

ANTHROPOLOGY s10
ENCOUNTERING COMMUNITY: ETHNOGRAPHIC FIELDWORK METHODOLOGY
“ANTHRO BOOT CAMP”
SHORT TERM 2012
MTWR 10-4 HEDGE 106

INSTRUCTOR	TEACHING ASSISTANT	WRITING SPECIALIST
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Required of all sophomore anthropology majors (and available to Environmental Studies majors on certain tracks), this short term unit teaches students not only how to “do ethnography” but how to “be anthropologists.” A series of skill-building exercises (along with screenings, readings and discussions) will focus learners’ attention upon anthropological praxis, epistemology, and the ethics of fieldwork. By the end of five exceptionally intense weeks, students will have been trained to conduct original ethnographic fieldwork. Bates anthropology majors will then be prepared for junior year independent study projects and subsequently for their senior theses.

Due to departmental circumstances, this year’s class will be held in conjunction with ANs27 *Decoding Disney*. Hence, our focus will be on deciphering American values and beliefs as rendered in Disney’s popular feature length cartoon texts from the millennial period. Primary fieldwork sites may be related to our Disney theme, but, alternatively, they might derive from a longstanding affiliation or interest unrelated to media representations. No matter what topic we take on or what mode of inquiry we employ, as anthropologists we endeavor to “make the strange familiar and the familiar strange.”

Besides doing all Lyceum readings, students are required to purchase and read two textbooks: *Fieldworking* by Sunstein & Chiseri-Slater and also *The Mouse that Roared* by Giroux & Pollock

SUMMARY OF 2012 COURSE REQUIREMENTS

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| 1. Attendance at all scheduled meetings | 10% |
| 2. Participation in all group activities | 10% |
| 3. Group Presentation on one film (with students in s27) | 20% |
| 4. Fieldwork exercises (every ‘Box’ and ‘Do This’ is required, unless specifically excluded) | 35% |
| 5. Ethnographic Essay Draft | 10% |
| 6. Presentation to Decoding Disney students in final week’s ‘Fieldwork Fair’ | 15% |

NB: Portfolio containing all analytical exercises and essays due at the end of term

WEEKLY COURSE CONTOUR

Monday:	10:00-11:30	Student Presentations/Discussion of last Disney Feature Film
	11.30-12:30	Lunch/Break
	12:30-2:00	Screening of next Disney Feature Film
Tuesday:	10:00-11:30	Student Presentations/Discussion of film screened Monday p.m.
	11.30-12:30	Lunch/Break
	12:30-2:00	Screening of next Disney Feature Film
	2:00-4:00	Methods Lab
Wednesday:	ALL DAY	Fieldwork opportunity
Thursday:	10:00-11:30	Student Presentations/Discussion of film screened Tuesday p.m.
	11.30-12:30	Lunch/Break
	12:30-2:00	Screening of next Disney Feature Film
	2:00-4:00	Methods Lab

N.B.: Remember, fieldwork opportunities abound over the weekends and during the evenings!

ASSIGNMENTS IN MORE DETAIL (subject to minor revision)

Items are listed on the day they are due. Bring them to class.

WEEK ONE:

Monday April 23 rd	INTRODUCTION
Presentation:	Eames Introduction; Logistics Explained
Reading:	Handouts
Screening:	<i>Mickey Mouse Monopoly</i> <i>Snow White and the Seven Dwarfs</i>
Tuesday April 24 th	PRESENTATIONS EXPLAINED
Presentation:	Dr. Misty Beck, Writing Specialist
Reading:	Giroux Introduction Sunstein Chapter 1 Krazneiwicz Round up the Usual Suspects: Anthropology Goes to the Movies Eames Avatar and Anthropology Spradley The Ethnographic Research Cycle
Screening:	<i>Little Mermaid</i>
Methods Lab:	Boxes 1, 2, 3 and the <i>Do This</i> on p. 54 called "Select a Fieldsite"

Wednesday April 25th FIELDWORK
 Fieldwork: backup plan would be to observe softball game at 3:30

Thursday April 26th
 Presentation: Little Mermaid
 Reading: Giroux Chapter One
 Sunstein Chapter 2
 Kellner Adventures in Media and Cultural Studies
 Powdermaker Hollywood and the USA
 <http://abacus.bates.edu/acad/depts/psychology/irb/index.html>
 Screening: *Beauty and the Beast*
 Methods Lab: Boxes 4, 5, 7, 8 (skip 6) and *Do This* "Question Your Notes"

WEEK TWO

Monday April 30th
 Presentation: Beauty and the Beast
 Reading: Said Introduction to his book Orientalism
 Lull Hegemony
 Artz Monarchs, Monsters and Multiculturalism
 Craven Beauty and the Belles
 Screening: *Aladdin*

