritage in the Realm of the Commons: Conversations on the Case of Greece*.

<https://www.ubiquitypress.com/site/books/e/10.5334/bcj/?fbclid=IwAR0frFyMoFCy57JmouZoFvSrS3M1TwR8a1qNWzQ6--oQvuEu2VN rcOfAU8>

MacDougall, David. 2006. [\*The Corporeal Image: Film, Ethnography, and the Senses\*](#). Princeton, NJ: Princeton University Press.

Miller, Daniel, et al. 2016. *How the World Changed Social Media*. London: UCL Press.

Miller, Daniel. 1998a. "Coca-Cola: A Black Sweet Drink from Trinidad." Στο *Material Cultures: Why Some Things Matter*, edited by Daniel Miller, 169–187. London: University College London Press.

Moutu, Andrew. 2007 Collection as a Way of Being. In *Thinking through Things: Theorising Artefacts Ethnographically*. Amiria Henare, Martin Holbraad, and Sari Wastell, eds. Pp. 93–112. London: Routledge.

Μπακ-Μορς, Σουζαν. [1987] 2019. *Σημειολογικά όρια και πολιτικές του νοήματος: Η νεωτερικότητα σε περιοδεία. Ένα χωριό της Κρήτης σε μετάβαση*. Γ. Μυλωνάς (επιμ.), Β. Πούλιος (μτφρ). Θεσσαλονίκη: Εκδόσεις Ψηφίδες.

Παπαταξιάρχης, Ευθύμιος. 2006. (επιμ.). *Περιπέτειες της Ετερότητας: Η παραγωγή της πολιτισμικής διαφοράς στη σημερινή Ελλάδα*. Αθήνα: Αλεξάνδρεια

Ortner, Sherry B. 1995. Resistance and the Problem of Ethnographic Refusal. *Comparative Studies in Society and History* 37 (1): 173–193

Papailias, Penelope. 2005. *Genres of Recollection: Archival Poetics and Modern Greece*. New York: Palgrave Macmillan.

Peers, Laura and Alison K. Brown. (eds.). *Museums and Source Communities: A Routledge Reader*. London: Routledge.

Pinney, Christopher και Nicolas Peterson, επιμ. 2003. *Photography's Other Histories*. Durham, NC: Duke University Press.

Ροζάκου, Κατερίνα. *Από «αγάπη» και «αλληλεγγύη»: Εθελοντική εργασία με πρόσφυγες στην Αθήνα του πρώιμου 21<sup>ου</sup> αιώνα*. Αθήνα: Αλεξάνδρεια.

Russell, Catherine 1999. *Experimental ethnography: the work of film in the age of video*, Durham, NC : Duke University Press.

Schacter, Rafael. 2014. *Ornament and Order: Graffiti, Street Art and the Peregion*. Farnham: Ashgate.

Sorge, Antonio, and Jonathan Padwe. 2015. "The Abandoned Village? Introduction to the Special Issue." *Critique of Anthropology* 35 (3): 235–247.

Stewart, Charles. 2003. Dreams of Treasure: Temporality, Historicization and the Unconscious. *Anthropological Theory* 3 (4): 481–500.

Sutherland, Patrick. 2016. "The Photo Essay." *Visual Anthropology Review*, 32(2): 115-121

Zinovieff, S. [1992] (2006). «Έλληνες άντρες και ξένες γυναίκες: Το καμάκι σε μια επαρχιακή πόλη.» Στο Ε. Παπαταξιάρχης και Θ. Παραδέλης (επιμ.), *Ταυτότητες και φύλο στη σύγχρονη Ελλάδα: Ανθρωπολογικές προσεγγίσεις* (σελ. 251–276). Αθήνα: Εκδόσεις Αλεξάνδρεια

The core content of the lectures, including images and a summary of theoretical positions, is uploaded by the tutor as ppt presentations (one per week) on eclass. Students are also asked to read particular chapters, either from the book (Evdoxos) or those made available on eclass.

Students who failed to pass or submit a final project, will be eligible for oral exams (September). The exams will draw on bibliographical material that are uploaded on eclass (book chapters, essays, etc.).

Course materials come from a wide range of works (edited volumes, monographs and journals: some of which feature work by the tutor). For those texts in English, a detailed explanation and presentation is given in Greek in class along with a power point explanation of the key points which is uploaded on eclass.

Indicative Journals used in the course/lab: *American Ethnologist, Journal of Modern Greek Studies, Representations, American Anthropologist, Critical Inquiry, Journal of the Royal Anthropological Institute, Visual Anthropology Review, New Media and Society, Public Culture, Comparative Studies in Society and History, Journal of Material Culture, Ethnography, Ethnos, Anthropological Quarterly, Visual Culture, History and Anthropology.*