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DESCRIPTORS *Anthropology; Audiovisual Communication; Class Activities; Communication Skills; *Course Descriptions; *Cultural Awareness; *Eskimos; Folk Culture; Higher Education; Interdisciplinary Approach; *Mass Media; Nonverbal Communication; Visual Literacy

ABSTRACT

The premise of this 14 week anthropology course is that endeavors by the mass media should be understood as cultural enterprises. Students will examine the means by which anthropologists, photographers, filmmakers, writers, new reporters or other observers translate their observations of another culture to members of their own culture. The Eskimo culture forms the focus of the course. Required texts include Hall, "The Silent Language," Ruesch, "The Top of the World," and Kosinski, "Being There." Weekly films include "Invisible Walk," "Winter Ice Sea Camp," and "Nanook of the North." Eskimo music is also studied. Students keep a journal in lieu of written examinations. Optional projects are divided into a written assignment and a visual presentation such as still photography, slides or a motion picture. No sound track or narration may accompany the visual presentation which is to illustrate one small aspect of the student's culture. Grade options are according to the student's degree of involvement. A bibliography is included.

(KC)
"That's Nanook's place. Made a fortune in the movies."

Gladfelter Hall 231
Tuesday, Thursday 8:30 - 10:30

Dr. Richard Chalfen
Fall Semester, 1976
HUMAN IMAGES: A COMMUNICATIONS APPROACH
TO CULTURE

1. This course explores an approach to the study of culture which focuses on
man's ability to communicate and share information on the human condition.
As such, we shall integrate concepts, theories and methods that are shared
by both anthropologists and communications scholars.

2. Anthropologists have standardly attempted to study other cultures in order
to better understand the diversity of man's existence and the variability
of human behavior. To carry on this activity, any investigator must make
a series of inferences about what he sees and hears, and subsequently, he
must attempt to communicate his interpretation of the situation to others
-sometimes by word-of-mouth, in writing, and/or in some visual form. In
other words, from the impression or image that he receives "in the field,"
he must recreate an impression or image in some recognizable mode of commu-
nication.

Thus one primary focus of this course shall be to explore the means by
which observers (anthropologists, writers, travelers, news reporters, car-
toonists, photographers, filmmakers, artists, etc.) "image" aspects of
another culture for presentation to members of their own culture - he it
a scholarly community or the lay public. The "other culture" this semester
shall be Eskimos.

3. The implications of these ideas, which are central to the work of an anthro-
pologist, are immediately relevant to an understanding of the mass media.
When we begin to consider mass media as essentially a cultural
enterprise, rather than one of artistic creation, the idea of man as a
creator and manipulator of symbolic messages and images opens a comparable
area of study.

The epistemological foundations of these concepts shall not be considered
in this course. I shall be glad to offer a brief bibliography of this
philosophical context to students interested in these areas.

4. Students in this course usually come from several majors such as anthropology,
communications, sociology, psychology and education. In order to help me
understand the composition of this class, please jot down your name and major
course of studies (or projected major) on the piece of paper that will be
passed around at the first meeting. Since this course primarily deals with
the area of visual anthropology, and since some use of a camera may be re-
quired, indicate next to your name and major if you own or have access to a
still camera - "SC" - or a movie camera - "MC."
Anthropology 33 examines a number of subjects and interests that are treated more thoroughly in several courses offered by the Department of Anthropology. The following related courses are part of the Culture and Communication curriculum:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>Anthropology 235</td>
<td>Structural Analysis of Symbolic Systems (F)</td>
</tr>
<tr>
<td>Anthropology 236</td>
<td>Urban Dialects (S)</td>
</tr>
<tr>
<td>Anthropology 240</td>
<td>Introduction to Culture and Communication (F)</td>
</tr>
<tr>
<td>Anthropology 308</td>
<td>Methods in the Ethnography of Communication (S)</td>
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<tr>
<td>Anthropology 329</td>
<td>Vidistics: The Ethnography of Visual Communication (F)</td>
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<tr>
<td>Anthropology 330</td>
<td>Methods in Culture and Communications Fieldwork (S)</td>
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<tr>
<td>Anthropology 331</td>
<td>Communicational and Interactional Anthropology (S)</td>
</tr>
<tr>
<td>Anthropology 333</td>
<td>Anthropological Photography (S); Anthropological Film (F)</td>
</tr>
</tbody>
</table>

Interested students should request a brochure that outlines this curriculum and/or consult the Department directly for specific course times, places and instructors.

