

Anthropology 604: Bodies and Practices Syllabus

Term

Spring 2018

Course Schedule

Friday, 10am-12:50pm

Instructor

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Class Location

GFS 111

Office Location

KAP 348J

Office Hours

By Appointment

Course Overview

Illness, the Body, Emotion and Redemption in the Process of Ethnographic Filmmaking

With the advent of digital media and the ease and low cost of its associated technology, video is being increasingly used in anthropological research. However, anthropologists often lack a clear rationale about how and in what ways this material will be utilized. The fundamentals of visual literacy are being sacrificed due to a lack of knowledge and experience with the basics of cinematic techniques and approaches.

This class redresses these deficits by introducing students to the basics of ethnographic filmmaking as it applies to issues relevant to psychological and medical anthropology. To be clear, this class is on ethnographic film and not just the use of video and film solely for the purposes of research. While we will deal with research issues throughout the course, film will be used to highlight and lay bare the central issues salient to this research rather than just being a medium or tool to extract data from. The differences between using video for research purposes; for short teaching film for educational purposes; for traditional ethnographic film; and finally, for documentary film will all be highlighted and contrasted.

Students will first be exposed to a brief history of ethnographic film through its early experimental years which parallels the rise of Anthropology as a discipline. We will then examine the “greats” of later development through the work of Timothy Asch, Robert Gardner, Jean Rouch, and, most importantly, John Marshall.

In addition to reviewing past ethnographic films and exploring contemporary film work, the purpose of this course is to explore ethnographic film as it applies to issues and topics central to psychological and medical anthropology. For example, psychological anthropology is particularly suited to the making of powerful films because of its emphasis on subjective experience and phenomenology, which intersects well with themes of conflict and character development so necessary for good narrative construction and storytelling. Problematically, the representation of issues central to psychological anthropology is difficult as many of the issues, by their nature, are not readily visible. Different methods to represent these issues, and the implications in utilizing different narrative voices, stylistic techniques, and pacing and rhythm will be explored.

From a topical basis, the course will cover issues of mental illness and deviance, healing, trance and possession, trauma and social violence, and gender and sexuality. In addition to these topical foci, the course will delve

Anthropology 604: Bodies and Practices Syllabus

into issues of project development, filmmaking ethics, relationships with subjects and the management of film making process in a professional manner.

While this is not a class on method per se, throughout the class we will also explore the basic technical and aesthetic language of ethnographic film- issues of composition, lighting, audio, camera use, shooting, editing and postproduction.

Each class will be composed of several parts: screening films, discussion of themes, theories and methods, and discussion of readings as they relate to the films and issues in film making. As this is a graduate seminar, discussion will be emphasized rather than lectures.

In addition to research and teaching at UCLA, I am a full-time filmmaker, with several active and ongoing projects. Given this, I will be drawing somewhat extensively on my own film work for this class.

Course Materials

See the course schedule for a listing of readings and films. Each week there are 3-5 readings. The readings are a mix of visual and psychological/ medical anthropology theory, pieces on the practice of ethnographic filmmaking, and ethnographic materials related to the film(s) we will be watching. Although watching supplemental films outside of class is not required, they will enrich and deepen your experience and understanding of ethnographic film.

Weekly readings will be posted for download on the course website. We will also be reading parts of my new book "Afflictions", which I will provide as a PDF. The films will be privately shared via Blackboard and through Alexander Street Press, Kanopy, YouTube, and Vimeo.

Equipment Requirements

Students who choose to do the editing project will also need to have access to an editing system with software such as iMovie or Movie Maker (free), Final Cut Pro (free month trial), or Premiere Pro (\$20/month subscription).

Assignments & Grading Policy

There are several different ways students will be evaluated for the class. Some of these (such as bi-weekly assignments and term papers) are individual projects, while others (film editing) may be group based. My personal philosophy for assignments is that they should help you continue to develop skills necessary for your vocation. These assignments are oriented to the development of skills in critical thinking, clear and thoughtful writing, presentation skills, teaching proficiency, collaborative abilities. and, increasingly, video production skills.

