

ANTHR 397/573 LEC 800
Fieldchool for Ethnographic Sensibility
This is Not a Syllabus

Instructor: Dr. Marko Zivkovic
Teaching Assistant: Mirjana Uzelac, MA
Preceptors: Laura Porter, Craig Farkash, Jillian Hunchak
May 30 - July 9 2016
6 credits

Overview

Hone your ethnographic sensibility through sensorium training methods developed in visual arts, performance, music and mindfulness. Break your perceptual habits and develop acute receptivity to the nuances of the ways people move and interact, use things and spaces, organize their time, mix smells and tastes, sit in a bus, or hail a taxi. Become a sensitive instrument for registering surprises and noting patterns in order to ultimately transpose them into ethnographic writing, film, photography, sound, or performance. In its second year, the Fieldschool is aimed at anthropologists and other social scientists who want to develop their ethnographic sensibility with the particular focus on non-verbal, embodied patterns of everyday life, artists who want to explore the convergences between ethnographic and artistic training, and designers, architects, urban-planners and others interested in engaging with their practice in a culturally sensitive way.

Prerequisites

Undergraduate and graduate students in good standing from any discipline. Introductory course in socio-cultural anthropology preferable but alternative prerequisites will be considered. No prior ethnographic field experience is necessary.
No knowledge of Serbian language needed.

Classroom Activities

Each morning in class, we will discuss new exercises and in the afternoons students will embark individually or in groups on field activities to try them out. Students will record observations of life in Belgrade using notebooks as daily journals. In each class we will share our observations and discuss the previous exercises before learning the next ones.

Week One and Two: Spaces, Places, and Objects

Students are introduced to literature on urban spaces as a point of entry to ethnographic fieldwork. What is the Kafana? The Market? Domestic Spaces? The Central Square? Bus routes? What sounds do we hear in different parts of Belgrade?

Field Trip to Sirogojno Open Air Museum

Thursday, June 2, we take a bus from Belgrade to an open air ethnology museum in Sirogojno. During this trip students will be introduced to the rustenticity. We will eat rustic food, sleep in rustic-style accommodations, and explore some of the local artisan skills and trades. We will visit Kustirica's Drvengrad in Mokra Gora and Andrić Grad in Višegrad, Bosnia. Hikes and nature explorations are likely.

Week Three: Things and Body

Building on the first two weeks, students are introduced to authors who dissect the cultural usage of things, the ways in which people move them and are moved by them. Can we discern patterns and rhythms to human movement and gestures in Belgrade? In this week students start thinking about their independent field projects. A mini-ethnography is due at the end of the week.

Weeks Four and Five: Workshops and Independent Field Projects

Week four will be devoted to specialized workshops in drawing, photography, sound recording and documentary filmmaking. Students will develop their independent field projects and submit draft proposals. We will also introduce ethics and ethical dilemmas in doing fieldwork.

Week Six: Final Exhibition

During this week field projects continue and students plan and prepare the Final Exhibition. Individual consultations instead of formal classes.

Grade Breakdown

Class Participation: You are expected to be on time and present for KC Grad classes. The start time is generally 10 am, except where noted. End time is generally 1 pm, unless specified. Class Readings will be highlighted on the weekly syllabus we will provide, and reconfirmed in class. Participation in class discussions is expected. Attendance and participation in class will contribute 30% of your total grade.

Notebook Exercises: Three weeks of notebook notes are worth 15% of your grade.

Mini-Ethnography: 2-3 page paper is worth 15% of your grade.

Final Exhibition: Your contribution to the final exhibition on July 2nd is worth 20% of your grade.

Final Paper: Your final paper, due August 15, is worth 20% of your grade.

Reading list

Pre-departure readings

Perec, Georges. 1999. Approaches to What? In *Species of Space and Other Pieces*, pp. 209-211. London and New York: Penguin.

Stilgoe, John R. 1998. *Outside Lies Magic: Regaining History and Awareness in Everyday Places*. New York: Walker and Company.

Yi-Fu, Tuan. 2001. Life as a Field Trip. *Geographical Review*, 91 (1/2):41-45.

Živković, Marko. 2011. *Serbian Dreambook: National Imaginary in the Time of Milošević*. Bloomington and Indianapolis: Indiana University Press. Read Chapter 1: Belgrade, and as much as you can of the book. You may prefer [Kindle edition](#).

