

ANTH 319.090
RESEARCH METHODS IN EXPRESSIVE CULTURE
SPRING 2009

T-TR 12:15-1:40PM “Center for Expressive Culture” – Bell Building 207
Lab: Wednesdays 5:00-7:45PM

Instructor: E. Moore Quinn, Ph.D. quinne@cofc.edu Office: 953-7306
Office: 88 Wentworth Street, Room **203**
Office Hours: Wednesday 2:30-4:00PM and by appointment (please confirm).

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Course description:

Anthropology confronts the challenges of culture and difference in the contemporary social world. The special mandate of the field is to discover new and less harmful ways of perceiving, understanding, reporting on, and therefore validating the different experiences, histories, and values of peoples and communities from all parts of the world. **Expressive culture**, from an anthropological perspective, includes myth and folktale, music, dance, humor and tragedy, play, games, plastic and graphic arts, etc.

This course, **Research Methods in Expressive Culture**, teaches students how to use expressive culture as a lens by which to conduct anthropological field research. Students will be introduced to methods that require participating, observing, listening, and interviewing. They will also learn about taking, transcribing and analyzing field notes and they will collect, compile and analyze socio-cultural materials. They will learn about some of the ways anthropologists study and think about expressive culture and they will explore experimental forms of ethnographic presentation both historically and currently.

By examining some aspect of expressive culture in the Charleston area, preferably off-campus, students will develop original ethnographic research that will involve technological components. They will carry out a range of exercises both inside and outside the classroom. Their collecting exercises, etc. will culminate in **1) a class presentation; 2) a field project portfolio, and a 15-20 page ethnographic description and analysis.**

Expressive Culture laboratory

A research methods laboratory serves as an extension of the course. The lab meets on Wednesdays from 5-7:45PM. Attendance at the lab is required. Students will be assigned a computer and a backup drive. These cannot be removed from the lab.

The Classroom Blog

By participating in a classroom blog, students will be able to experience the process of fieldwork by **posting some of their findings and their views on what they are reading and doing. They can also present mini-presentations and comment on each others' works.** The blog format will aid in organization and archival work. It will also be used for peer collaboration and feedback from one class member to another as students learn

what their peers are doing as they are doing it. Fieldwork may morph into new directions as a result of new ideas and opportunities.

New Technologies

Students will be expected to examine the role of new technologies in the research of expressive culture, and to demonstrate sophistication in their use by incorporating some of them into the final presentation/demonstration.

Goals of the Course:

The goals of this course are:

- to learn how to observe humans in expressive culture, and to gain experience with methods used in studying and reporting on some aspect(s) of their behaviors;
- to analyze some forms of ethnographic writing about expressive culture;
- to learn to construct effective descriptions and analyses of non-textual forms of experience;
- to experience -- and experiment with -- forms of ethnographic display and communication;
- to develop creative academic work in the field of expressive culture. Students will be able to include their work in portfolios for job or graduate school applications and/or to expand into further research, and
- to create for themselves a working definition of expressive culture.

Classroom Format:

This is a seminar-style course, with interactive lectures by instructors, and instructor-and student-facilitated discussions of readings and problems in expressive culture research. For the most part, the course will be conducted in an “in the round” classroom configuration.

Expressive Culture Topic

Students will choose to study at least one expressive cultural area. The research project will (ideally) include participant observation fieldwork. Due to the fact that expressive culture occurs in tandem with other activities in many cultures (people plant rice and make masks in Bali), a **combination** of activities may be appropriate. Students will gather data via a combination of qualitative research methods. They will work with a local Charleston group (or any sub-cultural group, **preferably not campus-related**) engaged in the construction and presentation of one (or an appropriate combination of) the following:

- myth and folktale (including storytelling)
- ritual (including religious ritual)
 - music and/or song
 - dance and/or movement
 - humor and/or tragedy
- play and/or games (including sport, stand-up comedy, etc.)
- film and/or photography
- material culture and/or the plastic and graphic arts, etc.

Questions to be explored in the course are these: How is art a form of cultural production? What are the institutional frameworks that structure cultural expression? What possibilities exist for challenging power structures inherent in such frameworks? What types of social negotiations take place through forms of expressive culture?

Are the arts autonomous fields of cultural production? Or rather, are they are expressive forms deeply enmeshed in social, political, and economic relations. By active engagement with the literature, we will examine how the struggles and desires of individuals, groups, and nations are negotiated through visual art, music, and dance. Through fieldwork, we will examine such topics as ethics, cultural representation, poetics, performance, and the politics of production, exhibition, circulation, and consumption.

