

MA Program Visual and Media Anthropology Modules and Course Descriptions

****Subject to change****



Module Guide

A comprehensive overview of all module areas and their possible modules (= courses). Course titles S1-1A till S4-1E are valid for winter term 2019/20, they can change in upcoming terms:

1. Semester Winter term Oct.-Feb.	2. Semester Summer term April-July	3. Semester Winter term Oct.-Feb.	4. Semester Summer term April-July
Core	Profile	Practice/Project	Examination
<p>Visual Anthropology</p> <p>Online Workshop</p> <p>S1-1A Transcultural Film Workshop: Camera</p> <p>S1-1B Transcultural Film Workshop: Sound</p> <p>S1-1C Transcultural Film Workshop: Editing</p> <p>S1-1D Documentary Photography Workshop</p> <p>ONLINE November – February</p> <p>S1-1E Ethnographic Films from the 19th to the 21st Century</p> <p>S1-1F Introduction to the Theory and History of Social and Cultural Anthropology</p> <p>GRADED</p>	<p>Ethnographic Film Production</p> <p>S2-1A Filmmaking for Fieldwork</p> <p>S2-1B Poetic Framing</p> <p>S2-1C Qualitative Methods II</p> <p>April- July</p> <p>ONLINE April – July</p> <p>S2-1E Gender and Film Studies</p> <p>OPTIONAL GRADE</p>	<p>Film /Photography or Media Project</p> <p>S3-1A Film Proposal Pitching</p> <p>S3-1B Photography Projects</p> <p>ONLINE October – February</p> <p>S3-1D-Supervision Courses – several lecturer</p>	<p>MA Thesis</p> <p>ONLINE April – July</p> <p>S4-1A Writing the thesis</p> <p>ONLINE April – July</p> <p>S4-1B Supervision Courses – several lecturer</p>
<p>Media Anthropology</p> <p>workshop Oct.</p> <p>S1-2A Immersive Storytelling</p> <p>ONLINE Novemb. – Febr.</p> <p>S1-2C Digital Anthropology</p> <p>GRADED</p> <p>S1-2D Qualitative Methods</p>	<p>Communication / Mediascapes</p> <p>ONLINE April – July</p> <p>S2-2A Virtual Environments</p> <p>S2-2B Social Media Activism</p> <p>OPTIONAL GRADE</p>	<p>Praktikum</p> <p>ONLINE October – Febr.</p> <p>S3-2A Internship - 9 weeks (external)</p> <p>ONLINE October – Febr.</p> <p>S3-2B Artistic Praticce in Transcultural Context</p> <p>S3-2C Decolonized Images, Race and Representation</p>	<p>MA Film / Photography (optional)</p> <p>ONLINE April – J July</p> <p>S4-2A Digital Film Editing Forum</p> <p>S4-2B Digital Photography Forum</p> <p>S4-2C Social Media Forum</p> <p>ONLINE Aug – Oct.</p> <p>S4-2D Film Composition and Dramaturgy</p>
	<p>Applied Visual and Media Anthropology</p>		<p>MA exhibition project (optional)</p>

