EDCP 510.031

University of British Columbia

Winter 1 2017 (M, 4.30-7.30)

Course Description:
This is an advanced methodology course balanced across the history, materiality, practice, and theory of videography and videoethnography. The course focuses on video data collection and analysis with assignments that accommodate students’ research interests and projects. While photography, filmography, and videography have been central to ethnography since the nineteenth century, the course also addresses mobile media and technologies that introduce profound questions of ethics and protocols. This section of EDCP 510 emphasizes micro-video, micro-analysis, and a particular type of qualitative reasoning and empirical analysis informed by actor-network theory (ANT) and object-oriented ontology (OOO).

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Email: stephen.petrina@ubc.ca

Graduate Assistant: ?
Office Hours: By appointment

Valued Ends of the Course:
My intention is to help you develop a background and a depth of expertise—as a researcher—as an intellectual—for doing video ethnography @ culture, technology & interpretation.

Readings (Required):
1. Readings in Video Ethnography (Culture, Technology & Interpretation). (Download all from https://connect.ubc.ca)

Assessment (for details, see below):
1. Participation in Seminars (10%)
2. Seminar Leadership (20%)
3. 10 x 6 x 600 (Micro-video & analysis) (25%)
4. Proposal (10%)
5. 300 x 12 x 1200 (Video Ethnography) (35%)

Deadline:
Ongoing
Ongoing
16 October
6 November
12 December

• Academic Honesty and Standards, and Academic Freedom: Please refer to UBC Calendar
• Policies and Regulations (Selected): http://www.students.ubc.ca/calendar
• Academic Accommodation for Students with Disabilities: Students with a disability who wish to have an academic accommodation should contact the Disability Resource Centre without delay (see UBC Policy #73 www.universitycounsel.ubc.ca/policies/policy73.pdf).
A level - Good to Excellent Work
A+ (90-100%) A very high level of quality throughout every aspect of the work. It shows the individual (or group) has gone well beyond what has been provided and has extended the usual ways of thinking and/or performing. Outstanding comprehension of subject matter and use of existing literature and research. Consistently integrates critical and creative perspectives in relation to the subject material. The work shows a very high degree of engagement with the topic.

A (85-89%) Generally a high quality throughout the work. No problems of any significance, and evidence of attention given to each and every detail. Very good comprehension of subject and use of existing literature and research. For the most part, integrates critical and creative perspectives in relation to the subject material. Shows a high degree of engagement with the topic.

A- (80-84%) Generally a good quality throughout the work. A few problems of minor significance. Good comprehension of subject matter and use of existing literature and research. Work demonstrates an ability to integrate critical and creative perspectives on most occasions. The work demonstrates a reasonable degree of engagement with the topic.

B level - Adequate Work
B+ (76-79%) Some aspects of good quality to the work. Some problems of minor significance. There are examples of integrating critical and creative perspectives in relation to the subject material. A degree of engagement with the topic.

B (72-75%) Adequate quality. A number of problems of some significance. Difficulty evident in the comprehension of the subject material and use of existing literature and research. Only a few examples of integrating critical and creative perspectives in relation to the subject material. Some engagement with the topic.

B- (68-71%) Barely adequate work at the graduate level.

NOTE: For UBC’s Faculty of Graduate Studies (FOGS), a final mark below 68% for Doctoral students and below 60% for Masters students is the equivalent of a Failing mark.

C & D level - Seriously Flawed Work
C (55-67%) Serious flaws in understanding of the subject material. Minimal integration of critical and creative perspectives in relation to the subject material. Inadequate engagement with the topic. Inadequate work at the graduate level.

D level
D (50-54%)

F level - Failing Work
F (0-49%)
EDCP 510 Course Schedule & Readings
The schedule primarily consists of a series of seminars, & student projects.

