

## **Anthropology 263g: Exploring Culture through Film**

Summer 2014

Lecture 052-10608R

M/T/W/Th 9:30AM-12:20PM

KAP 156

**Professor: Lanita Jacobs**

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Office Hours: T/TH 12:30-1:30 PM; also by appointment. You can also contact me Monday-Friday via email.

Course Website: ANTH 263 course materials are accessible through Blackboard.

### **Required Texts:**

1. ANTH 263 Reader (Available in Blackboard under Course Resources; some articles may be available via Ares Electronic Reserves)
2. Hall, Stuart (Ed.). 1997. Representation: Cultural Representations and Signifying Practices. New York: Sage. [Note: This text is referenced as Hall in the Reading and Exam Schedule.]
3. Jacobs-Huey, Lanita. 2006. From the Kitchen to the Parlor: Language and Becoming in African American Women’s Hair Care. Oxford: Oxford University Press.
4. Mead, Margaret. 1988 [1973]. Coming of Age in Samoa: A Psychological Study of Primitive Youth for Western Civilization. New York: William Morrow & Co. [Note: This text is referenced as Mead in the Reading and Exam Schedule).
5. Schultz, Emily A. and Robert H. Lavenda. 2011. Cultural Anthropology: A Perspective on the Human Condition. Eighth Edition. Oxford: Oxford University Press. [Note: This text is referenced as Schultz & Lavenda in the Reading and Exam Schedule).

### **Highly Recommended Text**

6. Zinsser, William. 2001. On Writing Well. Sixth Edition. New York: HarperCollins Publishers.

**NOTE: All texts are on reserve at Leavey Library.**

**Course Description:** This course explores key anthropological concepts through an analysis of visual and written representations of societies throughout the world. More specifically, we will probe issues around identity, language, culture change, and power and resistance through a critical synthesis of ethnographic, theoretical, and popular films/videos and texts. As a primer in cultural anthropological theory, this course will also analyze various visual mediums (e.g., film, video, photography) as both a research tool and medium in the analysis and representation of culture(s). We will ask such questions as: *What does it mean to be an anthropologist?*, *How do we define culture(s)/Culture?*, *How should we observe and represent culture(s)?*, and *What are Western anthropologists’ past and present traditions in this respect?* Moreover, we will consider the political implications of writing and/or visually portraying our own or other cultures.

**Grading:** Ten percent (10%) of your grade will be determined by your participation in lecture and discussion sections. In addition, thirty percent (30%) of your grade will be determined by your performance on a discussion section assignment that will be devised and evaluated by your T.A. Finally, there will be a midterm exam and a final exam covering assigned readings and/or films. Your score on the midterm will constitute 30% of your grade and your score on the final exam will constitute the remaining 30%. Each of the two exams will include short-answer and essay questions and will be “non-cumulative.” Each exam will also include a 2-point BONUS question based upon optional readings; these bonus questions allow you to earn up to four (4) extra-credit points throughout the term. The grading scale is as follows:

94-100 = A	87-89 = B+	77-79 = C+	67-69 = D+	≥ 59 = F
90-93 = A-	84-86 = B	74-76 = C	64-66 = D	
	80-83 = B-	70-73 = C-	60-63 = D-	

<b>GRADE BASIS</b>
Participation: 10%
Discussion Section: 30%
Midterm: 30%
Final Exam: 30%

**An Official Note on Examinations:** Make-up exams will only be given under extraordinary circumstances and will require documentation from your doctor. The content and form of any make-up exam will be at my discretion. In any case, do inform me via email or phone prior to missing an exam. If you feel you must reschedule an exam on account of having (a) two additional exams scheduled at the same time or (b) three exams in a 24-hour period, do inform me at least two weeks prior to our scheduled mid-term. The final exam, however, **must** be taken at the time noted below.

**Attendance:** Consistent and punctual attendance in lecture and discussion section(s) is strongly encouraged as I expect it will increase your understanding of course materials. Your record of attendance may also be considered in determining your discussion section grade, as well as in the case of borderline grades. Do note that it is ultimately *your* responsibility to be aware of what has transpired in class. Should sickness, family emergencies, or other events necessitate your absence from class, I recommend that you consult your student colleagues for copies of their lecture notes.

