Anthropology Goes to the Movies - 1:70:367 (3 CREDITS)
Wednesday 3:55 - 6:55pm RAB 104

Pilar K. Rau – pkr28@scarletmail.rutgers.edu
Office: RAB 308
Office hours: Mo/Wed 1:00-2:00pm or by appointment

Course Description - This course explores the role of film in ethnographic representation and ethnographic representation in popular film. It looks at the relationship of anthropology to the construction of popular film and of popular film to the construction of culture. Prerequisite: 01:070:101

This course is worth 3 credits

DEPARTMENT LEARNING GOALS  http://anthro.rutgers.edu/undergrad-program/department-learning-goals
CA1) Students gain knowledge that will allow them to identify, explain, and historically contextualize the primary objectives, fundamental concepts, modes of analysis, and central questions in their major field and demonstrate proficiency in their use of this knowledge
CA2) Students are able to demonstrate proficiency in the use of critical thinking skills
CA3) Students are able to demonstrate proficiency using current methods in their major fields, including library research skills
CA4) Students are able to express themselves knowledgably and proficiently in writing about central issues in their major field
CA5) Students are able to express themselves knowledgably and proficiently in speaking about central issues in their major field

COURSE SPECIFIC LEARNING OUTCOME GOALS
1) Explore the historical effects and circulation of anthropological and archaeological theory and research in popular culture and the effects of historical context (including popular culture) on the anthropological imagination [CA1]
2) Critically analyze the politics of representation of cultural, racial, ethnic, gender, and class difference [CA2]
3) Demonstrate an historical understanding of changes in anthropological theory [CA1]
4) Critically analyze the concepts of race and gender as social constructions with powerful effects, rather than biological fact [CA1,2]
5) Develop and demonstrate skills in critical theoretical analysis, conduct independent research, and communicate ideas effectively both orally and in writing. [CA4,5]

Assignments and Grading Structure (see Sakai for grading rubrics)

- Class Participation (20%) – Your grade is based on your level of preparation and engagement in class. Do readings before class so that you can ask questions and discuss them. Absences will be factored into your participation average as a grade of zero. Absences for reasons of religious holiday, illness, death in the student’s immediate family, or required participation in a university-sponsored event are, with appropriate documentation, excused. [CA5]
- Lead Discussion (10%) – A pair of students will be responsible for leading the weekly discussion [CA1,3,5]
- Debates (3 x 5% = 15%) You will research and prepare an in-class presentation with your study group [CA1,2,3,5]
- Paper 1 (15%) – Develop an original thesis that synthesizes your thoughts on the films, lectures, and readings of Part I of the course. 5-7pp. [CA1,4]
- Paper 2 (20%) – Develop an original thesis that synthesizes your thoughts on films, lectures, and readings of Part II 5-7pp. [CA1,4]
- Final Paper (20%) [CA1,2,3,4] Upload to Assignments folder in Sakai. Due by final exam date/time. 7-10pp

ATTENDANCE AND ABSENCES – Use the University absence reporting website https://sims.rutgers.edu/ssra/ to indicate the date and reason for your absence. It is your responsibility to find out what you missed in class. There will be no makeup assignments, quizzes or exams without a documented approved, excused absence. You must notify your professor before the due date. Upload an image of your documentation to your dropbox in Sakai. If you think you qualify for an excused absence because of a religious holiday, sports event, medical or other emergency, email the professor. Please consult the university’s absence policy: http://sasundergrad.rutgers.edu/academics/courses/registration-and-course-policies/attendance-and-cancellation-of-class

COURSE COMMUNICATIONS – You must have an active email linked to your Sakai account. I will contact you personally via this email and course updates posted in Sakai will send automated emails to it. During inclement weather or other emergencies, check the class Sakai page and the Rutgers website

ACADEMIC INTEGRITY – You are responsible for adhering to these policies: http://academicintegrity.rutgers.edu The university’s Academic Integrity Policy prohibits cheating, fabrication, plagiarism, denying others access to information or material, and facilitating dishonesty and violations of academic integrity. Familiarize yourself with the university’s standards and speak with a faculty member if you have concerns or questions. I encourage you to take a tutorial on plagiarism and academic integrity and consult the library’s tips sheet on how to take notes to avoid accidental plagiarism. A student who plagiarizes any portion of an assignment will receive a zero on it and be referred to the university’s board to assess additional sanctions

Tutorial:  http://www.scc.rutgers.edu/douglas/sal/plagiarism/intro.html
CLASSROOM ETIQUETTE - Be in the classroom by the start of the class. If you are late, you may be marked absent and/or forfeit the opportunity to take a quiz. Students can expect to attend class in an environment free of disturbances, distractions, and any form of discrimination, and in which all class members are respectful of each other’s points of view. In a large lecture there is not time for lengthy discussions of the sort that take place in smaller seminars, but students should feel comfortable asking questions and should be prepared to answer questions and engage in discussions in a respectful manner. Students who do not abide classroom etiquette may be asked to leave the class.

