

## Syllabus - Introduction to Cultural Documentation

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Course Number.....CSP 610.001

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Instructors: .....Harold Anderson, Ph.D. and Heather Gerhart, M.A.

E-mail.....[harold.anderson@goucher.edu](mailto:harold.anderson@goucher.edu) & [heather.gerhart@mail.goucher.edu](mailto:heather.gerhart@mail.goucher.edu)

### Welcome to our Course!

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Cultural Documentation and Ethnographic Research are vital tools for the understanding and promotion of Cultural Sustainability. MACS Cultural Documentation courses build on the ethos that is implicit in the admonition to “think globally and act locally” by helping students to develop a global/conceptual understanding of cultural performances and to teach generally applicable, practical technical skills for documentation, on the one hand; and to counsel and support students as they carry out locally-embedded fieldwork/documentation in their “home” or target communities, on the other. As such, CSP610 supports MACS students in achieving the Program's fundamental goals to:

- *Exhibit professional and ethical responsibility in managing partnerships that foster community self-determination and empower community efforts in cultural documentation, preservation, revitalization and social equity.* [MACS Outcome 2]
- *Design, undertake and critique cultural documentation field projects applying diverse research methods such as observation, writing, photography, video, and/or sound recording to identify and nurture traditions of knowledge and practice that are meaningful and valued by communities.* [MACS Outcome 3]

The Introduction Cultural Documentation offering is divided into two related courses: Introduction to Cultural Documentation is a hybrid, one-week residential/three-week online course, that is succeeded by “Field Lab: Experiencing the Field,” a fourteen-week online course. Other advanced and continuing courses in cultural documentation and ethnographic research include CSP670A Ethnographic Research Methods and Theory, CSP670B Ethnographic Methods: Visual, and CSP645 Advanced Cultural Documentation and Archives Management.

### Main Course Topics

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#### **Cultural Documentation and Ethnographic Research as Instruments of Cultural Sustainability**

Cultural documentation is a critical tool for cultural sustainability. The data that we collect are the visible manifestations of the identity of a cultural group: who they are, what they do, and what they care about. Our products — which involve the representation of these data — are a kind of “evidence” that has the potential to make the outside world aware of a peoples’ existence and to foster understanding of who these “others” are and that they are worthy of recognition. The best products of cultural documentation go further to invest the public in the inner lives of people who might otherwise escape notice, and to affectively tie their fates to ours. Ultimately our products have the potential to impact public policy and promote investment (affective and financial) in communities.

CSP610 provides an orientation and an introduction to basic understandings, methodologies and technologies used to engage with, and make visible cultural processes and assets of value to communities. It is intended for cultural sustainability professionals who will gather and use the products of cultural documentation. Working from core principles of the MACS program including Social and

Environmental Justice and Cultural Equity, we will explore methods, materials, terminology and praxis of cultural documentation as an instrument for promoting cultural sustainability.

The goal of this course is to introduce students to basic tools and understandings that will enable them to plan and execute cultural documentation projects. While we will forward reference aspects of documentation and ethnographic inquiry that are germane to outputs (i.e., publishing and other “products”), our primary focus is on content and data collection at the point of contact. Our emphasis is on data points, data sets, and collecting “units of meaning” for *later* assembly and inclusion in archives and published products.

Content collection at the point of contact involves basic skills, including background research, interviewing and development of question sets, an understanding of technical tools and media as elements in a semiotic environment, planning and (formative and process) evaluation. Students will be immersed in a “hands-on” approach to acquiring these basic competencies.

In addition to the MACS program core concepts of social and environmental justice and cultural equity, important concepts for this course include symbolic interaction; brokering culture; cultural relativity and affective engagement; cultural context, embeddedness, and interdependence; and transparency; and with a special emphasis on reflexivity.

Critical reflexivity and how researchers and communities may be seen to “construct each other” is a key concept, particularly for the promotion of social justice. And students are strongly encouraged to consider the world outside of themselves and to examine their own assumptions about cultural communities with particular attention to what and who may be “left out.”

In order to maximize the usefulness and quality of the content that they generate, students will be introduced to the concept of “value neutral data collection” and will be encouraged to consider the implications and impacts on meanings — generated and received — that flow from their (reflexive) presence and their use of technology and media in the semiotic environment.