Anthropology 604: Bodies and Practices Syllabus

Assignment	% of Grade	Details
Weekly Commentaries	25%	<p><u>Every other week</u>, every student should come to class prepared with a thoughtful commentary linking the film(s) watched and the reading for those weeks.</p> <p>These commentaries will provide a basis for in-class discussions. The comments should be a succinct overview of the themes of the readings, questions raised or comments about the article, and notes on how they relate to the film(s). You may also relate how this work fits (or doesn't) with research you have done or are interested in doing, or other readings or themes of the course. Commentaries should be 2-3 pages, double-spaced. Please attempt to relate the readings to the films we are viewing.</p> <p><u>Please email the commentaries to me by Thursday at 5pm, the day before class.</u></p>
Lead Class Discussion(s)	20%	<p>Students will be responsible for leading a class discussion. Depending on the class size, students will facilitate the class several times during the semester. Students will be expected to prepare questions to be discussed in the seminar. The purpose is to facilitate discussion and to give you experience teaching and leading a seminar. The presentation and discussion will be roughly 45 minutes to an hour.</p>
Research Paper or Short Film	45%	<p><u>A 10-20 page research paper</u>, based on one or more of the major topical or theoretical foci of the class, will be due the last week of class. The paper should integrate both the visual material presented in class, the readings and independent literature review. Please send a short summary of what topic the paper will engage in, by the end of the 4th week.</p> <p><u>An alternative to the paper is editing a short film.</u> This project will be based on raw footage, transcripts and theoretical materials that will be made available for students from the instructor's footage* and transcripts from field research in Indonesia. Students will work in groups of 2-3 to edit a 5-10 minute cut out of this raw material. A handout describing this project will be handed out in the second or third week of class. If enough students elect to do edit a film, there will be a mini film festival on the final class.</p> <p>*If a student has video material that they want to work on instead, we can discuss if this is a feasible alternative.</p> <p>While either the paper or editing project will be viewed the same in terms of grading, for those of you tempted to do the research paper, because Anthropology is, in Mead's phrase, a "discipline of words" and papers are, currently, what most in Anthropology recognize as the primary way by which knowledge is transferred and careers are built, I would encourage you to seriously consider the editing project. It is challenging, interesting, collaborative and fun. In addition, if you have never edited a project before, you will learn important and useful skills such as media management, story development, basic editing techniques, and output. I will make my production office and editors available to help students with all aspects of the project.</p>
Class Attendance and Participation	10%	<p>It is vital that students come to class and are prepared to participate in a fruitful discussion.</p>

Anthropology 604: Bodies and Practices Syllabus

Course Schedule

Week	Subject	Materials
1	Class Introduction Why Psychological Anthropology? Why Ethnographic Film?	FILM “Standing on the Edge of a Thorn”
January 12		
2	Ethnography and Ethnographic Film: Marshall, Gardner, and links to psychological anthropology	READINGS <ul style="list-style-type: none">* Lemelson, R., Tucker, A. (2017) Chapter 1&2. In “Afflictions: Steps Towards a Visual Psychological Anthropology.” Culture, Mind, and Society Series. New York, Palgrave Macmillian. pp. 3-47* Geertz, C. (1973) “Person, Time, and Conduct in Bali” In <u>The Interpretation of Cultures: Selected Essays by Clifford Geertz</u>. New York, Basic Books, Inc. pp. 360-411* Scheper-Hughes, N. (1992) “Hungry Bodies, Medicine, and the State: Toward a Critical Psychological Anthropology” in eds. Schwartz, T., White, G., Lutz, C. <u>New Directions in Psychological Anthropology</u>. New York, Cambridge University Press. pp. 221-247* Ruby, J. (2000) “Researching with a Camera: The Anthropologist as Picture Taker.” In Ruby, J. <u>Picturing Culture: Explorations of Film and Anthropology</u>. Chicago, University of Chicago Press. pp. 41-66
January 19		
	OPTIONAL READINGS <ul style="list-style-type: none">* Marshall, J. (1993) “Learning to Film” In Ruby, J. Ed. <u>The Cinema of John Marshall</u>. London, Routledge* Mead, M. (2003) “Visual Anthropology in a Discipline of Words” in Hocking, P. Ed. <u>Principles of Visual Anthropology</u>. London, de Gruyter Mouton* Selection from: Herdt, G. and Stoller, R. (1992) <u>Intimate communications: Erotics and the Study of Culture</u>. New York: Columbia University Press	FILMS <ul style="list-style-type: none">* Excerpts from “A Kalahari Family, Part 1: A Far Country”* Excerpts from “Dead Birds” SUPPLEMENTAL FILMS <ul style="list-style-type: none">* Any of Gardner’s or Marshall’s other films such as Bitter Melons, The Hunters, Rivers of Sand, etc.