ACCOMMODATIONS: Students seeking accommodations should consult the Office of Disability Services http://disabilityservices.rutgers.edu/request.html in Lucy Stone Hall on Livingston Campus, at dsoffice@rci.rutgers.edu or (848) 445-6800. Requests for accommodations must be submitted before tests or assignments to make arrangements. Students who suspect they may have an undiagnosed learning disability or other disability may visit the Office of Disability Services for assessment and guidance. The Graduate School for Applied and Professional Psychology offers testing for autism, attention-deficit/ hyperactivity disorder, learning disabilities, conditions such as anxiety or depression, post-traumatic stress disorder, traumatic brain injury, and other neuropsychological concerns https://ods.rutgers.edu/students/gsapp-screening-eval-main

COURSE READINGS All required readings are available on Sakai. We will screen a number of film clips in each class. I will also provide you with links to additional examples of the genres and tropes to view at home. I encourage you to see out examples of your own available online. Contemporary films may be available to film to stream on Netflix, Amazon, Hulu, etc. Older films and novels that are out of copy write may also be available on the internet archive or youtube.

While they are not required reading, you may wish to read the following public domain ebooks for yourself, as many authors reference them.

   ---1859. Origin of Species.
   Freud, S. 1913. Totem and Taboo: Resemblances Between the Mental Lives of Savages & Neurotics https://archive.org/details/totemtaboosomep00freu
   Malinowski, Bronislaw. Sex & Repression in Savage Society https://archive.org/details/sexrepressionins00mali
1. IMPERIALIST IMAGINARIES:
ETHNOGRAPHIC IMAGES IN EARLY POPULAR CINEMA

**Week 1 – Wed 9/6**

**Intro: Imperialist Imaginaries**

Introduction to the course; Form study groups


**Recommended**


Haggard, H. Rider. 1885. *King Solomon’s Mines*. [archive.org/details/kingsolomonsmin00haggoog]


**Media cited:**
- (clip) Melies, George. (1898). The Astronomer’s Dream
- (clip) Melies, George. (1902). Voyage to the moon (parody of Jules Verne and H. G. Wells-type voyages)
- (clip) Sidney, Scott. (1912). *Tarzan*. 100min
- (clip) Stevenon, Robert. (1937). *King Solomon’s Mines*. 80min
- (clip) Bennett, Compton (1950). *King Solomon’s Mines*. 103min
- (clip) Thompson, J. Lee. (1985). *King Solomon’s Mines*. 100min

**Week 2 – Wed 9/13**

**Early Cinema, Anthropology, and Visual Culture**


**Recommended**

Burroughs, Edgar Rice. 1914. *Tarzan of the Apes*. (all 25 sequels are available online as free audiobooks and/or ebooks)


Maslish, Bruce. 1993. Triptych: Freud’s The Interpretation of Dreams, Rider Haggard’s She, and Bulwer-Lytton’s The Coming Race. *Comparative Studies in Society and History*, 35:3 726-745


**Media Cited:**
- Edison, Thomas. (1896). *Little Egypt*. 1min
- (clip)Flaherty, Robert. (1922). *Nanook of the North: A Story of Life and Love in the Actual Arctic*. 79min
- Selection of silent era films

- Field Museum Exhibition [http://worldsfair.fieldmuseum.org/explore/photo-galleries/gallery1]
- Field Museum video [www.fieldmuseum.org/science/blog/1893-worlds-columbian-exposition]
Week 3 – Wed 9/20

*9/18 last day to drop without W” grade*

Evolution, Archaeology, and Victorian Ethnology: The Origin of Caveman (1859)


Recommended


Frazer, Sir James. 1894. The Golden Bough

Morgan, Lewis Henry. 1877. Ancient Society: The Lines of Human Progress from Savagery through Barbarism to Civilization

Spencer, Herbert. 1866. The Principles of Biology (coins “Survival of the Fittest”), and 1897. The Evolution of Society

Picturing Prehistory: Early Cinema Cavemen


Mann, Alan. 2003. Imagining prehistory: Pictorial reconstructions of the way we were. American Anthropologist. 105:1. 139-43


