

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2019 /20**

Part I Course Overview

Course Title: Visual Ethnography and Creative Intervention

Course Code: SM4134

Course Duration: One semester

Credit Units: 3

Level: B4

Arts and Humanities

Proposed Area:
(for GE courses only)

Study of Societies, Social and Business Organisations

Science and Technology

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) SM3721 Theories of Photography & Imaging

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

(A 150-word description about the course)

This course unfolds the many issues involved in studying everyday urban culture via ethnographic research methods. As a participant or observer, what kinds of information do we collect from the field? How does the medium employed to collect data and make field notes impact on what we learn and what know? Are the different creative media only tools? What can we learn from history and current practices the variety, diversity and complexity of ways. When we present our findings via visual narratives, such as a documentary, what are the implications? How have documentary makers so far tackled these issues?

Ethnography can be summarized as ‘being there, observing, collecting and recording’, whereas Cultural Studies open up this research method (from anthropology) into ‘ethno-methodologies’, allowing flexible, reasoned combination of other research methods such as interview, textual and discourse analysis, and participatory research. Ethno-methodologies are important because they pay attention to specific live moments of specific subjects, the opposite of turning people into types and numbers.

Visual ethnography has become an important aspect of the study of culture, and has found ways into the research-creation process of many contemporary artists. Visual ethnography has the following FOUR aspects:

- (1) Deploying photography, sketching, mapping, video-making and other visual methods to record data and conduct fieldwork
- (2) Collecting and studying visual/audio artifacts to gain insight into cultural practices and everyday life as these objects are highly organized visual representations with embedded meanings, e.g. family photos, video games, stamps, posters, advertisements, movies, front pages of personal blogs, maps etc.
- (3) Representing (analyzed/interpreted) fieldwork – i.e. representing ethnographic knowledge – via visual media, e.g. a photo album, a hyper-textual archive, documentary/anthropological videos, an artist’s book etc.
- (4) Moving beyond pure recording and visual representation to a series of participatory, performative and interventionist activities, often also practiced by contemporary artists who want their art-making to be find ways into everyday life.

The course will conclude with the examination of two latest trends:

- A. There is no pure visual/audio objects: new ethnography has paid more attention to It is also about investigating the varied ‘lives’ of objects based on actual usage, and human activities that involve self-made visual logic and aesthetics, such as decorating one’s living room, arrangement of the kitchen space, the actual use of a physical desk in one’s room, the display of family photos and so on.

B. There is a recent trend in the growing use of ethnographic research in the commercial sector as new ways to probe consumers' views and to give evidence to consumers' needs in the context of marketing research. This requires some attention with assessment.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs [#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Explain and defend the use of ethno-methodologies in the study of urban, everyday culture		√	√	
2.	Give an accessible account of the idea of visual ethnography and its varieties;		√	√	
3.	Conceive a research of everyday life based on informed views in cultural studies that deploys visual ethnography;				√
4.	Design, conduct and manage ethnography independently;			√	
5. [^]	Turn the findings of ethnography, the work of collecting, classification and archiving into creative/artistic projects;				√
6. [^]	Deploy audio-visual tools effectively in research and be aware of the difference they make		√	√	

* If weighting is assigned to CILOs, they should add up to 100%.

100%

[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

[^] Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lecture	Critical reading, class discussion, and issue- and sample-work-based small group presentation	✓	✓	✓				
Class presentation	case-studies (group), individual assignments, assigned readings	✓	✓					
Field studies	Field studies – short exercises to polish field work techniques and familiarize students of the sub-tasks of the research process, e.g. preserving documents, filing, classification, coding, interviews, frame analysis etc.				✓	✓		
Log book (assignment)	Log book (journal) to record all individual field exercises with critical review, and case studies				✓	✓	✓	
Project (assignment)	Self-designed research-creation projects; proposal-writing; class presentation and final report (critical essay)	✓		✓	✓	✓	✓	

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Small group presentation: case studies and/or assigned readings	✓	✓					20%	
Log book (journal) to record all individual field exercises critical review, and case studies	✓	✓		✓		✓	15%	
3 small-scale research exercises on show to set up a research, fieldwork, collecting and analysis + report: representation of findings plus one-page review				✓		✓	30%	
Semester-end research-creation (with exhibition option): creative work (creative representation of research findings) plus critical review	✓		✓	✓	✓	✓	35%	
Examination: 0% (duration: , if applicable)								

* The weightings should add up to 100%.

