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OFFICE OF THE
SENATE COUNCIL**1. General Information**

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 11/2/2015

1b. Department/Division: Anthropology

1c. Contact Person

Name: Carmen Martinez Novo

Email: carmen.martinez@uky.edu

Phone: 859-2572684

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: ANT 315

2c. Full Title: Visual and Soundscape Anthropology

2d. Transcript Title:

2e. Cross-listing: not crosslisted

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: Anthropologists have drawn on visual representation and analysis of human experience since the inception of the discipline, and are increasingly paying attention to what can be learned through the other senses as well. This course will explore ethnographic, documentary, and cross-cultural film traditions; ethics, methods, and theories of recording and representation; ways to use sensory anthropology methods in all the subfields (archaeologists reconstructing soundscapes, for example); critical attention to the uses of cinema, television, radio and social media to disempower or empower; indigenous media; and current work in participatory video and interest in analog vs. digital technologies.

2k. Prerequisites, if any: none

2l. Supplementary Teaching Component:

3. Will this course be taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 50

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree program?: Yes

If Yes, explain: Since the course has no prerequisites and meets the social science A&S requirement, it might be of interest to students across a number of fields.

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|CAPOOL0|Christopher A Pool|ANT 315 NEW Dept Review|20151105

SIGNATURE|ACSI222|Anna C Harmon|ANT 315 NEW College Review|20160120

SIGNATURE|JMETT2|Joanie Ett-Mims|ANT 315 NEW Undergrad Council Review|20160310

New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate R

Attachments:

[Browse...](#)

Upload File

	ID	Attachment
Delete	6174	ANT 315 UGC Review Checklist.docx
Delete	6347	ANT 315 Revised Feb-23-16.docx

First 1 Last

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date:
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year
- e.
- Should this course be a UK Core Course? Yes No
- If YES, check the areas that apply:
- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed ² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | |
|--|--|---------------------------------|---------------------------------|
| <input type="text" value="3"/> Lecture | <input type="text"/> Laboratory ¹ | <input type="text"/> Recitation | <input type="text"/> Discussion |
| <input type="text"/> Indep. Study | <input type="text"/> Clinical | <input type="text"/> Colloquium | <input type="text"/> Practicum |
| <input type="text"/> Research | <input type="text"/> Residency | <input type="text"/> Seminar | <input type="text"/> Studio |
| <input type="text"/> Other | If Other, Please explain: <input type="text"/> | | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

Anthropologists have drawn on visual representation and analysis of human experience since the inception of the discipline, and are increasingly paying attention to what can be learned through the other senses as well. This course will explore ethnographic, documentary, and cross-cultural film traditions; ethics, methods, and theories of recording and representation; ways to use sensory anthropology methods in all the subfields (archaeologists reconstructing soundscapes, for example); critical attention to the uses of cinema, television, radio and social media to disempower or empower; indigenous media; and current work in participatory video and interest in analog vs. digital technologies.

k. Prerequisites, if any:

none

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 50

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

Since the course has no prerequisites and meets the social science A&S requirement, it might be of interest to students across a number of fields.

8. * Check the category most applicable to this course:

Traditional -- Offered in Corresponding Departments at Universities Elsewhere

Relatively New -- Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement [§] for ANY program? Yes No

If YES [§], list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) ident additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl 10.a above) are attached.

[§] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

[¶] The chair of the cross-listing department must sign off on the Signature Routing Log.

- In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, are two hours per week for a semester for one credit hour. (from SR 5.2.1).
- You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- In order to change a program, a program change form must also be submitted.

Rev 8/09

General Course Information

- Full and accurate title of the course
- Departmental and college prefix
- Course prefix, number and section number
- Scheduled meeting day(s), time and place

Instructor Contact Information (if specific details are unknown, "TBA" is acceptable for one or more fields)

- Instructor name
- Contact information for teaching/graduate assistant, etc.
- Preferred method for reaching instructor
- Office phone number
- Office address
- UK email address
- Times of regularly scheduled office hours and if prior appointment is required

Course Description

- Reasonably detailed overview of the course
- Student learning outcomes
- Course goals/objectives
- Required materials (textbook, lab materials, etc.)
- Outline of the content, which must conform to the Bulletin description
- Summary description of the components that contribute to the determination of course grade
- Tentative course schedule that clarifies topics, specifies assignment due dates, examination date(s)
- Final examination information: date, time, duration and location
- For 100-, 200-, 300-, 400-, 400G- and 500-level courses, numerical grading scale and relationship to letter grades for undergraduate students
- For 400G-, 500-, 600- and 700-level courses, numerical grading scale and relationship to letter grades for graduate students. (Graduate students cannot receive a "D" grade.)
- Relative value given to each activity in the calculation of course grades (Midterm=30%; Term Project=20%, etc.)
- Note that undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in syllabus
- Policy on academic accommodations due to disability. Standard language is below:
 If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is <http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/>.