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
3 January 26	Ethnography and Ethnographic Film: Asch, Rouch and a Discussion of Reflexivity	<p>READINGS</p> <ul style="list-style-type: none">* MacDougall, D. (1999) "The Visual in Anthropology" in Banks, M. and Murphy, H. in <u>Rethinking Visual Anthropology</u>. New Haven, Yale University Press* Henley, P. (2009) "Chronicle of a Violent Game" in <u>The Adventure of the Real: Jean Rouch and the Craft of Ethnographic Cinema</u>. Chicago, University of Chicago Press* Ruby, J. (1980) "Exposing Yourself: Reflexivity, Anthropology, and Film" <u>Semiotica</u> 30-1/2 (1980), pp. 153-179* Marks, D. (1995) "Ethnography and Ethnographic Film: From Flaherty to Asch and After" <u>American Anthropologist</u> 97 (2)* Asch, T. (1988) "Collaboration in Ethnographic Filmmaking: A Personal View" in Rollwagen, J. <u>Anthropological Filmmaking</u> New York, Harwood Academic Publishers <p>FILMS</p> <ul style="list-style-type: none">* "The Ax Fight"* Selections from "Reflexivity"* Selections from "Chronicle of a Summer" <p>SUPPLEMENTAL FILM</p> <ul style="list-style-type: none">* Any of Asch's other films such as "A Man Called Bee", "Releasing the Spirits", etc.* BI-WEEKLY COMMENTARY #1 DUE

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
4 February 2	Psychological Anthropology Overview: Context, Representation, the Person, and “What is at Stake”: The Case of Bali	<p>READINGS</p> <ul style="list-style-type: none">* Geertz, C (1973) “Person, Time and Conduct in Bali” In Geertz, C. <u>The Interpretation of Cultures</u>. New York, Basic Books* Selections from Wikan, U. (1990) “Grief, Gaiety and Laughter” in <u>Managing Turbulent Hearts: A Balinese Formula for Living</u>. Chicago, University of Chicago Press* Mead, M. and Bateson, G. (1985) “Balinese Character” in <u>Balinese Character: A Photographic Analysis</u>. New York, New York Academy of Sciences* Lemelson, R., Tucker, A. (2017) Chapter 4. In “Afflictions” <p>FILMS</p> <ul style="list-style-type: none">* “Karba’s First Years: A Study of Balinese Childhood”* “The Bird Dancer” <p>SUPPLEMENTAL FILM</p> <ul style="list-style-type: none">* “Jero Tapakan: Balinese Healer”

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
5 February 9	Trauma and Social Violence: Indonesia, 1965, its Aftermath and the Political Life of Ethnographic Film	<p>READINGS</p> <ul style="list-style-type: none">* Scheper-Hughes, N. (2002) "Coming to Our Senses: Anthropology and Genocide." In <u>Annihilating Difference: The Anthropology of Genocide</u>, ed. Hinton, A. pp. 348-381. Berkeley, University of California Press* Lemelson, R., Kirmayer, L., Barad, M. ed (2007) "Trauma in Context: Integrating Biological, Clinical and Cultural Perspectives" in Kirmayer, L., Lemelson, R., Barad, M. Ed (2007) <u>Understanding Trauma: Integrating Cultural, Psychological and Biological Perspectives</u>. Cambridge, Cambridge University Press* Lemelson, R., Ng, Emily and Supartini, N. (2009) "Anak PKI! Multigenerational Trauma in a Javanese boy" in Worthman, C., Plotsky, P., Schecter, D., and Cummings, C. <u>Formative Experience: The Interaction of Caregiving, Culture and Developmental Psychobiology</u>. Cambridge: Cambridge University Press* Dwyer, L. & Santikarma, D (2007). "Posttraumatic Politics: Violence, Memory and Biomedical Discourse in Bali" in L.J. Kirmayer, R. Lemelson & M. Barad. <u>Understanding Trauma: Integrating Biological, Clinical, and Cultural Perspectives</u> pp. 403-432. New York, Cambridge University Press* Tucker, A & Lemelson, R (2009). <u>40 Years of Silence: Film Guide</u>. <p>FILMS</p> <ul style="list-style-type: none">* "40 Years of Silence: An Indonesian Tragedy"* Selections from "The Emperor's Naked Army Marches On" <p>SUPPLEMENTAL FILMS</p> <ul style="list-style-type: none">* "The Act of Killing"* "The Look of Silence"* BI-WEEKLY COMMENTARY #2 DUE