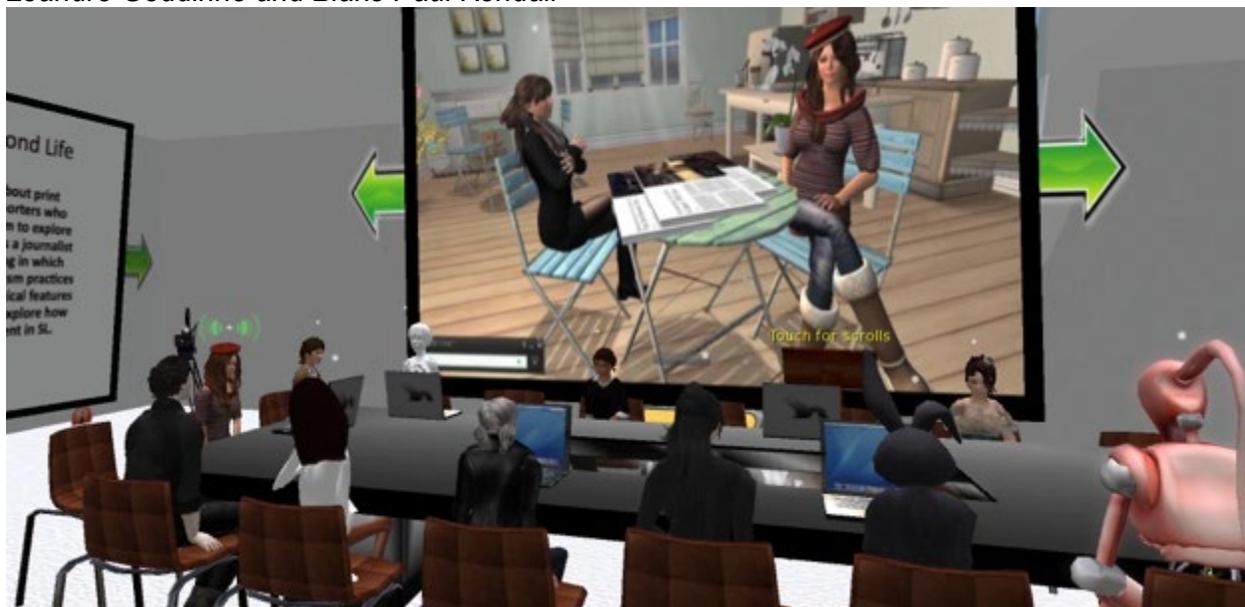
	<p>ONLINE April – July</p> <p>S2-3A Space und Place. Theoretical Foundations and Methods for Visualization OPTIONAL GRADE</p> <p>S2-3B Mediascapes of Publishing OPTIONAL GRADE</p> <p>S2-3C Developing and pitching film ideas</p>		<p>S4-1A Curating Exhibitions</p> <p>S4-1B Final Master exhibition preparation</p>
	<p>Master Thesis Proposal</p> <p>see chap. 4 GRADED</p>		

Semester 1 - winter semester-

Start usually around Oct.15th

Digital Anthropology

Leandro Goddinho and Blake Paul Kendall



Technology infiltrates nearly every aspect of our lives. You are likely reading this on your computer or smartphone, from a digital file that you downloaded. This course will push you to critically consider technologies that are ubiquitous—and often invisible—and how they affect both individual identity and social life. We will begin this course with an examination of what we mean when we talk about digital anthropology, and how scholars throughout the twentieth century have addressed disruptive technologies. We will then study case studies that examine various aspects of the intersection between culture and technology. The goal of this course is for students to conduct (audio) - visual fieldwork in an online community of their choice. In doing so, they will be able to practice ethnographic fieldwork methods, such as participant observation and various interview techniques, in digital environments.

Documentary Photography

Professor Nora Bibel



How can we deal with documentary photography in times of click, post, like and use it as a photographic practice for engaged auteur photography that focuses on socially relevant issues?

After an introduction to the theories and historical perspectives and positions of documentary photography the students will learn how to use the photographic camera as a research tool. How can frozen images tell the whole story of

complex social issues and personal fates? How can we make the invisible visible? We will look at design rules for a photographic image to compromise the message as well as on technical aspects. In addition to that we will learn how to use the tools Adobe Lightroom and Photoshop as a helping hand in our professional workflow. In this process we mainly focus on everybody finding his own visual language and work on an individual photographic series to prepare the students for a carrier in today's confusing flood of images and media. We will investigate in aspects of the present market like picture agencies, publishers and professional magazines and invite experts from this field to the class. The students will learn about collaborations, contracts, rights of use, panoramic freedom and personal rights. For everybody's own work we will focus on the development of a visual online publication.

Ethnographic Films from the 19th to 21th century

Professor. Dr. Undine Frömming



Photo: Robert Gardner

This course will take us from the first grainy ethnographic film shot in the Arctic all the way to southern Ethiopia, with stopovers in Bali, Russia, Italy, Ghana, the United States, Canada, Germany and England. On this journey, we will explore classic works, figures and issues in the history and practice of ethnographic film. In so doing, we will encounter the visual anthropologists

Margaret Mead, Timothy Asch, Jean Rouch, Robert Gardner, Judith and David MacDougall, and many others. The goal is to experience and reflect on a diversity of ways of seeing, and thereby inspire new ways of filming. Each unit will be based on viewing and discussing films. We will aim to grasp an understanding of each film and its relationship to anthropology, and the way these films deal with issues and themes on-camera, off-camera, behind-camera and on the screen. We will consider the use of the camera as a research tool, the Kino-Eye, early British Realism and Italian Neorealism, aesthetics in film, ciné-trance, ciné-vérité, observational film, issues of cultural and gender representation, auto-ethnography, and ethical questions raised by the practice of ethnographic film.

