

<i>Title and Code of Course:</i> Cultural Anthropology-Visual communication ERPB-BKO 1131			
<i>Instructor's Name:</i> Janos TARI Phd. associate professor,cinematographer – documentary-filmdirector			
<i>Instructor's Email Address:</i> tari.janos@kre.hu			
Credit Point Value: 6	Number of Lessons per Week: 2	Type of Course: Seminar <input type="checkbox"/> Lecture <input type="checkbox"/>	Method of Evaluation: Oral Examination <input type="checkbox"/> In-Class Presentation <input checked="" type="checkbox"/> Other <input type="checkbox"/>
Course Description: Integrate ethnographic films into the introductory cultural anthropology course. Some visual antropological ideas and methods illustrated by examples from a few representative cultures. There are criterias selection of films: Relatively short and didactic examples represent a wide range of cultural types and world aerias. Ethnographicly accurate with solid written backup, well made and fun to watch. Students can watch and analyze the clips as homework, and disscuss them together. Clips and entire films allows more flexibility for study visual antropology trough films			
Theme:			
1.		Film as a research method. Tree main types of ethnographic film. Film language and reality. <i>János Tari: The anthropological film.</i> What is cultural anthropology?	
2.		Acceptance of the crew and the place of the camera. <i>Georg Höllering: Hortobág).</i> Sound recording and directing in ethnographic and anthropological film	
3.		National landscapes Literature and fiction landscapes and city András Szekfű book of Höllering and Móricz Zsigmond <i>Paul Fejős film on New York lonely couples</i> Connections between the order of shooting and the film structure.	
4.		Preparation, and research methods. Cooperation between characters and filmmakers from different cultural and religious background. <i>János Tari: Distant temple. Understanding culture and fieldworks</i>	
5.		The purpose of the ethnographic film and the role of fiction shooting with native caracters. <i>Pál Fejős Tempest. Ítél a Balaton and Spring shower Tavaszi zápor</i> Behaviour and culture. . <i>Pál Fejős: A handful of rice.</i>	

6.	<p><i>Lina Fruzetti – Ákos Östör: Fishers of Dar.</i> <i>Anna Balikci-Denjongpa: Tingvong – Village in Sikkim (2005.),</i> <i>János Tari: Onion of the Mako people (A makóiak hagymája).</i> Models of production, landscape and cultural models of the feature films. Exchange of goods and services.</p>
7.	<p>The image of the others. <i>Robert Gardner: Forest of Bliss.</i> Magical and religious symbols.</p>
8.	<p>Effects of anthropological and ethnographic film on the society. <i>Lajos Boglár: In the fields of Guaranis. Bolivia</i> <i>Mihály Hoppál-Marcell Janhkovics Shamanism in Eurasia</i> Social control of lifestyle changes at native communities.</p>
9.	<p><u>Guest speaker</u> John Cheeseman Bungaree's Farm - Mosman Art Gallery Bungaree's Farm was conceived as a cross artform program for the development of contemporary Aboriginal art practices consisting of research, residencies, workshops and exhibitions. The program worked on evolving new models for the development and presentation of contemporary Aboriginal arts and story from an indigenous and contemporary visual arts perspective in Australia.</p>
10.	<p>New technologies and media formats in visual anthropological research. <i>Uncontracted Tribes (South America, Africa),</i> <i>Aaron Glass: In search of the Hamat'sa (A tale of headhunting),</i> <i>Jerrold Kessel – Pierre Klochendler: We Too Have No Other Land.</i> War and piece, aboriginal self-representation in media.</p>
11.	<p>. The strengthening of identity by ethnographic and anthropological films and the target audience. <i>János Tari: Swings and swingers: carousels and fairground people (Hinták és hintások I-II).</i> Social organisation: kinship, marriage and family.</p>
12.	<p>New trends of international anthropological film festivals. Consequences related to film and reality. <i>Marcus Banks: Visual Methods in Social Research (Sage 2001.)</i> Culture changes of the area of anthropological research Cultural heritage films for UNESCO. Representation.</p>

Bibliography:

Karl G. Heider: Seeing Anthropology – Cultural Anthropology Through film 1997. Allyn and Bacon

Peter Loizos: Innovation in Ethnographic Filmmaking. From Innocence to Self-Consciousness 1955-1985 Chicago

Marcus Banks: Visual Methods in Social Research 2001. SAGE Publications

Marc H, Piault: Anthropology and film 2004. (KINDLE e-book version too)