Anthropology 263g: Exploring Culture through Film

Spring 2013  Lecture 10633R  M/W 3:30-4:50PM  GFS 106

Professor:  Lanita Jacobs
Office:  Grace Ford Salvatori Hall (GFS) 128
[Note: To get to my office, you must first enter the Anthropology Department at GFS 120]
Email:  jacobshu@usc.edu
Office Hours:  M/W 2-3PM; also by appointment. You can also contact me Monday-Friday via email.
Course Website: ANTH 263 course materials are accessible through Blackboard; to access, click on: https://blackboard.usc.edu/

Required Texts:
1. ANTH 263 Reader (Select articles available in Blackboard)

Highly Recommended Texts:

NOTE: Texts by Hall, Schultz & Lavenda, Mead are on reserve in 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 a cultural 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 of your grade will be determined by your participation in discussion section; another 10 percent will be determined by a brief writing assignment provided by your T.A. In addition, there will be TWO midterm exams and a final exam covering assigned readings and/or films. Your score on each midterm will constitute 25% of your grade (totaling 50%), and your score on the final exam will constitute the remaining 30%. Each of the three exams will include short-answer and essay questions and will be “non-cumulative.” The grading scale is as follows:

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<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>94-100 = A</td>
<td>90-93 = A-</td>
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<tr>
<td>87-89 = B+</td>
<td>84-86 = B</td>
</tr>
<tr>
<td>77-79 = C+</td>
<td>74-76 = C</td>
</tr>
<tr>
<td>67-69 = D+</td>
<td>64-66 = D</td>
</tr>
<tr>
<td>59 = F</td>
<td>60-63 = D-</td>
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Grading Scale:

The grading scale is as follows:

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<th>GRADE BASIS</th>
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<tr>
<td>Participation: 10%</td>
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<tr>
<td>Disc. Section Assignment: 10%</td>
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<tr>
<td>Exam 1: 25%</td>
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<tr>
<td>Exam 2: 25%</td>
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<tr>
<td>Final Exam: 30%</td>
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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.

Academic Accommodations: 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. DSP is open Monday–Friday, 8:30AM-5PM. The office is in Student Union 301 and their phone number is 213-740-0776.

Discussion Sections: Teaching assistants for the course are Haven Perez (havenper@usc.edu) and Anjali Nath (anjalina@usc.edu). The time and location of ANTH 263 discussion sections are as follows: Section 10634R: M 8-8:50AM (GFS 107), Section 10635R: M 9-9:50AM (GFS 107), Section 10636R: W 8-8:50AM (GFS 107), Section 10637R: W 9-9:50PM (GFS 107). As you know, discussion section enrollment is based on a first-come-first-serve basis. As such, you must attend the discussion section in which you are enrolled.

READING & EXAM SCHEDULE*

**What is anthropology? What do anthropologists do?**

**Week 1:**  
**Course Introduction, Anthropological Perspectives on Culture**

1/14  
- Schultz & Lavenda: Chapter 1 (The Anthropological Perspective)
- Schultz & Lavenda: Chapter 2 (Culture and the Human Condition)
- Film: *Anthropologists at Work*

1/16  
- Schultz & Lavenda: Chapter 3 (Fieldwork)

1/18  
- Agar: Who do you do this? [in RDR]
- Asch: The Ethics of Ethnographic Filmmaking [in RDR]
- Collier & Collier: Risks to Rapport in Photographic Probing *(Optional)* [in RDR]

**Week 2:**  
**Anthropological Methods**

1/21 No Class

1/23  
- Schultz & Lavenda: Chapter 3 (Fieldwork)
- Agar: Who do you do this? [in RDR]
- Asch: The Ethics of Ethnographic Filmmaking [in RDR]
- Collier & Collier: Risks to Rapport in Photographic Probing *(Optional)* [in RDR]

**Week 3:**  
**Anthropological Methods**

1/28  
- Geertz: Thick Description [in RDR]
- Abu-Lughod: Writing Against Culture *(Optional)* [in RDR]
- Mead: Introduction and Formal Sex Relations
- Freeman: Introduction and The Mythic Process [in RDR]
- Film: *Strangers Abroad: Margaret Mead, Coming of Age*

