

**San José State University
Department of Anthropology
Anthropology 173, Section 1, Spring 2019**

Instructor:	Dr. John Marlovits
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Office Hours:	T/Th 12-1 or by appointment
Class Days/Time:	T/Th 1:30-2:45
Classroom:	Clark 204

Course Description, Philosophy, and Practice

We live in an environment increasingly saturated by visual culture, forms of information and spectacle that operate in parallel with print culture and spoken communication, but that cannot be reduced to either and must be understood on their own terms. This course is an introduction into how to understand visual culture and how to produce one's own visual documentation.

In the same sense that critical reading and thinking skills have been developed in order to help students attend to the circulation of written materials and argumentation at work in the public sphere, this class intends to help students begin to develop an understanding of the anatomy of visual culture, and the forms of rhetoric, persuasion, and genre that our visual culture deploys. The course, in other words, will help students acquire a kind of visual literacy. It will help students begin to inquire into how visual culture is organized, how it persuades, how it achieves its reality-effect or spectacular pleasures, and how to use its forms to engage in social or ethnographic documentation. We will begin from the premise that anthropology can develop media that are not merely supplementary or secondary to ethnographic writing, and that visual and other media forms can convey knowledge that is different than that contained in written texts. Thus, we will address film – in photo, fiction, documentary, and experimental film – in order to cull lessons about how to develop visual documents that address contemporary social, cultural, and political life with an anthropological spirit. And we will think about how to become *producers* of visual culture rather than *passive* consumers.

Departmental Learning Objectives and Skills:

The department of anthropology also has key learning objectives and skills that we wish students to obtain. By the completion of this course, students should have an increased:

1. Understanding culture as the distinguishing phenomenon of human life, and the relationship of human biology and evolution.

2. Awareness of human diversity and the ways humans have categorized diversity.
3. Knowledge of the significant findings of archaeology, cultural anthropology, and physical anthropology, and familiarity of the important issues in each sub-discipline.
4. Knowledge of the history of anthropological thought and its place in modern intellectual history
5. Comprehension of migration, colonialism, and economic integration as significant phenomenon shaping global society.
6. Ability to access various forms of anthropological data and literature.
7. Awareness of importance and value of anthropological knowledge in contemporary society, and the ability to apply it to social issues.
8. Knowledge of the research methods of the sub-disciplines of anthropology, and the ability to apply appropriate research methods in at least one sub-discipline.
9. Ability to present and communicate anthropological knowledge and the results of anthropological research to different audiences.
10. Knowledge of political and ethical implications of social research

Required Course Texts

Anna Grimshaw, *The Ethnographer's Eye: Ways of Seeing in Modern Anthropology*, Cambridge University Press, 2001.

Elsbeth Kydd. *The Critical Practice of Film: An Introduction*, Palgrave Macmillan, 2011

Determination of Grades

Grades will be determined on the basis of points. See descriptions above for point breakdown of individual assignments.

There will be no extra credit.

100	-	97	A+		79	-	77	C+	
	96	-	93	A		76	-	73	C
	92	-	90	A-		72			
-	70	C-		89	-	87	B+		
		69	-	67	D+				
	86	-	83	B		66	-	63	D
	83	-	80	B-		Below 63			F

Course Assignments

Zine/Drawing/Photo Ethnography Project. 100 points. Students will develop an ethnographic project that utilizes drawing, photo, and/or formats of popular participatory media. Students will develop a practical understanding how to critically-asses and deploy visual modes of representation.

Group Film Project Proposal. 50 points. Students will work in small groups to develop a short ethnographic film. Students must submit a project proposal that states the problem, goals, and methods students will use to complete the project.

Film Form Examination. 100 points. This multiple choice exam will test students grasp and understanding of significant concepts and terminology underscoring the components of filmmaking and the composition of filmic texts.

Critical Film Analysis Paper. 100 points. Students are required to write a 5-7 page paper analyzing one of the major documentaries/ethnographic films discussed in course readings.

Short Ethnographic/Documentary Film. 100 points. Students will produce a short ethnographic film or related multimedia performance.

Final Exam. 100 points. Multiple choice and short answer exam.