Ethnographic Methods I

Barbara Rühling

Karina Piersig



Ethnographic methods today crosscut many academic fields. They are used in disciplines as diverse as sociology, anthropology, education, psychology, economics, and business. Ethnographic methods allow us to study up close how people, institutions, and organizations experience and interpret their lives. Therefore, ethnographic methods are today becoming increasingly relevant for students in many academic fields and disciplines. During the course we will cover fundamental ideas in ethnographic research such as: "Why you should bother about research methods to begin with...?" Your research methods, and the methodology section of your research paper, represent the power house of your research. You will learn about how you know what you know, and how this relates to your choice of methods and their interpretation. We will then spend a lot of time with the nuts and bolts of research. You will learn how to navigate your entrance into the field, select informants, do observations in the field, and write field notes and analytic memos. And you will learn about what kinds of qualitative interviews there are and how you can develop an interview schedule according to your needs. You will also learn tricks on how to keep an interviewee connected and talking to you. We will learn both about data collection and data analysis. A difficulty many students face at this point is what to actually do with their data. We will get a first idea of central data analytic techniques such as theory-based and grounded coding, and narrative interpretation.

Immersive Storytelling

Felix Gaedtke

Gayatri Parameswaran

Immersive technologies such as virtual and augmented reality are becoming important tools for storytellers. The power of these technologies offers exciting opportunities and poses difficult challenges. On the one hand it gives users an unprecedented level of agency and on the other hand, it raises questions about the ethics of 'experiencing' and 'witnessing' other realities.

This course considers best practices for immersive storytelling within the context of current technological advances. Using case studies, we understand different workflows for producing virtual and augmented reality works.



The course begins with an introductory class, which introduces participants to selected works on virtual reality headsets (Oculus Quest, Oculus Rift S and HTC Vive). In the second semester students will develop own virtual reality storytelling prototypes during a practical hands-on-workshop.

The goal of this course is to introduce students to current trends in the field of immersive storytelling and to offer practical experimentations with a relatively new but growing medium.

Sound, Recording, and Aural Cultures

Dr. Gilles Aubry



The course is an introduction to critical sound theory and its applications in ethnographic research and art practice. The sound field is addressed as a sensual and conceptual space simultaneously, emerging through the interaction between the researcher and their interlocutors in the field, together with technological and environmental agents. We will engage with key concepts in sound studies (listening, recording, soundscape, archives, noise, unsound, acoustemology, etc), re-examining them also from a decolonial, feminist, and eco-critical perspective. We will consider how these notions can be applied performatively to research and creative sound production using a variety of media and modes of intervention. The student's own projects will serve as a starting point for group

listening sessions, presentations and discussions, complemented by examples from other artists. The participants are thus encouraged to bring self-recorded/produced (sound) material from past or current research projects and will be asked to contribute with a new short (audio or video) essay in the course of the semester. Basic information about recording and editing techniques will be provided, although technique is not the primary focus of the course.

Theory and History of Social and Cultural Anthropology

Dr. Judith Albrecht



“In what mood do we, students and teachers of anthropology, face our disciplinary past?” (Singh and Guyer 2016). In the “post-truth” times, it is incumbent upon us to re-assemble the past of a discipline and make it alive in the present. With the aim of drawing insights from the re-assembled past of the discipline of social and cultural anthropology, this seminar will introduce the students to the rich repertoire of its theory and history between the 1850s and the 1980s. Each session is focused on discussing a set of concepts, the anthropologist (s) in focus, and excerpts of original ethnographies from which the concepts have been derived. The seminar is

designed with the genealogical principle of theory/history: to assist the students in understanding how each time-period and the available epistemes provided the conditions of possibilities for the respective anthropological theories, i.e., situating theories with the histories of practices and people involved in the anthropological enterprise of that particular epoch. Students are expected to attend the digital classroom having read the mandatory literature assigned for each session. Films and additional texts are recommended to enhance the learning experience. The lecturer will facilitate a student-led learning environment.

Semester 2 (Summer)

Immersive Video Workshop (On-Campus)

Gayatri Parameswaran

Felix Gaedtke



Students will take their immersive concepts (developed during the summer semester) and create suitable prototypes -- 360 videos, mobile AR prototypes, Tiltbrush references, volumetric videos etc. You will also learn how to budget, put together a financing plan and understand the basics of funding with the immersive arts landscape. Additionally, you will learn the skills of writing for immersive projects and feel prepared to create your own scripts.

