The course focuses on the theories and methods of media/sensory ethnography, visual culture, media archeology, through the linked topics of transcultural and trans-local processes, diaspora identities, the post colonial and human rights. The curriculum is aimed at graduate students from diverse disciplines who want to explore creative media practice as a research methodology. This course provides students with theoretical and practical grounding in multi-sited action research in trans-cultural and transnational settings. Through social historical and trans-cultural ethnographic perspectives practice-led pedagogy promotes a self-reflexive contextual and critical understanding of the use of media for the conduct and dissemination of research and the creation of social
knowledge through participatory cultural production. Practice-Led Media Research is the theory, social history pedagogy and circulation of social science and humanities research through the production of film, video, internet, visual arts and other screen/audio based media. Practice-led research overcomes divisions between social theory and action-research, and between creative practice and evidence-based research. An important focus is the use of visual media to convey ideas and distinctive understandings about the world. There is a strong emphasis on comprehending visual phenomena in cross-cultural perspective and on the multifarious roles played by media in processes of identity and cultural formation in the world today.

Seminar Requirements and Grading:
- Consistent attendance and participation in class discussion and media labs: 25%
- Oral presentation of culminating project: 15%
- Term Paper Advisement Session with Instructor: 10%
- Based on the readings, class discussions, 1:1 faculty advisement and independent research students will first orally present and subsequently write and submit a proposal for media ethnography field research with a literature review and a theory-grounded practice-based component. Term Paper based on minimum of 10 seminar readings and related class discussions: a minimum of 20 double spaced pages not including footnotes and bibliography: 50%.
- The proposals of students will be submitted for an oral peer review by class participants and guest faculty in an ethnographic clinic occurring over 3 class sessions.

Course Resource Materials:
Course reader, films, exhibition artifacts, photography collections.

Learning Outcomes:
Students who successfully complete the course will be able to demonstrate:

- advanced understanding of research methodologies, vocabularies and procedures appropriate to M.A. and Ph.D level work in Media Ethnography and Visual Culture.
- advanced skills in the application of critical and interpretive vocabularies
- Learn to write a critical literature review
- developed research, writing and communication skills
- self-reflexivity as a research practitioner in cross cultural settings.
- developed ability in identifying and addressing research objectives
knowledge of a range of specific critical vocabularies, debates and concerns focused on visual communication, visual culture, media ethnography, and cultural studies.

Politics of Multi-Sited Fieldwork

Readings:


Suggested Reading:


The Transcultural and the Transnational
Readings:


**Politics of Multi-Sited Fieldwork II**

Case Study: *The Breathing Factory* (Mark Curren). *The Breathing Factory Installation* presents a timely visual ethnographic analysis of contemporary Ireland, the most globalised economy in the world. The installation looks beyond the smooth images of corporate working life that emanate from centralised branding systems and evokes the homogeneous and globally proliferated spaces of new, ‘high tech’ labour practices.

Readings:


Politics of the Gaze and the Sensory Formation of Modernity
Case Study: Unending Prospects: Digital Media Installation (Roshini Kempadoo)
Endless Prospects creatively explores the relationship between physical landscapes, colonial and post-colonial spaces and sites and those who may have used, owned and imagined these spaces. Kempadoo considers the way in which “the prospect” functioned as a hegemonic landscape-architecture reproducing colonial relationships and its post-colonial consequences.

Readings:


Situatedness: Positioning One’s Research Through Lens Based Media
Case Study: Walking on Uneven Paths (Rossella Ragazzi) is a digital film archive on children’s transcultural experience of migration. Establishing the fieldwork and
getting access. Negotiating image-making. Feedback sessions among the social actors. The role of adults in filming with children and children’s distinctive knowledge and attitude in this project.

Readings:


**Negotiating Images And Gaining Access**

Case Study (2): Walking on Uneven Paths (Rossella Ragazzi) is a digital film archive on children’s transcultural experience of migration. Children and Adults relationship: power, alterity. Cooperation and frictions around the making. Getting going: shooting and editing, working the time in between text and audio-visual analysis; eliciting different knowledge over time, role of mediators and translators.

Readings:


Cultural Anesthesia, Human Rights and Structural Visibility/Invisibility


The Aesthetics and Ethics of Evidence

Case Study: Ghosting: Digital Media Installation (Roshini Kempadoo)

Ghosting reflects the interconnections of the Caribbean’s worldwide origins and its roots in slavery, indentureship and migration. As a screen-based installation, different stories, landscapes and conversations are explored through an interactive device that highlights the polyphony of cultural memory versus archival repression.

Readings:


**Reading/Performing the Archive**

**Case Study: Ghosting: Digital Media Installation— Roshini Kempadoo**

*Ghosting reflects the interconnections of the Caribbean’s worldwide origins and its roots in slavery, indentureship and migration. As a screen-based installation, different stories, landscapes and conversations are explored through an interactive device that highlights the polyphony of cultural memory versus archival repression.*

Readings:


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**Translating/Transcribing Multi-sensory Fieldwork**

Readings:


Filmography

Excerpts from the following films will be shown:


Van der Keuken, Johan. (1965) *Beppie*. The Netherlands. 38 minutes.

________ (1964) *Herman Slobbe*. The Netherlands. 24 minutes.