Recommended


Silent Era Cavemen

- Chaplain, Charlie. (1917) His Prehistoric Past 12min
- (clip) Griffith, D. W. (1913) Brute Force (Primitive Man) 24min
- (clip) Keaton, Buster. (1923) Three Ages
- O’Brien, Willis. (1917) The Dinosaur and the Missing link: a Prehistoric Tragedy (6min)

Unfrozen Cavemen

- Scooby’s Night with a Frozen Fright. Season 2, Episode 3. (1970) 21 min

Cavemen, Race, and Evolution

- (clip) Emmerich, Roland. 10,000 BC (2008) 109min
- (trailer) Chaffey, Don. (1966) 1 million years B.C. 91min
- View: Roach, Hal. (1940) One Million B.C. 80min
Week 4 - Wed 9/27

**Postwar Paleolithic Peoples: The Evolution of the Idea of “Progress”**
*Science Fiction Studies* 27:3
---.The Race of the Human Race. The Fire in the Stone 
Stocking, G.W. 1982. The Dark-Skinned Savage: Image of Primitive 
Man in Evolutionary Anthro


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**Gender and the Caveman (and Cavewoman)**
--. 2009. Sex and Gender. The Fire in the Stone (125-151)

Recommended:
Klossner, Michael. 2006. (selection).Prehistoric Humans in Film and TV. 1905-2004

• Chapman, Michael. *The Clan of the Cave Bear* (1986) 98min

*\*Please see additional resources on Sakai\*

**PAPER 1 Due 10/4: Imperial Imaginaries: Anthropology, Archaeology, and Early Cinema.**
See Sakai for rubric. Upload one copy to Sakai and bring a printout to class
2. PRIMAL HORDES AND NOBLE SAVAGES

Week 5 - Wed 10/4

The Jungle Exploitation Film Genre
Jauregui, Carolina G. 2004. Eat it alive and swallow it whole!: Resavoring Cannibal: Holocaust as a Mockumentary. Invisible Culture. 7

(Reccommended ebooks) Cannibals, Incest, and Primal Hordes
Darwin, C. 1871. The Descent of Man and Selection in Relation to Sex
Malinowski, B. Primordial Cause of Culture. Sex & Repression in Savage Society
Tylor, E. B. 1871. Primitive Culture

- (trailer). (1977) Jungle Holocaust (Last Cannibal World)
- (trailer) D’Amato, Joe.(1977) Emanuelle and the Last Cannibals

Who are the real savages?
Cummins, Thomas. 2002. Ethnology to Serve Man: Pre-Columbian Art, Western Discourses of Idolatry and Cannibalism. RES. 42. 109-30
King, Richard. 2000. The (Mis)uses of Cannibalism in Contemporary Cultural Critique” Diacritics. 30:1.106-123

Reccommended: See additional readings in On Cannibals folder
Kuper, Adam. 2010. The Original Sin of Anthropology. Paideuma. 56. 123-44
Week 6 - Wed 10/11

Yanomamö: The Fierce Controversy

Recommended

Ethnographic accounts of cannibalism
Conklin, Beth. 1995. Thus Are Our Bodies Thus Was Our Custom. Am Ethnologist 22:1. 75-101

Films about real Amazonian peoples.
• Asch, Timothy and Chagnon, Napoleon. Children’s Magical Death
• Padilha, José. 2010. Secrets of the Tribe. 98 min (MEDIA 10-3391)

Week 7 - Wed 10/18  *Warning grades due this week. 10/23 Last day to withdraw with a W*

The San (The Bushmen)
Newspaper articles on Uncontacted Tribes”

Recommended see additional readings in “The San/Ju’hoansi” folder
• Uys, Jamie. (1980) The Gods Must Be Crazy. 109min
Week 8 - Wed 10/25 *10/23 Last day to withdraw with a W*

Romanticism and Native North America
(selection) Hundorf, Shari. 2001. Going Native: Indians in the American Cultural Imagination
• (clip) Penn, Arthur. (1970) Little Big Man 139min or (clip) TBA Western
• (clip) Diamond, Neil. (2009) Reel Injun 89min

The Politics of Anthropological Representation
Gough, Kathleen. 1968. New Proposals for Anthropologists“ or Anthropology and Imperialism.”
Troulloit, Anthropology and the Savage Slot.

Recommended
See Orientalism in the Arts folder
--- Culture and Imperialism.
(selection) Clifford, James and Marcus, George 1986. Writing Culture. UC Press

DEBATE: Anthropology Affect the Popular Imagination or Does Popular Culture Affect the Anthropological Imagination?

