

ANTHR 397/573 LEC 800
Fieldchool for Ethnographic Sensibility

Instructor: Dr. Marko Zivkovic
Teaching Assistant: Mirjana Uzelac, MA, ABD
Preceptors: Laura Porter, Ariel MacDonald, Cole Anderson
May 29 - July 7 2017
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

Saturday, June 3, we take a bus from Belgrade to an open air ethnology museum in Sirogojno. During this trip students will be introduced to the rusthenticity. 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 4th 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.

Policy about course outlines can be found in '23.4(2) of the University Calendar.

Academic Integrity “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 <http://www.governance.ualberta.ca/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx>) 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 offense and can result in suspension or expulsion from the University.”

Learning and working environment: The Faculty of Arts is committed to ensuring that all students, faculty and staff are able to work and study in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The department urges anyone who feels that this policy is being violated to: Discuss the matter with the person whose behaviour is causing concern; or, if that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department. For additional advice or assistance regarding this policy you may contact the student ombudservice: (<http://www.ombudservice.ualberta.ca/>). Information about the University of Alberta Discrimination and Harassment Policy and Procedures can be found in the GFC Policy Manual, section 44 available at <http://gfcpolicymanual.ualberta.ca/>

Plagiarism and Cheating: All students should consult the “Truth-In-Education” handbook or Website (<http://www.uofaweb.ualberta.ca/TIE/>) regarding the definitions of **plagiarism** and its consequences when detected. An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. Before unpleasantness occurs consult <http://www.uofaweb.ualberta.ca/TIE/>; also discuss this matter with any tutor(s) and with your instructor.

Recording of Lectures: Audio or video recording of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the instructor.

Attendance, Absences, and Missed Grade Components: Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections 23.3(1) and 23.5.6 of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

Policy for assignment extensions: Please do your very best to complete your assignments on time. If you absolutely need more time you have to e-mail me at least 24h before the deadline and state your new deadline (for practical reasons, it should not be more than a day or two beyond the original deadline). You don’t have to provide any reasons, but you HAVE to abide by your new, self-imposed deadline. If you don’t I will need a note from a doctor or the equivalent proof of unforeseen calamity.

Grading Criteria: The University of Alberta uses a letter grading system with a four-point scale of numerical equivalents for calculating grade point averages. Grades reflect judgments of student achievement made by instructors. These judgments are based on a combination of absolute achievement and relative performance in a class.

Contact policy: Please don’t hesitate to contact me, our TA, or any of the preceptors at any time.

Specialized Support and Disability Services (SSDS): If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with Specialized Support & Disability Services, contact their office immediately (2-800 SUB; Email ssdsrec@ualberta.ca; Email; phone 780-492-3381; WEB www.ssds.ualberta.ca).