Ginzburg, Carlo. 1984. Clues: Morelli, Freud, and Sherlock Holmes. Chapter 4 in *The Sign of Three: Dupin, Holmes, Peirce*, edited by U. Eco and A. S. Thomas, pp. 81-118. Bloomington: Indiana University Press.

Baker, Nicholson. 1990. *The Mezzanine: A Novel*. New York: Vintage. [Kindle](#).

Howes, David. 2003. Coming to Our Senses: The Sensual Turn in Anthropological Understanding. Chapter 2 in *Sensual Relations: Engaging the Senses in Culture and Social Theory*, pp. 29-58. Ann Arbor: University of Michigan Press.

Stoller, Paul. 1997. Epilogue. In *Sensuous Scholarship*. pp. 135-137. Philadelphia: University of Pennsylvania Press.

- Goffman, Erving. 1967. On Face-Work: An Analysis of Ritual Elements in Social Interaction. In *Interaction Ritual: Essays on face-to-face behavior*. New York: Pantheon Books, pp. 5-45.
- Goffman, Erving. 1959. *The Presentation of Self in Everyday Life*. Chapter III. Garden City, N.Y.: Doubleday Anchor Books.
- Goffman, Erving. 1989. On Fieldwork. *Journal of Contemporary Ethnography* 18 (2):123-132.

Required readings

- Richardson, Miles. 2003. Being-in-the-Market Versus Being-in-the-Plaza: Material Culture and the Construction of Social Reality in Spanish America. In *The Anthropology of Space and Place: Locating Culture*, edited by Setha M. Low and Denise Lawrence-Zúñiga, pp. 74-91. Malden, MA, and Oxford: Blackwell.
- Hall, Edward T. 1990. Space Speaks. Chapter 10 in *The Silent Language*, pp 158-180. New York: Anchor Books.
- Goffman, Erving. 1963. Tightness and Looseness. Chapter 13 in *Behavior in Public Places: Notes on the Social Organization of Gatherings*, pp. 193-215 Westport, Connecticut: Greenwood Press.
- Certeau, Michel de, Luce Giard, and Pierre Mayol. 1998. The Neighborhood & Propriety. Chapters 1 & 2 in *The Practice of Everyday Life*, pp. 7-34. Minneapolis and London: University of Minnesota Press.
- Živković, M. 2011. Serbian Landscapes of Dreamtime and Catastrophe: Clear Springs, Stones of Prophecy, St. Sava's Ribs, and the Wooden City of Oz. In Erika Dyck and Christopher Fletcher, eds. *Locating Health: Historical and Anthropological Investigations of Health and Place*. London: Pickering & Chatto Publishers. pp. 169-185. + associated video (12 min).
- Bourdieu, Pierre. 1990. The Kabyle House or the World Reversed. In his *The Logic of Practice* pp. 271-283.
- Polhemus, Ted. 1975. Social Bodies. In *The Body as a Medium of Expression*, edited by Jonathan Benthall and Ted Polhemus, pp. 13-35. New York: E. P. Dutton & Co. Inc.
- Mauss, Marcel. 1979. Body Techniques. In *Sociology and Psychology: Essays*, 97-119. London: Routledge.
- Axtell, Roger E. 2008. Initiating Interaction: Greetings and Beckonings across the World. Chapter 12 in *The Nonverbal Communication Reader*, edited by Laura K. Guerrero and Michael L. Hecht, pp. 109-118. Long Grove, IL: Waveland press
- Birdwhistell, R. 1970. Talk and Motion in the Theater and at Family Meals. Ch. 9 In *Kinesics and Context: Essays on Body Motion Communication*. Philadelphia: University of Pennsylvania Press.
- Hall, Edward T. 1989. Monochronic and Polychronic Times. Chapter 3 in *The Dance of Life: The Other Dimension of Time*, pp. 44-58. New York: Anchor.
- Zerubavel, Eviatar. 1981. The Schedule. Chapter 2 in *Hidden Rhythms: Schedules and Calendars in Social Life*, pp. 31-69. Chicago: The University of Chicago Press.
- Herzfeld, Michael. 1985. *The Poetics of Manhood: Contest and Identity in a Cretan Mountain Village*, pp. 123-162. Princeton, NJ: Princeton University Press.
- Connor, Steven. 2011. Introduction, Bags and Plugs. In *Paraphernalia: The Curious Lives of Magical Things*, pp. 1-22 & 161-170. London: Profile Books.
- Classen, Constance; Howes, David; Synnott, Anthony. 1997. Universes of odour. Chapter 3 in *Aroma*, pp. 95-122. New York: Routledge.