100%

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Class Participation	This assessment task reviews students' participation and performance in discussions, debates and peer critique during the tutorial sessions. The evidence of 'negotiation', the sign of discovery, lies in students' pre-class preparation and interpersonal sensitivity to his/her peer members.	<ul style="list-style-type: none"> - Active in-class participation, positive listening, strong ability to stimulate class discussion and comment on other points - In-depth pre-class preparation and familiarity with peer reports and other materials - Interpret others' views with an open mind and ready to negotiate - Readiness to share personal insight via analysis and synthesis with informed views 	<ul style="list-style-type: none"> - Active in-class participation, positive listening, ability to initiate class discussion and comment on other points - Adequate pre-class preparation and familiarity with peer reports and other materials - Interpret opinions effectively 	<ul style="list-style-type: none"> - Attentive in in-class participation, listening with comprehension, but only infrequently contributing - Adequate pre-class preparation but little familiarity with peer reports and other materials - Fair ability in interpreting opinions 	<ul style="list-style-type: none"> - Unmotivated to participate in class discussion or comment on other people's views - Little pre-class preparation and familiarity with peer reports and other materials - Poor ability in interpreting opinions 	<ul style="list-style-type: none"> - Unwilling to participate in class discussion and comment on other points, even when requested by the teacher - No pre-class preparation and familiarity with peer reports and other materials - Minimal ability in interpreting opinions

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> – Constructively critical, thus facilitating the discovery of new issues 				
2. Group Presentation	<p>This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of ‘discovery’ lied in a student’ s self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.</p>	<ul style="list-style-type: none"> – Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter – Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative – Superior presentation skills: distinct pronunciation, fluent expression and appropriate 	<ul style="list-style-type: none"> – Adequate content with firm grasp of the material that informs the audience on a subject matter – Reasonable organization, balanced structure and composition – Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management 	<ul style="list-style-type: none"> – Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter – Fair organization, weak structure and composition – Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management 	<ul style="list-style-type: none"> – Weak content, loose grasp of the general ideas with some knowledge of the subject matter – Poor organization, structure and composition – Poor presentation skills: marginal pronunciation, expression and diction, poor time-management 	<ul style="list-style-type: none"> – Inadequate content, fail to identify the general ideas with knowledge of the subject matter – No organization, structure or/and composition – Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> – diction, exact time-management – Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize 				
3. Critical review	This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of ‘discovery’ lies in a student’s ability to negotiate a position that is informed, defensible, and standing on personal insight.	<ul style="list-style-type: none"> – Excellent grasp of research material, able to explain key concepts, assumptions and debates – Rigorous organization, coherent structure, distinct thesis, properly argued with strong narrative – Insightful interpretation of the subject matter with distinct themes and thesis 	<ul style="list-style-type: none"> – Firm grasp of materials, able to explain key concepts and assumptions – Reasonable organization, balanced structure, adequate content, sufficient ability to integrate various resources based on demand – Clear ideas which keep to 	<ul style="list-style-type: none"> – Comprehensive grasp of materials, able to explain key concepts – Fair organization, weak structure, adequate content, fair ability to integrate various resources based on demand – Relevant points to the subject matter, fair ability to interpret opinions 	<ul style="list-style-type: none"> – Loose grasp of materials, cannot explain key concepts – Poor organization and structure, weak content, limited use of resources – Relevant points to the subject matter, marginal ability to interpret opinions – Insufficient and/or unorganized bibliography 	<ul style="list-style-type: none"> – Poor grasp of materials – No organization and structure, inadequate content, no/ irrelevant use of resources – Irrelevant points to the subject matter, minimal ability to interpret opinions – Irrelevant bibliography

