

ANTH 2MA3

Media, Art, and Anthropology

Winter 2020
Mondays 3:30-5:20pm
BSB 106

Instructor: **Professor Yana Stainova**

Email: stainovy@mcmaster.ca

Office: Chester New Hall 511

Student meeting hours: Wednesdays 3-4 p.m. (also virtual through Microsoft Teams)

TA: **Varun Puri**

Email: puriv2@mcmaster.ca

Office: Chester New Hall 513

Office hours:

Tutorial 01 on Tuesday from 9:30-10:20am in KTH B105

Tutorial 02 on Thursday from 11:30-12:20am in KTH B104

Course Description

In this course, we will use ethnography to explore the place of art and media in our everyday lives. We will study how people have summoned art and media to protest forces of oppression in a variety of historical and geographic contexts: from music in post-apartheid South Africa to present-day political movements, such as Black Lives Matter, the Egyptian Revolution, DACA protests, the #metoo movement, among others. Drawing on academic scholarship, podcasts, and films, we will study why people appeal to the arts to find shelter from or mobilize against racism, sexism, and political repression. We will also explore how cultural expression may be co-opted by the very forces it aims to oppose. In this course, you will engage with media as critical and creative forms of scholarship and will produce your own piece of media-scholarly work as a final project.

Course Objectives

By the end of semester, students who have successfully complete the course will be able to:

- Identify different disciplinary and theoretical approaches to the relationship between media, art, and politics;
- Situate theories of art and politics in historical context; evaluate how these theories both inform and are complicated by the particularities of contemporary social settings;
- Conduct ethnographic research on a topic of personal interest, while tying it to contemporary social issues, such as racism, sexism, and political oppression;
- Critically reflect upon the role of imagination and creativity in scholarship.

Required Materials and Texts

- Steingo, Gavin. *Kwaito's Promise: Music and the Aesthetics of Freedom in South Africa*.

The book is available for purchase at the University Bookstore and/or at the Reserve Desk in Mills Memorial Library. All articles or other media are available through the library and/or accessible through Avenue to Learn.

You are required to do the readings *before* class on the date that they are assigned. If the costs of purchasing the book are prohibitive, please speak with me.

Class Format

Although this is a large class, it is an *interactive lecture*. Our classroom will be an engaging, experiential space. Most weeks will include a combination of lectures, small group work, discussion of readings, and interactive intellectual engagement and reflection. The lectures will be in conversation with the readings for that day, which is why it is important to come to class after having completed the readings. You will have the opportunity to engage in greater detail with the readings and to share your opinions about them during the tutorials.

Course Evaluation

The success of the course depends on your commitment to reading, listening and/or watching the assigned material for each class and tutorial, to critically reflect on the class materials, to participate actively in class and group discussions, and to creatively integrate these insights in the assignments.

First take-home essay: 750 words — 20% of grade

The first essay will ask you to engage with the foundational concepts of the class. Details about the essays will be provided 2 weeks before it is due. The word count on these essays is strict so that you can develop skills essential to writing: editing and making each word count.

Participation/Group Work: 20% of grade

This class involves significant participation. I recognize that there are different ways of participating: speaking up in class during lectures, participating thoughtfully in small group work, putting care in your assignments, showing up to office hours. I do not expect all of you to show participation in the same way. At the same time, I believe that it is important to voice your ideas and reactions to the class themes and readings through participating in conversation with your peers, your TAs, and me. In tutorials, you will discuss the ethnographies we are reading, and link them to the material presented in class meetings. You must have completed the reading for that week before attending the tutorial and the class meeting. Your participation grade is based on your performance in both tutorial and class. The TA will take note of who speaks, how often, and the quality of participation.