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
6 February 16	Trance and Possession: Interpretation, Representation, and Subjectivity	READINGS <ul style="list-style-type: none">* Browne, K. (2003) "Awareness, Emptiness, and Javanese Selves" in <i>The Asia Pacific Journal of Anthropology</i>, 2003* Ong, A. (1988) "The Production of Possession: Spirits and the Multinational Corporation in Malaysia" in <i>American Ethnologist</i> 15 (1): 28-42* Kirmayer, L., Seligman, R. (2008) "Dissociative Experience and Cultural Neuroscience: Narrative, Metaphor and Mechanism" in <i>Culture, Medicine, Psychiatry</i> 32. pp. 31-64* Bourguignon, E. (1989) "Multiple Personality, Possession Trance, and the Psychic Unity of Mankind" in <i>Ethos</i> 17:371-384 FILMS <ul style="list-style-type: none">* "Trance and Dance in Bali"* "Jathilan" SUPPLEMENTAL FILMS <ul style="list-style-type: none">* "Les Maître Fou" (The Mad Masters)* "The Spirit Possession of Alejandro Mamani"

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
7 February 23	Mental Illness: Understandings, Frameworks and Globalization	<p>READINGS</p> <ul style="list-style-type: none">* Good, B., Del Vecchio-Good, M (2008) “Amuk in Java: Madness and Violence in Indonesian Politic” in Good, B. et. Al. <u>A Reader in Medical Anthropology: Theoretical Trajectories, Emergent Realities</u> New York, Wiley-Blackwell* Biehl, J. (2010) “Human Pharmakon: Symptoms, Technologies, Subjectivities” in <u>A Reader in Medical Anthropology: Theoretical Trajectories, Emergent Realities</u> New York, Wiley-Blackwell pp 213-231* Fanon, F. (2005) “Colonial War and Mental Disorders” in <u>The Wretched of the Earth: Case Studies</u>* Lemelson, R., Tucker, A. (2017) “Afflictions” chapters 7&8* <p>FILMS</p> <ul style="list-style-type: none">* “Memory of My Face”* “Ritual Burdens”* Titticut Follies <p>SUPPLEMENTAL FILM</p> <ul style="list-style-type: none">* “Bethel: Community and Schizophrenia in Japan”* BI-WEEKLY COMMENTARY #3 DUE

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
8 March 2	Mental Illness: Interpretive Understanding and Subjectivity	<p>READINGS</p> <ul style="list-style-type: none">* Lemelson, R., Tucker, A. "Shadows and Illuminations: A Multi-Touch Film Guide" (iBook)* Good, B., Subandi (1999) "Experiences of Psychosis in Javanese Culture: Reflections on a Case of Acute, Recurrent Psychosis" in Contemporary Yogyakarta. In Jenkins, J. ed. <u>Culture, Subjectivity and Schizophrenia</u>. Cambridge University Press* Luhrmann, T. (2007) "Social Defeat and the Culture of Chronicity: or, Why Schizophrenia Does so Well Over There and So Badly Here" Culture, Medicine and Psychiatry 31 (2) pp.135-172* Watters. E. (2011) "The Shifting Mask of Schizophrenia in Zanzibar" in Crazy Like Us. <p>FILM</p> <ul style="list-style-type: none">* "Shadows and Illuminations" <p>SUPPLEMENTAL FILM</p> <ul style="list-style-type: none">* "Latah"

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
9 March 9	Gender and Sexuality: Representing Sensitive Subjects	<p>READINGS</p> <ul style="list-style-type: none">* Kulick, D. (1998) <u>Travesti: Sex, Gender and Culture Among Brazilian Transgendered Prostitutes</u>. Chicago, University of Chicago Press* Ho, T.C. (2009) "Transgender, Transgression, and Translation: A Cartography of Nat Kadaws - Notes on Gender and Sexuality within the Spirit Cult of Burma" in <i>Discourse: Journal for Theoretical Studies in Media and Culture</i>, 31(3:5).* Boellstorff, T (2004) "Playing Back the Nation: Waria, Indonesian Transvestites" <u>Cultural Anthropology</u> 19(2) 159-195. <p>FILM</p> <ul style="list-style-type: none">* "Tales of the Waria" <p>SUPPLEMENTAL FILMS</p> <ul style="list-style-type: none">* "Extreme Private Eros-Love Song 1974"* "Guardians of the Flutes"* BI-WEEKLY COMMENTARY #4 DUE
10 March 16	No Class Spring Break	NONE

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
11 March 23	Power, Kinship and Polygamy: The Process of Untangling Ethical Dilemmas	<p>READINGS</p> <ul style="list-style-type: none">* Jennaway, M. (2002) "Marrying Desire: Locating Women in the Social Order" in <u>Sisters and Lovers: Women and Desire in Bali</u>. Boston, Rowman and Littlefield.* Connor, L, Asch, P. (1995) "Subjects, Images, Voices: Representing Gender in Ethnographic Film" <u>Visual Anthropology Review</u> 11(1) pp. 5-18* Lemelson, R., Tucker, A. (2017) Chapter 11 in <u>Afflictions</u>.* Heider, K. (2007) "Making Ethnographic Film" in <u>Ethnographic Film</u>. <p>FILM</p> <ul style="list-style-type: none">* "Bitter Honey" <p>SUPPLEMENTAL FILMS</p> <ul style="list-style-type: none">* "B.A.T.A.M."* "The Good Woman of Bangkok"