Students specifically interested in Visual Anthropology should request a paper titled "The Teaching of Visual Anthropology at Temple University" by Jay Ruby and Richard Chalfen (1973).

(S): given in Spring semester only.
(F): given in Fall semester only.
REQUIRED textbooks, reprints and articles for Anthropology 53:
(see bibliography at end of syllabus for complete references)

*Hall, Edward T.
*Kalbtei, Asen
*Chance, Norman A.
*Ruesch, Hans
*Houston, James

*Kosinski, Jerzy
*Sharp, Lauriston
*Miner, Horace

**Briggs, Jean
**Calder-Marshall, Arthur
**Carpenter, Edmund
**Carpenter, Edmund

HANDBOUT Readings:

Time Magazine
Anon
Kramer, Hilton
Canaday, John

RECOMMENDED readings:

*Ruesch, Hans
Knoy, Alexander
**Calder-Marshall, Arthur
**Griffith, Richard
**Houston, James
**de Poncins, Gontran
**Swinton, James
**Carpenter, Edmund

**Balikci, Asen
**Radin, Paul
**Sherwood, Robert
**Canudo, Ricciotto
**Gross, Larry
**Worth, Sol

**Ruby, Jay
**McNally, Judith

The Silent Language (SL)
The Netsilik Eskimo (NE)
The Eskimo of North Alaska (TENA)
Top of the World (TW)
The White Dawn (WD)

Being There (BT)

"Steel Axes for Stone-Age Australians" (SASA)
"Body Ritual Among the Nacirema" (BRAN)

"Kapluna Daughter"
"Shooting Nanook"
"An Eskimo Artist"
"Image Making in Arctic Art"

"Is There Intelligent Life on Commercials?"
"Film Reviews of The Savage Innocents"
"How 'Primitive' is the Art of the Navajos?"
"Esthetics Versus Anthropology in the Art of Africa"

Back to the Top of the World (BTW)
Night of the White Bear (NWB)
The Innocent Eye (TIE)
The World of Robert Flaherty
Eskimo Prints
Kabloona
Eskimo Sculpture
Eskimo Realities

"Reconstructing Cultures on Film"
"The Literature of Primitive Peoples"
"Robert Flaherty's Nanook of the North"
"Another View of Nanook"
"The Reality of Television Fiction"
"Toward an Anthropological Politics of Symbolic Forms"
"The Anthropological Consequences of a Wired Planet"
"The White Dawn..."

*Available for purchase at the SAC bookstore
**Available at the Paley Library Reserve Desk
7. Schedule of Classes: Required and Recommended Readings and Films.

WEEK 1. Sept. 9, 14, 16  
Introduction to the course; concept of imaging the human condition; consideration of culture as communication and the study of culture at a distance.


WEEK 2. Sept. 21, 23  
The anthropology of human communication; communication as codified behavior - proxemics as one example; media socialization.

Readings: SL: pp. 34-104 & 162-185; BT; Papers by Gross and Messaris, and Horton and Wohl (recommended)
Film: Invisible Walls (1969)
Slides: "Zones of Informal Space."

WEEK 3. Sept. 28, 30  
Introduction to visual anthropology: ethnographic film and the Netsilik Eskimo.

Readings: NE: pp. 3-37  
Paper by Balikci on "Reconstructing Cultures on Film" and Worth's "Semiotic of Ethnographic Film" (recommended)
Film: Fishing at the Stone Weir (1966) parts 1 & 2

WEEK 4. Oct. 5, 7  
Eskimo ethnography - Arctic Prehistory.

