

Course Title: Anthropology 136i: Archaeology and the Media: Digital Narratives in, for, and about Archaeology I

Semester: Summer 2006: Theme: Digital Mediation of Cultural Heritage places

Instructors: Ruth Tringham

Format: 6 week studio course. The instructor meets for 1 and a half hours per week lecture/discussion, and 3-hour studio twice a week in the ArchaeoCommons Media Center, San Francisco Presidio Archaeological Trust

Number of Students: maximum 20

Units: 4

Note: This course satisfies the methods requirement of the Anthropology major. Anthro 136i is a prerequisite for Anthro 136j but can be taken independently of Anthro 136j.

Course Description:

This course (and its sequel Anthropology 136j which will be taught in Fall 2006) focuses on the use of digital media to create narratives about the practice and the products of archaeology. Through the course, students build an expertise in media literacy through a critical awareness of the way in which digital media are used by archaeologists, journalists, TV producers, film producers, and many others to express in a linear narrative format how archaeologists and others construct knowledge about the past and about the many pasts that they have created. The ultimate aim of the course is to enable students to create their own digital narratives from their own research. The content of the course in Summer 2006 will be centered on the public representation and re-mediation of the San Francisco Presidio in the context of the worldwide representation of cultural heritage sites and landscapes. During the summer 2006, the course will take advantage of the proximity of both on-going heritage conservation, field research, and media outreach of the San Francisco Presidio and the and George Lucas' Letterman Digital Arts Center.

The format of the class is in the MACTiA model of technical training and guidance in which a priority is given to well-researched content and hands-on experience of real-world media production. The aim of Anthro 136i is to focus on the history, current state and theory behind the use of digital media to express archaeological narratives. Digital media (including film/video, websites, and 3D games) and presentation/communication (TV, Internet) about the topic are explored and critically evaluated and compared to non-digital sources. Students receive an introduction to software skills and practice (iMovie, Final Cut Pro). Students gain experience in inquiry-based learning about the course theme through constructive critique of existing digital sources, while at the same time being guided themselves through the digital authoring process. In this course, students experience the introductory stage of this authoring process: research, planning and design, as well as the production of a small 5-10 minute digital video or a combined digital story and television program.

Prerequisites: Anthro 2 and/or 3 or equivalent

Course Website: Students are required to have an email account and have regular access to the Internet where they can also download and upload material from/to the course website.

Lab Fees. A lab fee of \$25 to support the lab facilities and after-hours monitoring is required of course participants.

Course Goals:

At the end of the course, the student should be able to:

- Demonstrate an understanding of the research, interpretation, and concepts of the course theme: public re-presentation and re-mediation of the San Francisco Presidio in the context of the worldwide re-presentation of cultural heritage sites and landscapes
- Locate, utilize and cite the basic sources for the theme including library, internet and professional organizations.
- Discuss critically current issues in the theme and compare theoretical and methodological approaches to the theme
- Analyze and evaluate critically and constructively the digital and non-digital media about archaeology and the specific theme of the course; distinguish between primary and secondary authorship.
- Communicate in written (including digital format) and oral form a design (treatment) for a linear narrative about a research project that focuses on the public presentation of the San Francisco Presidio.
- Based on individual research projects, plan in detail (storyboard) a 10-minute video on the research topic, working in collaboration with other members of the class.
- Know the rudiments of video-recording, including the use of interviews.
- Be able to collect existing media through research, citing sources, and prepare for use in digital videos..
- Collaboratively produce a digital story 10 minutes in length.
- Learn the rudiments of non-linear digital video editing (iMovie, Final Cut Pro, depending on prior experience), including the production of background sound and voice-overs

Course Format:

Weekly lecture/discussion (1.5hours): the themes of the week.

Studio session I (3 hours): hands-on exercises, demonstrations, small group discussions on media literacy and the analysis of media representation in general and in archaeology, cultural heritage, and the Presidio in particular.

Studio session II (3 hours): hands-on exercises, demonstrations and coaching of film analysis and authoring of student media products.

