Anthropology 263g: Exploring Culture through Film

Summer 2017  Lecture 052-10608R  M/T/W/Th 9:30-12:40AM  KAP 156

Professor:  Lanita Jacobs
Office:  Kaprielian Hall (KAP) 356
Email:  jacobshu@usc.edu
Office Hours:  T/TH 5:30-6:30PM; 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, Jessica Evans, and Sean Nixon (Eds.). 2013. Representation: Cultural Representations and Signifying Practices. New York: Sage. [Note: This text is referenced as Hall in the Reading and Exam Schedule.]

Highly Recommended Text

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:

<table>
<thead>
<tr>
<th>Grade Basis</th>
<th>Participation: 10%</th>
<th>Discussion Section: 30%</th>
<th>Midterm: 30%</th>
<th>Final Exam: 30%</th>
<th>GRADE BASIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>94-100 = A</td>
<td>87-89 = B+</td>
<td>77-79 = C+</td>
<td>67-69 = D+</td>
<td>≥ 59 = F</td>
<td></td>
</tr>
<tr>
<td>90-93 = A-</td>
<td>84-86 = B</td>
<td>74-76 = C</td>
<td>64-66 = D</td>
<td></td>
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</tr>
<tr>
<td>80-83 = B-</td>
<td>70-73 = C-</td>
<td>60-63 = D-</td>
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</tbody>
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NOTE: All texts are on reserve at Leavey Library.
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: As this is a condensed four-week course, the discussion sections for this course will convene on Tuesday and Thursday at 8:00-8:50AM in a location to be announced (see Schedule of Classes).

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; Webpage: 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:

**W 5/17**  
COURSE INTRODUCTION, ANTHROPOLOGICAL PERSPECTIVES ON CULTURE  
- Schultz & Lavenda: Chapter 1  
- Film: *Anthropologists at Work*  

**Th 5/18**  
ANTHROPOLOGICAL METHODS I  
- Schultz & Lavenda: Chapter 3  
- Agar: *Who are you to do this?* [in RDR]  
- Asch: *The Ethics of Ethnographic Filmmaking* [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 5/22**  
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*

**T 5/23**  
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*

**W 5/24**  
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*

**Th 5/25**  
MIDTERM

## ANTHROPOLOGICAL STUDIES OF EVERYDAY LIFE

### Week 3:

**M 5/29**  
NO CLASS – MEMORIAL DAY

**T 5/30**  
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 5/31**  
GUEST LECTURE  
- Readings/Films: TBA

"in RDR" means "in Reader." You can find articles alphabetized according to author's last name in Blackboard under “Content” – then click on "Course Resources" folder and, finally, "Course Reader" folder.
Th 6/1  GUEST LECTURE
• Readings/Films: TBA

Week 4:  READING FILM/READING CULTURE
M 6/5  • Lutkehaus: “Excuse Me, Everything Is Not Alright”
• Crawford: Film as Discourse: The Invention of Anthropological Realities [optional; in RDR]
• Silverman: Cannibalizing, Commodifying, or Creating Culture?
• Film: Cannibal Tours

EXPLORING IDENTITY, REFLEXIVITY, & ETHNOGRAPHY IN/THROUGH FILM
T 6/6  EXPLORING IDENTITY & “AUTHENTICITY” IN POPULAR CULTURE
• Hall: Chapter 4 – The Spectacle of the Other
• 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 6/7  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 6/8  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 6/12  • MacDougall: Visual Anthropology and Ways of Knowing [in RDR]
• Film: The Kalahari Part I

T 6/13  FINAL EXAMINATION (1-2:50PM IN CLASS)
ANTHRO 263 READER BIBLIOGRAPHY: Exploring Culture through Film

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


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).