**Discussion Sections:** The Teaching Assistants for this course are **Nicholas Hall** (nicholsh@usc.edu) and **Jennifer Declue** (declue@usc.edu). As this is a condensed four-week course, the discussion sections for this course will convene Monday through Thursday; Sections 10609R meets at 8-8:50AM in KAP 165 and Section 10610R meets at 8-8:50AM in KAP 166.

**Statement for Students with Disabilities:** Students requesting academic accommodations based on a disability should register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when necessary documentation is filed. Please be sure the letter is delivered to me as early in the semester as possible, preferably by or before fifth week. DSP is located in Student Union (STU) 201 and is open from 8:30AM-5PM, Monday through Friday. Their contact information is as follows: 213-740-0776 (Phone), 213-740-6948 (TDD Only), 213-740-8216 (Fax); Email: [ability@usc.edu](mailto:ability@usc.edu); Webpage: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html)

**Statement on Academic Integrity:** USC seeks to maintain an optimal learning environment. General Principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, The Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://usc.edu/dept/publications/SCAMPUS/gov/> Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review should there be any suspicion of academic dishonesty. The Review process can be found at: <http://usc.edu/student-affaris/SJACS/> Information on intellectual property at USC is available at: <http://usc.edu/academe/acsen/issues/ipr/index.html>

**Emergency Preparedness/Course Continuity in Crisis:** In case of emergency, when travel to campus is difficult, if not impossible, USC executive leadership will announce a digital way for instructors to teach students in their residence halls or homes using a combination of the Blackboard LMS (Learning Management System), teleconferencing, and other technologies. Instructors should be prepared to assign students a "Plan B" project that can be completed 'at a distance.' For additional information about maintaining your classes in an emergency, please access: <http://cst.usc.edu/services/emergencyprep.html>

## **READING & EXAM SCHEDULE** (*subject to modification*)

### **WHAT IS ANTHROPOLOGY? WHAT DO ANTHROPOLOGISTS DO?**

#### **Week 1: COURSE INTRODUCTION, ANTHROPOLOGICAL PERSPECTIVES ON CULTURE**

- W 5/21
- Schultz & Lavenda: Chapter 1
  - Film: *Anthropologists at Work*

Th 5/22 **ANTHROPOLOGICAL METHODS I**

- Schultz & Lavenda: Chapter 3
- Agar: Who are you to do this? [in RDR]
- Asch: The Ethics of Ethnographic Filmmaking [optional]; in RDR]
- Miner: Body Ritual among the Nacirema [optional]; in RDR]
- Film/Clips: *TBA*

### **HOW HAS THE PRACTICE OF ANTHROPOLOGY EVOLVED OVER TIME?**

#### **Week 2:**

M 5/26 **HOLIDAY – NO CLASS**

T 5/27 **ANTHROPOLOGICAL METHODS II**

- Abu-Lughod: Writing Against Culture [optional]; in RDR]
- Freeman: Introduction and Chapter 15 [in RDR]
- Freeman: Afterward (optional) [in RDR]
- Geertz: Thick Description [in RDR]
- Mead: Formal Sex Relations (Chapter 7) [optional]; in RDR]
- Park: The Gendered Subjectivity of Anthropologists ... [optional]; in RDR]
- Schultz & Lavenda: Chapter 2
- Film: *Strangers Abroad: Margaret Mead, Coming of Age*

W 5/28 **ANTHROPOLOGY AND ITS HISTORICAL CONTEXT**

- Hall: Chapter 3 – The Poetics and Politics of Exhibiting Other Cultures (optional)
- Kuehnast: Visual Imperialism and the Export of Prejudice [in RDR]
- Schultz & Lavenda: Chapter 4
- Film: *The Life and Times of Sara Baartman: The Hottentot Venus*

Th 5/29 **ETHNOGRAPHY AND THE POLITICS OF REPRESENTATION**

- Faris: Anthropological Transparency: Film, Representation, and Politics [in RDR]
- Kent: Fieldwork that Failed [optional]; in RDR]
- Jacobs-Huey: The Natives are Gazing and Talking Back [in RDR]
- Zinsser: Writing About Places
- Film: *Papua New Guinea: Anthropologists on Trial*

### **ANTHROPOLOGICAL STUDIES OF EVERYDAY LIFE**

#### **Week 3:**

M 6/2 **MIDTERM**

T 6/3 **LANGUAGE, IDENTITY, AND CULTURE**

- Jacobs-Huey: Introduction [in FKTP]
- Jacobs-Huey: Gender, Authenticity, and Hair in African American Standup Comedy [in FKTP]
- Schultz & Lavenda: Chapter 5 (optional)
- Film/Clips: *Why We Laugh: Black Comedians and Black Comedy*