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<th>Date</th>
<th>Forum</th>
<th>Assignment</th>
<th>Readings &amp; Topics</th>
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<td>Week 1</td>
<td>11 Sept</td>
<td>Seminar Readings &amp;</td>
<td>Video Ethnography, Culture, Technology &amp; Interpretation + Research Ethics</td>
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<td>Image, Text, Sound, Object</td>
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<td>Week 2</td>
<td>18 Sept</td>
<td>Seminar Readings &amp;</td>
<td>Micro-Video &amp; Micro-Analysis</td>
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<td>Week 3</td>
<td>25 Sept</td>
<td>Seminar Readings &amp;</td>
<td>Doing Video Ethnography</td>
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<td>Week 4</td>
<td>2 Oct</td>
<td>Seminar Readings &amp;</td>
<td>Micro-Video &amp; Micro-Analysis</td>
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<td>Week 5</td>
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<td>Thanksgiving Holiday</td>
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<td>Week 6</td>
<td>16 Oct</td>
<td>Student Projects Readings</td>
<td>Student 10 x 6 x 600 Projects</td>
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<td>Week 7</td>
<td>23 Oct</td>
<td>Seminar Readings &amp;</td>
<td>Culture: Thick &amp; Thin Description</td>
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<td>Week 8</td>
<td>30 Oct</td>
<td>Seminar Readings &amp;</td>
<td>Videography</td>
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<td>Week 9</td>
<td>6 Nov</td>
<td>Proposal / Seminar Read</td>
<td>First Nations, Culture, Race: Video, Ethics, Protocols</td>
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<td>s &amp; Assignments</td>
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<td>Week 10</td>
<td>13 Nov</td>
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<td>Remembrance Day</td>
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<td>Week 11</td>
<td>20 Nov</td>
<td>Seminar Readings &amp;</td>
<td>Interpretation: Latour, ANT, and Ethnography</td>
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<td>Assignments</td>
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<td>Week 12</td>
<td>27 Nov</td>
<td>Student Projects Video</td>
<td>Student Projects</td>
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<td>due 12 Dec</td>
<td>Your 300 x 12 x 1200 work in progress</td>
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Week 1

Topic 1: Ethnographic & Video Research Ethics

Reference:
Lecture Notes (Ethics) http://blogs.abc.ca/educ500/files/2014/06/02-EDUC500-Lecture-Notes-Ethics.pdf
Week 2

**Topic 2: Micro-Video & Micro-Analysis**

**Readings:**


**Secondary Reading**


Week 3

**Topic 3: Doing Video Ethnography**

**Readings:**


**Secondary Reading**

Week 4

**Topic 4: Micro-Video & Micro-Analysis**

**Readings:**


**Secondary Reading**

Week 5

Thanksgiving (Holiday)

Week 6

**Student 10 X 6 x 100 Projects**
Week 7

Topic 7: Culture: Thick & Thin Interpretation

Readings


Reference


Week 8

Topic 8: Videography

Readings:


Reference


TBA

Week 9

Topic 9: First Nations, Culture, Race: Video, Ethics, Protocols

Readings:


Reference


Week 10

Remembrance Day (Holiday)

Week 11

Topic 11: Culture: Latour, ANT, and Ethnography

Readings:
Secondary Readings

Week 12  
Student 300 X 12 x 1200 Projects

Participation  
We refer to scholarly levels of participation as academic conversation, academic dialogue, or often performance, which entail a variety of things including articulation and presentation. Throughout, the challenge is to develop a facility for both description and depiction. Description and depiction are key practices across all the disciplines and interdisciplines. Commentary and criticism seem to presuppose a close reading of a text or work, immersion, and a transgressive reading, subversion, although this is neither always possible nor the case. If commentary presupposes solemn reverence for a discipline, text or work, then criticism presupposes gentle mocking or subversive irreverence for that same discipline, text and work. Indeed, interdisciplinarity (cross, meta, multi, trans, etc.) demands and presupposes immersion and subversion. All of this necessitates a certain vulnerability. Avoid defensive readings; read for understanding.

Participation is variant whereas modes have proliferated. Participation is interdependent with preparation for each class, which involves reading (highlighting, pagination margin notes, comments & questions, etc.), writing (note-taking, outlining, questioning, defining, mapping, framing, summarizing, journaling, blogging, tweeting podcasting, exposition, etc.), organizing (documenting, labeling, ordering, archiving, filing, sequencing events, chronicling, etc.), reflecting (rethinking, reincorporating, remapping, analyzing, synthesizing, etc.), and speaking (discussing, corresponding with peers, social media, etc.). While a variety of apps and media are readily available for organizing notes, consider Evernote for starters.