Grading Information

Grading Distribution is as follows:

100-97 = A plus

96-93 = A

79-77 = C plus

69-67 = D plus

92-90 = A minus

89-87 = B plus

76-73 = C

66-63 = D

86-83 = B

83-80 = B minus

72-70 = C minus

Below 63 = F

LATE PAPERS WILL NOT BE ACCEPTED AND WILL RECEIVE A GRADE OF ZERO. A DOCTOR'S NOTE WILL BE REQUIRED FOR LATE PAPERS TO BE CONSIDERED, AND STUDENTS REQUESTING EXTENSIONS WILL NEED TO CONTACT THE PROFESSOR IN ADVANCE OF THE DEADLINE AND PROVIDE JUSTIFICATION FOR THE EXTENSION.

PLAGIARISM WILL RESULT IN AN AUTOMATIC "F" GRADE FOR THE ENTIRE COURSE. NO EXCEPTIONS.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

Final Examination

The Final examination will test students grasp of course concepts through multiple choice and short answer questions. Students will present their documentary project to the class.

Classroom Protocol

Students are expected to come to class prepared, having completed the reading for each day listed on the syllabus. Lectures will presume students have already completed the reading.

Please do not use your cell phones or MP3 players for any purpose during class.

However, if you are expecting an important call you should notify me so we can make arrangements. Please do not use your computers to take notes during in-class films.

Only students with a valid documented excuse will be able to take a make-up exam or hand in a late assignment. Late assignments will not be accepted otherwise. Students will not be able to make-up the in-class assignments.

I have a zero-tolerance on cheating and plagiarism; if you cheat or plagiarize you will fail the course! Incidences of cheating and plagiarism will be turned into the academic integrity office. Students are responsible for understanding and adhering to the academic integrity policy.

I will not answer questions about what occurred in class due to an absence. Please ask your fellow students for copies of their notes.

Students are responsible for understanding policies about adding, dropping, and incompletes.

Students are responsible for being aware of assignment due dates, midterm date, and the final exam schedule.

If you have any concerns about your class performance or comprehension, come by my office during office hours or schedule an appointment. I am always willing to help students and I care about whether students are grasping the material and enjoying the class.

All assignments must be completed in order to pass. I will not accept late assignments nor will I administer makeup exams unless documents can be presented as evidence of illness, death in family, jury duty, etc. No assignments will be accepted via e-mail—I must receive hard copies of all assignments.

Email Etiquette

Please write “Anth 173” followed by the subject of your email in the Subject line of your email. I will respond to your email as quickly as possible, however students should expect to wait at 24-hours for a response – and should not expect text messaging-like access via email. Students should also begin emails with appropriate formality, e.g., “Dear/Hi Professor Marlovits,” and should conclude with a salutation and their name (at least for the first in a string of emails).

I will not answer questions over email that can be answered by reading the syllabus. I will not answer questions over email about missed lectures – students are required to come to lecture, and if they can’t make it, ask a classmate to share notes.

Substantial questions cannot be answered over email and students should come to my office hours instead. I cannot answer email queries about papers, such as: “I don’t know what to write about for the paper, can you help me?” The answer is that I can help you, but you must come to office hours, and you also must do more than say “I don’t know” and begin to formulate at least an attempt at a topic. I do not accept electronic papers, and will not edit or grade rough drafts via email. If you would like me to look at a rough draft, you must come to office hours or set up an appointment with me.

University Policies (Required)

