

SYLLABUS
THE CULTURAL POLITICS OF VISUAL REPRESENTATION
Anthropology 250A (60730); Chicano/Latino Studies 289 (61855)

Professor: Leo Chavez
Office: SBS 3326
Office Hours:

Quarter: Fall 2011
Day and Time: Weds 12:00-2:50pm
Room: SBSG 3323

Purpose of the Course:

This course examines a wide range of readings in an effort to move toward developing a theoretical framework for analyzing and reading visual images. This course draws on interdisciplinary thinking in this problem area to provide students with the analytical tools necessary to undertake research on visual representations. Of central concern are representations of race, identity, gender, and the “Other.” Once a central area of anthropological, and even sociological, concern, analysis of visual representations have become associated with cultural studies. However, anthropologists and other social scientists should have an interest in analysis of visual representations. Images, as cultural productions, are steeped in the values, ideologies, and taken-for-granted beliefs of the culture which produced them and which consumes them. They are also produced within a political economy that is class and gender inflected, and where issues of power and social order are important.

The weekly seminar meeting will primarily consist of discussion. Discussions will be student lead and all members of the class are expected to participate. To help structure our thinking for discussion and ensure that discussion is relevant to all interests: **(1) each student will be required to generate at least 1 question/comment from each weekly reading and (2) each student will lead/moderate class discussions on 1 or more articles or chapters of the assigned readings.** Student discussion leaders will use the questions generated by their reading as the starting point for class discussion. Readings will be assigned randomly each week.

Maintaining an informative and intellectually engaging seminar is the joint responsibility of the instructor and students. I do my best to organize and prepare an engaging and productive learning experience. Your part of this joint responsibility is to **read all assigned material before coming to class and lead/contribute to a thoughtful discussion of class material.**

Required Readings:

Required Books:

Catherine A. Lutz and Jane L. Collins, *Reading National Geographic*, 1993, University of Chicago Press.

Deborah Poole, *Vision, Race, and Modernity*, 1997 Princeton University Press.

Jonathan Finn, *Capturing the Criminal Image*. 2009, University of Minnesota Press.

Chavez, Leo R. *Covering Immigration*. Univ. of California Press, 2001.

Other Required readings: articles and book chapters provided in PDF format, available on the course webpage (eee): anthro: <https://eee.uci.edu/11f/60730>; cls: <https://eee.uci.edu/11f/60730>

NOTE: I've included a list of "Recommended readings" in the syllabus. These are important books or articles that a scholar desiring a broader knowledge on the topic or developing a literature review, would want to examine. They are not required reading for this course.

GRADING

Grading will be based on class attendance, weekly questions, discussion participation, and final paper assignments.

Class Attendance (10%): Attendance is **required**. The format is a graduate seminar that requires active participation and discussion. Class attendance is an important part of your learning, and therefore, your grade. Throughout the course, you should be developing your ability to compare and contrast different perspectives; to recognize when patterns of evidence support or challenge assumptions and hypotheses; to consider how research findings might be applied; to identify methodological problems in research studies and generate ideas for future research; to think critically. There will be no way to make up for the loss of points incurred by missing class meetings.

Weekly Questions (10%): Generating one question/comment per each assigned reading is **required**. This assignment will help you to think critically as you complete the assigned readings and serve as your prepared contribution to subsequent class discussion. To obtain credit for completing this class requirement, you need to email your questions to me before class. There will be no way to make up for the loss of points incurred by missing or late weekly questions. Late questions can be used for class discussion but will receive zero points.

Discussion Participation (20%): All students will be assigned to lead the discussions on 1 of the weekly readings. Discussion lead assignments are chosen randomly, although effort is made to distribute longer and shorter readings evenly. Discussion is central to the class. Everyone must come prepared to discuss readings and incorporate what they are learning into their medical training and patient-based experiences. It is also imperative that everyone show courtesy toward fellow classmates at all times. Do not interrupt others and seek to handle disagreements in a respectful manner. On a more general note, all students are expected to conduct themselves during the class in a manner that does not interfere with the educational experience of other students in the course. That means arriving for class on time and turning off cellular phones, pagers, and other electronic devices that might disrupt class discussion. Your cooperation is greatly appreciated.