Requirements to participate: You should have presented your immersive concept at the summer semester presentations.

A 3-day in-house/on-campus workshop (as an elective)

Filmmaking for Fieldwork

Dr. Andy Lawrence



This course is intended for students who want to use ethnographic methods and documentary filmmaking for anthropological research. Its focus is practical and theoretical with a degree of technical advice appropriate for those making their first films. It will also suit media professionals aiming to convert established practice into research. Each unit will encourage exploration through practice and adopts a pedagogy that I have developed over the past twenty years whilst teaching filmmaking to research students and professionals and by making my own films independently for TV, festival and Internet broadcast. It is intended to inspire the development of core skills in camera use, sound recording and editing that can be applied to sensory, fictive, observational, participatory, reflexive, performative and immersive modes of storytelling. The units will cover the entire production workflow for a research-led film project, with homework exercises designed to consolidate the practical elements of the module and readings and film-viewings providing background and further elaboration only where necessary. The last unit will anticipate the second-year module that will concentrate on constructing ethnographic narratives from an audio-visual perspective.

Filmmaking for Fieldwork will cover the following topics

- The role of film in ethnographic research
- Legal and ethical aspects of ethnographic filmmaking
- Modes of documentary storytelling
- Collaborative and participatory methods
- Fictive narratives, sensory work and essays
- Production workflows
- Camera, sound and editing techniques
- Suggested filming kits to take to the field
- Crowdfunding, online promotion and digital distribution

Virtual Environments

Professor Dr. Undine Frömming

Heike Philp



Photo: Athitait Shinagwin/ Shutterstock; Mark Wächter BVDW

In this course we will analyze and discuss the current state of virtual environments and immersive technology from an anthropological perspective. Will the *Metaverse* be able to become a new digital environment for social life? What kind of knowledge and research methods can digital anthropologist contribute to the creation of new digital spaces? This course takes place with avatars in different existing virtual environments such as Open Sim, Frame VR, Decentraland, Virbela, Altspace VR, Second Life. Other virtual environments such as Horizon Worlds, Animal Crossing: New Horizons (Nintendo switch) will be discussed. After this course students will be well versed in the history and current state of Virtual Reality and their meaning for societies. Students will become adept at navigating an avatar in a virtual environment, learn building in a sandbox and using machinimas.

Students will gain an extensive understanding of virtual reality, NFTs, blockchain technology, crypto currency, and an insight into the values and needs of virtual communities. Students' acquired skills and knowledge can serve as a foundation for future scholarly research or in an applied-context enables collaboration with programmers and technology platforms to build inclusive futures that are beneficial for societies. The course will discuss different topics that are relevant in virtual reality, such as alternative homes and meeting places for communities, adventure life in VR, virtual economy, consuming and marketing in virtual reality, artificial nature and virtual reality as a new safe meeting space in times of crisis. Furthermore, political activism in virtual reality, gender, sexuality and dating in virtual reality, programming and building of scenarios for climate change impacts to increase awareness and resilience of societies will be part of the lectures and discussions. The course will also focus on virtual reality for cultural heritage, indigenous communities, museums, artists and exhibitions.

You will learn about questions of epistemology, or how you know what you know, and how this relates to your choice of methods and their interpretation. We will then spend a considerable amount of time focused on the basics of research. You will learn how to navigate your entrance into the field, select informants, do observations in the field, and write field notes and analytic memos. Furthermore, you will learn about what kinds of qualitative interviews there are, how you can develop an interview schedule according to your needs, and learn useful tips on how to keep an interviewee immersed in conversation.

Social Media Activism

Professor Dr. Undine Frömming

Lecture Series



The times they are a changing. Social media channels are not anymore small niches for private video uploads, but became influencing channels for visual anthropologist and other scientists. In this course students will learn all important aspects of *social media activism* and how to spread a message to the mass. Students will gain knowledge about the specific dramaturgy and style of photography and video-storytelling for social media accounts. How can I establish a social media identity as visual anthropologist, especially as independent blogger or for an indigenous community or NGO? The monetization of photography and video content, but also how to collaborate with viral video licensing companies and how to create and sell merchandise products for NGOs will be a focus of this lecture series. The lecture will also introduce students to green brand collaborations and negotiations with brands with the aim to self-finance an NGO. This lecture is not only designed for students who are interesting in blogging ethnographic video or photography content, but also for students who plan a professional carrier as a content creator, editor or CEO in a video agency or broadcast studio.