PAPER 2 DUE 11/2: Hunter-gatherer Societies in Anthropology and Popular Film.
See Sakai for rubric. Upload one copy to Sakai and bring a printout to class
3. THE 20TH CENTURY AND BEYOND

Week 9 - Wed 11/1

Exotic Objects and Archaeologists

Russell, Miles. 2002. No more heroes: The Dangerous World of the Pop Culture Archaeologist . Digging Holes in Pop Culture

Art, Artifact, Fetish, Commodity


Recommended:

- (clip) TBA Mummy’s curse film montage

Collecting and Repatriating Culture

Brumfiel, Elizabeth M. 2003. It’s a material world: History, artifacts, and anthropology . Annual Review of Anthropology. 32. 205-23
   --. Museums as Contact Zones.”
Riding In, James. 1996. Repatriation: A Pawnee’s Perspective , American Indian Quarterly. 20:2. 238-250

DEBATE 2: That Belongs in a Museum!
**Non-Western Religion in the Movies**


Raheja, Michelle. (selection) 2011. Reservation Reelism: Redfacing, Visual Sovereignty and Representations of Native Americans in Film


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**Case: Haitian Voudon**


**Recommended** see additional readings in *Afro-Atlantic Religions* folder

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**Media cited**

- (clip) *Poltergeist* (1982)
- (clip) *The Exorcist* (1973) 122min
- (clip) *The Manitou* (1978)
- (clip) *The Amityville Horror* (1979)
- (clip) *The Relic*
- (clip) *Ghost Busters*
- (clip) *The Evil Dead* (1982)

- (clip) *Child's Play* (1988)
- (clip) *I walk with a Zombie*
- (clip) *Danger on Tiki Island* (1968)

- (clip) Deren, Maya. (1951) *The Divine Horsemen: The Living Gods of Haiti*. 50 min
**Week 11 - Wed 11/15**

**Horror/Terror/Abjection/The Uncanny/Monsters**


5:1/2. pp. 165-187

- Saturday Night Live Season’s Greetings from Tarzan, Tonto, Frankenstein

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**DEBATE 3: Symbolic Culture Project**

See online poll to preview clips and select Zombie film before class

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*Guest Speaker: Anthony Gambol, co-author of Zombie Roots: A Historical Perspective. Zombies*

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**Case Study: Zombie-mania**


Kampe, Christopher and Gambol, Anthony. Zombie Roots: A Historical Perspective. *Zombies: Encounters with the Hungry Dead*


Moremon, Christopher and Rushton, Corey (selection). 2011. *Race, Oppression and the Zombie*


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**Recommended**: See additional readings in *Horror and Zombies* folder

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**Week 12 **No class 11/23** Go to your Friday class. **Thanksgiving Break**

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**Week 13 - Wed 11/29** Self-directed movie marathon. *(screen additional films for final paper)*

*The American Anthropological Association Annual meeting is in Washington, DC. See their website for student options*
Week 14 - Wed 12/6

The Final Frontier: Sci-fi and Colonialism
Grewell, Greg. 2001. Colonizing the Universe: Science Fictions Then, Now, and in the
(Imagined) Future. Rocky Mountain Rev 55:2
Luckhurst, Roger. 2012. Laboratories for Global Space-Time: Science-Fictionality and the
World’s Fairs 1851-1939. Science Fiction Studies. 39:3. 385-400
Rieder, John. 2008. The Colonial Gaze and the Frame of science Fiction and Fantasies of
Appropriation: Lost Races and Discovered wealth. Colonialism and the Emergence of
Science Fiction. Wesleyan U. Press
Holes in Popular Culture

Recommended
Roth, Christopher. 2005. Ufology as Anthropology: Race, Extraterrestrials and the Occult. E.T.
Culture: Anthropology in Outerspace. Duke

- (clip) Star Trek Into Darkness
- Rice Burroughs, Edgar. A Princess of Mars (1917) (images)
- Independence Day

Week 15 - Wed 12/13 *last day of class*

Space is the Place for Race: Analysis and Critique of the Present

Recommended
Battaglia, Debbora. Multiplicities: An Anthropologist’s Thoughts on Replicants and Clones in Popular Film.
See additional readings in Afro-futurism folder

- (clip) Cameron, James. Avatar. (2009) 162min
- (Clip) Coney. John. Space is the Place (1974) (starring Afro-futurist jazz musician Sun Ra!)
- (clip) The Brother from Another Planet (1984)