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*Experimental Film
and Anthropology
urges a new dialogue*

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*between two
seemingly separate
fields. The book
explores the practical
and theoretical
challenges arising
from experimental
film for anthropology,
and vice versa,
through a number of
contact zones:
trance, emotions and
the senses,
materiality and time,*

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*non-narrative content
and montage.*

*Experimental film
and cinema are
understood in this
book as broad,
inclusive categories
covering many
technical formats and
historical traditions,
to investigate the
potential for new
common practices.
An international*

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range of renowned anthropologists, film scholars and experimental filmmakers engage in vibrant discussion and offer important new insights for all students and scholars involved in producing their own films. This is indispensable reading for students and scholars in a

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range of disciplines including anthropology, visual anthropology, visual culture and film and media studies.

Here, Jay Ruby—a founder of visual anthropology—distills his thirty-year exploration of the relationship of film and anthropology.

Spurred by a

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conviction that the ideal of an anthropological cinema has not even remotely begun to be realized, Ruby argues that ethnographic filmmakers should generate a set of critical standards analogous to those for written ethnographies.

Cinematic artistry

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and the desire to entertain, he argues, can eclipse the original intention, which is to provide an anthropological representation of the subjects. The book begins with analyses of key filmmakers (Robert Flaherty, Robert Garner, and Tim Asch) who have striven to generate

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*profound statements
about human
behavior on film.
Ruby then discusses
the idea of research
film, Eric Michaels
and indigenous
media, the ethics of
representation, the
nature of
ethnography,
anthropological
knowledge, and film
and lays the*

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groundwork for a critical approach to the field that borrows selectively from film, communication, media, and cultural studies. Witty and original, yet intensely theoretical, this collection is a major contribution to the field of visual anthropology.

American

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*Ethnographic Film
and Personal
Documentary is a
critical history of
American filmmakers
crucial to the
development of
ethnographic film
and personal
documentary. The
Boston and
Cambridge area is
notable for nurturing
these approaches to*

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documentary film via institutions such as the MIT Film Section and the Film Study Center, the Carpenter Center and the Visual and Environmental Studies Department at Harvard. Scott MacDonald uses pragmatism's focus on empirical experience as a basis for measuring the

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*groundbreaking
achievements of such
influential filmmakers
as John Marshall,
Robert Gardner,
Timothy Asch, Ed
Pincus, Miriam
Weinstein, Alfred
Guzzetti, Ross
McElwee, Robb Moss,
Nina Davenport,
Steve Ascher and
Jeanne Jordan, Michel
Negroponte, John*

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*Gianvito, Alexander
Olch, Amie Siegel,
Ilisa Barbash, and
Lucien Castaing-
Taylor. By exploring
the cinematic,
personal, and
professional
relationships
between these
accomplished
filmmakers,
MacDonald shows
how a pioneering,*

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*engaged, and
uniquely
cosmopolitan
approach to
documentary
developed over the
past half century.
Seeing Anthropology
continues to be the
only cultural
anthropology text
available that allows
for easy integration
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qualified to select
and present
anthropological films
than the author of
this book.*

*Return of the Epic
Film*

*Blurred Boundaries
American*

*Ethnographic Film
and Personal*

Documentary

A New History of

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*Historical Dictionary
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New Zealand Cinema*

. " --Historical Journal
of Film, Radio, and
Television

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documentary film
concentrates mainly
on the output of the
film industries in the
US, the UK and

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Canada. The authors outline the origins of the form and trace its development over the next several decades. Each chapter concludes with a list of the key documentaries in that time period or genre. This edition contains 27 articles, written by scholars and film makers who are

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generally
acknowledged as the
international
authorities in the field.
The book covers
ethnographic filming
and its relations to the
cinema and television;
applications of filming
to anthropological
research, the uses of
still photography,
archives, and
videotape;

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subdisciplinary applications in ethnography, archeology, bio-anthropology, museology and ethnohistory; and overcoming the funding problems of film production. This book explores embodiment in second language education,

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intercultural
dimension of
performative
language teaching,
the elements of
drama and knowing-in-
action. The central
part of the book
examines issues
related to play,
emotions, classroom
discourse and
assessment when
learning a language

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through process
drama, in a
sociocultural
perspective. The third
part is an analysis of
the author ' s
qualitative research,
which informs a subtle
discussion on
reflective practitioner
methodology, learner
engagement and
teacher artistry. Each
chapter includes a

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drama workshop,
illustrating in practice
what embodying
language in action
can look like when
working with asylum
seekers, adult
learners with
intellectual disabilities,
pre-service teachers,
international students
and children involved
in a Content and
Language Integrated

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Learning (CLIL) programme. A unique combination of theory, research and reflective practice, this book provides valuable insights for teacher/artists, teacher educators and researchers in the fields of performative and sociocultural language learning.