Readings: NE: pp. 37-47
Film: Caribou Hunting at the Crossing Place (1966), parts 1 & 2

WEEK 5. Oct. 12, 14  
Eskimo ethnography cont. - Social structure.

Readings: NE: pp. 47-56 & 93-144
Film: Autumn River Camp (1966) parts 1 & 2

WEEK 6. Oct. 19, 21  
Eskimo ethnography cont. - Culture and Personality; problems with doing fieldwork.

Readings: NE: pp. 56-80 & 173-193; Briggs' "Kapluna Daughter;"
Handout: "Sex and the Eskimos".
Film: Winter Ice Sea Camp (1966) parts 1, 3 & 4
WEEK 7. Oct. 26, 23
"An Immortal Silent Film Epic." Early ethnographic film: strategies and problems.

Readings: TIE: pp. 76-91
World of Robert Flaherty: pp. 3-43 (recommended)
Papers by Sherwood and Canudo (recommended)

Film: Nanook of the North (1922)

WEEK 3. Nov. 2, 4
Anthropological fiction: novels and ethnographies as contrasting reports.

Readings: WD; NWB (optional); McNally's "The White Dawn..." (recommended); NE: pp. 163-172

Film: The Wedding of Palo (1937)

WEEK 9. Nov. 9, 11
Hollywood as image-maker and the notion of popular, comfortable stereotypes.

Readings: TW; NE: pp. 147-162

Film: The Savage Innocents (1959)

WEEK 10. Nov. 16, 18
The expressive and artistic modes of presentation: sculpture and printmaking.

Readings: Carpenter's "Eskimo Artist" or "Image Making in Arctic Art."
Graburn's "The Eskimo and 'Airport' Art."
Handouts by Kramer and Canaday.
Eskimo Prints (recommended)
Eskimo Sculpture (recommended)

Film: Kenojuak (1964)
Lab Session: Basics of still and motion picture production.

WEEK 11. Nov. 23, 25
The expressive modes, cont. - poetry, music and dance.

Readings: Radin's "Literature of Primitive Peoples;" Tomczak's "Eskimo, Aleut and Indian Dances of Alaska."


WEEK 12. Nov. 30, Dec. 2

The use of film in the study of culture change.

Readings: TENA (emphas on Introduction, Chaps. 1 and 4-7)
          BTW (recommended)
          Articles in National Geographic

Film: People of Tununak (1974)
      Animation from Cape Dorset (1975)

WEEKS 13 and 14
Dec. 7-16

These sessions are devoted to catching up and to the presentation of student projects.

Readings: Worth's "Toward an Anthropological Politics of Symbolic Forms" and Ruby's "Anthropological Consequences of a Wired Planet"
          (both papers are strongly recommended)

Film: Mixed media class projects.

Students should be prepared for possible changes in this outline due to frequent irregularities in film distribution schedules.
8. JOURNAL WRITING.

There will be no written examinations in this course. Instead, each student is expected to keep a Journal.

The philosophy and rationale behind keeping a Journal is modeled, in part, after C. Wright Mills' discussion "On Intellectual Craftsmanship" found in The Sociological Imagination (1959), pp. 195-226. This reference is strongly recommended and has been placed on "reserve reading" in Paley Library.

This Journal should be your attempt to integrate all the various forms of information presented in this course. If the Journal is written properly, it will combine your class notes, reading notes, personal observations (hopefully related to the course materials) and notes that you would have normally prepared as a study guide for an examination. The Journal should contain brief summaries of the assigned readings, the films and lecture material. Journal entries should not be raw class notes or reading notes but rather summaries of your notes and thoughts that demonstrate your knowledge of the material. Title all entries. You are encouraged not to use the title of something you read or saw (such as HE: 21-34 or Houston's WD); rather, use a title that integrates a few of your observations, or emphasizes what you thought was important in some reading or viewing (such as "The Suicide Motif in HE, WD and TOW").