W 6/4 **NICHOLAS HALL LECTURE**

- Readings/Films: *TBA*

Th 6/5 **JENNIFER DECLUE LECTURE**

- Readings/Films: TBA

**Week 4: READING FILM/READING CULTURE**

M 6/9

- Lutkehaus: “Excuse Me, Everything Is Not Alright”
- Crawford: Film as Discourse: The Invention of Anthropological Realities [in RDR: *Optional*]
- Silverman: Cannibalizing, Commodifying, or Creating Culture?
- Film: *Cannibal Tours*

**EXPLORING IDENTITY, REFLEXIVITY, & ETHNOGRAPHY IN/THROUGH FILM**

T 6/10

**EXPLORING IDENTITY & “AUTHENTICITY” IN POPULAR CULTURE**

- Hall: Chapter 4 – The Spectacle of the Other (optional)
- Jacobs-Huey: Moralizing Whiteness in *Joan of Arcadia* [in RDR]
- Tuan: “I’m American with a Japanese Look” [in RDR]
- Waters: The Costs of a Costless Community [in RDR]
- Film/Clips: *TV’s Illest Minority Moments, Do It On the Oriental, I’m the One I Want*

W 6/11

**WHAT IS “ETHNOGRAPHIC” ABOUT ETHNOGRAPHIC FILM?**

- Collier & Collier: Ethnographic Film and its Relationship to Film for Research [optional]; in RDR]
- MacDougall: Beyond Observational Cinema [in RDR]
- Ruby: Exposing Yourself: Reflexivity, Anthropology, and Film [in RDR]
- Film: *N!ai: The Story of a !Kung Woman*

Th 6/12

**SUBJECTIVITY/REFLEXIVITY IN FILM**

- Cole: The Multiple Meanings of Stories [in RDR]
- Rosaldo: Subjectivity and Social Analysis [in RDR]
- Film: *In Her Own Time*

**Week 5: CAN “THICK DESCRIPTIONS” BE FOUND IN FILM?**

M 6/16

- MacDougall: Visual Anthropology and Ways of Knowing [in RDR]
- Film: *The Kalahari Part I*

T 6/17

**FINAL EXAMINATION (9:30AM-12:20PM, GFS 101)**

## **ANTHRO 263 READER BIBLIOGRAPHY: Exploring Culture through Film**

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**(NOTE: Articles are available as PDF files in Blackboard (Course Reader))**