WRITING ASSIGNMENT OPTIONS:

Option 1: Final paper (60%): Students will write a **paper**. **DUE: TBA**

Papers should be about 10 pages in length, analyzing images, visual culture, or a topic relevant to the course. Paper must include a framework that includes, in part or wholly, ideas from the course readings. The paper is to be in the style of an article or book chapter. Students can draw on their own research interests, their dissertation topics for example, BUT the paper MUST use ideas and readings from class to frame the discussion.

Option 2: A second paper option: Five short analytic papers (3 pages each) discussing one week's readings. Students can select which weeks' readings to write papers on. However, papers are due the week of the readings chosen. Each paper should be a critical discussion of the readings for the week rather than a summary. We will have read the assigned readings, and so extensive summary is not necessary. Papers should concentrate on the themes or ideas that weave throughout the readings, how they reinforce each other or contradict each other, or build upon previous readings.

Summary of Grading:

Maximum points for attendance, weekly questions, class discussion, and final paper

Class Attendance	10
Weekly Questions	10
Class Discussion	20
Final Paper(s)	60
Total	100

NOTE: I've put recommended readings on the syllabus for those who wish to explore at some point more literature on these topics.

Weekly Topics and Reading Assignments

WEEK 1: INTRODUCTION TO THE COURSE

Read: Short selections from:

- Marx, "The Ruling Class and the Ruling Ideas."
- Gramsci, "Hegemony"
- Habermas, "The Public Sphere"
- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction."
- Anderson, Imagined Communities
- Debord, Society of the Spectacle, selections.

WEEK 2: DEVELOPING A THEORETICAL FRAMEWORK FOR READING VISUAL IMAGES

Read: -Stuart Hall, Introduction and Chapter 1, "The Work of Representation." INCLUDES the READINGS at the end of the chapter.

Read: -Chapter 3: Modernity: Spectatorship, Power, and Knowledge. In, Sturken, Marita and Cartwright, Lisa. *Practices of looking. An introduction to visual culture.* 2nd ed. (2009), Oxford: Oxford.

- Foucault, Las Meninas; selected pages from The Order of Things.
- MacDougall, The Visual in Anthropology

Recommended:

- Roland Barthes, "Myth Today." [skim second half]
- Lee and LiPuma, Cultures of Circulation
- Douglas M. Kellner, and Meenakshi Gigi Durham, Adventures in Media and Cultural Studies.
- John Tagg, *The Burden of Representation.* 1988.
- Foucault, Chapter 1, *Discipline and Punish*
- Elizabeth G. Traube, "'The Popular' in American Culture."
- Clifford Geertz, "Common Sense as a Cultural System."
- Appadurai: *The Social Life of Things.* Introduction.
- Roland Barthes, *Camera Lucida.*
- Roland Barthes, *Image, Music, Text.*
- W.J.T. Mitchell, *Picture Theory*
- Antonio Gramsci, Hegemony
- Susan Sontag, On Photography
- Kellner, "Reading Images Critically: Toward a Postmodern Pedagogy
- Stephen Tyler, The vision quest in the West, or what the mind's eye sees. J of anthropological research, 40:23-40.

WEEK 3: Analysis of a Cultural Product: National Geographic Magazine

Read: Lutz and Collins, *Reading National Geographic*.

Recommended: David MacDougall, *The Corporeal Image: Film, Ethnography, and the Senses*.

David MacDougall, *Transcultural Cinema*.

Marcus Banks and Howard Morphy, *Rethinking Visual Anthropology*.

Lucien Taylor, *Visualizing Theory*. Chapters:

Eliot Weinberger, "The Camera People."

David MacDougall, "Whose Story is it?"

Dean MacCannell, "Cannibal Tours."

Rachel Moore, "Marketing Alterity."

Erving Goffman, *Gender Advertisements*.

Angharad N. Valdivia, *A Latina in the Land of Hollywood and Other Essays on Media and Culture*

Judith Williams. *Decoding Advertisements: Ideology and Meaning in Advertising*. 1978.