Students will be introduced to the technical language and some basic narratives associated with data collection technologies and methodologies including text (interviewing, background research, journals, and field notes), still images and photography (including scanned or archival images, illustrations and maps), audio (recorded interviews, ambient sound, and recorded “performances”), and motion video.

Students who are interested in specializing or going deeper into ethnographic methods are encouraged to consider the full range of MACS documentation and ethnographic research and methodology course offerings.

### **Ethics and Safe Practice**

With any form of ethnographic data collection and re-presentation, a primary concern is that the output of the research be representative of salient cultural features or practices without being reductive, demeaning, offensive, or harmful to the subjects of our documentation. Because the ultimate intended (or unintentional) use of products impacts our methods, we will touch on the ramifications of content collection for various output formats including print, exhibition, the world wide web, television and radio, festivals, etc. and “publishing” in community and “intramural,” public and academic contexts. We will also begin the discussion of ethical and legal considerations and designing and obtaining releases and relevant/necessary participant permissions. These discussions will be continued in the Field Lab and will be addressed in greater depth in other MACS documentation courses and ethnography courses.

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### Program Outcomes

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Students will gather content and produce textual and audio/visual materials that depict a cultural landscape and address individuals' and the researcher's relationship to or embeddedness in that landscape. **Upon completion of the course, students will be able to effectively use audio, visual and textual materials to:**

- Show relationships between individuals and groups and their social, cultural, and geographic environs;
- Depict performances that are expressive of cultural traditions, heritages, and perspectives;
- Render the affective engagement that individuals have with their cultural landscape perceptible; and
- Interrogate meanings and dispositive elements of a cultural landscape in relation to a physical landscape and situation.

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### Learning Objectives

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At the conclusion of this course, students will be able to:

1. Demonstrate mastery of technical language, perceptual models and standard narratives associated with collecting cultural "data" for public and archival purposes and as content for re-presenting culture.
2. Use a variety of tools and approaches to ethnographic fieldwork that will enable them to begin to plan and execute cultural documentation projects within and among cultural groups in a field research setting.
3. Synthesize basic ethnographic concepts of cultural context, embeddedness, and interdependence; brokering culture; cultural relativity and affective engagement; and with special emphasis on critical reflexivity and transparency.
4. Evaluate different approaches and techniques for appropriately and effectively engaging with people while conducting research in community settings.
5. Identify and describe a cultural community's "boundaries," overlaps and articulations with other proximal communities.
6. Arrange and interpret audio/visual materials that depict a cultural landscape and address individuals' and the researcher's relationship to or embeddedness in that landscape.
7. Demonstrate "professionalism" as it applies to the ethical and practical representation of people and their cultural products in a variety of venues and public contexts.
8. Render all of these objectives in terms of core concepts of Cultural Sustainability including social and environmental justice and cultural equity.

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### Course Format

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Coursework for this 4-week session is divided into two parts: a seven-day intensive residency and a three-week online follow-up.

During the residency, students will be immersed in a "hands-on" approach to acquiring practical skills for cultural documentation. Working in teams, students will be introduced to a variety of documentation techniques including field notes and journalizing, interviewing and transcription, audio recording, still photography, and videography. Daily sessions will consist of classroom sessions focusing on conceptual and perceptual models, basic theory and technical competencies, and field sessions where students will begin to apply these techniques. Field sessions will take place at local sites that may include the Goucher campus and environs, the Delmarva Peninsula and the Baltimore/Washington D.C. area, as well as other areas visited during the residency.

### Residency Fieldwork Activities

During the residency students will engage in fieldwork activities centered on in-class lectures, discussions, and activities and practicing documentation techniques at local sites. Students will apply appropriate file naming conventions and materials collected during these exercises will be posted online. These materials will form a common pool for students to practice constructing a set of narratives based on their group and individual experiences in the field during the residency period. These narratives will be further developed during the residency and this experience will serve as a template and guide for student's ongoing research project(s).

### Online: Site Report and Research Plan

During the three-week online component, students will prepare an initial study/formative evaluation of a (physical) site-based example of community research. This overview will have two components: a Site Report that describes and delineates a target community, and a Research Plan that "roughs out" approaches and anticipates field research in that community. These documents will consist of a "map" describing their target site and cultural community; its demographics, and history; a setting out/delineation of the community's literal and figurative "boundaries," and its overlaps and articulations with abutting communities, including how the community is situated "nationally" and globally, as well as an exposition of the student's (reflexive) relationship to the community; a list of potentially "key" people; and a preliminary list and summary discussion of representative or exceptional sites, cultural markers and performances that may be visible within the community. The research plan will propose a practical approach to how the student hopes to approach and document the community and will include tentative ideas for formative and process evaluation of the project and a timeline for completion.