- Abu-Lughod, Lila. 1991. Writing Against Culture. *In* R. Fox (ed.) *Recapturing Anthropology: Working in the Present* (137-162). Santa Fe, NM: School of American Research Press.
- Agar, Michael. 1996. Who Are You To Do This? *In* *The Professional Stranger: An Informal Introduction to Ethnography*, 2<sup>nd</sup> Edition (91-111). New York: Academic Press.
- Asch, Timothy. 1992. The Ethics of Ethnographic Film-making. *In* P.I. Crawford and D. Turton (eds.) *Film as Ethnography* (196-204). New York: Manchester University Press.
- Cole, Thomas R. 2007. Introduction: The Multiple Meaning of Stories: Scholarship, Self-Knowledge, Cultural Transmission, Public Service, and the Sacred. *In* M. Kaminsky, M. Weiss, D. Metzger (Eds.) *Stories as Equipment for Living: Last Talks and Tales of Barbara Meyerhoff* (1-14). Ann Arbor: University of Michigan Press.
- Collier, Jr., John and Malcolm Collier. 1986. Ethnographic Film and Its Relationship to Film for Research. *In* *Visual Anthropology: Photography as a Research Method* (150-160). Albuquerque: University of New Mexico Press.
- Collier, Jr., John and Malcolm Collier. 1986. Risks to Rapport in Photographic Probing. *In* *Visual Anthropology: Photography as a Research Method* (133-137). Albuquerque: University of New Mexico Press.
- Crawford, Peter Ian. 1992. Film as Discourse: The Invention of Anthropological Realities. *In* P.I. Crawford and D. Turton (eds.) *Film as Ethnography* (66-82). New York: Manchester University Press.
- Faris, James C. 1992. Anthropological Transparency: Film, Representation, and Politics. *In* P.I. Crawford and D. Turton (eds.) *Film as Ethnography* (171-182). New York: Manchester University Press.
- Freeman, Derek. 1999. Introduction. The Fateful Hoaxing of Margaret Mead: A Historical Analysis of Her Samoan Research (1-15). Boulder, CO: Westview Press.
- Freeman, Derek. 1999. The Mythic Process. *In* *The Fateful Hoaxing of Margaret Mead: A Historical Analysis of Her Samoan Research* (191-202). Boulder, CO: Westview Press.
- Freeman, Derek. 1999. Afterward. *The Fateful Hoaxing of Margaret Mead: A Historical Analysis of Her Samoan Research* (203-217). Boulder, CO: Westview Press.
- Geertz, Clifford. 1971. Thick Description: Toward an Interpretive Theory of Culture. *In* *The Interpretation of Culture* (3-30). New York: Basic Books.
- Ginsburg, Faye. 1995. Mediating Culture: Indigenous Media, Ethnographic Film, and The Production of Identity. *In* L. Devereaux and R. Hillman (eds.) *Fields of Vision: Essays in Film Studies, Visual Anthropology, and Photography* (256-291). Los Angeles: University of California Press.
- Jacobs-Huey, Lanita. 2002. The Natives are Gazing and Talking Back: Reviewing the Problematics of Positionality, Voice, and Accountability among "Native" Anthropologists. *American Anthropologist* 104(3): 791-804.
- Jacobs-Huey, Lanita. 2006. Introduction. *In* *From the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care* (3-15). Oxford: Oxford University Press.
- Jacobs-Huey, Lanita. 2006. Gender, Authenticity, and Hair in African American Standup Comedy. *In* *From the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care* (71-88). Oxford: Oxford University Press.
- Jacobs-Huey, Lanita. 2009. Moralizing Whiteness in Joan of Arcadia. *In* Diane Winston (ed.) *Small Screen Big Picture: Television and Lived Religion* (233-258). Waco, TX: Baylor University Press.
- Kent, Linda L. 1992. Fieldwork that Failed. *In* P.R. DeVita (ed.) *The Naked Anthropologist: Tales from Around the World* (17-25). Belmont, CA: Wadsworth.
- Kuehnast, Kathleen. 1992. Visual Imperialism and the Export of Prejudice: An Exploration of Ethnographic Film. *In* P.I. Crawford and D. Turton (eds.) *Film as Ethnography* (183-195). New York: Manchester University Press.
- Lutkehaus, Nancy Christine. 1989. "Excuse Me, Everything Is Not All Right?": On Ethnography, Film, and Representation: An Interview with Filmmaker Dennis O'Rourke. *Cultural Anthropology* 4(4): 422-437.
- MacDougall, David. 1998. Beyond Observational Cinema. *In* L. Taylor (ed.) *Transcultural Cinema* (125-139). Princeton: Princeton University Press.
- MacDougall, David. 1998. Visual Anthropology and Ways of Knowing. *In* L. Taylor (ed.) *Transcultural Cinema* (61-92). Princeton: Princeton University Press.

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- Park, So Jin. 2008. Gendered Production of Anthropological Knowledge in the Production and Consumption of Anthropological Knowledge.
- Rosaldo, Renato. 1993. Subjectivity and Social Analysis. *In Culture and Truth: The Remaking of Social Analysis* (168-195). Boston: Beacon Press.
- Ruby, Jay. 2000. Exposing Yourself: Reflexivity, Anthropology, and Film. *In Picturing Culture: Explorations of Film and Anthropology* (151-180). Chicago: University of Chicago Press.
- Silverman, Eric Kline. 2004. Cannibalizing, Commodifying, or Creating Culture? Power and Art in Sepik River Tourism. *In Globalization and Culture Change in the Pacific Islands*. V. S. Lockwood, ed. pp. 339-357. Upper Saddle River, NJ: Pearson Prentice Hall.
- Tuan, Mia. 1999. "I'm an American with a Japanese Look": Emerging Identities and Practices (127-151). *In Forever Foreigners or Honorary Whites: The Asian Ethnic Experience Today*. London: Rutgers University Press.
- Waters, Mary C. 1990. The Costs of a Costless Community. *In Ethnic Options* (147-168). Los Angeles: University of California Press.
- Zinsser, William. 2004. Writing About Places. *In Writing About Your Life: A Journey into the Past* (63-79). New York: Marlowe & Company.