Schedule of weekly themes and coaching:

Week 1

Discussion and Studio 1: Introduction. Media Literacy. Who and what are media. History of media and forms and genres of mediation. Respectful vs radical remediation. Linear and Non-Linear “stories”. Cultural heritage and archaeology. Forms and Genres of Mediation and Representation in Archaeology: Product or Process/Practice. Archaeology and the news media. Ephemeral versus longtime media presentation

Studio 2: How to analyze a film 1: introduction. Creating your own movies 1: Steps in movie-making and creating your own media; how to choose a topic for a story and some guidance how to research for your own digital narrative about cultural heritage.

Week 2

Discussion and Studio 1: Analyzing media 1: Media-authoring. Storytellers. Archaeology is constructed by the media. Authors of archaeological media. Documentary styles about archaeology and its products and processes. The roles of archaeologists in the media-authoring process. Analyzing media 2: What are the movies about in archaeology. Media as representation of reality. Media as the basis for real-time decisions (the power of television) in heritage management. Analysis of constructed reality and problematizing the "natural" through the media in archaeology.

Studio 2: How to analyze a film 2: photography, videography. Creating your own movies 2: intro to non-linear editing (iMovie and FinalCutPro). How to make a storyboard and a script; presentation and discussion of Milestone 1: "treatment" of student movie.

Week 3

Discussion and Studio 1: Analyzing media 3: What makes a good story? The audience that negotiates meaning in the media is not monolithic; multiplicity and diversity of meaning. A little on discourse theory. Reviewing and critiquing movies. Authors and audience of archaeological media. Mediation of multivocality and contestation in heritage. Archaeological media for edutainment and education (including computer games). Analyzing media 4: Mediating heritage places as commercial targets (tourism). Funding the media and making money from them. Where and how are archaeological media disseminated. Visualizing the past and edutainment: re-enactments, interpretive centers and museum installations, feature films.

Studio 2: How to analyze a film 3: transitions, timing, and pace, effects. Creating your own movies 3: Capturing, manipulating and organizing images and video. Sources for your Heritage Movies. Using existing media: image and video databases, the web, scanning from books. Montage, collage, re-mixing. More on respectful vs Radical remediation. Citing sources and the Intellectual Property question. Presentation and discussion of Milestone 2: images proposal and detailed storyboard.; "performing" your storyboards

Week 4

Discussion and Studio 1: Analyzing media 5: creating values and ideology through media. The sub-texts. Gender. Ethnicity. Class. Conformity. Propaganda. Construction of ideologies about the past and heritage: Using archaeology for a political or social agenda; how messages and agendas about the past and its remains are embedded in the media constructions. Analyzing media 6: The social, cultural, and economic impact of media about archaeology and heritage. The impact of media in choosing which sites become heritage sites and which do not. The impact of media and bringing the past into mainstream TV and movies.

Studio 2: How to analyze a film 4: sound. Creating your own movies 4: Sound workshop (Michael Ashley on the secrets of sound including background sound, Garageband, and voice-overs). The use of interview; Interviewing archaeologists – how do they perform. The gaze of the interviewer.talking heads; how to do an interview; the effect of sound. Presentation and discussion of Milestone 3: sound proposal including voiceover script.

Week 5

Discussion and Studio 1: Analyzing media 7: aesthetics and expectations. Form vs content in media: use of sound, animation, effects, 3D immersion. Have archaeological movies changed aesthetically in the last 50 years? incorporating live performance, re-enactment,

experimentation, live experience, theatre into archaeology and cultural heritage. The experience of ethnographic film.

Studio 2: Creating your own movie 5: Project consultation and workshop. presentation of Milestone 4: preliminary draft of project for feedback.

Week 6

Discussion and Studio 1: Creating your own movie 6: Project consultation and workshop.

Studio 2: Creating your own movie 7: Gala. presentation of Milestone 5: final production to the class and guests.

Requirements (no final exam; percentage of final grade in parenthesis). Details for each assignment will be distributed in class and on the course website.

Assignment 1: critical evaluation of an item of archaeological news in the media. (5%)

Assignment 2: analysis and critical evaluation of a documentary movie about archaeology. (15%)

Assignment 3: analysis and critical evaluation of a feature/docudrama movie about archaeology. (15%).