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		<ul style="list-style-type: none"> - Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize - Ability to approach a text or a theme using a variety of theories and analytical tools - Strong bibliography suggesting breadth and depth of coverage and informed insights 	<ul style="list-style-type: none"> the point, clear-cut subject, ability to interpret opinions independently - Organized bibliography which can be utilized in accordance with the topic 	<ul style="list-style-type: none"> - Unorganized bibliography which can be utilized in accordance with the topic 		
4. Self-directed Research-creation Project/ Group Exhibition	Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively	<ul style="list-style-type: none"> - Work has strong affective quality and the articulation of personal styles and signature - Excellent appreciation, exploration and/or application of the 	<ul style="list-style-type: none"> - Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium 	<ul style="list-style-type: none"> - Basic appreciation and/or application of the aesthetic and expressive qualities of the medium - Limited ability to create project/ 	<ul style="list-style-type: none"> - Marginal appreciation of the aesthetic and expressive qualities of the medium - Marginal ability to create project/ work that demonstrate the processes of 	<ul style="list-style-type: none"> - No appreciation of the aesthetics and expressive qualities of the medium - Fail to create project/ work that demonstrate the processes of

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	turning theory into praxis, to transform course material into self-owned authorship.	<p>aesthetic and expressive qualities of the medium</p> <ul style="list-style-type: none"> - Work raises questions and instill insights about the process of conception, creative strategization and production - Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project - Efficient adjustment of 	<ul style="list-style-type: none"> - Ability to create project/ work that demonstrate the processes of thinking and creative exploration - Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions 	<p>work that demonstrate the processes of thinking and creative exploration</p> <ul style="list-style-type: none"> - Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available 	<p>thinking and creative exploration</p> <ul style="list-style-type: none"> - Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available 	<p>thinking and creative exploration</p> <ul style="list-style-type: none"> - Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment				
5. Log Book	This assessment will grade on rationality, clarity and fluency of argument and comment. The evidence of ‘discovery’ lies in the students’ demonstrated ability to address and approach problems in multiple perspectives, and the readiness to turn the logbook into a space for self-directed free discovery beyond required entries.	<ul style="list-style-type: none"> – Organization bears conceptual insight – Content carries illuminating details and reflects self-directed search beyond required coverage – Communication of distinct authorship and personality – Exceptional ability to address in details the conditions and 	<ul style="list-style-type: none"> – Reasonable organization; Informative content with details – Identifies the subject, strong ability to address the conditions and limitations related – Include adequate notes and possible ideas of research done to 	<ul style="list-style-type: none"> – Reasonable organization; Adequate content – Adequate coverage – Some evidence of ideation and brainstorming; – Sufficient documentation of research process and/or presentation of solution 	<ul style="list-style-type: none"> – Less than 50% of required coverage – Inadequate organization and content – Include little notes of research done to formulate solutions or documentation – Inadequate evidence of ideation and brainstorming; – Inadequate presentation of the solution 	<ul style="list-style-type: none"> – No submission; OR – Minimal coverage of what is required – Marginal ability in documentation – No evidence of ideation and brainstorming;

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		limitations in the journal process – Self-reflexive about the process and methodology of research and the impact of circumstantial factors – Evidence of wide-range ideation and brainstorming; notes, drawing, developmental sketches are included	formulate solutions – Evidence of ideation and brainstorming; Notes, drawing, developmental sketches are included – Account of how the solution is built, demonstrate ability to analysis and critique			

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Social anthropology (purposes, politics, problems); anthropology and cultural studies; dialectical materialism; ethno-methodologies; objects and things; the open-ended quality of research, ethnography and history, visual ethnography and art-making, archive; collecting; Michel Foucault's notions of archaeology and genealogy; Irving Goffman's notions of presentation of the self in everyday life and frame analysis

Representing Others in Film; functions of visual ethnography; visuals in ethnography; interdisciplinary approach to the visuals in ethnography; distinctions between ethnographic film and anthropological film; historical development in visual anthropology; limitations and benefits of using photography and video in anthropological research; visual ethnography as cultural intervention; visual anthropology: the case of Maya Deren; Direct Cinema; visual ethnography and avant-garde cinema; creating subjective voices; ethics in ethnographic film

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

Anderson, Kevin Taylor. 2003. Toward an anarchy of imagery: questioning the categorization of films as 'ethnographic'. *Journal of Film and Video* 55.2-3: 73-87.

Banks, Marcus. 2001. *Visual methods in social research*. London: Sage.

