

Important Summer Session 2009 Dates

	Session I	7-wk Sess	8-wk Sess	10-wk Sess	Session II
Last day to enroll/add online	June 27 (Sat) (11:59 pm)	June 27 (Sat) (11:59 pm)	June 27 (Sat) (11:59 pm)	July 4 (Sat) (11:59 pm)	Aug 1 (Sat) (11:59 pm)
Last day to drop online	June 28 (Sun) (11:59 pm)	June 28 (Sun) (11:59 pm)	June 28 (Sun) (11:59 pm)	July 5 (Sun) (11:59 pm)	Aug 2 (Sun) (11:59 pm)
Withdrawal Period at Summer Office (no refund)	June 29 – July 10 (8:00-4:00)	June 29 – July 17 (8:00-4:00)	June 29 – July 24 (8:00-4:00)	July 6 – July 31 (8:00-4:00)	August 3 – August 14 (8:00-4:00)
Note that during Summer Session there is no auditing of classes, no "Add by Petition" and no "Administrative Drop by Instructor". Failure to attend class does not constitute a "Drop". All deadlines are final.					

Summer Session syllabus
 Anna Higgins

Anthropology 2: Introduction to Cultural Anthropology

Cultural anthropology is at its heart concerned with questions of culture, difference, and social organization. The goal of this course is to introduce students to these questions and to ethnography, the main research method of cultural anthropology. Students will learn what cultural anthropologists do, how they think about the stories that make up what we know about the world, where the discipline of cultural anthropology comes from, and its relationship to similar fields such as sociology and history. Although you will learn something about other cultures and places in this course, more importantly you will learn how to think ethnographically, giving you tools for seeing the world around you in a new context and a foundation for further studies in anthropology.

Coursework

Reading, attendance, and participation are mandatory. Missing three classes without valid medical or family emergency (and documentation) will cause you to fail the course. Assignments for this course will include one four to five page critical analysis of course readings of your choice, a five to seven page write-up of a short-term ethnographic project, an in-class midterm, and a take-home final exam. Workshopping your critique essay and ethnographic project with a partner, and turning in a first draft with your partner's comments, are required. I will assign writing partners and briefly cover the conventions of formal academic writing at the second class session. Several short, in-class ethnographic exercises will be included in your participation grade.

Required texts:

1. Course reader
2. *Families We Choose: Lesbians, Gays, Kinship* by Kath Weston
3. *Made in China: Women Factory Workers in a Global Workplace* by Pun Ngai
4. *Investigating Culture: An Experiential Introduction to Anthropology* by Carol Delaney

Schedule

Week One

Introduction to Cultural Anthropology and Ethnography

Session 1

Lecture: What is culture? What is cultural anthropology?

Session 2

Lecture: Introduction to the ethnographic method

In-class writing workshop

Readings: Delaney Chapter 1, Weston chapters 1-3

Week Two

Kinship, Race, Gender: Culture and the Making of “Natural” Categories (part 1)

Session 1:

Lecture: Kinship and the history of cultural anthropology

Readings: Weston chapters 4-6, Delaney chapter 5

Film: *Number Our Days* by Barbara Meyerhoff and Lynne Littman

Session 2:

Lecture: Kinship continued

Readings: Weston chapter 7-8, Course reader: excerpts from *Women and the Family in Rural Taiwan* by Marjory Wolf

In class exercise: Kinship interview and presentations

Week Three

Kinship, Race, Gender: Culture and the Making of “Natural” Categories (part 2)

Session 1:

Lecture: Race, Science, and Anthropology

Readings: Delaney chapter 4, Course reader: *From Savage to Negro: Anthropology and the Construction of Race, 1896-1954* by Lee Baker (Introduction and Chapter 1), “The Problem of Race” by Franz Boaz (from *Anthropology and Modern Life*)

In class exercise: symbols

*Analytical paper due beginning of class

Session 2:

Lecture: Gender and Feminist Ethnography

Readings: Ngai Part 1

Midterm exam

Week Four

Work, Money, and Economic Life

Session 1:

Lecture: Production, Consumption and Culture

Ngai Part 2, Delaney Chapter 3, Course reader: Chapter 5 of *Spirits of Resistance and Capitalist Discipline: Factory Workers in Malaysia* by Aihwa Ong

Session 2:

Lecture: Capital and Globalization

Film: *Cannibal Tours* by Dennis O'Rourke

Readings: Ngai part 3, Course reader: "After Cowboy Chicken Came to Town" by Ha Jin, excerpts from *Working* by Studs Terkel

*Ethnographic project due beginning of class

Week Five

Medicine and the Body

Session 1:

Lecture: Are you a body or do you have a body? The body and cross-cultural perspectives on knowledge and healing

Readings: Delaney chapter 6, Course reader: "Chinese Medicine and the Anthropology of Menstruation in Contemporary Taiwan" by Charlotte Furth and Ch'en Shu-yueh

Film: *The Business of Being Born* by Abby Epstein

Session 2:

Lecture: Course conclusion

Readings: Course reader: excerpts from *Infections and Inequalities* by Paul Farmer, excerpts from *Twice Dead: Organ Transplants and the Reinvention of Death* by Margaret Lock

Plagiarism

Although you are encouraged to form study groups, discuss the readings outside of class, and work together, plagiarism is unacceptable and will result in you failing this course. The UCSC Academic Integrity Policy for undergraduates is online at http://www.ucsc.edu/academics/academic_integrity/undergraduate_students/. I encourage you to read it. If you cheat by cutting and pasting from the internet into your paper you will probably get caught. It's very easy to spot and very easy to confirm by typing a few words into Google.

Basis for evaluation:

Participation and attendance:	10%
Critique Essay:	20%
Ethnographic Project:	20%
Midterm	20%
Final exam:	30 %

Grading guidelines for written assignments:

A An A paper is logically structured, original, well written, and follows all the conventions of academic writing including citation style. It fully addresses the

assignment. It has a clear thesis statement supported by the body of the paper as well as an introduction and conclusion. Transitions between paragraphs are smooth. Supporting details are specific and cited texts are analyzed skillfully. It has been proofread and edited. An A+ is an A paper with extraordinary creativity and sophistication.

B A B paper shares most of the characteristics of an A paper but has minor shortcomings in one or more areas such as problems with grammar or paragraph structure.

C A C paper addresses the assignment but shows serious problems with structure, argument, or style. It may consist mainly of summary and lack a strong, analytical argument, for example. It may contain broad statements with no supporting evidence. It may not follow the stylistic conventions of academic writing.

D A D paper shares most of the characteristics of a C paper but shows more serious problems. It may, for example, lack a thesis entirely and consist only of summary. It may be much shorter than assigned. It may use citations from inappropriate sources such as Wikipedia or dictionary.com or be written in a way that convinces me that the writer hasn't done the reading for the course.

F An F paper does not address the assignment, is plagiarized, or is unreadable due to stylistic problems.

Final exam deadline TBA