Tuesday May 1st
 Presentation: Aladdin
 Reading: Giroux Chapter Two
 Sunstein Chapter 3
 Chin Children as Native Anthropologists
 Screening: *Lion King*
 Methods Lab: Boxes 9-13 (use Lion King as alternate text if you so wish),
 Skip 14, 15 is optional, and *Do This* "Read Your Fieldsite"

Wednesday May 2nd FIELDWORK
 Attend: Take notes at Lion King screening, 63 Campus Ave, 6pm

Thursday May 3rd

Presentation: Lion King
Reading: Giroux Chapter Three
Sunstein Chapter 4
Ginsberg Fieldwork at the Movies
Byrne Racing Disney
Eames Whoopi Afri/canis
Screening: *Pocahontas*
Methods Lab: Boxes 16-19 and *Do This* "Map Your Space"

WEEK THREE

Monday May 7th

Presentation: Pocahontas
Reading: Garland-Thompson Feminist Disability Studies
Clifford Identity in Mashpee
Screening: *Hunchback of Notre Dame*

Tuesday May 8th

Presentation Hunchback of Notre Dame
Reading: Giroux Chapter Four
Sunstein Chapter 5
Mulvey Visual Pleasure and Narrative Cinema
Bean Stripping Beauty
Screening *Mulan*
Methods Lab: Boxes 20, 21, 22, 25 (23 is optional, skip 24) and *Do This* "Reflect on Researching People"

Wednesday May 9th

Attend: FIELDWORK
Observe ethnomusicology lecture by Dr. Edward Herbst

Thursday May 10th

Presentation: *Mulan*
Reading: Giroux Chapter Five
Sunstein Chapter 6
Byrne Queering Disney
Screening: *Tarzan*
Methods Lab: Box 26 and 27 (28 and 29 are optional) and *Do This* "Translate Culture"

WEEK FOUR

Monday May 14th

Presentation: Tarzan
Reading: Hurley Seeing White
Hall The Whites of their Eyes
Screening: *Princess and the Frog*

Tuesday May 15th

Presentation: Princess and the Frog
Reading: Giroux Chapter Conclusion
Sunstein Chapter 7
McRobbie Feminism, Postmodernism & the "Real Me"
Screening: *Tangled*
Methods Lab: Box 30 and 32 (skip Box 31; the *Do This* is optional)

Wednesday May 16th

FIELDWORK
Attend: Into the Woods performance

Thursday May 17th

Presentation: Tangled
Reading: Sunstein Chapter 8
Screening: Class Choice! Non Disney: *Fern Gully? Shrek?*
Pixar: *Ratatouille? Wall-E? Nemo?*
Non Disney/Live Action: *Babe?*
Disney/Demi-live action: *...Roger Rabbit?*
East Asian contrast: a Miyazake film?
Methods Lab: Box 33, 34 and *Do This* "Smooth Your Final Draft"

WEEK FIVE

What we learned together, what we learned apart

Monday May 21st REVIEWING VIEWING Textual analysis alone can reveal American cultural contradictions, preoccupations, and established values & beliefs

Tuesday May 22nd FIELDWORK FAIR Observation of people in time and space produces distinctive knowledge, adds insight, tests texts

Thursday May 24th PORTFOLIO DUE That means everything

More Information on Your Presentations with the Decoding Disney Students

Group Presentation (20 pts)

A set of three (or perhaps four) students drawn from a combination of s10 and s27 will collaborate to lead a morning class session through a discussion of the film screened the previous afternoon.

Four tasks are involved: 1) Conveying information; 2) Orchestrating a discussion; 3) Supplying an example of afterlife; 4) Assessing your process.

- 1) The information to be conveyed about your film consists of at least its production history, popular reception, and critical reception.
- 2) Leading discussion entails at least the production and deployment of thought-provoking questions about filmic intertextualities as well as linkages to written course material. These sessions may be enhanced with inventive learning tasks or class activities.
- 3) What I mean when I ask you to supply an example of a film's afterlife is sharing with the class a parody or imitation—examples of subversive or resistant re-readings abound in the world of Disney.
- 4) A brief written retrospective assessment of your role in your group's process is due within a week of your presentation day. It should also include an honest appraisal of relative success and speculate about what to change if you had the chance.

Please note that our Teaching Assistants will serve as your advisors and mentors. Be sure to contact them in plenty of time to schedule your consultation!