Poetic Framing

Kristian Petersen

The "poetic framing course" is addressed to experienced film makers, since we will touch topics such as film language, composition, the tension between the seen and unseen and other more philosophical film/frame related topics. Each meeting we will watch films and discuss them related to certain aspects like poetic approach, framing and other aesthetical aspects. Short practical film assignments will be given and the results will be watched and discussed in the following meeting.



Photography and performance

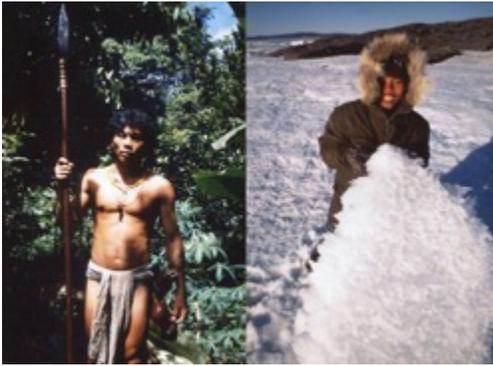
Luiza Folegatti



This course will draw on feminist and queer theory to analyze, imagine and create images around varieties of self-representation, absences of representation, and leadership. It will be informed mostly by the works of female and non-binary photographers from Latin America and addressing their contributions to photography history, the presence of the body, the use of performance and the intimate space. We will look at the intersections of photography and performance to examine how ideas of leadership are informed by culture, nationality, gender, race, sexuality, and age. At the end of the semester, they will produce a short photography series after having input and exercises on how to choose and sequence photographs in a manner that creates meaning in the photographic series and in the possibilities of the exhibition space.

Environmental Anthropology: Climate Change Compilation Film Project

Blake Kendall



Climate Change, the Sixth Great Extinction, New Pangea, The Anthropocene... it's hard to know what to call it, but in this course we seek to articulate the experience of life and non-life in the context of our Planetary Emergency. The semester is structured in a two tier approach, delving deep into ecological methodologies and bringing them to life with experimentation and practice-led research. This course introduces the current state of scholarship of Environmental Anthropology, following Anna Tsing, Bruno Latour, Nicholas Mirzoeff, Heather Swanson, Joanna Macey and others. The course commences with

the methodological introductions of multi-species anthropology, speculative futures, geological filmmaking and discourse of Anthropocentric Visuality. However, our Planetary Emergency calls on us to move beyond the class room, and find an applied value of our research. Over the semester, we will be conducting fieldwork and ethnographic experiments and developing methodological innovation. These aspects in the field will be incorporated into a collective film project compiled over the semester.

Auto-Ethnography in the Vlogger Era

Mikko Toiviainen



How to fruitfully discuss social and cultural phenomena through personal, lived experience? How to represent such phenomena through individual and intimate narratives? On this course we address these questions central to all ethnographic ventures in the particular context of *auto*-ethnographic research, and try to seize the possibilities that art and digital technologies open for evocative yet theoretically grounded self-representations that “place the self within a social context” (Reed-Danahay 1997, p. 9).

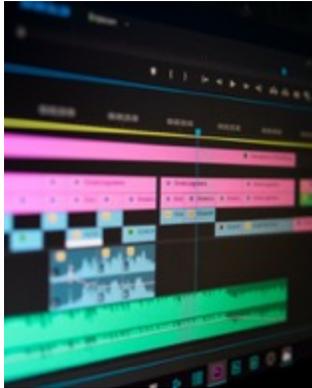
During the course the students will familiarize themselves with the concept of autoethnography and, through examples, explore the possibilities of autobiography, audiovisual and digital diaries, vlogging and subjective/first-person documentary film as autoethnographic research methodology. We will screen autoethnographic work against the theoretical backdrops of identity, self-representation, voice, performance, and both cultural and methodological critique. We will learn to reflectively regard the representational challenges in a setting where the researcher is an integral part or central focus of the events s/he portrays, and discuss the issues of authenticity, authorship, validity, scientific rigor and ethics entangled therein.