Bennet, Tony, L. Grossberg, M. Morris. 2005. *The New Keywords*. London: Blackwell.

Dennison Jean. 2015. Situating graphic anthropology. *Visual Anthropology* 28(1): 88-108.

Dick B, Soyinka B and Coffey A. 2006. Multimodal ethnography. *Qualitative Research* 6(1): 77-96.

Emmison, Michael and Philip Smith. 2000. *Researching the visual: images, objects, contexts and interactions in social and cultural inquiry*. London: Sage.

Grimshaw, Anna & Amanda Ravetz. 2009. Rethinking observational cinema. *Journal of Royal Anthropological Institute*, 15, 538-556.

Knowles, Caroline & Paul Sweetman. 2004. Eds. *Picturing the social landscape: visual methods and the sociological imagination*. London: Routledge.

MacDougall, David. 2005. *The Corporeal Image: Film, Ethnography, and the Senses*. Princeton, NJ: Princeton University Press.

Miller, Daniel. 2010. *Theories of things. Stuff*. Cambridge: Polity

Pink, Sarah. 2006. *Doing Visual Anthropology*. Sage Publications.

Saukko, Pauline. 2003. *Doing Research in Cultural studies: An Introduction to New Methodological Approaches*. London: Sage.

Russell, C. 1999. *Experimental Ethnography: The Work of Film in the Age of Video*. Durham: Duke University Press.

Schneider, Arnd. 2008. Three Modes of Experimentation with Art and Ethnography. In *Journal of the Royal Anthropological Institute* 14:171-194.

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Aldridge, Michael 1995: "Scholarly Practice – Ethnographic Film and Anthropology; Beyond Ethnographic Film: Hypermedia and Scholarship," in <i>Visual Anthropology</i> vol. 7 (3). 233-5.
2.	Emerson, R.M.; R.I. Fretz and L.L. Shaw, 2001: "Participant Observation and Fieldnotes," in Paul Atkinson (eds. et al), <i>Handbook of Ethnography</i> . Sage, London. Pink, Sarah. <i>Visual Ethnography</i> .
3.	Roberts, John 2006: <i>Philosophizing the Everyday: revolutionary praxis and the fate of cultural theory</i> . Pluto Press, Ann Arbor.
4.	<i>Visual Anthropology Review</i> (a journal of the Society for Visual Anthropology; an excellent resource showing how anthropologists use videography and photography as a research method).
5.	Web resources for Visual Anthropology: a UR list: http://www.usc.edu/dept/elab/urlist/index.html UR-list 7: audio visual collections: http://www.usc.edu/dept/elab/urlist/ur07.htm UR-list 5: visual ethnographies: http://www.usc.edu/dept/elab/urlist/ur05.htm
6.	Library of Congress: early motion pictures on the web, 1897-1916: http://memory.loc.gov/ammem/browse/ListSome.php?format=Motion+Picture
	[Ethnographic research: methodologies]
7.	Ethnographic Coding: http://changingminds.org/explanations/research/analysis/ethnographic_coding.htm
8.	Robert M. Emerson: "Writing Ethnographic Fieldnotes" (1995)