It is understood that not every student will have settled on a definite site for their capstone project or for ongoing research, however **students must settle on a "practice" site for the purposes of this course — this site must be a "physical," bounded community or location. N.B., "virtual" or online communities are not appropriate for this assignment.**

It is understood that a chosen site may ultimately prove problematic — this should not be a barrier to successful completion of the assignment as long as students are careful to critically cover every aspect of the assignment with an analysis of what works and what doesn't and they address what can work, and how they would adjust their technique and methodology in hindsight. Indeed every student is expected to submit a substantial analysis of the "Limitations" of their current project that both demonstrates understanding of pertinent course subject matter and that establishes their potential to effectively undertake future documentation projects.

**Before the start of the residency, students should download and read the long version of the Site Report and Research Plan assignment and select a proposed site for their research in anticipation of this assignment!**

Student outputs are expected to maintain a high academic standard with regard to supporting statements of fact and acknowledging sources with appropriate citations. Guides to citing sources are to be found in the Course Materials Documents section of Canvas.

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### Assignment Instructions

#### Overview:

Beginning with the first day of the residency and continuing throughout the three-week online session, students are expected to keep "**personal**" journals and they will submit excerpted, anecdotal accounts of their ongoing experiences in class and in the field. These journals locate the student/ethnographer from a first person perspective. **Field notes** are a third person, quasi-objective description of the field and encounters. Field notes may be presented in note form — grammatical conventions are not

enforced — however it is expected that field notes will be coherent. Field notes are a more formal depiction of encounters and events experienced in the field.

Additionally a set of text **narratives** and captions paired with images, audio and (optionally) video (posted to a cloud-based collaborative platform, e.g., Google Photo or Google Drive) collected during the residency will be posted to Personal Journals and Field Notes sections of Canvas during the residency. These narratives will be completed by the end of the first week of the online session.

During the online section of the course, students will make substantive and timely weekly posts to designated **online discussions**. In these online discussions, students will relate their ongoing fieldwork to course readings and lectures by explicitly referencing and citing materials. Issues raised in journals and field notes in relation to course readings and lectures are also a subject of weekly online discussions.

Students will produce a **Preliminary Site Report** and **Research Plan** in anticipation of a more in-depth documentation project to be carried out during the 14-week Field Lab. The Site Report and Research Plan are due at the end of the online session. Taken together these documents describe the student's research perspective in light of field experiences to-date, and chart a path for their documentation methodology and ongoing research. N.B., Students are not required to pursue the same project for the Field Lab as implemented in Intro to Cultural Documentation (prospective Field Lab projects will be reviewed and implemented in consultation with Dr. Rathje).

#### Assignments in Detail:

1. Reading assignments are to be completed on time according to the schedule.
2. During the residency, you are required to attend all sessions — one absence may be forgiven, but only by special prior arrangement and in extraordinary circumstances. Students will also be allotted time for journalizing and writing up field notes as part of the residency classwork.
3. During the residency and online course components, you are expected to participate in all stipulated activities including online discussions and live classes.

#### **4. Field Notes and Journals**

During both the residency and online portions of the course, you will make regular posts to the individualized “private” (i.e., seen by you and the instructor) Personal Journals and “public” (i.e., seen and open to comment by the entire class) Field Notes areas on Canvas where you will journalize both your class experience and your nascent fieldwork. Issues raised in journals and field notes are also appropriate for inclusion in online discussions (see 5b-c below).

##### **a. Journals**

Students are expected to keep “personal” journals and they will regularly submit excerpted, anecdotal accounts of their ongoing experiences in class and in the field. These journals locate the student/ethnographer from a first person perspective. There should be at least one journal entry per week during the online session, and at least one entry per class meeting during the residency. Journals are visible only to the student and the instructor.