Course Policies

- Attendance
- Excused absences
- Make-up opportunities
- Verification of absences
- Submission of assignments
- Academic integrity, cheating & plagiarism
- Classroom behavior, decorum and civility
- Professional preparations
- Group work & student collaboration

<p>UGE Review (Date)</p> <p>Update Excused Absences policy and Academic Integrity policy</p>
<p>Committee Review (Date)</p> <p>Comments</p>

Course Syllabus for ANT 315 Visual and Soundscape Anthropology [proposed new course]
Fall 2016

Meeting time: one 2 ½-hr. class or 2 class meetings weekly

Instructor: Prof. Ann Kingsolver, Anthropology

Email: ann.kingsolver@uky.edu

Office phone: 859-218-4088

Office: 203A Lafferty

Office hours: Monday, 1-5 (for example), and by appointment

Course Description

Anthropologists have drawn on visual representation and analysis of human experience since the inception of the discipline, and are increasingly paying attention to what can be learned through the other senses as well. This course will explore ethnographic, documentary, and cross-cultural film traditions; ethics, methods, and theories of recording and representation; ways to use sensory anthropology methods in all the subfields (archaeologists reconstructing soundscapes, for example); critical attention to the uses of cinema, television, radio and social media to disempower or empower; indigenous media; and current work in participatory video and interest in analog vs. digital technologies. [There are no prerequisites for this course.]

Student Learning Outcomes

Students who complete this course will be able to:

- (1) recognize the strengths and challenges of different methods of cultural representation and analysis via ethnographic film, documentary film, national cinematic traditions, and social media;
- (2) discuss the ethics of visual and audio representation;
- (3) apply analyses of social inequality to multiple media and suggest ways that such inequities could be addressed in film, television, radio, and other media; and
- (4) imagine ways to draw on a range of techniques in visual and sensory anthropology, including close attention to soundscapes, in their own work in the future.

Course Texts

The course texts listed below will be required reading for all students in the course. They are available in bookstores around the University, and on reserve in Young Library. There will also be readings available on Canvas. Readings should be completed before the date they appear on the syllabus for discussion. If the author listed on the course schedule is not one of the textbook authors below, then the reading is electronically available on Canvas on the course site. The full citations for all the course readings posted on Canvas are provided at the end of the syllabus.

Bartmanski, Dominik, and Ian Woodward. 2015. *Vinyl: The Analogue Record in the Digital Age*. London: Bloomsbury Academic.

Hearne, Joanne. 2012. *Smoke Signals: Native Cinema Rising*. Lincoln: University of Nebraska Press.

Ruby, Jay. 2000. *Picturing Culture: Explorations of Film & Anthropology*. Chicago: University of Chicago Press.

Course Requirements and Assignments

Participation. All students' full participation in this course is vital to everyone's active learning experience. Attendance will be noted, and the participation grade will be based on consistent, active participation in class discussions and that demonstrates full and timely engagement with the assigned readings. Students will be expected to bring discussion questions to class, which will be collected, and there will sometimes be brief in-class writing assignments; these discussion questions and brief written responses will be included in the participation grade. Participation will account for 15% of the final course grade.

Papers. There will be three four-page papers due during the semester, to be put in the instructor's mailbox, as well as uploaded electronically, on the dates listed in the syllabus. Each paper should be in 12-pt. type, double-spaced, with left-justified margins, page numbers, and a title page and references cited page in addition to the 4 pages of text. The first paper will be a reflective discussion of the film SMOKE SIGNALS and the course readings, considering what difference it makes who is actually involved in making a film, for whom. The second paper will be a discussion of the ethics of visual representation in documentary film, ethnographic film, and participatory video. The third paper will be based on the reading of the text Vinyl and interviews with members of different generations about soundscapes. These papers will each be worth 20%, for a total of 60%, of the course grade.