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
12 March 30	Childhood	<p>READINGS</p> <ul style="list-style-type: none">* Selections from Briggs, J. (1998) "Inuit Morality Play: The Emotional Education of a Three-Year Old." New Haven: Yale University Press.* Scheper-Hughes, N., Sargent, C. (1998) "Introduction: The Cultural Politics of Childhood" in <u>Small Wars: the Cultural Politics of Childhood</u> Berkeley, University of California Press. pp 1-33* Selections from Konnor, M. (2011) "The Evolution of Childhood: Relationships, Emotions, Minds" New York, Belknap Press <p>FILMS</p> <ul style="list-style-type: none">* "First Person Plural"* "Kites and Monsters" <p>SUPPLEMENTAL FILMS</p> <ul style="list-style-type: none">* "7 Up in South Africa"* "Born into Brothels"* BI-WEEKLY COMMENTARY #5 DUE

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
13 April 6	The Senses: Prospects for an Integrated Visual Sensory Ethnography	READINGS <ul style="list-style-type: none">* Pink, S. (2013) “Engaging the Senses in Ethnographic Practice: Implications and Advances” in <u>The Senses and Society</u> 8, no. 3, 261-267.* MacDougall, D. (2005) “The Visual In Anthropology” in <u>The Corporeal Image: Film, Ethnography, and the Senses</u>* Nakamura, K. (2013) “Making Sense of Sensory Ethnography: The Sensual and the Multisensory” in <i>American Anthropologist</i> 115(1).* Suhr, C. and Willersley, R. (2012) “Can Film Show the Invisible? The Work of Montage in Ethnographic Filmmaking” in <i>Current Anthropology</i> 453:3 pp. 282-301* Selections from Macdonald, S. (2012) “American Ethnographic Film and Personal Documentary” in <i>The Cambridge Turn</i>. FILMS <ul style="list-style-type: none">* “Tajen”* “The Naked Island”* “Leviathan”

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
14 April 13	The Body	<p>READINGS</p> <ul style="list-style-type: none">* Scheper-Hughes, N., Lock, M. M. (1987) "The Mindful Body: A Prolegomenon to Future Work in Medical Anthropology" in <u>Medical Anthropology Semesterly</u> 1(1):6-41* Anderson, Fye E.P. "Anthropological Perspectives on Physical Appearance and Body Image" in Cash, T. ed. <u>Encyclopedia of Body Image and Human Appearance</u>, Vol. 1. San Diego, Academic Press, 2012, pp. 15-22.* Selections from Favazza, A. (1996) "Bodies Under Siege: Self-Mutilation in Culture and Psychiatry."* Becker, A. E. (2004) "Television, Disordered Eating, and Young Women in Fiji: Negotiating Body Image and Identity During Rapid Social Change" in <u>Culture, Medicine and Psychiatry</u> 28(4): 533-559.* Anderson-Fye, E. P. (2003) "Never Leave Yourself: Ethnopsychology as mediator of psychological globalization among Belizean schoolgirls" in <u>Ethos</u> 31(1): 59-94.* <p>FILMS</p> <ul style="list-style-type: none">* "Thin"* "On Tender Hooks"* BI-WEEKLY COMMENTARY #6 DUE

Anthropology 604: Bodies and Practices Syllabus

Week	Subject	Materials
15 April 20	Anthropology, Film and the Future. The Yanomamo Controversy and the Problematics of a Globalized Ethnographic Film	READINGS <ul style="list-style-type: none">* Pink, S. (2007) "The Visual in Ethnography: Photography, Video, Culture and Individuals" in <u>Doing Visual Ethnography</u>. London, Sage Publications.* Borofsky, R. et. Al. "The Controversy and the Broader Issues at Stake" in Yanomami: <u>The Fierce Controversy and What We Can Learn From It</u>. Berkeley, California Series in Public Anthropology* Eakin, E. (2013) "How Napoleon Chagnon Became Our Most Controversial Anthropologist" New York Times Sunday Magazine. 2/13/13* Ruby, J. (2002) "Some Hurried Thoughts about Tim Asch and Patrick Tierney" FILM <ul style="list-style-type: none">* "Secrets of the Tribe"
16 April 27	Paper and Film Presentations	