##### **b. Field Notes**

Field notes are a more formal, third person quasi-objective depiction of encounters and events experienced in the field. Field notes may be presented in note form — grammatical conventions are not strictly enforced — however it is expected that notes will be coherent. Field notes are required for every event, as well as for every encounter or interaction in the field. Field notes are in the form of a class blog and students are able to see and comment on everyone's entries. During the residency, class notes are also to be posted in Field Notes.

### c. Field Narratives and Captions

All audio visual materials must be interpreted in text — this means that students are required to assemble images, audio and video files and make narrative descriptions of the materials that explain what is seen or heard in terms of the project and cultural context of these materials. Images and accompanying captions and narratives should be interrogative in nature — they should either frame or pose a question. These narratives should appear both in photo, audio and video captions and comments, and also as coherent narratives in Field Notes.

### d. Audio and Visual “Narratives”

As a complement to text narratives, students are expected to assemble “montages” of grouped images and media that “ask questions” or “tell a story” in a manner that forms a basis for future research. Sets of grouped media are to be paired with associated narratives in Field Notes.

## 5. Online Discussions

You are also required to complete assignments for posting on Canvas in the discussion areas. These entries may also be excerpted for inclusion in your Site Report and Preliminary Research Plan where appropriate:

a. During the residency students will post field notes based on classroom experiences (including interviews with classmates and others) and field trips, etc. A substantial discussion of the student’s orientation and relationship to the field is essential to this course. And students will be required to post a critical discussion of their own reflexive relationship to the field in their Personal Journal beginning on the first day of the residency.

b. During the residency and before the beginning of the online component, students will nominate a specific *physical* cultural community as the focus of their Site Report and Research Plan. Students are strongly encouraged to settle on two or three potential sites for their initial documentation and planning *before* they arrive at the residency.

c. During the online session students will post at least two discussion posts of 250 words or more that discuss your understandings and responses to a session theme (and associated readings) of your choice (see themes below) in relation to your field experiences and a “target” cultural community:

- Theme 1: cultural context, embeddedness, interdependence and reflexivity.
- Theme 2: cultural relativity and affective engagement, making culture “visible” through representation, and transparency and fieldwork ethics.

d. By Thursday of Week 1 of the online component, each student will select and articulate a **potentially problematic theme for their target community** and post it as a discussion thread for comment by other students. All students will reply (150 word minimum) to at least two threads by the end of week one (Sunday). Students may choose threads to respond to, but are encouraged to speak to as many as possible.

e. In Week 2 (online), each student will initiate a new discussion thread dealing with **insider-outsider (emic-etic) issues related to the cultural community**. The specific subject matter of this thread will be an aspect of how meaning may (or may not) be constructed inside and outside of a community including legal and/or cultural or other issues. As in Week 1, all students will reply (150 words) to at least two threads by the end of week (Sunday).

## 6. Site Report and Research Plan

During Weeks 1 and 2 (online), students will build and refine content for their Site Report including background research, mapping boundaries, compiling images, listing cultural markers, and may optionally include recording ambient sound, (soundscapes or videoscapes) and other features of the cultural landscape.



By the conclusion of Week 3, students will produce and post the Site Report and a Preliminary Research Plan that anticipates further field research. The Report will consist of an overview of the (primarily background) research to date, including a description of methodologies used and a catalogue of the data collected, and including a formative evaluation that describes and assesses factors impacting the student's research to date including "surprises" and rich moments as well as ideas for next steps the research. The Site Report and Preliminary Research plan are formative documents that function as a template for future research and begin to anticipate presentation of future, more complete cultural documentation efforts. An essential part of the Site Report and Preliminary Research Plan will be a "Limitations" section that identifies problematic or otherwise difficult aspects of the current research in a way that shows the student is able to strategize future projects in a way that maximizes their ability to successfully complete a project.

**a. Site Report**

The Site Report consists of a "map" describing the target site and cultural community; its basic history and demographics; a setting out/delineation of the community's "boundaries," overlaps and articulations with abutting communities and a setting out of the student's (reflexive) relationship to the community; a list of potentially "key" people; and a preliminary list and summary discussion of representative or exceptional sites, cultural markers and performances that may be visible within the community.

**b. Preliminary Research Plan**

The Research Plan will propose a practical approach to how the student hopes to approach and document the community and will include a rough budget and list of resources needed, and tentative strategies for ongoing evaluation of the project and a timeline for completion.

