

## 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)
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. 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].
4. Schultz, Emily A. and Robert H. Lavenda. 1998. Cultural Anthropology: A Perspective on the Human Condition. Fifth Edition. London: Mayfield Publishing Company.

### Highly Recommended Texts:

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

**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:

### Grading Scale:

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-	

### GRADE BASIS

Participation: 10%
Disc. Section Assignment: 10%
Exam 1: 25%
Exam 2: 25%
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.

**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)
- 1/16 • Schultz & Lavenda: Chapter 2 (Culture and the Human Condition)
- Film: *Anthropologists at Work*

##### Week 2: ANTHROPOLOGICAL METHODS

- 1/21 No Class • Schultz & Lavenda: Chapter 3 (Fieldwork)
- 1/23 • Agar: Who are you to do this? [in RDR]
- Asch: The Ethics of Ethnographic Filmmaking [in RDR]
- Collier & Collier: Risks to Rapport in Photographic Probing [*Optional* - in RDR]

To access articles in Reader (RDR) – go to Blackboard, Click on “Course Documents,” and then click on “Reader” – find article according to author and title.

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

##### Week 3: ANTHROPOLOGICAL METHODS

- 1/28 • Geertz: Thick Description [in RDR]
- 1/30 • 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*

##### Week 4: ANTHROPOLOGY AND ITS HISTORICAL CONTEXT

- 2/4 • Schultz & Lavenda: Chapter 4 (Anthropology in History and the Explanation of Diversity)
- 2/6 • Kuehnast: Visual Imperialism and the Export of Prejudice [in RDR]
- Film: *The Life and Times of Sara Baartman: The Hottentot Venus (1998)*

##### Week 5: ETHNOGRAPHY AND THE POLITICS OF REPRESENTATION

- 2/11 • Jacobs-Huey: The Natives are Gazing and Talking Back [in RDR]
- 2/13 • 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 20<sup>th</sup>**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 27<sup>th</sup>

**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 10<sup>TH</sup> 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

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(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*)
- 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.
- 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.
- 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.
- Hall, Stuart (ed.). 1997. Representation: Cultural Representations and Signifying Practices. New York: Sage.**
- 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.
- Jacobs-Huey, Lanita. 2006. From the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care. Oxford: Oxford University 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.
- 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 C. 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.
- Mead, Margaret. 1988 [1973]. Coming of Age in Samoa: A Psychological Study of Primitive Youth for Western Civilization. New York: William Morrow & Co.**
- Mercer, Kobena. 1994. Black Hair/Style Politics. In *Welcome to the Jungle: New Positions in Black Cultural Studies* (97-138). Cambridge, MA: The MIT Press.
- 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.
- Schultz, Emily A. and Robert H. Lavenda. 1998. Cultural Anthropology: A Perspective on the Human Condition. Fifth Edition. London: Mayfield Publishing Company.**
- 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. 2001. On Writing Well. Sixth Edition. New York: HarperCollins Publishers.**