Douglas, Mary. 1999. Deciphering a Meal. In *Implicit Meanings*. 2nd Edition. London and New York: Routledge, pp. 231-251.

Newton, Julianne H. 1998. Beyond Representation: Toward A Typology Of Visual Behavior. *Visual Anthropology Review* 14 (1):58-72.

Supplementary readings

Bachelard, Gaston. 1969. *The Poetics of Space*. Introduction & Chapter 1. Boston, Beacon Press.

Jackson, Michael. 1983. Knowledge of the Body. *Man, New Series* 18 (2):327-345.

Certeau, Michel de. 1988. *The Practice of Everyday Life*. pp. 34-39 & 91-130. Berkeley: University of California Press.

Feld, Steven. 1996. Waterfalls of Song: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea. In Steven Feld and Keith Basso, eds. *Senses of Place*. Santa Fe: School of American Research Press. pp. 91-136.

Gell, Alfred. 1996. Vogel's Net: Traps as Artworks and Artworks as Traps. *Journal of Material Culture* 1 (1):15-38.

Lemon, Alaina. 2000. Talking Transit and Spectating Transition: The Moscow Metro. In *Altering States: Anthropology in Transition*, edited by D. Berdahl, M. Bunzl and M. Lampland. Ann Arbor: University of Michigan Press.

Živković, M. 2014. Little Cars that Make us Cry: Yugoslav Fića as a Vehicle for Social Commentary and Ritual Restoration of Innocence. Chapter 6 in *Vehicles: Cars, Canoes and other Metaphors of Moral Ambivalence*, edited by David Lipset and Richard Handler. Berghahn Books.

Živković, M. 2012. Bubbles and Powder-Kegs: Buses in the (ex)Yugoslav Imaginary. Unpublished manuscript.

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Schedule for Week 1

Monday, May 30

10:00 – 11:30 Introductions, focusing and embodiment exercises led by Draginja Mileusnić

11:45 – 13:00 Introduction to the course. Serbia & Belgrade in context Marko

13:30 Lunch at *Proleće*

15:00 Walk to *Beogradanka* & getting bus passes

Afternoon assignment: Pick one place (café, a bench in a park, a square, etc.) and stay there for one hour. Observe attentively. Write down what you observed in your notebook.

Tuesday, May 31

10:00 – 11:00 Focusing & language games (preparation for the Farmer's Market) Draginja

11:15 – 13:00 First impressions & mapping the city. Notebook exercise from previous day. Discussing

Hall, Edward T. 1990. Space Speaks. Ch 10 in *The Silent Language*, pp. 158-180. New York: Anchor Books.

Goffman, Erving. 1963. Tightness and Looseness. Ch 13 in *Behavior in Public Places*, pp. 193-215

Westport, Connecticut: Greenwood Press.

Afternoon assignment: Pick a different place. Limit yourself to two sensory modalities and switch between them. Use Hall and Goffman readings to further limit your observations. Write it in your notebook.

19:00 – 21:30 Boat cruise in the *Turtle*. Assemble at KC Grad at **18:30**.

Wednesday, June 1

8:00 – 10:00 Farmer's Market tour & exercise. Be ready at **8:00AM** at the Hostel.

10:00 – 11:00 Focusing, language & other games Draginja

11:00 – 13:00 Farmer's market report; previous day's notebook exercise report. Discussing

Richardson, Miles. 2003. Being-in-the-Market Versus Being-in-the-Plaza: Material Culture and the Construction of Social Reality in Spanish America. In *The Anthropology of Space and Place: Locating Culture*, pp. 74-91. Malden, MA, and Oxford: Blackwell.

18:00 – ??? Meeting your host families & Belgrade anthropology students.

Thursday, June 2

10:00 – 11:30 Preparation for the field trip to Sirogojno @ KC Grad.

12:00 – 16:45 Bus trip to Sirogojno. Introduction to *rusthenticity* (See Farkash 2015). We will eat rustic food, sleep in rustic-style accommodations, and explore some of the local artisan skills and trades. We will visit Kusturica's *Drvengrad* in Mokra Gora and *Andrić Grad* in Višegrad, Bosnia. Exercises with Draginja. In-depth discussion of readings. Movie nights. General chilling. Hikes and nature explorations are likely. **Bring your passports and swimsuits!!!** Return to Belgrade June 7. Readings for Sirogojno:

Živković, M. 2011. Serbian Landscapes of Dreamtime and Catastrophe: Clear Springs, Stones of Prophecy, St. Sava's Ribs, and the Wooden City of Oz. In *Locating Health*, pp. 169-185.