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## Equipment and Materials

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Because the technical quality of the outputs is not the emphasis for this introductory course, initial expenditures may be kept to a minimum — indeed it is possible to meet course requirements with a good quality smartphone (i.e., an Android or iPhone or similar)! However students are strongly encouraged to (eventually) invest in the best quality gear they can manage.

In any case, students are encouraged to bring their own gear with them to the residency. Some gear will be provided for students' use during the residency and some classroom time will be devoted to counseling students on purchasing gear for their own use but there is no substitute in the field for intimate familiarity with one's own gear. If you are planning future gear purchases we suggest you hold off until after (or during) our sessions. Students are however encouraged to purchase appropriate digital storage media (typically 8 or 16 GB compact flash and/or SDHD media) during the residency in order to keep track of their own images and audio, so as to be able to manage these separately from others in the class. Students should bring a laptop computer (as opposed to a tablet!) to the residency for purposes of managing and uploading images, audio and other media.

In general, the most basic equipment for doing cultural documentation includes audio recording gear and digital photography. Minimum recommendations include a relatively good quality digital audio recorder and a basic "prosumer" level DSLR (such as the Canon EOS Rebel T3, Nikon D5100, etc.) with a wide-angle lens. Cameras should be capable of storing images in "RAW" format, audio gear should store either AIFF or WAV files (as opposed to compressed mp3 or other formats) and must be able to be uploaded to a computer! A typical expenditure for appropriate gear to produce an impressive portfolio would be about \$1,100, however immediate outputs for this introductory course will be graded primarily on grasp of course concepts as demonstrated in field reports, narratives and assembled content as opposed to technical quality, obviating the need for purchasing more expensive gear.

Keep in mind that an individual's actual needs will vary, and we will discuss equipment recommendations that are tailored to the individual resources, needs and goals of students during the residency.

### **Course Content/Reading Schedule**

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**With the notable exception of the required texts, most readings are available through Canvas and/or the Goucher Library.**

#### **Pre-Residency Readings & Required Texts:**

Before the residency begins, please read or view the following texts and films.

N.B., You are also required to review the instructions for the **Preliminary Site Report** and **Research Plan** assignments which are the major "product" you will produce in the course. Ideally you should select an appropriate site for this assignment before the class begins!

#### **Before the residency begins, read one of two of these required texts:**

Boylorn, Robin M., and Mark P. Orbe. *Critical Autoethnography: Intersecting Cultural Identities in Everyday Life*. London: Routledge, 2017.

**OR**

Denzin, Norman K. *Interpretive Autoethnography*. 2nd ed. Vol. 17, Qualitative Research Methods. Los Angeles: Sage Publications, 2014.

#### **Pre-Residency Articles:**

Soundscapes: The Journal of Acoustic Ecology 1, no.1. (complete — available online at: <http://interact.uoregon.edu/medialit/wfae/journal/index.html>).

Anderson, Harold. *Field Methods: Photographic Data Collection and Re-Presentation*: Unpublished paper, 2004.

Coles, Robert. "The Tradition." In *Doing Documentary Work*. New York: Oxford University Press, 1997.

Dornfeld, Barry. "Representation and Authority in Ethnographic Film/Video: Reception." *Ethnomusicology* 36, no. 1 (1992): 95-98.

Jackson, Bruce. *Fieldwork*. Champaign, IL: University of Illinois Press, 1987. (Pp. 11-51).

Frank, Arthur W. "What Is Dialogical Research, and Why Should We Do It?" *Qualitative Health Research*, 15, no 7 (2005): 964-74.

O'Connor, Penny. "The Sound of Silence: Valuing Acoustics in Heritage Conservation." *Geographical Research* 46, no. 3 (2008): 361-73.



Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: Sage Publications, 2001. (Chapter 4, "Semiology, laying bare the prejudices beneath the smooth surface of the beautiful.")

Sontag, Susan. *On Photography*. New York: Picador, 1977. (excerpt — online at: [www.susansontag.com/SusanSontag/books/onPhotographyExerpt.shtml](http://www.susansontag.com/SusanSontag/books/onPhotographyExerpt.shtml))

Titon, Jeff Todd. "Representation and Authority in Ethnographic Film/Video: Production." *Ethnomusicology* 36, no. 1 (1992): 89-94.