William Mazzarella, *Shoveling Smoke: Advertising and Globalization in Contemporary India*.

William M. O'Barr, *Culture and the Ad*,

Mary Louise Pratt, *Imperial Eyes: Traveling Writing and Transculturation*.

WEEK 4: The Visual as Cultural Production

Read: -Bourdieu, *The Field of Cultural Production*. Editor's Introduction, Chapters 1, 2, 8

-MacDougall, Visual Anthropology and the Ways of Knowing

Recommended: Marcus Banks and Howard Morphy, Introduction: rethinking visual anthropology.

David MacDougall, The visual in anthropology.

Faye D. Ginsburg, Lila Abu-Lughod, and Brian Larkin, Introduction to *Media Works*.

Faye D. Ginsburg, Screen Memories: Resignifying the Traditional in Indigenous Media

Anna Grimshaw, The Ethnographer's Eye, Introduction and Chapters 1, 3, 4

Kathleen Adams, *Art as Politics*.

Virginia-Lee Webb, "Manipulated Images." In, *Prehistories of the Future*, edited by Elazar Barkan and Ronald Bush.

Christopher B. Steiner, "Travel Engravings and the Construction of the Primitive." In, *Prehistories of the Future*, edited by Elazar Barkan and Ronald Bush.

Johannes Fabian, *Remembering the Past*, 1996, University of California Press

WEEK 5: Equivalent Images, photographic “data,” and Constructions of Race

Read: Deborah Pool, *Vision, Race, and Modernity*, Chapters 1, 3, 4, 5, 6

Recommended: Deborah Poole, *An Excess of Description: Ethnography, Race, and Visual Technologies*. *Annual Review of Anthropology* 2005, 34:159–179.

Celine Parrenas Shimizu, *The Hypersexuality of race: Performing Asian/American women on screen and scene*.

Edwards, *Anthropology and Photography, 1860-1920*, “Introduction;”

“Photography: Theories of Realism and Convention;”

“The Photographic Document: Photographs as Primary Data in Anthropological Enquiry.

Melissa Banta and Curtis M. Hinsley, *From Site to Sight: Anthropology, Photography, and the Power of Imagery*.

Rosalind C. Morris, *New Worlds from Fragments: Film, Ethnography, and the Representation of Northwest Coast Cultures*.

Stuart Hall, *Representation*, Chapter 4, “The Spectacle of the Other”

Mireille Rosello, *Declining the stereotype*, Chapter 1

Jurgen Link, “Fanatics, Fundamentalists, Lunatics, and Drug Traffickers – The New Southern Enemy Image.”

Sander Gilman, “Black Bodies, White Bodies.”

WEEK 6: From Social Types to Criminal Types

Read: Jonathan Finn, *Capturing the Criminal Image*.

SKIM: Foucault, *The Panopticon* [skim to remind yourself of the surveillance society]

Read: Chapter 9, pages 347-363, *Scientific Looking, Looking at Science*. In, *Advertising, Consumer Cultures and Desire*. In, Sturken, Marita and Cartwright, Lisa. *Practices of looking. An introduction to visual culture*. 2nd ed. (2009), Oxford: Oxford.

Read: Pegler Gordon, *In Sight of America*, Chapter 1, *First Impressions*

WEEK 7: Advertisements, Images of the Body, and Constructions of the Other

Read: Chapter 7, pages 265-289; *Advertising, Consumer Cultures and Desire*. In, Sturken, Marita and Cartwright, Lisa. *Practices of looking. An introduction to visual culture*. 2nd ed. (2009), Oxford: Oxford.

Read: Arnd Schneider, Chapter 5: *Fashionable Savages: Photographic Representations of the Indigenous*. In, *Appropriation as Practice: Art and identity in Argentina*. Palgrave, 2006.

WEEK 7: Image and Politics**Read:** Chavez, *Covering Immigration*, Chapters Intro, 1, 2, 3, 4, 9Recommended: Sam Keen, *Faces of the Enemy*Jorge Durand and Douglas Massey, *Miracles on the Border*.Edward Said, *Orientalism*.Edward Said, *Covering Islam*

Malkki, "Speechless Emissaries."