Bourdieu, Pierre. 1990. The Kabyle House or the World Reversed. In his *The Logic of Practice* pp. 271-283.

Douglas, Mary. 1999. Deciphering a Meal. In *Implicit Meanings*, pp. 231-251.

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Schedule for Week 2

June 2 – June 7 Sirogojno excursion

Wednesday, June 8

Free day

Thursday, June 9

10:00 – 10:30 Focusing exercises led by Draginja Mileusnić

10:30 – 11:45 Sirogojno experience discussion; notebook feedback

12:00 – 13:00 In-class exercise: describe a familiar object

Connor, Steven. 2011. Introduction, Bags and Plugs. In *Paraphernalia: The Curious Lives of Magical Things*, pp. 1-22 & 161-170. London: Profile Books.

Assignment to be completed by Monday June 13: Pick one common, everyday object in your home-stay family and describe it minutely. You can use *Mezzanine* or *Paraphernalia* as a model.

Friday, June 10

10:00 – 10:30 Assembling at KC Grad, brief introduction to the mapping exercise

10:30 – 13:00 (flexible) Neighborhood mapping exercise (in three or four groups each led by a native)

Certeau, Michel de, Luce Giard, and Pierre Mayol. 1998. The Neighborhood & Propriety. Chapters 1 & 2 in *The Practice of Everyday Life*, pp. 7-34. Minneapolis and London: University of Minnesota Press.

Over the weekend assignments:

1. Write up the mapping exercise;
2. Continue the everyday object assignment due Monday, June 13
3. Start on body technique assignment due Friday, June 19.

Body technique assignment:

There are several ways you can go about this assignment. One is to pick a body technique that is ubiquitous (frequently used & easy to observe) in your homestay family. It is best to pick something that strikes you as different from the way you do things and that is, moreover, relatively easy to teach (i.e. vegetable chopping, fruit peeling, putting on shoes, clothes, etc.). Try to describe it as closely as you can in words. If possible, try to get your host to teach you how to do it. Prepare to demonstrate in class. Another way is to pick an ubiquitous gesture, body technique, embodied practice, manner of behaving or bodily communication observable in public. Embracing, summoning/beckoning, greeting, smoking, drinking, carrying objects, etc. are some of examples. Describe in words as closely as you can. Try to imitate and prepare to demonstrate in class. Here are some helpful readings (beside *Mezzanine* which is a treasure-trove of body technique descriptions):

Mauss, Marcel. 1979. Body Techniques. In *Sociology and Psychology: Essays*, 97-119. London: Routledge.

Axtell, Roger E. 2008. Initiating Interaction: Greetings and Beckonings across the World. Chapter 12 in *The Nonverbal Communication Reader*, edited by Laura K. Guerrero and Michael L. Hecht, pp. 109-118. Long Grove, IL: Waveland press

Birdwhistell, Ray L. 1970. Talk and Motion in the Theater and at Family Meals. Ch. 9. In *Kinesics and Context: Essays on Body Motion Communication*. Philadelphia: University of Pennsylvania Press.

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Schedule for Week 3
Dale Pesmen's Workshops

Monday, June 13

10:00 – 11:00 Everyday object assignment presentations

11:15 – 13:00 Dale Pesmen: introduction to workshops

Homework:

Spend a bit more time on your collection of paper. See if you can get a variety of sources, colors, etc. Again, no need to bring 100 items; 20 or something is fine. We will be pooling our resources, so if any of your foundlings are precious to you, make copies so you can keep one to use yourself.

Read for Tuesday:

Teju Cole: "A Too-Perfect Picture" *The New York Times Magazine*, March 30, 2016

http://www.nytimes.com/2016/04/03/magazine/a-too-perfect-picture.html?emc=eta1&_r=1

Robert Pirsig: excerpt from *Zen in the Art of Motorcycle Maintenance*

Tuesday, June 14 DP: Constraints

10:00 – **14:00** KC Grad (yes, an extra hour)

Bring your digital camera (could be your phone)

Homework:

Read for Wednesday:

Overdetermination (1 p)

Polyvalence (definition)

Freud on Dreams (1 p)

Harries: "The Veil of Isis" from *The Meaning of Modern Art*

Take photos (using what we discussed in class) and print a couple of your favorites to bring Wednesday. Write a short informal paragraph (250 words max) on what Harries's own main idea/personal critique is in "The Veil of Isis." Don't spend a ton of time on it.