**Required Viewing:** View the following video lectures and be prepared to apply the concepts presented in them to other class materials:

Intro to Cultural Documentation Lecture 1 Part 1, <https://vimeo.com/15054020>

Intro Lecture 1 Part 2, <https://vimeo.com/15054128>

Intro Lecture 2, Part 1, <https://vimeo.com/15052578>

Intro Lecture 2, Part 2, <https://vimeo.com/15053836>

*password for lectures = CSP610*

Critically view and evaluate the following documentary films — please review all of the written materials associated with each film (note Titon and Dornfeld above). Be careful to take note of where the seat of "authority" is in each example: in each case ask who speaks for a community?

Barrett, Elizabeth. "Stranger with a Camera." 61 minutes. United States: Appalshop, 2000. <https://vimeo.com/channels/676200/54465749>

Anderson, Harold. "Speaking Culture, Inscribing Community: The Nauck Community Heritage Project." 14 min. United States: Arlington County, 2008. <https://vimeo.com/14943290> (password = ANTH102)

Dornfeld, Barry, Tom Rankin and Jeff Titon. "Powerhouse for God." 57 minutes. USA: Documentary Educational Resources, 1989. <http://www.folkstreams.net/film,74>

**Before the start of the online session, read:**

Brown, Richard Harvey. "Cultural Representation and Ideological Domination." *Social Forces* 71, no. 3 (1993): 657-76.

Clifford, James. "On Ethnographic Allegory." In *Writing Culture: The Poetics and Politics of Ethnography*, edited by James and George E. Marcus Clifford, 98-121. Berkeley: University of California Press, 1986.

Harrison, Simon. "Cultural Boundaries." *Anthropology Today* 15, no. 5 (1999): 10-13.

Kirshenblatt-Gimblett, Barbara. "Theorizing Heritage." *Ethnomusicology* 39, no. 3 (1995): 367-80.

Bauman, Richard and Donald Braid. "Ethnography of Performance." In *Teaching Oral Traditions*, edited by John Miles Foley, 106-22. New York: The Modern Language Association of America, 1998.

**Cultural Documentation Bibliography:**

- Anderson, Harold. "Black Men, Blue Waters: African Americans on the Chesapeake." *Maryland Marine Notes* 16, no. 2 (1998).
- . *Community Voices: The Nauck Community Heritage Project*. Arlington: Arlington County, 2008. mixed media.
- . *Field Methods: Photographic Data Collection and Re-Presentation*: Unpublished paper, 2004.
- . "Menhaden Chanteys: An African American Maritime Legacy." *Maryland Marine Notes* 18, no. 1 (2000).
- . "Report to the Smithsonian Mid-Atlantic Maritime Program: Lewes, Delaware." Washington, D.C.: Smithsonian Center for Folklife and Cultural Heritage, 2004.
- . "Speaking Culture, Inscribing Community: The Nauck Community Heritage Project." 14 min. Film. United States: Arlington County, 2008.
- . *Surveying the Field — All the Things You Are or Might Be(Come): Musical Sites for Identity Formation in Aotearoa/New Zealand*: mixed media/unpublished, 2005.
- . "Their Place, by the Bay: Bellevue, Maryland, an African American Maritime Community." *Chesapeake Bay Maritime Museum Quarterly* (2005).
- Bohme, Gernot. "Acoustic Atmospheres." *Soundscapes: The Journal of Acoustic Ecology* 1, no. 1 (2000): 14-19.
- Boylorn, Robin M., and Mark P. Orbe. *Critical Autoethnography: Intersecting Cultural Identities in Everyday Life*. London: Routledge, 2016. [check edition] [choose one of two of these required texts]
- Brown, Richard Harvey. "Cultural Representation and Ideological Domination." *Social Forces* 71, no. 3 (1993): 657-76.
- Burnim, Mellonee. "Culture Bearer and Tradition Bearer: An Ethnomusicologist's Research on Gospel Music." *Ethnomusicology* 29, no. 3 (1985): 432-37.
- Clifford, James. "On Ethnographic Allegory." In *Writing Culture: The Poetics and Politics of Ethnography*, edited by James and George E. Marcus Clifford, 98-121. Berkeley: University of California Press, 1986.
- Coles, Robert. "The Tradition." In *Doing Documentary Work*. New York: Oxford University Press, 1997.
- Denzin, Norman K. *Interpretive Autoethnography*. 2nd ed. Vol. 17, Qualitative Research Methods. Los Angeles: Sage Publications, 2014.
- Dornfeld, Barry. "Representation and Authority in Ethnographic Film/Video: Reception." *Ethnomusicology* 36, no. 1 (1992): 95-98.
- Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. 2nd ed. Philadelphia: University of Pennsylvania Press, 1990. (Postscript "Dialogic Editing," pp. 239-68).
- Fetterman, David M. *Ethnography Step by Step*. 3rd ed, *Applied Social Research Methods Series* Volume 17. Los Angeles: Sage Publications, 2010.
- Harrison, Simon. "Cultural Boundaries." *Anthropology Today* 15, no. 5 (1999): 10-13.
- Jackson, Bruce. *Fieldwork*. Champaign, IL: University of Illinois Press, 1987.
- Kirshenblatt-Gimblett, Barbara. "Theorizing Heritage." *Ethnomusicology* 39, no. 3 (1995): 367-80.
- O'Connor, Penny. "The Sound of Silence: Valuing Acoustics in Heritage Conservation." *Geographical Research* 46, no. 3 (2008): 361-73.
- Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: Sage Publications, 2001.
- Sontag, Susan. *On Photography*. New York: Picador, 1977.
- Titon, Jeff Todd. "Representation and Authority in Ethnographic Film/Video: Production." *Ethnomusicology* 36, no. 1 (1992): 89-94.
- Wrightson, Kendall. "An Introduction to Acoustic Ecology." *Soundscapes: The Journal of Acoustic Ecology* 1, no. 1 (2000): 10-13.