Assignment 4: analysis of the media representation of the San Francisco Presidio heritage place compared to that of one other heritage place. (15%).

Assignment 5: Group (teams of 3?) production of a 5-10 min digital movie (or television program) about some aspect of the San Francisco Presidio heritage place

Milestone 1: presentation of primary dream, message, and story = treatment of the movie. (5%)

Milestone 2: images proposal and detailed storyboard. (5%).

Milestone 3: sound proposal including voiceover script. (5%)

Milestone 4: presentation of preliminary draft of project for feedback. (5%)

Milestone 5: presentation of final production to the class (10%)

Milestone 6: Post-production of the movie. Final product due *(15%)

Class Participation 5%

Reading

The reading for this course comprises readings on cultural heritage, archaeological media, media literacy, media (mostly film) history and theory, and media production

A week-by-week guide to readings will be provided during the first week of class.

Required Text

Lambert, J. 2002 *Digital Storytelling: capturing lives, creating community.* Digital Diner Press, Berkeley, CA

Highly Recommended – we will be reading heavily from these

Fowler, Peter 2004 *Landscapes for the World: Conserving a Global Heritage.* Macclesfield, Cheshire, UK: WINDgather Press. (this book is on sale at ASUC for this course)

Babash, Ilisa, and Lucien Taylor 1997 *Cross-cultural filmmaking: a handbook for making documentary and ethnographic films and videos.* Berkeley, Ca: University of California Press.

A course reader of required texts will be available . In order to keep down the price of this reader, some of the required texts will be available in electronic form for download from the course website.

Readings in the reader and electronic downloads are chosen from the following:

- Anderson, S. in press-a. "The Past in Ruins: Postmodern Politics and the Fake History Film," in *F is for Phony: Fake Documentary in Theory and Practice*. Edited by J. Lerner and A. Juhasz. Minneapolis, MN: University of Minnesota Press.
- . in press-b. "Past Indiscretions: Digital Archives and Recombinant History," in *Interactive Frictions*. Edited by M. Kinder and T. McPherson. Berkeley, CA: University of California Press.
- Bahn, P. 2000. CNN's Millennium Project. *Archaeology*:80-82.
- Banks, M., and H. Morphy. Editors. 1997. *Rethinking visual anthropology*. New Haven, NJ: Yale University Press.
- Barker, M. 2000. *From Antz to Titanic*. London: Pluto Press.
- Bolter, J., and R. Grusin. 1999. *Remediation: Understanding New Media*. Cambridge, Mass: MIT Press.
- Bordwell, D. 1985. *Narration in the fiction film*. Madison, WI: University of Wisconsin Press.
- . 1997. *On the history of film style*. Cambridge, Mass.: Harvard University Press.
- Brill, D. 2000. "Video-recording as part of the critical archaeological process," in *Towards reflexive method in archaeology: the example at Çatalhöyük by members of the Çatalhöyük teams*. Edited by I. Hodder, pp. 229-234. Cambridge, UK: McDonald Institute for Archaeological Research.
- Campbell, F., and J. Ulin. 2004. *Borderline Archaeology*. Goteborg, Sweden: Dept of Archaeology, University of Goteborg.
- Carman, J., and S. Keitumetse. 2005. Talking About Heritage and Tourism. *SAA Archaeological Bulletin* 5:39-41.
- Cee, D., M. Emele, and L. Spree. 1996. "Video-recording as part of the critical archaeological process." *Theoretical Archaeology Group 1996: Postprocessual Methodology at Catal, Liverpool, 1996*.
- Day, D. H. 1997. *A treasure hard to attain: images of archaeology in popular film, with a filmography*. Lanham, Md: Scarecrow Press.
- de Lauretis, T. 1987. *Technologies of Gender: essays on Theory, Film, and Fiction*. Bloomington, Ind: Indiana University Press.
- Downs, M., P. Allen, M. Meister, and C. Lazio. 1995. *Archaeology in Film: A comprehensive Guide to Audiovisual materials*. New York: Archaeological Institute of America.
- Emele, M. 1998. "The Assault of Computer-generated Worlds on the Rest of Time," in *Cinema Futures:Cain, Abel, or Cable? The Screen Arts inthe Digital Age*. Edited by T. Elsaesser and K. Hoffmann, pp. 251-299. Amsterdam: Amsterdam University Press.
- . 2000. "Virtual Spaces, Atomic Pig-Bones, and Misedllaneous Goddesses," in *Towards reflexive method in archaeology: the example at Çatalhöyük by members of the*