Final exam. There will be a final open-note, open-book exam in the course, with a mix of multiple choice, short answer and essay questions. The exam will be worth 25% of the course grade.

Course Grading

The grading scale will be: 0-59E, 60-69D, 70-79C, 80-89B, 90-100A. Grades will be based on a system of accrued points, with a total of 100 points by the end of the term. If you anticipate an absence, need additional support with research/writing/public presentation, etc., please contact the instructor. Everyone's success in the course is important.

Course grades will be based on:

15 pts. Participation (including discussion questions and in-class writing)
60 pts. Three 4-page papers, as assigned in the syllabus, 20 pts. each
25 pts. Final exam

100 pts. (Total)

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Course Policies

Submission of assignments: Please submit papers in hard copy as well as electronically (through SafeAssign on the course site) by the dates assigned in the syllabus, for credit; late work may be accepted for full credit in association with an excused absence.

Attendance policy: Attendance is required in this course, and attendance will be noted in each class. Readings noted on the course schedule should be read *prior* to the date listed on the syllabus as preparation for that day's discussion. Films and sound recordings will be screened/played in class, and discussed. The films are considered texts in this course, and it will be important to take close notes as you watch films in class. There will be provisions for make-up viewings of films that are owned by UK, in the Young Library Media Center. Alternative means of making up material missed in class that is not part of UK's collection may be arranged with the instructor in the case of an excused absence. The instructor will always work with you to make up / accept work missed due to an excused absence. Unexcused absences will be reflected in the participation grade, since full, active participation in the course represents approximately 1 point per week of the participation grade in the course. Those who join the course late will not be disadvantaged in the participation grade for classes held before they joined the course, nor will those whose absences are excused. Please see the University of Kentucky policy on excused absences, below.

Excused absences: Students need to notify the professor of absences prior to class when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy.

Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

Verification of absences: Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness, or death in the family.

Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

Academic integrity: Per University policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the University may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Senate Rules 6.3.1 (see <http://www.uky.edu/Faculty/Senate/> for the current set of *Senate Rules*) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or content from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work (including, but not limited to a published article, a book, a website, computer code, or a paper from a friend) without clear attribution. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content, and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain.

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is <http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/>.

Course Schedule

Week 1: 8/24-26 (classes begin on Wed., 8/24)

Introductions

Film: HOLY GHOST PEOPLE

Reading: Ruby, introduction

Week 2: 8/29-9/2

Film: NANOOK OF THE NORTH

Reading: Ruby, Chs. 1 & 2; Armes

Week 3: 9/5-9/9 (Monday, 9/5 Labor Day observed – no class)

Film: BOX OF TREASURES

Reading: Morris; Mora

Week 4: 9/12-9/16

Film: SMOKE SIGNALS

Reading: Hearne, introduction, Chs. 1-3

Week 5: 9/19-23

Reading: Hearne, Chs. 4-6, conclusion & appendix

Week 6: 9/26-9/30

Film: JERO ON JERO: A BALINESE TRANCE SEANCE

Reading: Ruby, Chs. 3&4; Connor, Asch & Asch

Paper #1 DUE

Week 7: 10/3-10/7

Reading: Ruby, Chs. 5&6; Marion & Crowder

Week 8: 10/10-10/14

Reading: Ruby, Chs. 7&8; Gubrium & Harper

Week 9: 10/17-10/21

Film: CANNIBAL TOURS

Reading: Ruby, Chs. 9&10; Feld & Brenneis

Week 10: 10/24-10/28

Reading: Edwards; Kosnick

Paper #2 DUE

Week 11: 10/31-11/4

Reading: Bartmanski & Woodward, Chs. 1-3

Week 12: 11/7-11/11 (Tuesday, 11/8, Election Day – no class)

Reading: Bartmanski & Woodward, Chs. 4-6

Week 13: 11/14-11/18

Reading: Negrón-Muntaner; Alsuntany; Rony

Week 14: 11/21-11/25 (11/23-25, Thanksgiving Holiday – no class)

Film: Excerpt from CHUP CHUP KE

Reading: Ganti

Week 15: 11/28-12/2

Reading: Smith & De Bruin; Mankekar

Paper #3 DUE

Week 16: 12/5-12/9

Reading: Miller; Schleser

FINAL EXAM (as scheduled for the class period by UK in the fall 2016 semester). This exam is an open-note, open-book exam. Any excused reasons for not taking the final exam in the classroom with the rest of the class at the same time (e.g., alternative arrangements through the DRC, three exams scheduled on the same day, or a conflict with an evening-course exam) need to be discussed with the instructor in advance of the exam so individual arrangements can be made. If an exam is missed due to an emergency reason listed as an excused absence in the above UK policies (illness or a death in the family, for example), please contact the instructor as soon as possible in order to make arrangements to complete the final exam before course grades are due for the semester, if possible, or to take an Incomplete in the course and take the final exam when you are able.