Gil: Migration Politics and Human Rights

Hall, *Representation*, chapter 3, The poetics and the politics of exhibiting other cultures.

Leith Mullings, "Images, Ideology, and Women of Color

Ella Shohat, "Gender and Culture of Empire." IN *Visions of the East*.

William Sax, "The Hall of Mirrors: Orientalism, Anthropology, and the Other."

Jordan and Weedon, *Cultural Politics*, Chapter 1, "What are Cultural Politics?"Ruth Mayer, *Artificial Africas*.Anna Grimshaw, *The Ethnographer's Eye*Linda Nochlin, *The Politics of Vision*, Chapter 3, "The Imaginary Orient."Schwenkel, *Recombinant History (Vietnam)***WEEK 8:** Surveillance, The Mind, New Technologies and Identity**Read:** -Chapter 9, pages 364-384. Scientific Looking, Looking at Science. In, Sturken, Marita and Cartwright, Lisa. *Practices of looking. An introduction to visual culture*. 2nd ed. (2009), Oxford: Oxford.Read: -Joseph Dumit, Interlude 4 and Chapter 5: Traveling Images, Popularizing Brains, In *Picturing Personhood*

Read: Joseph Dumit, A Digital Image of the Category of the Person: Pet Scanning and Objective Self-Fashioning.

WEEK 9: National Identity, TV, Cinema, Landscapes**Read:** -Vivian Sobchack, Chapter 6; The Scene of the Screen: Envisioning Photographic, Cinematic, and Electronic "Presence." In, *Carnal Thoughts: Embodiment and Moving Image Culture*. 2004-Shu-mei Shih, *Visuality and Identity*. Chapter 2, A Feminist Transnationality.-Nakamura, *Cybertypes*, chapter 3, Race in the Construct and Construction of Race.-Ananya Jahanara Kabir, *Territory of Desire: Representing the Valley of Kashmir*, Chapter 2, "Framing Fantasy"

Recommended: Bourdieu, *On Television*.

Grabe and Bucy, *Image Bite Politics*

Purnima Mankekar, *Epic Contests: Television and Religious Identity in India*.

John and Jean Comaroff, *Ethnicity, Inc.*

Davila, *Latino Inc.*

Ananya Jahanara Kabir, *Territory of Desire: Representing the Valley of Kashmir*.

Lila Abu-Lughod, *Dramas of Nationhood*.

Ruth Mayer, *Artificial Africas: Colonial Images in the Times of Globalization*.

Media Worlds, Faye D. Ginsburg, Lila Abu-Lughod and Brian Larkin, eds.

WEEK 10: Media and Change in The Digital World**Read:** Terence Turner, Representation, Politics, and Cultural Imagination in Indigenous Video:

General Points and Kayapo Examples. In, Ginsburg, et al., *Media Worlds*.

Gil-Garcia, Migration Politics and Human Rights: Redefining the Camera as

Collaborative Technology in Transnational Communities.

-Howe, Spectacles of Sexuality: Televisionary Activism in Nicaragua.

Bernal, Diaspora, cyberspace and political imagination:

the Eritrean diaspora online

Janet Alexanian, Publically Intimate Online

Recommended: Arjun Appadurai, Notes and Queries for a Transnational Anthropology.

Jane E. Goodman, *Berber Culture on the World Stage: From Village to Video*.

Jenny Sharpe, Gender, Nation, and Globalization in *Dilwale Dulhania Le Javenge* and *Monsoon Wedding*.

Lila Abu-Lughod, Egyptian Melodrama – Technology of the Modern Subject?

Purnima Mankekar, *Epic Contests: Television and Religious Identity in India*.

Hamid Naficy, *The Making of Exile Cultures: Iranian Television in Los Angeles*.

Mark Poster, *Postmodern Virtualities*

Michael Fischer, “Filmic judgment and cultural critique: Iranian Cinema in a teletechnological world

Karen L. Ishizuka and Patricia R. Zimmermann, *Mining Home Movies: Excavations in Histories and Memories*.