The course consists of two parallel processes: a problem-based learning approach to learning *about* autoethnography, and a project-based approach of *doing* it - trying it out in practice. The project-based approach translates to creating our own autoethnographic research in the form of

digital self-narratives, with the aim of applying anthropological theory and concepts to one's own life. According to Thornburg (2017), "good autoethnography is able to bring anthropological concepts and approaches to bear in order to evaluate and think about things in the life of the autoethnographer that quite often go unanalyzed." How do we achieve this by way of digital storytelling?

Editing II

Jeff Coons



This course serves as an introduction to the history, theory, and practical basics of editing. The course will be divided in two sections: 1. History and Theory, which will include readings, illustrations, and film viewings 2. Practical, editing exercises in order to apply what you have learned in class.

At the conclusion of this course students will be familiar with the following:

- Key terminology & concepts
 - Post-production workflow process (Media management, assembly, sound design, basic color correction, exporting, etc...)
 - Understand when and why to make and edit
- Comprehend rhythm, tempo, and emotion
 - Building a strong sequence

Semester 3 (Winter)

Colloquium

Dr. Judith Albrecht

Professor Dr. Undine Frömming

Dr. Lisa Grund

Dr. Nadine Wanono

In small groups, arranged by thesis advisor. Over the course of the semester, students will present on their research plans and receive individualized guidance for the thesis.

Artistic Practice in Transcultural Context

Lidia Rossner



The course explores the converging zone between art and anthropology through analysis of research-based contemporary art practices situated in trans-cultural contexts. Specifically, we'll look into intersections, correspondences and conflicts between art practices and visual and media anthropology. After an introduction to the theories, historical perspectives and an overview of the current discourse on art and anthropology, from the perspectives of both art theory and anthropology, we will examine case studies of contemporary art practices. Core study materials comprise texts, photography, audio-visual documentation of artwork, as well as artists' interviews. Key themes addressed in the course include visual literacy; language as visual art; the 'object' as representative and a fetish; social and political activism. By critically assessing how artists respond to, adapt and negotiate trans-culturalism, the aim of the course is to open up possibilities for analytical exploration of the arts as a social and professional resource. What can anthropology borrow and learn from the arts? Could this convergence zone be a site of fraternity, where collaborations and information exchanges take place, or is it a contested territory?

Decolonised: Images, Race and Representation

Laura Na Blankholm

Salomon Makonen



Anthropology as a discipline has played a significant role “in creating and maintaining a legally codified system of discrimination that underpinned structural racism throughout the 20th century.” (Anderson 2016) To describe this as a ‘legacy’ would only distance us from the fact that it is a structure that still prevails and that has re-emerged as a dominant social and political narrative of the past few years. This course runs over eleven online units where we will interrogate key concepts in relation to anthropology, representation of race and the production of knowledge.

Throughout the course, we will engage with the discursive topic of ‘Decoloniation’ a term that has unfortunately become an often-empty buzzword. Being mindful of this, we would like to engage with the concept as described by Samia Mehrez as a practice which “continues to be an act of confrontation with a hegemonic system of thought; it is hence a process of considerable historical and cultural liberation. As such, decolonization becomes the contestation of all dominant forms and structures, whether they be linguistic, discursive, or ideological.” (1991) And explore how this can be applied in practice. Students, through their participation, will be encouraged to interrogate their own views, comprehensions and practices as they develop their own critical and vigilant epistemologies.

Queering the Gaze

Dr. Dalia Neis



In this workshop we will explore how an experimental film practice potentially challenges and subverts the dominant white, male gaze. This workshop breaks down the boundary of theory and practice. Beginning with early, classical film theorists such as Laura Mulvey, we will discuss the issue of gender/sexuality and film form.

We will then proceed to explore how later film theorists such as Bell Hooks critiqued Mulvey’s theory of the gaze and developed a theory of the oppositional gaze. As a means to explore possibilities for freeing the gaze from dominant power structures, we will experiment with practicing recycling and found footage filmmaking, and end with a practical exercise/presentation. Over the course of the seminar, we actively watch and discuss artist filmmakers such as Hannah Black, Arthur Jafa, Isaac Julien, Barbara Loden, Barbara Hammer, the Black-Audio Film Collective and more.