**Supplemental Readings:**

- Becker, Howard S. *Tricks of the Trade: How to Think About Your Research While You Are Doing It*. Chicago: University of Chicago Press, 1998.
- Chambers, Erve. *Heritage Matters: Heritage, Culture, History and Chesapeake Bay*. College Park, Maryland: Maryland Sea Grant College, 2006.
- Chiener, Chou. "Experience and Fieldwork: A Native Researcher's View." *Ethnomusicology* 46, no. 3 (2002): 456-86.
- Clifford, James. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge: Harvard University Press, 1988.
- . *Routes, Travel and Translation in the Late 20th Century*. Cambridge, Massachusetts: Harvard University Press, 1997.
- Emerson, Robert M., Rachel I. Fretz, Linda L. Shaw. *Writing Ethnographic Fieldnotes*. Chicago: University of Chicago Press, 1995.
- Geertz, Clifford. *The Interpretation of Cultures*. New York: Basic Books, 1973.
- Grossberg, Lawrence. "Is There a Fan in the House?: The Affective Sensibility of Fandom." In *The Adoring Audience*, edited by Lisa A. Lewis, 50-65. New York/London: Routledge, 1992.
- Herndon, M., N. McLeod. *Field Manual for Ethnomusicology*. Norwood: Norwood Editions, 1983.
- Marcus, George E. *Ethnography through Thick and Thin*. Princeton, NJ: Princeton University Press, 1998.
- Schechner, Richard. *Performance Studies: An Introduction*. London: Routledge, 2002.
- Schweizer, Thomas. "Epistemology: The Nature and Validation of Anthropological Knowledge." In *Handbook of Methods in Cultural Anthropology*, edited by H. Russell Bernard, 39-88. Walnut Creek, CA: AltaMira Press, 1998.
- Slobin, Mark. "Micromusics of the West: A Comparative Approach." *Ethnomusicology* 36, no. 1 (1992): 1-87.
- . "Multicultural Metamethods: Lessons from Visby." *Yearbook for Traditional Music* 32 (2000): 166-73.
- Sontag, Susan. *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux, 2003.
- Van Maanen, John. *Tales of the Field: On Writing Ethnography*. Chicago: University of Chicago Press, 1988.
- Velasco, Daniel. "Island Landscape: Following in Humboldt's Footsteps Through the Acoustic Spaces of the Tropics." *Leonardo Music Journal* 10 (2000): 21-24.
- Wilson-Brown, Carrie and Cameron McCarthy. "The Organization of Affect: Popular Music, Youth and Intellectual and Political Life — an Interview with Larry Grossberg." *Discourse: the Australian Journal of Educational Studies* 16, no. 3 (1995): 407-21.

**Documentation Methods Supplement:**

Some classic examples of documentation and technical references for further study...