Final Product

A Field Project/Portfolio that includes Technology

The major product of this course will be the student's **Field Project**. Many of the portfolio notes and small writing assignments in the course contribute to the final project, and all of the student's work throughout the term should be geared to the final project/portfolio. Each will have a chance to present her or his findings throughout the course and at the end of the semester. The preliminary reports will be opportunities to share process, problems, thrilling moments, and outcomes with the class. They are also opportunities to get collective feedback throughout the term.

Students will present their final product in three (3) formats:

1, a "public performance" for the class in which they demonstrate what they have learned in terms of fieldwork and how they have incorporated some of the technologies they have learned in the course.

2. a **portfolio/notebook** that includes samples of fieldnotes, interviews, maps, etc., and
 3. a **15-20 page** ethnographic description and analysis detailing bibliographic research, methodology, process, findings, etc. In other words, the final project will detail the project's goals, methods, and research results or preliminary findings. The final paper should also demonstrate that the student has absorbed the reading materials from the course and incorporated some of them.

The final paper will be submitted with the student's class portfolio, which should contain samples of the work done throughout the course, including original interviews, maps, in-class assignments, etc.

Graded Writing Assignments

There will be FIVE (5) specific written assignments due roughly every two weeks (as noted on the syllabus).

Ungraded Writing Assignments

There are also a few ungraded – but required -- assignments, to be completed either in or outside of class. These will help stimulate students' sense of empiricism.

IRB certification: Students will be asked to complete an on-line course in IRB protocols.

Notes/Journal: Students should keep a weekly journal focused on key points in the readings and lectures. Eventually, they should think about integrating these with their own fieldwork activities. They should also record their progress, pitfalls, dilemmas, and solutions. **Journal notes** should be written with the fieldwork project in mind, because and parts of them should be included in the final portfolio.

Journals will be collected for evaluation on the day of the mid-term examination.

In-class Demonstrations and Presentations

Students will be expected to talk about and share their work and processes. They will also be expected to give class demonstrations and or presentations at various times throughout the course. These will vary in time-length from a few (2-3) minutes to 5, 10, and then 15-20 minute progress units.

Course materials

Books

There are four (4) required books and three (3) optional books: These are available at **University Books of Charleston on King Street.**

Required:

Emerson, Robert M., Rachel Fretz and Linda L. Shaw. 1995. *Writing Ethnographic Fieldnotes*. Chicago: University of Chicago Press. (Hereinafter, **WEF**)

Hall, Edward T. 1990. *The Hidden Dimension*. New York: Anchor Books. (Hereinafter, **HALL**)

Lindlof, Thomas R. and Bryan C. Taylor. 2002. *Qualitative Communication Research Methods*, second edition. Thousand Oaks, CA: Sage Publications. (Hereinafter, **L&T**).

Warren, Carol A. B. and Tracy X. Karner. 2005. *Discovering Qualitative Methods: Field Research, Interviews, and Analysis*. Los Angeles: Roxbury Publishing Company. (Hereinafter, **W&K**).

Additional readings:

There are also a number of required E-Reserve Readings:

These are available on electronic reserve (**E-RES**), to be read via the College of Charleston E-Reserve website. To access it, go to the College of Charleston library site; select **Electronic Reserves**; select **Quinn**, then **Research Methods**. Then, type in the course password, **researchpack**. The articles on reserve should appear.

Working in Teams

Students may work in pairs on their projects, but each aspect of the project will have to be approved by the professors beforehand and each part must be clearly delineated in terms of the job descriptions and role expectations of each group player. If there is only one final paper, each student must detail what portion of the work s/he performed.

Course Policies:

Attendance and class participation mean regular attendance, no tardiness, and timely completion of reading assignments (by the class in which the material is to be discussed). Participation also means **thoughtful contribution** to class discussions.

N.B.: Attendance and preparation are required. Do not plan to take this course if you are unable to come to every class on time, commit to readings, and prepare for class discussion. This course will function as a **seminar**, and input from students will be essential. Students may be asked to serve as discussion leaders on particular readings, to serve on panel discussions, etc.

Policy on Attendance: Two (2) absences are allowed without loss of final grade evaluation over the course of the **entire** semester. Course materials build upon one another; thus, it is advisable to plan your “cuts” according to known and planned events (i.e., Spring Break) rather than to take them at random.