The Anthropology of Play

Jón Bjarki Magnússon



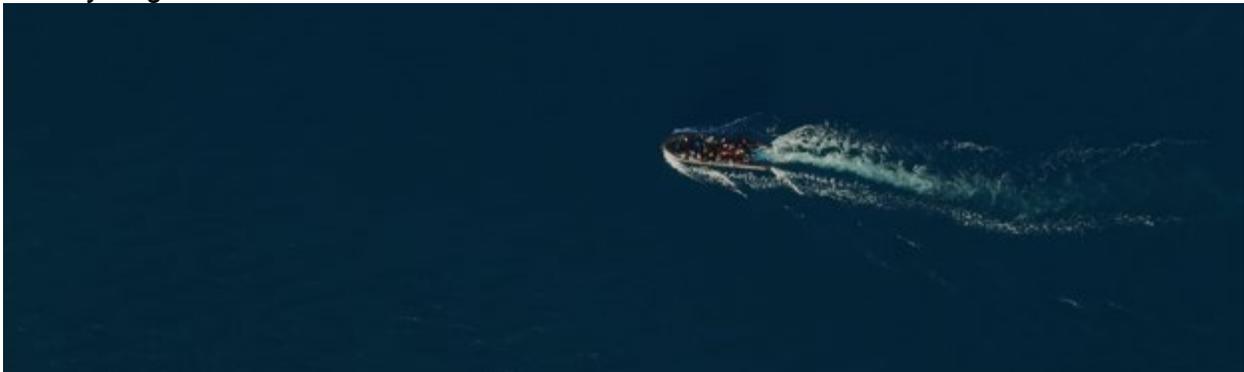
If the goal of ethnographic filmmaking is to show life as it is lived, experienced, dreamed or fantasized, then what are the best techniques to access those lived-through-experiences and/or inner realities? In this seminar, we look at how play, performance and unstructured improvisations in the play worlds of the protagonists choosing, can become an effective tool to reach this goal.

Jean Rouch, one of the pioneers of ethnographic filmmaking, viewed his filmic endeavors as adventurous ‘games’ situated on the borderlines of dreams and reality, fact and fiction. Psychoanalyst Donald Woods Winnicott spoke of play as the third area, a sacred space between the individual and society, where he experiences creative living, as long as he has trust in this play world setting, and anthropologist Richard Schechner spoke of performance as a tool for people “to re-become what they once were, or even, and most often, to re-become what they never were, but wish to have been or wish to become”.

Playfulness in the use of the camera is an evocative, if not essential tool to engage with people’s practices of reality-making, and can be especially useful to those who engage with vulnerable groups of people that struggle with being understood through more conventional means. If an interview will help us attain the factual information needed, and observational cinema methods can bring viewers closer to our subjects, play may sometimes help significantly in finding a common language between researcher and his protagonists.

Mediating Migration

Brittany Nugent



This course demonstrates the value of anthropological perspectives for understanding the complex global issue of transnational migration, border politics and social policy.

Throughout the semester, we will examine how the management of borders impacts populations on the move, through access to housing and health services, labor markets, encounters with state police, and the acquisition of documents and legal statuses. We will also consider the proof that asylum seekers must provide in order to receive a protected status.

By using a framework of human rights, this course will investigate how contemporary issues in migration—such as border management and the blurred distinction between forced and economic migration—raise and reopen debates concerning the management of difference. We will draw on

the work of anthropologists, sociologists, and geographers, as well as journalists, filmmakers, legal and medical professionals. Our readings each week will include a mix of anthropological, ethnographic, long-form journalism, and policy texts, as well as films and podcasts.

Semester 4 (Summer)

Colloquium

Dr. Judith Albrecht

Prof. Nora Bibel

Professor Dr. Undine Frömming

Dr. Lisa Grund

Dr. Nadine Wanono

Thesis colloquiums continue in semester four in small groups, arranged by thesis advisor. Over the course of the semester, students will check in on their research, writing and editing process to receive peer and advisor feedback.

Advanced sound concepts for documentary film

Dr. Gilles Aubry

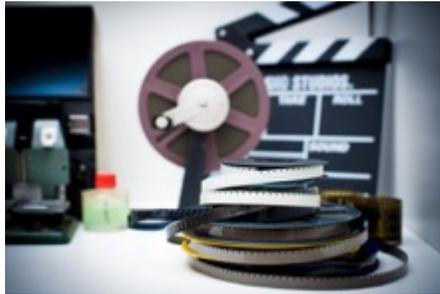


The course engages with creative uses of sound in extended documentary film practice. A holistic approach to film soundtracks will be privileged, beyond the 'verbocentrism' of mainstream cinema; alternate hierarchies between voice, music and ambient sound will be considered. As a combination of location sound, sound design, and music composition, ambient sound in particular offers much more than mere « sonic background ». It can be mobilized to achieve distancing effects, to accentuate temporal, rhythmic and sensual qualities of images, to highlight the recorded nature of sound and images, fostering thus an active and reflective engagement from the viewer. The course will cover a number of additional strategies, including asynchronous sound, collage

techniques, spatial mixing, generally privileging a performative approach to soundtrack composition. Next to this content, the course also works as a forum for discussing the participants' individual film projects for the MA thesis. Upon request, technical aspects of recording, editing, mixing, and sound design will be addressed.