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## Grading

COURSE ELEMENTS	POINTS
Participation in Residency Class and Fieldwork Activities	20
Journal and Field Notes	10
Audio/Visual Narratives (residency)	15
Participation in online discussion forums, Zoom meetings and VoiceThread	15
Site Report	20
Preliminary Research Plan & VoiceThread presentation	20
Total	100

## Grade Scale

A	93 or more %
A-	90 - 92 %
B+	87 - 89 %
B	83 - 86 %
B-	80 - 82 %
C+	77 - 79 %
C	73 - 76 %
C-	70 - 72 %
D	60 - 69 %
F	59 % and below

## Course Policies

### Academic Integrity:

All final work products are to be the independent work of each student original to this course and stored in the electronic portfolio. Suspected violations of the Honor Code will be referred to the Academic Honor Board. For a description of the code and what constitutes a violation of the code, refer to Goucher College's [Academic Honor Code](#).

### Accessibility Services:

Please inform me of any accommodations you need to participate fully in the course. Goucher College makes reasonable academic accommodations for students with documented disabilities. Students requesting accommodations must make their request and provide appropriate documentation to the Office of Accessibility Services (OAS). Because classes change every semester, eligible students must obtain a new accommodation letter from the Disabilities Specialist every semester and review this letter with their professors so the accommodations can be implemented. The Director of OAS is available by appointment to answer questions and discuss any implementation issues you may have. For more information, please visit Goucher College's [Academic Accommodations](#) site.

### Communication:

- Course participants are responsible for maintaining continuous involvement with faculty, fellow students and student groups. In particular, participation in all online discussions is required. Ongoing

communication allows you to gain deeper insights into the content, activities and assignments in the course. Please give notice of any obstacle that prevents this.

- You are encouraged to ask questions whenever information needs clarifying. The only “stupid question” is the one you don’t ask.
- For questions pertaining to your assignments: send an email directly to the instructors (please do not post personal questions on the Café discussion board).
- For questions about assignments that may be interesting and helpful to other class members: please do use the Café discussion board.
- For problems with technical aspects of the course website: chat with [Canvas Support](#).
- We are regularly on email throughout the day and except for unusual circumstances (which we will apprise you of in advance, insofar as possible), we will respond to queries within 24-48 hours, if not sooner. Direct emails to [Harold.anderson@goucher.edu](mailto:Harold.anderson@goucher.edu) and [heather.gerhart@mail.goucher.edu](mailto:heather.gerhart@mail.goucher.edu) .

**E2Campus Emergency Notification System:**

In an ongoing effort to better disseminate information during emergencies and campus closings, Goucher has implemented the e2Campus Notification System. The notification system will only send information regarding emergencies and campus closings as text messages\* to your mobile phone. To receive these messages, you must be registered in the system. Click the following link for information about how to create your [E2Campus account](#).

**Late Policy:**

For proper graduate student learning to occur, pacing of content mastery is critical. Therefore, assignments are to be completed on time. If extreme circumstances prevent an assignment to be completed in a timely fashion, please notify me before the assignment is due so a new date can be negotiated. Only follow-ups completed by the due date can be redone. Late assignments without such notification will be docked.

**Inclement Weather:**

Online courses will not be cancelled for inclement weather when the college campus is closed. Students and faculty are expected to access their courses just as they would if the campus were open. Each faculty member and student is expected to have a contingency plan for attending online courses in case their primary computer is unavailable or out of service. Additionally, the online component of a residency or hybrid course is not affected when the college campus is closed for inclement weather, although if the residency or hybrid course has a face-to-face meeting scheduled on the closed campus, the meeting will be rescheduled for another day. The course instructor will notify students of the makeup day and time. Only in extreme situations, such as wide spread power outages, may exceptions to this policy be made by the Office of the Provost/Vice President of Academic Affairs. In such severe cases, an official statement concerning online activities will be issued via normal emergency channels.

**Missed Work:**

You are responsible for material covered in the course. It is your sole responsibility to obtain any materials missed.

**Nondiscrimination Policy:**

Goucher College does not discriminate on the basis of race, color, national origin, ethnicity, sexual orientation, gender identity, religion, sex, age, disability, marital status or genetic information in its programs and activities. The college has adopted a [Nondiscrimination Policy](#). Further details and contact information for the college’s Title IX coordinator can be found on [Goucher’s Nondiscrimination Notice and Policy page](#).