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

Anthropology 173, Spring 2019 Class Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/24	<p>The Language of Comics Introduction Read Scott McCloud, ch 2 & 3 in <i>Understanding Comics</i> Elliott Weinberger, "The Camera People" in <i>Visualizing Theory</i>, Lucien Taylor, ed.</p> <p>Recommended: Tim Ingold, ed. <i>Redrawing Anthropology</i>; Anna Grimshaw and Amanda Ravetz, "Drawing with a Camera?"</p>
2	1/29-1/31	<p>Drawing, Ethnographic Representation, Iconophobia Andrew Causey, ch 4 in <i>Drawn to See</i> Michael Taussig, excerpts in <i>I Swear I Saw This</i></p>
3	2/5-2/7	<p>Art, Graffiti, Relational Aesthetics Tuesday: Carl Cassegard, "Activism Beyond the Pleasure Principle? Homelessness and Art in the Shinjuku Underground," <i>Third Text</i> 27(5): 620-633. Thursday: Virag Molnár, "Street Art and the Changing Urban Public Sphere," <i>Public Culture</i> 29(2): 385-414. Arnd Schieder and Christopher Wright, "Between Art and Anthropology" in <i>Between Art and Anthropology</i></p> <p>Recommended Further Reading: Nicholas Bourriaud, "Relational Aesthetics"; Hal Foster, "The Artist as Ethnographer"; Rosalyn Deutsche, "Uneven Development: Public Art in New York City"</p>
4	2/12-2/14	<p>Zines and Participatory Media Alison Piepmeier, excerpts in <i>Girl Zines: Making Media, Doing Feminism</i></p>
5	2/19-2/21	<p>"Speaking Nearby": Photo, Affect, Sensory Experience Juan Orrantia, "Where the Air Feels Heavy: Boredom and the Textures of the Aftermath," <i>VAR</i> 28(1): 50-69 Kathleen Stewart, "The World that Affect Proposed," <i>Cultural Anthropology</i> 32(2): 192-198 John Marlovits, untitled introduction to <i>One, No One, and One Hundred</i></p>
6	2/26-2/28	<p>Film, Genre, and Form: Documentary, Experimental, Ethnographic Elspeth Kydd, pp. 3-8 & ch 3-5 in <i>The Critical Practice of Film (CPF)</i> Bill Nichols, "What Kinds of Documentaries Are There?" in <i>Introduction to Documentary</i></p> <p>Viewing: excerpts, John Grierson, Robert Flaherty, Dziga Vertov, Maya Deren, Bruce Conner, Robert Gardner, Fredrik Wiseman, Jean Rouch, Trinh Minh Ha</p> <p>Due 2/21: Zine/Drawing/Photo Ethnography Project Due</p>

7	3/5-3/7	<p>Cinematography, Mise-en-Scene, Sound, Editing Kydd, ch 6-9 in <i>CPF</i></p> <p>Due 2/28: Group Film Project Proposal</p>
8	3/12-3/14	<p>Narrative Politics and Critical Analysis Kydd, ch 11 & 12 in <i>CPF</i></p>
9	3/19-3/21	<p>Historical Contextualization and Cultural Dialogism J.M. Tyree and Ben Walters, ch 1 & 3 in <i>The Big Lebowski</i> Viewing: Clips from Slavoj Zizek, <i>The Pervert's Guide to Cinema</i> Home Viewing: <i>The Big Lebowski</i>, Joel and Ethan Coen, dir.</p> <p>Film Form Exam 3/14</p>
10	3/26-3/28	<p>Documentary: Representation and Power Krista Comer, "Californians in Diaspora," (especially pp. 53-65) in <i>Surfer Girls in the New World Order</i> Harold E.L. Prins, "Visual Media and the Primitivist Perplex: Colonial Fantasies, Indigenous Imagination, and Advocacy in North America," in <i>Media World: Anthropology on New Terrain</i>, F. Ginsburg, et al.</p> <p>Viewing: <i>Endless Summer</i> and <i>The Legend of Eddie Aikau</i></p>
11	4/1-4/5	<p>Spring Break</p>
12	4/9-4/11	<p>Visual Knowledge, Science, and Historicizing Ethnographic Film Anna Grimshaw, <i>The Ethnographer's Eye (EI)</i></p>
13	4/16-4/18	<p>The Cinema of Jean Rouch Grimshaw, <i>EI</i> Viewing: <i>Jaguar</i>, Jean Rouch, dir.</p>
14	4/23-4/25	<p>Techno-Capitalism, Tech Boosterism, and Corporate Power Safiya Umoja Noble, excerpts in <i>Algorithms of Oppression</i> Adrian Drummond-Cole, "On the Dotted Line: Mobile Social Media and Trajectification" Franco Bifo Berardi, excerpts in <i>Breathing: Chaos and Poetry</i></p> <p>Due: Critical Film Analysis Paper</p>
15	4/30-5/2	<p>Studio working groups/peer feedback In-class presentation of on-going work, critique</p>
16	5/7-5/9	<p>Studio working groups Viewing: <i>The Gleaners and I</i>, Agnes Varda, dir.</p>
Final Exam	5/17	<p>Friday May 17th, 12:15-2:30 Final Project/Film Presentations</p>