Students who are absent early in the semester will be asked to withdraw, or will be withdrawn with the grade of **WA** (Withdrawal for excessive absences). **WA’s convert to F’s on the final transcript.**

Policy on Tardiness: Lateness is a form of absence. Promptness is both scholarly and courteous. Students will be discouraged from signing the attendance sheet if they are habitually tardy.

Excused absences

Likewise, the buildup of absences during the course is seriously discouraged. **Excused absences must be obtained from the professor. Reporting of a visit to health services does not constitute a valid excuse for missing class.** It is wise to be present.

EVALUATION of students’ written work, including journals:

Written assignments will be “roughly graded” according the following “check” system,

Check plus	√+	A	demonstrates excellence in both understanding and analysis of anthropological concepts and film
Check/check plus	√/√+	B+	very good understanding of and approach to the subject
Check	√	B	good attempt at analysis and interpretation
Check/check minus	√/√-	C+	fair-to-good ability to grasp and think about the subject
Check minus	√-	C	fair command of subject matter; fair critical skills
DO			Do Over
No notes submitted		F	

Laboratory Evaluation

A **rubric for evaluation of technologies has been developed.** Points will be assigned for the mastery of relevant project technologies. This rubric will **provide students with a clear idea of the technological concepts that are important to be developed for work in the field of expressive culture.**

POLICY ON LATE WORK: Please submit work on time. Students will lose a half point grade for every day that their work is late. Thus, an A becomes an A-, etc.

Final Grade Evaluation Criteria:

Attendance, class participation, and timely completion of readings:	25 points
Written in- and out-of-class assignments@ 5 points each:	30 points
Mid-term examination:	25 points
Final Oral Report and Field Project (including the use of technology):	<u>25 points</u>
Total	100 points

Final grades will be based on the following point system:

98+ = A+	85-87 = B+	75-77 = C+	65-67 = D+
91-97 = A	81-84 = B	71-74 = C	58-64 = D
88-90 = A-	78-80 = B-	68-70 = C-	57-below = F

PLEASE NOTE: The College of Charleston grading system is as follows:

A (4.0), A- (3.7), B+ (3.3), B (3.0), B- (2.7), C+ (2.3), C (2.0), C- (1.7), D+ (1.3), D (1.0), D- (0.7) and F (0).

If you are a student with a documented disability on record at the College of Charleston, and wish to have a reasonable accommodation made for you in this class, please provide a letter from the SNAP office immediately.

DATES AND READINGS SCHEDULE:

Due to be read and discussed on the dates indicated:

WEEK ONE

Course Overview. What is anthropology? What do we mean by “the field”? What do we mean by expressive culture?

Tuesday, January 13, 2009:

Introduction to Research Methods in Expressive Culture

Thursday, January 15, 2009

READ: HALL, Chapters 1, 9, 10 and Appendix

READ E-RES: Horace Miner, “Body Ritual Among the Nacirema”

UNGRADED IN-FIELD OBSERVATIONAL ASSIGNMENT: DUE IN CLASS 9-20-09:

PLEASE DO THE FOLLOWING:

Visit an off-campus public space where you can observe non-verbal communication.

1. Perform a “Spot” or “Snapshot” Observation: Sit or stand in one place and close your eyes for a few seconds. Open your eyes. Describe what you see. Write your description immediately.

2. Perform a Systematic Behavior Observation: Sit or stand in one spot and choose to watch something particular for 15-30 minutes. Describe what you see. Write your description immediately.

WRITE-UP: Using **Hall’s terms for observing spatial use**, explain in a 1-2 page typewritten LIST OR OUTLINE what you observed. **BE PREPARED TO DISCUSS YOUR EXPERIENCE ON Tuesday, January 20, 2009.**

WEEK TWO

*Becoming an anthropologist. Seeing, feeling, and experiencing the world differently.
Discussion of first fieldwork observations.*

Tuesday, January 20, 2009

READ: W&K: Chapter 3: “Field Research: Setting and Entrée”

READ: L&T: Chapter 8, “Qualitative Research and Computer-Mediated Communication”

READ E-RES: Bruce Jackson, “Planning.”