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Film – An

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27 articles, written by
scholars and
filmmakers who are
generally
acknowledged as the
international
authorities in the field,
and a new preface by
the editor. The book
covers ethnographic
filming and its*

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*relations to the
cinema and television;
applications of filming
to anthropological
research, the uses of
still photography,
archives, and
videotape;
subdisciplinary
applications in
ethnography,
archeology, bio-
anthropology,*

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*museology and
ethnohistory; and
overcoming the
funding problems of
film production.*

*There has been an
explosion of interest in
visual culture -
coming largely from
work in sociology,
anthropology and
cultural studies and
while there are a*

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*number of practical
and technical manuals
available for film,
photographic and
other visual media,
there is a dearth of
writing that combines
both the practical and
the technical. This
book redresses this
with a balanced
approach that is
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to both image creation
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conducted on
Egyptian television
soap opera, to the sale
of ethnographic
photographs in
London auction
houses, to*

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of visual research.*

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visual media, as
objects that are
entangled in social
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for a humanistic,
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approach to social
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will be an*

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in the post-war
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on many exceptional
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-Choice “This is**

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anthropology,
and most
ethnographic
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**-Ethnohistory
Even before
Robert Flaherty
released Nanook
of the North in
1922,**

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**anthropologists
were producing
films about the
lifeways of native
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as well as for
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Film (1976) was
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many attributes
of ethnographic**

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**film, including
the crucial need
to present “whole
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anthropologists
have not used the
camera as a
research
instrument or film**

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**as a means of
communicating
ethnographic
knowledge. It
suggests that
images and
words in this
discipline operate
on different
logical levels;
that they are
hierarchically**

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**related; that
whereas writings
may encompass
the images
produced by film,
the inverse of
this cannot be
true. The author
argues for this
position further
by suggesting
that the visual is**

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**to the written
mode as "thin
description"
(giving a record
of the form of
behaviour) is to
"thick
description"
(giving an
account of
meaning).**

With the success

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of Gladiator, both critics and scholars enthusiastically announced the return of a genre which had lain dormant for thirty years. However, this return raises important new questions which

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remain

unanswered. Why did the epic come back, and why did it fall out of fashion? Are these the same kinds of epics as the 1950s and 60s, or are there aesthetic differences? Can

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**we treat Kingdom
of Heaven, 300
and Thor
indiscriminately
as one genre?
Are non-Western
histories like
Hero and Mongol
epics, too?
Finally, what
precisely do we
mean when we**

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return of the epic
film, and why are
they back? The
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Epic Film offers a
fresh way of
thinking about a
body of films
which has
dominated our
screens for a**

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**decade. With
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from top scholars
in the field, the
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perspectives to
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film in the twenty-
first century.**

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critiquing it, from a
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and related social
science and
humanities. As
such, it will appeal
to a
multidisciplinary
and international
audience, and
features a dynamic,
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innovative, and

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toward the very
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in the field, as well
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über

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productions

encompass
remarkable

representations of
surprising realities.

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categories
examined are
autobiographical,
indigenous and
ethnographic

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the broad interests
of the modern
researcher. The
second book in a
remarkable three-
volume research
project, An
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disparate voices of
Chinese film
scholarship,
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intellectual arc.

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intuitively, the

volume begins with

reference materials

(bibliographies,

cinematographies,

directories, indexes,

dictionaries, and

handbooks) and

then moves through

film history (the

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colonial period,
Taiwan dialect
film, new Taiwan
cinema, the 2/28
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anticommunist,
documentary,
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martial arts, teen);
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theory and

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studies (Taiwan
and mainland
China, Taiwan and
Japan, film and
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nationality);
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materials; film

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stories, screenplays,
and scripts; film
technology; and
miscellaneous
aspects of
Taiwanese film
scholarship
(artifacts, acts of
censorship,
copyright law,
distribution
channels, film

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notations by the
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mainstream

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did documentaries get
glamorous?

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Morgan Spurlock,

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view to the
charismatic
commentator (a la
Fahrenheit 9/11), to
the documentarian
starring in his own
narrative (as in
Supersize Me) to
filmmakers'
innovative use of
cameos,
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productions,
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documentary

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