Full Citations for Readings on Canvas

Alsultany, Evelyn. 2012. Challenging the terrorist stereotype. In: *Arabs and Muslims in the Media: Race and Representation after 9/11*. Pp. 18-46. NY: New York University Press.

Armes, Roy. 1987. Cinema and capitalism. In: *Third World Film Making and the West*. Pp. 35-54. Berkeley: University of California Press.

Connor, Linda, Patsy Asch and Timothy Asch. 1986. Excerpt, pp. 88-143. [Transcript of Linda and Jero Tapakan commenting on film *A Balinese Trance Séance*.] *Jero Tapakan: Balinese Healer. An Ethnographic Film Monograph*. Cambridge: Cambridge University Press.

Edwards, Elizabeth. 2013. Photographs, orality and history. In: *Visual Sense: A Cultural Reader*. Elizabeth Edwards and Kaushik Bhaumik, eds. Pp. 241-248. NY: Bloomsbury Academic.

Feld, Steve, and Donald Brenneis. 2004. Doing anthropology in sound. *American Ethnologist* 31(4): 461-474.

Ganti, Tejaswini. 2012. How the Hindi film industry became "Bollywood." In: *Producing Bollywood: Inside the Contemporary Hindi Film Industry*. Pp. 1-37. Durham, NC: Duke University Press.

Gubrium, Aline, and Krista Harper. 2013. Participatory film and videomaking. In: *Participatory Visual and Digital Methods*. Pp. 91-123. Walnut Creek, CA: Left Coast Press.

Kosnick, Kira. 2012. "Foreign voices": Multicultural broadcasting and immigrant representation at Germany's Radio MultiKulti. In: *Radio Fields: Anthropology and Wireless Sound in the 21st Century*. Lucas Bessiere and Daniel Fisher, eds. Pp. 179-198. NY: New York University Press.

Mankekar, Purnima. 1999. National television and the "viewing family." In: *Screening Culture, Viewing Politics: An Ethnography of Television, Womanhood, and Nation in Postcolonial India*. Pp. 45-103. Durham, NC: Duke University Press.

Marion, Jonathan S., and Jerome W. Crowder. 2013. The ethics of images. In: *Visual Research: A Concise Introduction to Thinking Visually*. Pp. 3-12. London: Bloomsbury.

Miller, Daniel. 2012. Social networking sites. In: *Digital Anthropology*. Heather A. Horst and Daniel Miller, eds. Pp. 146-161. London: Bloomsbury.

Mora, Carl J. 1989. The coming of sound: 1930-1939. In: *Mexican Cinema: Reflections of a Society, 1896-1988*. Pp. 28-51. Berkeley: University of California Press.

Morris, Rosalind C. 1994. Remembering: The narratives of renewal. In: *New Worlds from Fragments: Film, Ethnography, and the Representation of Northwest Coast Cultures*. Pp. 113-158. Boulder, CO: Westview.

Negrón-Muntaner, Frances. 2014. The gang's not all here: The state of Latinos in contemporary US media. In: *Contemporary Latina/o Media: Production, Circulation, Politics*. Arlene Dávila and Yeidy M. Rivero, eds. Pp. 103-124. NY: New York University Press.

Rony, Fatimah Tobing. 1996. King Kong and the monster in ethnographic cinema. In: *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Pp. 157-191. Durham, NC: Duke University Press.

Schleser, Max R.C. 2012. Collaborative mobile phone filmmaking. In: *Handbook of Participatory Video*. E-J Milne, Claudia Mitchell, and Naydene De Lange, eds. Pp. 397-411. Lanham, MD: Altamira Press.

Smith, Jo, and Joost De Bruin. 2013. Indigeneity and cultural belonging in Survivor-styled reality television from New Zealand. In *The Fourth Eye: Maori Media in Aotearoa New Zealand*. Brendan Hokowhitu and Vijay Devadas, eds. Pp. 216-233. Minneapolis: University of Minnesota Press.