Thursday, January 22, 2009

READ: HALL, Chapters 4, 5, and 6 on Perception of Space and Visual Space

READ: WEF, Chapter 1, “Fieldnotes in Ethnographic Research”

SELECTED STUDENT AND OPTIONAL E-RES READS:

1. “Spatial Practices: Fieldwork, Travel, and the Disciplining of Anthropology.”
2. “Art Worlds and Collective Activity.”
3. **HALL:** Chapter 8, “The Language of Space”
4. **HALL:** Chapter 7, “Art as a Clue to Perception”
5. “The New Sociology of Art”
6. “Sounds Like the Mall”
7. “Humor Research”

HANDOUT: WRITING ASSIGNMENT ONE: DESCRIPTION OF THE FAMILIAR. Using “Body Ritual among the Nacirema” as your model, describe in 1-3 pages a space or the place where you obtain food. **DUE IN CLASS ON Tuesday, January 27, 2009.**

WEEK THREE

Reconsidering the familiar. What does it mean to “make strange” the things and behaviors we take for granted every day? How does the skill of “making strange” create good anthropologists?

Tuesday, January 27, 2009

READ: L&T: Chapter 3: “Design I: Planning”

READ: E-RES: “Thinking About Your Subcultures”

IN-CLASS GROUP WORK: What are some of the subcultures to which you belong?

WRITING ASSIGNMENT ONE DUE: DESCRIPTION OF THE FAMILIAR.

Thursday, January 29, 2009

READ: L&T: Chapter 4: “Design II: Getting Started”

READ E-RES: “Sampling”

IN-CLASS HANDOUT: LINDA WELTNER’S LISTENING EXPERIENCE

IN-CLASS PAIRWORK: “Training the Ear to Hear”

HANDOUT: WRITING ASSIGNMENT TWO: FIELDSITE PROPOSAL, RATIONALE FOR ITS SELECTION, AND 7-10 CITATION BIBLIOGRAPHY. DUE IN CLASS ON Tuesday, February 10, 2009.

SELECTED STUDENT AND OPTIONAL E-RES READS:

1. "Objects of Ethnography"
2. "Islamic Research"
3. "Tuvan Throat Singing"
4. "Wiertzbicki: "Hearing Sounds"

WEEK FOUR

Ethics of fieldwork. What are some of the problems of representing "the other"? What mistakes have been made and how can we correct them? Complying with the Institutional Review Board's (IRB's) Policies. What are the ethics of qualitative research? How does one conduct oneself in the field? What position does one take to sexuality in the field? IRB certification

Tuesday, February 3, 2009

READ: W&K: Chapter 2: "The Law, Politics and Ethics of Qualitative Research"

IN-CLASS VIEWING: Historic ethics violations

Thursday, February 5, 2009

READ ON-LINE: American Anthropological Association's statement on ethics

(www.aaanet.org)

E-RES READ: "Kapluna Daughter"

WEEK FIVE

Ethnicity. What does it mean to "perform" oneself as an ethnic being? What is authentic culture? How is authenticity itself a cultural construct? What is the relationship between front stage and back stage?

Tuesday, February 10, 2009

WRITING ASSIGNMENT TWO DUE: FIELDSITE PROPOSAL, RATIONALE AND BIBLIOGRAPHY

NO READING DUE

IN-CLASS VIEWING: "Blood and Belonging"

Thursday, February 12, 2009

READ: W&K: Chapter 8: "The Textual and the Visual as Qualitative Data"

E-RES READ: McCannell, Dean: "Staged Authenticity (1 and 2)"

SELECTED STUDENT AND OPTIONAL E-RES READS:

1. "Fetishized Blackness: Hip Hop and Racial Desire in Contemporary Japan"
2. "The Expressive Body"
3. **HALL**, Chapter 13, "Cities and Culture"
4. "Performing Identities"
5. Gomez-Peña Interview (1 and 2) (Consider showing sections of "Couple in a Cage")
6. "Histories of the Tribal and the Modern"

HANDOUT: WRITING ASSIGNMENT THREE: FIRST FIELDNOTES. DUE THURSDAY, FEBRUARY 26, 2009.