Podcast: 60%

- Fieldnotes and reflection: 15%
- Interview with two people: 15%
- Final product/podcast: 30%

Fieldnotes and reflection: 20%

Throughout the first weeks of the semester, students will be expected to write hand-written entries in a notebook. These biweekly entries will consist of observations on a topic related to the topic for their final project. While in the beginning of the semester the observations can be broad, once the student has chosen a research topic, they will have to be narrowed down and targeted at the research topic. Guidelines on how to write fieldnotes can be found on ATL. **The students will be expected to turn in their fieldnotes plus a 500 word summary/reflection.**

Interviews with two people: 20%

This exercise involves creating five interview questions and conducting an interview with a key player representing the topic you are researching. Before you craft your interview questions and conduct the interview, you should become informed of the background and work of the person you are interviewing, specifically regarding their relationship to the topic you are researching. Students will bring five interview questions to tutorial in Week 8. During class, you will workshop your interview questions in small groups.

These interviews should take place during Week 8, so make an appointment for an interview ASAP! Following the interview, you will turn in a 500-word report that both responds to the questions from the assignment prompt (available on ATL) *as well as* what you learned in your interview. Your report is due **Friday of Week 10** via ATL.

Final project: Podcast: 30%

Based on your training with the media center, you will turn your fieldnotes and interviews into a podcast. This will be an ethnography of a given phenomenon of importance to you in Hamilton or beyond (a social movement, a community political meeting, a theater performance, a music class for the elderly, etc.). Whatever the topic, there must be people who you can interview (either in person or online) who have direct experience of it. Ideally, I would like you to have a project in mind from the very beginning of the semester, thinking through it with the readings and making it more specific before turning it into a final project.

Course Policies

Respect: Academic Discourse, Class Climate, and Inclusivity

A core social value in anthropology is **respect**. Acting with respect means attempting to imagine the world through the eyes of another person, honoring their worth and their contributions to the community. In this classroom, you are likely to encounter ideas that you find surprising or even unsettling. You should feel free to voice your opinions; at the same time you should feel free to — respectfully — challenge ideas with which you disagree. When engaging in discussion, I encourage you to listen — to be attentive to the experiences and views of others (our authors and your peers) before formulating your own arguments, reactions, and critiques. One of the most important things I hope you will learn in this class is that a diversity of backgrounds and opinions is not a threat but an opportunity for thinking about and addressing social issues that concern us all.

Electronics in the classroom

You may use technology in the classroom exclusively for the purpose of taking notes or participating in class exercises. Please do not use your computers for browsing the web or multitasking, as this is distracting to other students and has a negative impact on your learning outcomes. There will be

times during class when you will not need to take notes and I will ask you to close your computers.

Email and communication

My preferred method of communication with students is **face-to-face** or **virtually using Microsoft Teams** during drop in hours. I am also happy to address minor questions or concerns before or after class or during breaks. If this is not possible, you may also email me. I try to reply to emails or follow up in class within 24 hours, except for weekends when I will be offline. If you have a seriously urgent issue, please note this in your email subject line and/or drop by my office, and also be in touch with your class dean.

Submission of Assignments

All written work (essays) will be submitted in electronic copy through the Dropbox function on the course's ATL website. Ungraded work will not be accepted or date stamped by the administrative staff in the Department of Anthropology. All written work (essays and blog posts) are subject to evaluation for originality. This course uses an evaluation service provided by Turnitin.com, which students may opt out of; in this case, Grammarly.com will be used. If you would like to opt out of evaluation by Turnitin.com, please let the instructor know before October 1.

Grades

Grades will be based on the McMaster University grading scale:

MARK	GRADE
90-100	A+
85-90	A
80-84	A-
77-79	B+
73-76	B
70-72	B-
67-69	C+
63-66	C
60-62	C-
57-59	D+
53-56	D
50-52	D-
0-49	F

Late Assignments

Turning in assignments late creates a cascading problem for the student, peers who are collaborating on assignments, and me. At the same time, as we complete our academic work, we all face the pressures of life beyond the university, which has its own temporality. If you let me know in advance, I will do my best to grant you the desired accommodation. If you need further accommodations, you must contact Student Accessibility Services (SAS) to make arrangements with a Program Coordinator. In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar "Requests for Relief for Missed Academic Term Work."