1/30  
- Schultz & Lavenda: Chapter 4 (Anthropology in History and the Explanation of Diversity)

**Week 4:**  
**Anthropology and Its Historical Context**

2/4  
- Kuehnast: Visual Imperialism and the Export of Prejudice [in RDR]
- Film: *The Life and Times of Sara Baartman: The Hottentot Venus (1998)*

2/6  
- Schultz & Lavenda: Chapter 4 (Anthropology in History and the Explanation of Diversity)

**Week 5:**  
**Ethnography and the Politics of Representation**

2/11  
- Jacobs-Huey: The Natives are Gazing and Talking Back [in RDR]
- Faris: Anthropological Transparency [in RDR]
- Kent: Fieldwork that Failed *(Optional)* [in RDR]
- Film: *Papua New Guinea: Anthropologists on Trial*
ANTHROPOLOGICAL STUDIES OF EVERYDAY LIFE

Week 6:

2/18 No Class
2/20 Exam 1
- Exam 1 on Wednesday, February 20th

Week 7: LANGUAGE, IDENTITY, AND CULTURE

2/25
- Jacobs-Huey: Introduction [in FKTP]
2/27
- Jacobs-Huey: Chapter 6: Constructing and Contesting Knowledge in Women’s Cross Cultural Hair Testimonies [in FKTP]
- S&L Chapter 5 [Optional]
- Film/Clips: A Question of Color

Week 8: T.A. LECTURE (ANJALI NATH)

3/4
- Articles: TBA
3/6
- Film/Visuals: TBA

Week 9: T.A. LECTURE (HAVEN PEREZ)

3/11
- Articles: TBA
3/13
- Film/Visuals: TBA

SPRING BREAK [3/18-3/22 – No class this week]

Week 10: READING FILM/READING CULTURE

3/25
- Crawford: Film as Discourse: The Invention of Anthropological Realities [in RDR: Optional]
3/27 Exam 2
- Lutkehaus: “Excuse Me, Everything Is Not All Right” [in RDR]
- Silverman: Cannibalizing, Commodifying, or Creating Culture [in RDR]
- Film: Cannibal Tours
- Exam 2 – Wednesday, March 27th

EXPLORING IDENTITY, REFLEXIVITY, AND `ETHNOGRAPHY' IN/THROUGH FILM

Week 11: EXPLORING IDENTITY & “AUTHENTICITY” IN POPULAR CULTURE

4/1
- Hall: Chapter 4 (The Spectacle of the Other; Optional)
4/3
- 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 Moment’s, Do It On the Oriental, I’m the One I Want, among others

Week 12: EXPLORING IDENTITY & “AUTHENTICITY” IN POPULAR CULTURE

4/8
- Jacobs-Huey: Moralizing Whiteness in Joan of Arcadia [in RDR]
4/10
- Film/Clips: TBA

Week 13: CONCEPTUALIZING ETHNOGRAPHIC FILM

4/15
- Collier & Collier: Ethnographic Film and Its Relationship to Film For Research [in RDR; Optional]
4/17
- Ruby: Exposing Yourself: Reflexivity, Anthropology, and Film [in RDR]
- MacDougall: Beyond Observational Cinema [in RDR]
- Film: N!ai: The Story of a !Kung Woman

Week 14: SUBJECTIVITY AND REFLEXIVITY IN FILM

4/22
- Rosaldo: Subjectivity in Social Analysis [in RDR]
4/24
- Ruby: Exposing Yourself: Reflexivity, Anthropology, and Film [in RDR]
- Film: In Her Own Time

Week 15: “THICK DESCRIPTIONS” IN FILM

4/29
- MacDougall Ch. 2 – Beyond Observational Cinema [in RDR]
5/1
- Film: A Kalahari Family Part I

FINAL EXAM: FRIDAY, MAY 10TH 2-4PM GFS 106

* The Reading and Exam Schedule may be subject to modification (e.g., trimming, additions, etc.).
ANTHRO 263 BIBLIOGRAPHY: Exploring Culture through Film

(NOTE: Textbooks in BOLD. Articles in Reader are posted in Blackboard under Course Resources (Click on Reader).

ANTH 263 Reader (Available in Blackboard; select articles are also available via HOMER in ANTH 263 Electronic Reserves)