9.	Nicholas H. Wolfinger: "On writing fieldnotes: collection strategies and background expectancies" (2002)
10.	Mario Cardano: "Ethnography and Reflexivity"
11.	[on netnography and ubiquitous digital research] http://skilfulminds.com/2010/02/04/ethnography-and-ubiquitous-digital-research/
12.	Barbara Schneider: "The Role of Field Notes In The Construction of Ethnographic Knowledge" (2000)
	[Examples of ethnographic research: notes, reports]
13.	Guatemala project: "Creative Arts and Photography in Participatory Action Research in Guatemala" by M. Brinton Lykes in <i>Handbook of action research: participative inquiry and practice</i> , edited by Peter Reason and Hilary Bradbury; Sage 2001; pp. 363-71)
14.	Yunnan project [Visual Voices, 100 photographs of village China by the women of Yunnan Province 中國雲南農村婦女自我寫真集]
	[Examples of ethnographic research: notes, reports]
15.	Guatemala project: "Creative Arts and Photography in Participatory Action Research in Guatemala" by M. Brinton Lykes in <i>Handbook of action research: participative inquiry and practice</i> , edited by Peter Reason and Hilary Bradbury; Sage 2001; pp. 363-71)
16.	Yunnan project [Visual Voices, 100 photographs of village China by the women of Yunnan Province 中國雲南農村婦女自我寫真集]
17.	[Video ethnography]
18.	Some samples: http://www.manchesresearch.co.uk/archive.html
19.	Joseph Tobin and Yeh Hsueh, "The Poetics and Pleasures of Video Ethnography of Education." In R. Goldman (Ed). <i>Video Research in the Learning Sciences</i> . NY: Lawrence Erlbaum Associates. 2007.
20.	Two example of video ethnography used in market research: [kitchen] http://www.youtube.com/watch?v=uI_dwCLv4eU [consumer's behavior] http://vimeo.com/2935704
	[basic reference on visual ethnography and visual anthropology]
21.	Biella, Peter 1994: <i>Codifications of Ethnography: Linear and Non-linear</i> . University of Southern California.
22.	Collier, John 1986: <i>Visual Anthropology: photography as a research method</i> , in John Collier, Jr., and Malcolm Collier (ed.) Revised and expanded edition. University of New Mexico Press, Albuquerque.??? Essay or book?????
23.	Crawford, Peter Ian and David Turton (eds.) 1992: <i>Film as Ethnography</i> . Manchester University Press, New York.

24	Jarvie, I.C. (1983). "Problem of Ethnographic Real." <i>Current Anthropology</i> 24: 313-25. MacDougall, David. (1992). "Photo Hierarchicus: Signs and Mirrors in Indian Photography." <i>Visual Anthropology</i> , vol. 5, pp. 103-129.
25	Marshall, John. (1992). "At the Other End of the Camera." <i>Visual Anthropology</i> , Vol. 5, pp. 167-173.
26	Martin, R. (1997). "Looking and reflecting: Returning the gaze, re-enacting memories and imagining the future through phototherapy." In S. Hogan (ed.), <i>Feminist approaches to art therapy</i> . London, Routledge.
27	Rose, Gillian 2001: <i>Visual Methodologies: an introduction to the interpretation of visual materials</i> . Sage publications, London, Thousand Oaks, New Delhi.
28	West, W. Gordon 1996: "Photo-documentary and Visual Ethnography in a Postmodern Digital World: From Positivist Empiricist Pomposity towards a Critique of Photoelectric Representation" (November 30), available on-line at http://webhome.idirect.com/~gordwest/minweb/gwtexts/thdcph5.htm
	[Expanded modes of ethnomethodologies and case examples]
29	Adrian, Bonnie 2003: <i>Framing the Bride: globalizing beauty and romance in Taiwan's bridal industry</i> . University of California Press, Berkeley, Los Angeles, London.
30	Bach, Hedy 1998: <i>A Visual Narrative Concerning Curriculum, Girls, Photography, Etc.</i> (Dissertation)
31	Ofield, Simon 2005: "Cruising the Archive," in <i>Journal of Visual Culture</i> vol. 4(3). 351-64. On-line version available at: http://vcu.sagepub.com/cgi/content/abstract/4/3/351
32	Spina, S.U. 1995: "Worlds together... Words apart: bridging cognition and communication for second-language learners through authentic arts-based curriculum," in <i>Language, Culture, and Curriculum</i> 8(3). 231-47.
33	Walker, Ian ????: <i>City Gorged with Dreams: surrealism and documentary photography in inter-war Paris...</i>
	[Documentary films, ethnographic films and extended forms]
34	Barsam, Richard M. 1986: "American Direct Cinema: the Re-presentation of Reality," in <i>Persistence of Vision</i> 3/4. 132-56.
35	Bruzzi, Stella 2000: <i>New Documentary: a Critical Introduction</i> . Routledge, London and New York.
36	Corner, John 2002: "Performing the Real: Documentary Diversions," in <i>Television & New Media</i> 3. 255-68. On-line version available at: http://tvn.sagepub.com/cgi/content/abstract/3/3/255
37	Deren, Maya 1960: "Cinematography: the Creative Use of Reality," in <i>Daedalus</i> winter. 150-67.
38	Morin, Richard P. 1994: <i>Anthropologist's Award-winning Film Chronicles Indian Village Life</i> .