You should also attempt to raise interesting questions in your writing and make some attempt to answer such questions. Periodically I will ask questions in class that should be discussed as a Journal entry.

In addition, at regular intervals (once a week is recommended), students should write a brief critical essay that brings together the various summaries and places them into some sort of meaningful context, i.e. compares them to the previous weeks' work or to the entire course in general. This section of the Journal is most important, because it will demonstrate your comprehension of the course materials and your ability to thoughtfully reflect on their relevance.

I also encourage you to include in your Journal any newspaper and/or magazine clippings, cartoons, photographs, etc. that you feel are particularly relevant to other course material.

I recommend that you purchase a 9" by 7" loose leaf three ring binder and several fillers. All entry pages should be numbered and dated. Whenever possible, I encourage you to type your Journal entries.

All Journals will be collected, read and evaluated by me on the following dates:

THURSDAY, OCTOBER 26

THURSDAY, DECEMBER 14
TERM PROJECTS

Students have the option of undertaking a project in addition to keeping a journal (see 10. GRADF options). The project will be to document some aspects of your own culture and physical environment. By attempting to study aspects of your own culture you should gain an understanding of some conceptual and methodological problems in cultural anthropology.

The project has two parts, involving three different media—writing, still photography and motion pictures. Three or four students (depending on the number of students electing to do the project) will work together. The project will therefore be a group effort with one grade given for each group. Students must complete both sections of the project for any credit.

PART I. Due: TUESDAY, OCTOBER 19, 1976.

a. Compile a list (as a group) of the ten most important things in your life. Concentrate your attention on material culture. Explain in a sentence or two why each thing is significant.

b. Compile a list (as a group) of the ten most important activities in your life. Explain in a sentence or two why each is significant.

PART II. Due: TUESDAY, DECEMBER 7, 1976

Prepare a coordinated slide essay-motion picture that visually illustrates one small, but important, aspect of your culture. You should try to illustrate a relationship between some important item (or items) from your list of things and your list of activities that you prepared for Part I. It is strongly recommended that you concentrate on only one thing or one activity and try to be as complete as possible.

These slide-film presentations will be shown in class for class evaluation and discussion. You are to assume that your audience consists of people who know nothing about your culture. You must keep this in mind. You are visually "telling" members of another culture about something that you feel best encapsulates your own culture. Thus, you are playing the role of an ethnographic imagemaker, while the rest of the class is also assuming the role of the ethnographer, attempting to discover some important part of your culture through your photographic-filmic essay.

Projects will be evaluated in class on concept, continuity and how well certain ideas have been communicated visually. No recognizable words should appear in these images; neither a sound track nor narration are permitted. Projects will not be graded on photographic expertise. This is not a course in filmmaking per se. Several Thurs. laboratory sessions will be
GRADES

Students have the following options regarding their degree of involvement and participation in this course and potential grades.

1. The completion of a mediocre Journal, sparse class attendance and minimal contribution to class discussion will guarantee a grade of "C" or less.

2. The completion of a satisfactory Journal and active class participation will earn eligibility for a grade of "B" but no better.

3. The completion of a good Journal and electing to do a project will make you eligible for an "A" grade. The production of a project of superior quality will then guarantee an "A" grade.

N.B. Students should strictly observe the above listed due dates for the Journals and projects. Part of the grade for projects is based on the successful presentation of projects in class. Students who turn in their Journals and/or projects late will receive a grade reduction.
12. REQUIRED, RECOMMENDED AND COLLATERAL READINGS

Balikci, Asen
1970

1973
"Reconstructing Cultures on Film" paper presented during the IXth International Congress of Anthropological and Ethnological Sciences, Chicago.

Balikci, Asen & Quentin Brown
1966
"Ethnographic Filming and The Netsilik Eskimos" Educational Services Incorporated Quarterly Report.