- Çatalhöyük teams*. Edited by I. Hodder, pp. 219-226. Cambridge, UK: McDonald Institute for Archaeological Research.
- Fabe, M. 2005. *Closely Watched Films*. Berkeley, Ca: University of California Press.
- Finn, C. 2001. "Afterword: Mnemonic by Theatre de Complicité," in *Outside Archaeology: material culture and poetic imagination*, vol. BAR International series 999. Edited by C. Finn and M. Henig, pp. 111-112. Oxford, UK: BAR International series, Basingstoke Press.
- Fowler, P. 2004. *Landscapes for the World: Conserving a Global Heritage*. Macclesfield, Cheshire, UK: WINDgather Press.
- Gee, J. P. 2003. *What Video Games have to teach us about learning and literacy*. New York: Palgrave, Macmillan.
- Grimshaw, A. 2001. *The ethnographer's eye: ways of seeing in anthropology*. Cambridge: Cambridge University Press.
- Gugliotta, G. 2003. Communicating Archaeology to the Public: A Science Writer's perspective. *SAA Archaeological record* 3:13-14.
- Hampe, B. 1997. *Making documentary films and reality videos: a practical guide to planning, filming, and editing documentaries of real events*. New York: Henry Holt and Company.
- Hodder, I. 1999. *The Archaeological Process*. Oxford: Blackwell.
- Joyce, R., and R. Tringham. in press. "Feminist Adventures in Hypertext," in *Practising Archaeology as a Feminist*. Edited by M. Conkey and A. Wylie. Santa Fe, NM: School of American research Press.
- Kenny, B., and M. Giessler. 2003. Publishing trends in applied new media. *SAA Archaeological record* 3:34-37.
- Kwas, M. 2005. The World Heritage List: Going for the Gold. *SAA Archaeological Bulletin* 5:42-44.
- MacDougall, D. 1998. *Transcultural cinema*. Princeton, NJ: Princeton University Press.
- Manovich, L. . 2001. *The Language of New Media*. Cambridge, Mass: MIT Press.
- McManus, J. 1994. *Market-driven journalism: Let the citizen beware?* Thousand Oaks, Ca: Sage Publishers.
- Molyneux, B. 1997. *The cultural life of images: visual representation in archaeology*. London, New York: Routledge.
- Nixon, L. 2001. Seeing Voices and Changing Relationships: Film, Archaeological Reporting, and the Landscape of People in Sphakia. *American Journal of Archaeology* 105:77-97.
- Olton, B. 2000. *Arthurian Legends on Film and Television*. Jefferson, NC: McFarland and Co. Publishers.
- Paynton, C. 2002. Public perception and "Pop Archaeology": a survey of current attitudes toward televised archaeology in Britain. *The SAA Archaeological Record* 2:33-36.
- Pearson, M., and Shanks, Michael. 2001. *Theatre/archaeology*. London; New York: Routledge.