DECODING DISNEY STUDENTS ARE FOCUSING ON THREE THEMES EACH FOR THEIR WRITING TASKS, I THINK IT WILL HELP YOU, TOO, IF YOU WOULD CHOOSE THEMES ON WHICH TO FOCUS ALL TERM:

EVERYONE GETS TO CHOOSE *ONE* OF THESE TO STICK WITH ALL TERM:

- RACIALIZATION
- PATRIARCHY
- HETERONORMATIVITY
- CASTE ORDERING/CLASS RANKING

AND *TWO* OF THESE (but no more than two people per theme):

1. Age
2. Androgyny/Transgender
3. Attire/Dress
4. Autonomy
5. Beauty
6. Choice
7. Color/Shading
8. Conformity
9. Consumption
10. Dis/Ability
11. Family
12. Friendship/Teamwork
13. Greed/Jealousy
14. Justice
15. Labor/Work
16. Language/Accent/Voice
17. Love/Romance
18. Nature
19. Order/Chaos
20. Persistence
21. Pleasure
22. Queerness
23. Size
24. Strangers
25. Touch
26. Transformation
27. Violence
28. ?
29. ?
30. ?

COURSE POLICIES

Academic Integrity

All students are responsible for reading and understanding the Bates College Statement on Academic Honesty (see <http://abacus.bates.edu/pubs/Plagiarism/plagiarism.html>). When you turn in an assignment to satisfy the requirements for this course, you are indicating it is your own work. The failure to properly acknowledge your use of another work is plagiarism. When citing your sources, use the American Anthropological Association Style Guidelines (link available on the library website, the department website or see http://www.aaanet.org/publications/style_guide.pdf). Academic dishonesty will not be tolerated by the Instructor and will result in a failing grade for the assignment or for the class. NB: Your instructor serves as the Faculty Co-Chair of the Student Conduct Committee and knows whereof she speaks!

Late Assignments

Overdue assignments will be penalized. Assignments handed in late will be graded down, in fairness to students who have met the deadline. For each day an assignment is late, I will mark it down 1/3rd of a letter grade. For example, a student hands a paper in 2 days late; the initial mark is a B+ but the actual recorded grade will be a B-.

Statement on Learning Difference

If you have any learning difference which may hinder your ability to succeed in this course as laid down in the syllabus, please inform me directly and immediately. I will then endeavor to make adjustments to improve the learning environment for all concerned. Also always remember to contact Holly Gurney in the Dean of Students Office (786-6220 or hgurney@bates.edu) if you have these or other special needs.

Additional Class Policies

- Come to class with assigned material in hand and be prepared to discuss them.
- Many additional items are on reserve for you to consult as you require.
- Arrive to class on time, leave only during breaks, and turn off all cell phones.
- Only on rare occasions should a computer be open in class (but see me if yours is required as an accommodation).
- Practice active and respectful listening.
- If you cannot attend class, contact me directly.
- No assignments may be submitted via email.
- All work must be completed in order to receive a passing grade for this course.

FYI FOR BOOT CAMP STUDENTS (first page of Decoding Disney syllabus)

ANTHROPOLOGY s27

**DECODING DISNEY: RACE, GENDER & SEXUALITY IN THE ANIMATED BLOCKBUSTER
SHORT TERM 2012 MTR 10-2 HEDGE 106**

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The full-length cartoons so formative for the current generation of college students become, for us, “cultural texts” subject to anthropological analysis. Students learn to discern America’s contested beliefs and values by unearthing the cultural politics embedded in Disney Corporation’s mainstay—feature length animated motion pictures. Such demystification entails delving beyond apparent surface messages to reveal underlying tensions, recurring contradictions, and even counter-hegemonic themes. With respect to the particular intersections of race, class, gender, sexuality, ability and nation, what distinguishes millennial popular culture from animated productions of the early 20th century? What American cultural continuities do we detect? Given the corporation’s covert messages on love & sex, individualism & freedom, pleasure & entertainment, violence & conquest—to name just a few—what are the implications of Disney’s increasingly global touch?

Students are responsible for all assigned readings, screenings and essays, for keeping an up to date critical viewing journal, and for participating in our collective close textual analysis of the animated content. In addition, small groups conduct independent research on a particular cartoon and teach the rest of the class about the context of its production and reception.

Decoding Disney fulfills requirements for the Rhetoric major and counts towards the Racisms, Film & Media Studies, and Culture & Meaning GECs.

Due to departmental circumstances, this year’s class will be held in conjunction with ANs10 affectionately known as *Anthro Boot Camp* and officially called *Encountering Community: Ethnographic Fieldwork Methodology*. Our focus on American values and beliefs as rendered in Disney’s popular feature length cartoon texts will be supplemented by the fieldwork projects of the methodology students. As anthropologists, we “endeavor to make the strange familiar and the familiar strange” (Spiro 1990) and during the final week students in the two classes will compare notes on the advantages and disadvantages of the diverging approaches to the same material.

Besides doing assigned Lyceum readings, students are required to purchase, read and write about *The Mouse that Roared* by Giroux & Pollock . Additional items are on reserve for student researchers.