Assignments
1. Seminar Leadership (20%)— (Groups of 2-3, 1.5 hrs) Choose one week on the schedule and coordinate the discussion. It will be your responsibility to clearly re/present the readings, and to move the discussions through the text. For the discussion that you lead, please prepare to:

   • Outline the key reading for the week.
   • Distribute key texts that inform or contextualize the reading.
   • Define key concepts or methodological and theoretical concepts that are challenging.
   • Provide handouts, focus, or discussion questions and presentation media for clarifying the reading.
   • Moderate and bring closure to the reading.

2. 10 x 6 x 600 (25%)— This is a micro-video and micro-analysis of micro-social or micro-cultural data. Produce or extract a 10 second video and provide a micro-analysis or interpretation with 6 images and 600 words. The micro-video can be drawn from a 3rd party public site (e.g., Vine), a clip from a larger research
3. **Proposal (for 300 x 12 x 1200 Video Ethnography) (10%)**— Develop a brief proposal for a specific research issue or problem. State the research problem, briefly set it in a theoretical context or framework (i.e., “what are the key theoretical terms?”) and discuss how you will address the research problem through a short video ethnography (See outline). *Ideally this will build on the 10 x 6 x 600 project.

**BRIEF Proposal Format**

<table>
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<tr>
<th>Section</th>
<th>Pages</th>
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<tbody>
<tr>
<td>Working Title</td>
<td>NA</td>
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<tr>
<td>1. Introduction &amp; Site: What are your general and more specific interests for the video ethnography? What is the “site” from which the video will be drawn (i.e., 3rd party, data collection, etc.)?</td>
<td>(1/4 page)</td>
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<tr>
<td>2. Question(s) or Problem: What is the question (or are the questions) that ground(s) your research?</td>
<td>(1/4 page w/ purpose)</td>
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<tr>
<td>3. Purpose: Why is this important? Who is the potential audience or participants that will likely gain from your research?</td>
<td>(1/2 page)</td>
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<tr>
<td>4. Key Theoretical or Critical Concepts: Identify 2-3 concepts that you intend to explore or focus on in your research. Provide a brief description of these or definitions.</td>
<td>(1/2 page)</td>
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<tr>
<td>5. Ethical Considerations: Identify any ethical considerations that may arise in your research or ethical problems that will have to be resolved before or during the inquiry (e.g., consent).</td>
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<td>6. References</td>
<td>Attach</td>
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4. **300 x 12 x 1200 Video Ethnography (35%)**— This is a video data and representation project. Produce or extract a 5 minute (approx.) video and provide an analysis or interpretation with 12 images and 1200 words. The micro-video can be drawn from a 3rd party public site (e.g., Vine), a clip from a larger research project with Ethics approval, or shot within the parameters of EDCP 510 (i.e., with peers from the class).

Each video assignment has 3 parts: image (motion or moving & still), text, and sound (ITS). The **first part** challenges you to select a video clip that meets the temporal requirement (10 seconds & 300 seconds). The subject and content of the moving & still images—representation—are entirely your choice. The **second part** requires that you capture or extract still images (6 images & 12 images) that will provide examples (exemplification) in the analysis and be referred to within the analysis to illustrate, emphasize, clarify, etc. We use “capture” and “extract” somewhat loosely, as you may choose to sketch or illustrate instead of actually extracting or taking a snapshot of a frame. Think of the still images as frames (e.g., capture or extract 6 & 12 frames). The **third part** requires analysis of the images and sound (600 & 1200 words) or more technically of the ethnographic data. Analysis should include two parts: description and interpretation. Description requires fidelity to the data (i.e., to human & nonhuman actors or participants) or a provision of what is happening to help readers see and hear or draw one closer to the actors, action, culture, phenomena, or data, etc. Describe with an audience in mind to direct attention to specific actors, actions, interactions, artifacts, discourses, quotations, etc. in the images and sound. Interpretation requires an elaboration of meaning. Think of interpretation as paraphrasing. This challenges ethnographers to make dimensions of culture compelling through emergent or selective codes, categories, themes, conceptual or theoretical filters, lenses, etc. Again, interpret with an audience in mind to make the data meaningful—to direct attention to meanings of specific actors, actions, interactions, artifacts, discourses, etc. in the images
and sound. In three words, these assignments challenge you to represent, describe, and interpret. Or they challenge you to resolve two processes: representation and signification.