Absences, Missed Work, Illness

Although this is a large lecture class, I will pass along an attendance sheet. I ask that you be present in class. You are also expected to arrive to class **on time** and remain in class for the entire period (bathroom breaks excluded!). This is another manifestation of respect for me and for your fellow students.

Avenue to Learn

In this course we will be using Avenue to Learn. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

Turnitin.com

In this course we will be using a web-based service (Turnitin.com) to reveal plagiarism. Students will be expected to submit their work electronically to Turnitin.com and in hard copy so that it can be checked for academic dishonesty. Students who do not wish to submit their work to Turnitin.com must still submit a copy to the instructor. No penalty will be assigned to a student who does not submit work to Turnitin.com. All submitted work is subject to normal verification that standards of academic integrity have been upheld (e.g., on-line search, etc.). To see the Turnitin.com Policy, please to go [Academic Integrity](#).

University Policies

Academic Integrity Statement

You are expected to exhibit honesty and use ethical behavior in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behavior can result in serious consequences.

It is your responsibility to understand what constitutes academic dishonesty. For information on the various types of academic dishonesty please refer to the Academic Integrity Policy, located at [Academic Integrity](#).

The following illustrates only three forms of academic dishonesty:

1. Plagiarism, e.g. the submission of work that is not one's own or for which credit has been obtained.
2. Improper collaboration in group work.
3. Copying or using unauthorized aids in tests and examinations.

Academic Accommodation of Students with Disabilities

Students who require academic accommodation must contact Student Accessibility Services (SAS) to make arrangements with a Program Coordinator. Academic accommodations must be arranged for each term of study. Student Accessibility Services can be contacted by phone 905-525-9140 ext. 28652 or e-mail sas@mcmaster.ca. For further information, consult McMaster University's Policy for [Academic Accommodation of Students with Disabilities](#).

Religious, Indigenous and Spiritual Observances (RISO)

The University recognizes that, on occasion, the timing of a student's religious, Indigenous, or spiritual observances and that of their academic obligations may conflict. In such cases, the University will provide reasonable academic accommodation for students that is consistent with the Ontario Human Rights Code.

Please review the [RISO information for students in the Faculty of Social Sciences](#) about how to request accommodation.

Faculty of Social Sciences E-mail Communication Policy

Effective September 1, 2010, it is the policy of the Faculty of Social Sciences that all e-mail communication sent from students to instructors (including TAs), and from students to staff, must originate from the student's own McMaster University e-mail account. This policy protects confidentiality and confirms the identity of the student. It is the student's responsibility to ensure that communication is sent to the university from a McMaster account. If an instructor becomes aware that a communication has come from an alternate address, the instructor may not reply at his or her discretion.

Privacy Protection

In accordance with regulations set out by the Freedom of Information and Privacy Protection Act, the University will not allow return of graded materials by placing them in boxes in departmental offices or classrooms so that students may retrieve their papers themselves; tests and assignments must be returned directly to the student. Similarly, grades for assignments for courses may only be posted using the last 5 digits of the student number as the identifying data. The following possibilities exist for return of graded materials:

1. Direct return of materials to students in class;
2. Return of materials to students during office hours;
3. Students attach a stamped, self-addressed envelope with assignments for return by mail;
4. Submit/grade/return papers electronically.

Arrangements for the return of assignments from the options above will be finalized during the first class.

Course Modification

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check his/her McMaster email and course websites weekly during the term and to note any changes.

Weekly Course Schedule and Required Readings

Week 1, January 6: Welcome

Cole, Teju. "A Defense of Art in Troubled Times"

Artbasel news: A defense of art in troubled times

Week 2, January 13: How have anthropologists thought about media?

Ginsburg, F., Abu-Lughod, L., Larkin, B. (Eds.). (2002). *Media Worlds: Anthropology on New Terrain*. Berkeley: University of California Press. (Ch. 1).