Bandi, Hans-Georg
1969

Barnouw, Erik
1972

Boorstin, Daniel J.
1961

Briggs, Jean L.
1970

1970

Calder-Marshall, Arthur
1963

Canudo, Ricciotto
1972
Carpenter, Edmund

1966

"Ohnninewk, Eskimo Hunter" in In the Company of

1968

"Image Making in Arctic Art: in Sign Image Symbol
Braziller.

1971

The Story of Comock the Eskimo. Greenwich, Conn.: Fawcett.

1973

"The Eskimo Artist" in Anthropology & Art ed.
Charlotte M. Otten, pp. 163-171. New York:
Natural History Press.

Eskimo Realities. New York: Holt, Rinehart and
Winston.

Chance, Norman

1966

The Eskimo of North Alaska. New York: Holt,
Rinehart & Winston, Inc.

Foulks, Edward F.

1972

"The Arctic Hysterias of North Alaskan Eskimo" in
Anthropological Studies, Maybary-Lewis (ed.)
No. 10 Washington: American Anthropological
Association.

Gregory, R.L.

1973

"Do We Have to Learn How to See?" in Eye and
Brain (2nd ed.) pp. 188-219, New York: McGraw
Hill.

Gross, Larry and
Paul Messaris

1973

"The Reality of Television Fiction..."
Paper presented at the International Communications
Association, Montreal.

Hall, Edward

1959


Horton, Donald and R. Wohl

1956

"Mass Communication and Parasocial Interaction"
in Psychiatry, 19: 215-29
Houston, James 1971
Knox, Alexander 1971
Kosinski, Jerzy 1971
McLuhan, Marshall 1964
McNally, Judith 1974
Miner, Horace 1956

National Geographic
Douglas, W. and C. Hare 1964
Abercrombie, Thomas 1969
Mary Rousseiere, Guy 1971
Kristof, Emory & Lael Morgan 1973
Peters, J.M. 1965

-12-


"Nomad in Alaska's Outback" NG Vol. 139 (2) pp. 540-567.

"I Live with the Eskimos" NG Vol. 139 (2) pp. 188-217.


"The Necessity of Learning How to See a Film" in Audio Visual Communication Review. Vol. 3(1) Summer.
<table>
<thead>
<tr>
<th>Author</th>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radin, Paul</td>
<td>1955</td>
<td>&quot;The Literature of Primitive Peoples&quot;</td>
</tr>
<tr>
<td>Raithe, Froelich</td>
<td>1959</td>
<td>&quot;The Vanishing Art of Arctic&quot;</td>
</tr>
<tr>
<td>Rasmussen, Knud</td>
<td>1929</td>
<td>&quot;An Eskimo Shaman Purifies a Sick Person&quot;</td>
</tr>
<tr>
<td>Riesman, Paul</td>
<td>1966</td>
<td>&quot;The Eskimo Discovery of Man's Place in the Universe&quot;</td>
</tr>
<tr>
<td>Ruesch, Hans</td>
<td>1951</td>
<td>&quot;An Eskimo: Simplicity Through Poverty&quot;</td>
</tr>
<tr>
<td>Service, Elman R.</td>
<td>1958</td>
<td>&quot;The Cooper Eskimo&quot;</td>
</tr>
<tr>
<td>Sharp, Lauriston</td>
<td>1952</td>
<td>&quot;Steel Axes for Stone-Age Australians&quot;</td>
</tr>
<tr>
<td>Sherwood, Robert</td>
<td>1971</td>
<td>&quot;Robert Flaherty's Nanook of the North&quot;</td>
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</tbody>
</table>

Worth, Sol
1972


"Toward the Development of a Semiotic of Ethnographic Film: in PIEF Newsletter, 3(3): 8-12.

Ruby, Jay
1973


Recent additions:

Graburn, Nelson
1967

"The Eskimos and 'Airport Art!'" In Transaction, October, pp. 28-33

Tomczak, Theresa
1972

"Eskimo, Aleut and Indian Dances of Alaska" Focus on Dance IV, ed. Jane Harris