Wednesday, June 15 DP: Getting Things for Free

10:00 – **14:00**

Bring your whole paper collection!

Bring your homework photos and thoughts on Harries.

Please bring scissors if you have access to a pair.

Homework:

Read for Thursday:

Gerard Manley Hopkins: "The Sea and the Skylark" p. 29 in *Poems and Prose*. Penguin Books.

John Ashbery: "As someone who likes travel."

Dale Pesmen: "A Boggy, Soggy, Squitchy Picture, Truly"

Prepare two printouts or photocopies of one paragraph from your notebook that you think has good ideas but may not be particularly well-written. Bring it on Thursday.

Thursday, June 16 DP: Kajmak

10:00 – 14:00

Bring two printouts or photocopies of a paragraph from your notebook, as described above.

Bring scissors if you have some.

Homework:

Read **for Monday:**

David Foster Wallace: “Derivative Sport In Tornado Alley” from *A Supposedly Fun Thing I’ll Never Do Again*.

Dale Pesmen: excerpts from *Russia and Soul* (pp. 4-6, 230-231)

Friday, June 17

10:00 – 11:00 Body technique assignment presentations

11:00 – 13:00 Andrija Stojanovic for [Belgrade Sound Map](#): presentation and discussion

Over the weekend assignment:

See readings above.

Find another excerpt from your notebooks that you either like or that you think has promise, to bring and work with on **Monday, June 20**. One copy is fine, with some blank paper, but if you write on your laptop or tablet, bring that, definitely; it’ll help.

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Schedule for Week 4

Monday, June 20

10:00 – 14:00 Dale Pesmen workshop

Read:

Pesmen, Dale. 2000. *Russia and Soul: An Exploration*. Ithaca: Cornell University Press. excerpts

David Foster Wallace: Essay on Tennis from *A Supposedly Fun Thing I'll Never Do Again*

Bring a short piece of writing of your own, some material or a thought or observation, a paragraph or two, from your notes, that you feel you would like to take farther and develop, a fragment or note that touches on something you are actually interested in. Ideally you would bring your laptop or tablet, if you work on that; if necessary you can do the work on paper.

Also have the means to make and listen to a voice recording. Your phone is probably fine for that, or your laptop.

Tuesday, June 21

10:00 – 13:00 (flexible) Drawing workshop at Ivona's studio in Novi Beograd, Gandijeva 100

Wednesday, June 22

10:00 – 11:30 (app) tour of the Serbian Orthodox Church Museum with Srdja Pavlovic and Bojan Popovic

Thursday, June 23

10:00 – 13:00 Belgrade Raw workshop

Bring no more than 20 photos (no larger than 6x9cm)

Friday, June 24

10:00 – 13:00 TBA

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Schedule for Week 5

Monday, June 27

10:00 – 11:00 Brainstorming the Exhibition (title, catalog, poster, technical and other issues)

11:30 – 13:00 Consultations at KC Grad (Marko, Mirjana & preceptors in attendance will be available to talk about your projects or anything at all)

Tuesday, June 28

10:00 – 12:00 Ethics of representation & recording of individual research projects (Dietlind and Marko would like to start recording you telling us about your projects in Belgrade for the final video)

Read:

Newton, Julianne H. 1998. Beyond Representation: Toward A Typology Of Visual Behavior. *Visual Anthropology Review* 14 (1):58-72.

Wednesday, June 29

10:00 – 11:30 Mirjana's introduction to Nikola Tesla followed by the tour to the Nikola Tesla Museum (exact time of the tour to be announced)

Thursday, June 30

10:00 – 12:00 Final Exhibition Preparation Meeting & recording of individual research projects

Friday, July 1

13:00-16:00 Final Exhibition Setup time

Saturday, July 2

10:00 – 20:00 Final Exhibition Setup time

20:00 Exhibition opening

Sunday, July 3

14:00 – 20:00 Exhibition

Monday, July 4

14:00 – 17:00 Exhibition

17:00 – ??? Taking down the exhibition

Statements regarding student conduct from the office of the Dean of Arts

"The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at www.ualberta.ca/secretariat/appeals.htm) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University." (GFC 29 SEP 2003)

Specialized Support and Disability Services (SSDS):

Some specialized support services for students who require accommodations in this course due to disabilities affecting mobility, vision, hearing, learning, or mental or physical health are available in conjunction with Specialized Support and Disability Services, 2-800 Students' Union Building, 492-3381 (phone) or 492-7269 (TTY).