Week 3, January 20: Theories of art and society (I)

Steingo, Gavin. *Kwaito's Promise*, Chapter 1: The Struggle of Freedom (1-26)

Steingo, Gavin. *Kwaito's Promise*, Chapter 3: Platform, or The Miracle of the Ordinary (57-89)

Week 4, January 27: Theories of art and society (II)

Steingo, Gavin. *Kwaito's Promise*, Chapter 5: Acoustic Assemblages and Forms of Life (124-160)

Steingo, Gavin. *Kwaito's Promise*, 6 Black Diamonds (161-187)

First assignment due

Week 5, February 3: Theories of art and society (III)

Steingo, Gavin. *Kwaito's Promise*, Chapter 7: Times and Spaces of Listening (188-212) and Epilogue (213-221)

Week 6, February 10:

Watch film "Waste Land"

Fieldnotes and reflection due

February 17: no class, mid-term recess

Week 7, February 24: The role of the artist

Lomnitz, Claudio. "Concluding remarks" In Barbero, J.M., Taylor, D. and Canclini, N.G., 2005. *Cultural agency in the Americas*. Duke University Press.

Roy, Arundhati. 2001. "The Ladies have feelings, so... shall we leave it to the experts?" *Power Politics*. Cambridge, MA: South End Press, pp. 1-33.

Suggested readings:

Buck-Morss, S., 1977. "The Artist as Worker" in *The origin of negative dialectics: Theodor W. Adorno, Walter*.

Lorde, A., 2012. "Poetry is not a luxury" in *Sister Outsider: Essays and speeches*. Crossing Press

Week 8, March 9: Creativity and ethnography

Elliott, D. and Culhane, D. (Eds.). (2017). *A Different Kind of Ethnography: Imaginative Practices and Creative Methodologies*. Toronto: University of Toronto Press. (Ch. 1)

McGranahan, Carole. 2012. "What makes something ethnographic?" Savageminds May 31 2012: What makes something ethnographic

Bring interview questions to tutorial

Week 9, March 16: Sensory ethnography

Watch Film "Leviathan" (2012) by Lucien Castaing-Taylor and V er ena Paravel

Week 10, March 23: Media, art, and social protest

Bonilla, Yarimar, and Jonathan Rosa. "# Ferguson: Digital protest, hashtag ethnography, and the racial politics of social media in the United States." *American Ethnologist* 42, no. 1 (2015): 4-17.

Suggested reading:

Caldeira, Teresa, 2015. Social movements, cultural production, and protests: S o Paulo's shifting political landscape. *Current Anthropology*, 56(S11), pp.126-136.

Orejuela, Fernando, ed. 2018. *Black Lives Matter and Music: Protest, Intervention, Reflection (Activist Encounters in Folklore and Ethnomusicology)*. Indiana University Press [selections].

Interview summaries due

Week 11, March 30: Pedagogies

Kivland, Chelsey L. "Sympathetic Graffiti in Haiti: Jerry's Murals as a Scene of Pedagogical \ Curiosity." *Small Axe: A Caribbean Journal of Criticism* 21, no. 2 (53) (2017): 22-43.

Suggested reading:

Gonzalez, M., 2017. "Coyote Hustle": Agonistic Harmony and Transformation. *Kalfou*, 4(2).
Visit to class: Martha Gonzalez

Boyer, Dominic, and Alexei Yurchak. "American Stioib: Or, What Late-Socialist Aesthetics of

Parody Reveal about Contemporary Political Culture in the West." *Cultural Anthropology* 25, no. 2 (2010): 179-221.

Listening: Songs "Estoy Aquí" and "Coyote Hustle" available on Canvas.

Week 12, April 6: Hope, Conclusions

Solnit, Rebecca. "Art, Disaster, Utopia" Conference Keynote at the Wolf Humanities Center.
[Vimeo: 215725549](#)

Podcast due: April 15, 2020