	[On objects, things, and new perspectives in critical theory]
39	Collins, Douglas 2002-3: "The Great Effects of Small Things: Insignificance with Immanence in Critical Theory," in <i>Anthropoetics</i> 8, no. 2 (fall 2002 / winter 2003) at http://www.anthropoetics.ucla.edu/ap0802/collins.htm (read August 3, 2007).
40	Cummings, Neil (ed.) 1993: <i>Reading Things</i> (Sight Works, volume 3). Chance Books, London. _____ and Marysia Lewandowska 2000: <i>The Value of Things</i> . Birkhauser, Switzerland; August Media, London.
41	Latour, Bruno 2011: <i>From Real Politics to Politics of Things</i> ; at: http://www.bruno-latour.fr/node/208
42	Macdonald, Cynthia 2005: <i>Varieties of Things: foundations of contemporary metaphysics</i> . Blackwell Publishing, Malden, Oxford, Carlton.
43	Plantinga, Carl (1987). "Defining Documentary: Fiction, Non-fiction, and Projected Worlds." <i>Persistence of Vision</i> 5: 44-54.
44	Renov, Michael, ed. (1993). <i>Theorizing Documentar</i> . New York, London: Routledge. Sapir, J. David. (1994). On Fixing Ethnographic Shadows. <i>American Ethnologist</i> , Vol. 21, no. 4, pp. 867-884.
45	Schwartz, Dona. Visual ethnography: Using photography in qualitative research. <i>Qualitative Sociology</i> , 12(2), Summer 1989.
	[theoretical thinking on everyday landscape]
46	Fenton, Laura 2005: "Citizenship in Private Space," in <i>Space and Culture</i> 8. 180-92. Online version available at: http://sac.sagepub.com/cgi/content/abstract/8/2/180
47	Edensor, Tim 2003: "Defamiliarizing the Mundane Roadscape," in <i>Space and Culture</i> 6. 151-68. On-line version available at: http://sac.sagepub.com/cgi/content/abstract/6/2/151
48	Goffman, Erving. "Self Presentation" (chapter 2) and "Social Life as Drama" (chapter 9), Charles Lemert and Ann Branaman (eds.), <i>The Goffman Reader</i> (Oxford: Blackwell, 1997), pp. 21-25; 95-107.
	[on ethnography & art-making]
49	Aliaga, Juan Vicente; Maria de Corral; and Jose Miguel G. Cortes (eds.) 2003: <i>Micropoliticas: arte y cotidianidad 2001-1968</i> [Art and everyday life 2001-1968]; a book that accompanies the exhibition "Micropolitics, Art and Everyday Life (2001-1968)," organized by the Espai d'Art Contemporani de Castello, held from 31st January to 21st September 2003, Spain.

50	Le Feuvre, Lisa; and Akram Zaatari (eds.) 2004: <i>Hashem El Madani: Studio Practices</i> ; published to coincide with the exhibition “Hashem El Madani,” at the Photographers’ Gallery, October 14 to November 28, 2004. Arab Image Foundation, Beirut; Mind the Gap, Beirut; and the Photographers’ Gallery, London.
51	Ngan, Irene; and Eliza Lai (eds.) 2004: <i>Mapping Identities: the art and curating of Oscar Ho</i> ; a catalogue to accompany the exhibition “Mapping Identities: the Art and Curating of Oscar Ho,” the 4th of the “Hong Kong Artists in the 1980s” series, exhibited at and organized for the Para/Site Art Space, November 5 to December 5, 2004, Hong Kong
	Case Studies (examples only):
52	(History of documentary) Maya Deren, Jean Rouch, Chris Marker, Fredrick Wiseman, Trinh Minh-ha, Yvonne Rainer etc.
53	Wendy Ewald, Jo Spence, Zoe Leonard
54	Vito Hannibal Acconci, Sophie Calle, Tracey Emin
55	Abigail Child(?) / found footage work
56	Guatemala project + Yunnan project
57	“Atlas Group” and Walid Raad (Beirut)
58	Hashen El Madani Studio Practices
59	Norman Klein: <i>Bleeding Through</i> (history of Los Angeles)