

1. Record Nr.	UNINA9910777502703321
Autore	Heider Karl G. <1935->
Titolo	Ethnographic film [[electronic resource] /] / by Karl G. Heider
Pubbl/distr/stampa	Austin, : University of Texas Press, 2006
ISBN	0-292-79565-3
Edizione	[Rev. ed.]
Descrizione fisica	1 online resource (180 p.)
Disciplina	305.8
Soggetti	Motion pictures in ethnology Motion pictures in ethnology - Study and teaching
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [143]-154) and index. Includes filmography: p. [123]-142.
Nota di contenuto	Frontmatter -- Contents -- Preface -- Acknowledgments -- 1. Introduction -- 2. A history of ethnographic film -- 3. The attributes of ethnographic film -- 4. Making ethnographic film -- 5. The use of ethnographic -- Appendix: A brief descriptive catalog of films -- Bibliography -- Index
Sommario/riassunto	Even before Robert Flaherty released <i>Nanook of the North</i> in 1922, anthropologists were producing films about the lifeways of native peoples for a public audience, as well as for research and teaching. <i>Ethnographic Film</i> (1976) was one of the first books to provide a comprehensive introduction to this field of visual anthropology, and it quickly became the standard reference. In this new edition, Karl G. Heider thoroughly updates <i>Ethnographic Film</i> to reflect developments in the field over the three decades since its publication, focusing on the work of four seminal filmmakers—Jean Rouch, John Marshall, Robert Gardner, and Timothy Asch. He begins with an introduction to ethnographic film and a history of the medium. He then considers many attributes of ethnographic film, including the crucial need to present "whole acts," "whole bodies," "whole interactions," and "whole people" to preserve the integrity of the cultural context. Heider also discusses numerous aspects of making ethnographic films, from ethics and finances to technical considerations such as film versus video and preserving the filmed record. He concludes with a look at using

ethnographic film in teaching.

---