WEEK SIX

What is a fieldnote? How should notes be taken? Proxemics in cross-cultural perspective

Tuesday, February 17, 2009

READ: WEF, Chapter 2: “In the Field: Participating, Observing, and Jotting Notes”

E-RES READ: Jean Jackson: “I Am a Fieldnote (1 and 2)”

E-RES READ: Roger Sanjek: “A Vocabulary for Fieldnotes (1, 2, and 3)”

SELECTED STUDENT AND OPTIONAL E-RES READS:

1. **HALL**, Chapter 11: “Proxemics in Cross-Cultural Context: The Germans, the English, and the French.
2. **HALL**, Chapter 12: “Proxemics in Cross-Cultural Context: Japan and the Arab World.”
3. “Speaking as a Woman”

Thursday, February 19, 2009

MID-TERM EXAMINATION

WEEK SEVEN

How does one conduct interviews of various kinds? How does a focus group interview differ from a formal or informal interview?

Tuesday, February 24, 2009

READ: L&T: Chapter 6: “Asking, Listening, and Telling”

READ: WEF: Chapter 5, “Pursuing Members’ Meanings”

Thursday, February 26, 2009

E-RES READ: Langer, Judith “Mantrack: A Case Study in Qualitative Trend Detection.”

WRITING ASSIGNMENT THREE DUE: FIRST FIELDNOTES.

HANDOUT WRITING ASSIGNMENT FOUR: FIRST INTERVIEW

TRANSCRIPT. DUE THURSDAY, MARCH 19, 2009.

WEEK EIGHT

Tuesday, March 3, 2009 SPRING BREAK – ENJOY!

Thursday, March 5, 2009 SPRING BREAK – ENJOY!

WEEK NINE

The Interview, continued

Tuesday, March 10, 2009

READ: W&K: “The Interview From Research Questions to Interview Questions”

E-RES READ: “Interviewing”

Thursday, March 12, 2009

READ: W&K: Chapter 7, “The Interview as Social Interaction and Speech Event”

READ: WEF: Chapter 4, “Writing up Fieldnotes II: Creating Scenes on the Page”

HANDOUT: WRITING ASSIGNMENT FIVE: FINDING A

WRITER/AUTHOR/ETHNOGRAPHER TO SERVE AS MODEL. DUE IN CLASS ON March 26, 2009.

WEEK TEN

Fieldnotes, continued

What is coding? What do fieldnotes say about the process of fieldwork? How does one analyze fieldnotes?

Tuesday, March 17, 2009

READ: WEF: Chapter 6, “Processing Fieldnotes: Coding and Memoing”

READ: W&K: Chapter 5: “Writing Fieldnotes”

Thursday, March 19, 2009

READ: L&T: Chapter 7, “Qualitative Analysis and Interpretation”

READ: W&K: Chapter 9: “Analyzing Qualitative Data: Fieldnotes, Interview Transcripts, Images, and Documents”

WRITING ASSIGNMENT FOUR DUE: FIRST INTERVIEW TRANSCRIPTS

WEEK ELEVEN

Writing Up

How does one write-up one’s findings? Who is “the author” of an ethnographic work? Who owns ethnography?

Tuesday, March 24, 2009

READ: WEF: “Writing up Fieldnotes 1: From Field to Desk”

READ: L&T: Chapter 9: “Authoring and Writing”

Thursday, March 26, 2009

READ: WEF: Chapter 7: “Writing as Ethnography”

READ: W&K: Chapter 10: “Writing Well”

WRITING ASSIGNMENT FIVE DUE: IMITATING AN AUTHOR IN YOUR OWN WRITING STYLE.

SELECTED STUDENT AND OPTIONAL E-RES READS:

1. HALL, Chapter 14, “Proxemics and the Future of Man”
2. “Media and Ideology”

WEEK TWELVE:

STUDENT PRESENTATIONS BEGIN

STUDENTS WILL BE GIVEN A RUBRIC FOR ANALYZING THEIR FELLOW STUDENTS’ PRESENTATIONS. THESE WILL NOT BE GRADED, BUT ARE REQUIRED AND WILL BE COLLECTED AFTER EACH CLASS.

Tuesday, March 31, 2009

Thursday, April 2, 2009

**WEEK THIRTEEN
STUDENT PRESENTATIONS CONTINUE**

Tuesday, April 7, 2009

Thursday, April 9, 2009

WEEK FOURTEEN

Tuesday, April 14, 2009

Thursday, April 16, 2009

WEEK FIFTEEN:

Tuesday, April 21, 2009

**Thursday, April 23, 2009
LAST DAY OF CLASSES**

**FINAL WRITTEN PROJECTS WITH TECHNOLOGICAL COMPONENTS ARE
TO BE SUBMITTED TO THE PROFESSOR IN BELL 207 ON 12:15PM ON MAY
5, 2009.**