- Piccini, A. 1996. Filming through the Mists of Time: Celtic Constructions Fox. *Current Anthropology* Volume 37, Supplement:Pages 87-111.
- Rubin, M. 2002. *The Little Digital Video Book*. Berkeley, Ca: Peachpit Press.
- Ruby, J. 2000. *Picturing culture: explorations of film & anthropology*. Chicago, Ill: Chicago University Press.
- Sanders, D. 1997. Archaeological Virtual Worlds for Public Education. *Computers in the Social Sciences Journal* 5.
- Sherman, S. 1998. *Documenting Ourselves: Film, Video and Cultuire*: University Press of Kentucky.
- Sontag, S. 1966. *Against interpretation: and other essays*. New York: Octagon Books.
- Spitulnik, D. 1993. Anthropology and Mass media. *Annual Review of Anthropology* 22:need.
- Stone, P. G., and B. L. Molyneaux. Editors. 1994. *The Presented Past: heritage, museums, and education*. London: Routledge.
- Trinh, T. M.-H. 1992. *Framer framed*. New York: Routledge.
- Tyner, K. 1998. *Literacy in a Digital Age*. Mahwah, NJ: Lawrence Erlbaum Publishers.
- UNESCO. 1970. *Catalogue de films d'interet archeologique, ethnographique, ou historique*. Paris: UNESCO.
- The UNESCO World Heritage site: <http://whc.unesco.org/pg.cfm>
- Watrall, E. 2002. Interactive Entertainment as Public Archaeology. *The SAA Archaeological Record* 2:37-39.
- Witmore, C. in press. Four archaeological engagements with place: mediating bodily experience through peripatetic video. *Visual Anthropology Review* 2004.
- Young, P. 2003. The Archaeologist as storyteller. *SAA Archaeological record* 3:7-10.

Course Policies:

Participation (freely adapted from Ray Ontko's elegant prose, <http://www.ontko.com/~rayo/cs63.html>)

This course is not only about learning the material in the texts, reading some new material in the library, and evaluating a few films. If it were, there would be very little reason for us to meet as a class. A good student could learn the material in about one fifth the time by studying the text carefully, working through all the assignments, and following up on many of the citations given throughout the texts and in the bibliography. Indeed, this *is* the point of the text.

We meet as a class for a number of reasons:

- To discuss the material, share insights that each of us may have had while working through the materials. Doing so enables us to learn more (or better) than we might as independent scholars. In discussion, we also have the opportunity to discover our misconceptions by expressing ourselves and listening carefully to others.
- To present our research to one another. By presenting the fruits of our individual labors we take a stand for what we believe to be true and put our own work in the light for review by our peers. This is perhaps the most important aspect of method in computer

science, or in any discipline for that matter.

- To review the work of others. We learn not only by exploring material through independent scholarship, but also by seeing others' approaches and solutions to similar problems.
- To develop our abilities to express our thoughts in real-time. It is one thing to be able to figure things out, and another to have the thoughts fully developed and ready for action. How well do we know the material if we can't engage in significant discussion and inquiry?

Your full participation in the course, then, is essential. Engagement in the course includes, but is not limited to:

- *Preparation.* Do the readings carefully, inquisitively, intelligently. You are responsible for your own learning
- *Punctuality.* Show up to class on time.
- *Attendance.* Come to all the classes. The class will not work if you do not attend. In order for your absence to be considered excused, you must contact Burcu Tung the day of your absence from class. If three consecutive class/after-school sessions are missed due to illness, you must submit a note from the Tang Center or your physician.
- *Discussion.* Come prepared to ask questions, *and ask them.* Come prepared to answer questions, *and answer them.*
- *Research.* Get excited about your research. Follow as many leads as you can, as deeply as you can. Make a contribution by summarizing what you have learned so that others may follow.
- *Projects and Assignments.* Write in a way that is readable by others, that you would be proud to publish to the world as an expression of your intellectual integrity and character.

Participation will be a *factor* of your grade. .

Documented Learning Disability

If you have a documented learning disability and are authorized to have special arrangements for assignments and tests, please let Burcu Tung know **IN WRITING** by the second week of class.

Grading

If you have concerns about a grade, please talk with Burcu Tung. If you have a dispute over a grade you have received, first try to work it out with Burcu. If you are unable to resolve a grading issue, submit a written explanation of your concerns to Ruth Tringham within one week. Professor Tringham retains final decision in the grading process. She will review your concerns and consider your grade. Please be aware that she may adjust your grade in either direction.

Late Assignments

Late assignments will not be accepted, unless you have made arrangements with the instructors ahead of time.

Plagiarism

Plagiarism will not be tolerated, and will result in a failing grade for the course. See the University Student Code of Conduct for information about plagiarism.