Digital Film Editing

Tami Liberman



As a fundamental component of filmmaking, editing highly affects the narrative, protagonist representation and ethics of ethnographic film and video. The Editing Forum is a weekly workshop dedicated to the experiencing and understanding of these effects through the discussion of students' editing choices in their final filmic thesis projects. Throughout this workshop we shall examine the role of editing in producing emotion, rhythm, effective narrative structure, experimental filmic experiences and anthropological meanings.

Film Composition and Dramaturgy

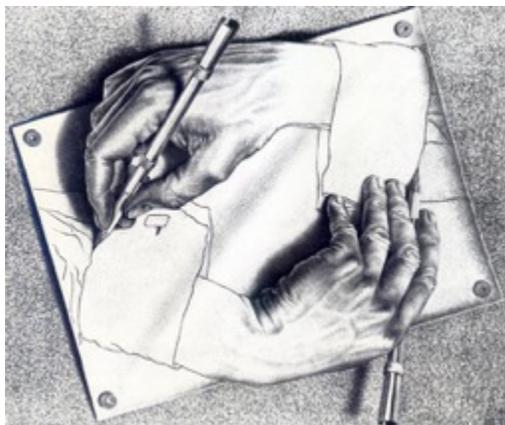
Kristian Petersen



Film Composition and Dramaturgy is an intensive thesis tutorial aimed towards students in the final stages of thesis film projects. Please note this course only meets in the months leading up into the thesis deadline, when students have the opportunity to receive individualized feedback on the editing and dramaturgy of their final films. Part of the course is the final film screening of MA thesis films in a Berlin cinema.

Writing the Thesis

Dr. Gregory Gan



This course contends that anthropological writing is an acquired skill that can be trained, and not an innate ability that we somehow possess, or not. My main contention throughout this course will be that we do a tremendous disservice by conflating our initial search for the right words to express our ideas, with the iterative stages of research writing and editing, which result in a final, polished manuscript. I plan to make this argument overt by turning to the analogy of a drawing, which is similarly believed to be created based on innate ability, rather than methodical skill. This ignores the various stages—oftentimes monotonous, or technical stages—

that go into the creative process, which include gestures and sketching (project design and hypothesis), grounding our work in appropriate references (preparatory research and literature review), making measured studies (ethnographic fieldwork), finding the right values and tone (qualitative examination of data), and rendering fine details (synthesizing results). These stages, which act as visual metaphors and thus, provide us a set of structured tools, will also allow us to

engage and support one another, enabling us to reach our writing goals, and encouraging a writing

routine that will keep us accountable to progress made in the program. It is my hope that engaging with writing in a fun and playful manner will reduce your anxiety associated with the writing process, and prepare you to learn from, engage, and challenge anthropological texts in future professional contexts.

Final Master exhibition preparation

Professor Dr. Undine Frömming

Blake Kendall



Expanding beyond the camera and editing room, this course will explore the possibilities of artistic ethnographic exhibitions by discussing the diverse paths to the exhibition of ethnographic research findings with a focus on the audiovisual, tactile, performative, and interactive. We will explore current movements in ethnographic exhibitions and ethnographically-inspired and research-based art exhibitions and consider issues of representational ethics, affective approaches to the interpretation of research findings, and exhibition aesthetics. The goal

of this course is to plan the graduate exhibition of thesis projects. As such, we'll refer to existing examples of creative ethnographic exhibitions, and more importantly, we'll discuss (as a group) individual student projects and how they can best be presented in an exhibition format. Through this process, students will learn how to present ethnographic research findings creatively and how to apply these skills to formats such as art galleries, museums, or academic conferences. The students will work practically in planning the logistics and creation of the exhibition. We'll work together to find a common theme to honor the individual projects while creating a group exhibition with a cohesive message and design that represents the study program and the cohort. The course will take place as a Zoom webinar with in-person meetings for the set-up of the exhibition in Berlin.