SC 388  Culture Through Film  
Fall 2013  
Wednesday 3:00 to 6:00PM  
O’Neil 211  

Professor: Jim Hamm  
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Office hours: Monday, Wednesday and Friday by appointment  
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About the course  
This course is about the construction of realities. It explores many of the social issues of our times. Why do we think the way we do? How do people’s concepts of reality influence the ways they behave? Portions of this course may be disturbing or sad. Sometimes, you will see yourselves and may not like what you see. You may find that you leave the course less sure about concepts you have not previously questioned.  

All of the films have been chosen to be interesting as well as provocative. Wherever possible, feature films have been used. The readings have been carefully chosen to complement the films. Since the course meets once a week to view and discuss the films, it is critical that you read the assigned material before class.  

Each week, we will identify what is anthropologically interesting about the films.  

Requirements  
You must attend class each week. The films are on reserve in the media center in the library. Since the course is more than watching a film, when you miss class, you miss the discussion that develops a sometimes different understanding of the topic. Be careful.  

You are required to prepare a two page, double-spaced paper each week on an assigned topic.  

The paper topics are listed immediately following the syllabus in the course pack.  
The paper is due in class. If your paper is late, you will lose twenty percentage points. Late papers may be turned into my mailbox in McGuinn 426 within one week of the due date.  

You have a rewrite option if you handed the paper in on time and if you attended the relevant class. If you rewrite, you will receive the higher grade. The number of rewrites allowed is three.  

Cell phones are to be turned off. No texting.
Computers are for note taking. No internet or games.

**Grading**
The paper assignment sheet is included in the reader immediately following the syllabus.

**Attendance**
Attendance is required. If you miss one class, your lowest paper grade will be dropped. If you miss no classes, your lowest two paper grades will be dropped. This is a substantial bonus: don’t miss it. There are no excuses for missing a class. This is a bonus, not a penalty.

**If you have more than three unexcused absences, you will receive an F. No senior Fall.**

Attendance will be taken after the break. You do not get credit for attendance if you do not stay for the discussion.

**Study guides**
There is a study guide for each week of the course included in the reader. The weekly study guide is part of the assigned reading. The questions in the study guide are not the paper topics.

**Readings**
The readings have been gathered into a course pack. A copy is on reserve in the library. Read the assignment each week before the film. The readings will be part of the discussion.

**Lesson Plan**
**Week 1 (9-4-13) Truth and Reality**
What is truth? How does the position of the observer affect the perception of reality?

Film: Rashomon (1959: 87 minutes) PL801.K8 R382

Four people tell their versions of what they witnessed. There are significant similarities and differences. What happened? How do the participants and the observers’ agendas affect the production of truth?

Reader: Heider 73-81

**Paper #1 - Rashomon - due 9-11-13**
Week 2 (9-11-13)  Discourse  
We are able to think within the discourses of our times. What happens when new ideas are introduced from outside?


Reader: Mills 6-22

Paper #2 - Discourse - due 9-18-13

Week 3 (9-18-13)  Justice  
How do different societies resolve conflicts? These films illustrate different ways conflict is resolved. Why does justice take different forms?

Film: Meat Fight (1974: 8 minutes) my DVD  
The Cows of Dolo Pave (1970: 32 minutes) GN655.L5 D65  
Stranger with a Camera (2000: 58 minutes) HN79.K4 S77

Reader: Marcus 137-141, Metcalf 83-87

Paper #3 - Justice - due 9-25-13

Week 4 (9-25-13)  Race and the Cultural Construction of Difference  
If ideas of race change over time, what does that say about concepts of race?

Skin Deep (1996: 53 minutes) LA229.S65

Reader: McIntosh 163-168, Divakaruni 35-56, Santiago 3-5

Paper #4 – Race  due 10-2-13

Week 5 (10-2-13)  Gender  
What does gender mean? How do concepts of gender change over time? One True Thing provides a striking look at the clash produced by different concepts of gender.

Film: One True Thing (1999: 128 minutes) PS3567.U336 O54

Reader: Hochschild 11-32

Paper #5 – Gender – due 10-9-13
Week 6 (10-9-13) Sexual Orientation
What does it mean to be different with regard to sexual orientation? Where does each of us fit into the gendered scheme of things? Why are homosexuals devalued?

Film: Two Spirit People (1995: 28 minutes) (my DVD)
     The Times of Harvey Milk (1984: 87 minutes) HQ76.8.U5 T56

Two Spirit People provides a way for Native American homosexuals to see themselves as a third gender who have been historically special and significant to their people. The Times of Harvey Milk explores an openly gay man’s rise to prominence in San Francisco. Harvey is shown to represent all the people in his district.

Reader: Lang 202-217

Paper #6 - Sexual Orientation – due 10-16-13

Week 7 (10-16-13) What Does It Mean To Be A Man?
What does it mean to be a man? How do men reach beyond the cultural constructions that define their roles in the world?

Film: Kinky Boots (2005: 107 min) PN1997.2.K555

Kinky Boots raises questions about male gender roles and sexuality. Watch what happens to Dan and Charlie as they come full face with who they are.

Reader: Kimmel 116-120

Paper #7 - What Does It Mean To Be A Man? – due 10-23-13

Week 8 (10-23-13) Indigenous Social Resistance
The Aborigines Act was in place in Australia from 1900 to 1970. How can we understand legal inhumane treatment of a segment of a population as late as 1970?

Film: Rabbit Proof Fence (2002: 94 minutes) PN1993.5.A8 R33

Three young Australian half-cast girls are taken from their families and put into Moore River Camp to be educated to be useful to white society.

Reader: Manne 1-5, Johnston 1-2

**Week 9 (10-30-13) Marriage**
What is marriage? What motivates people to marry? What are the implications for concepts of the family? How do concepts of marriage reflect and influence the way a society operates?


This film takes us into the realm of arranged marriage in India. We see contradictions between tradition and modernity and loyalties based on blood and marriage relationships. What does it mean to be a good Indian?

Reader: Nanda 196-204, Lahira 1-21

**Paper #9 – Marriage – due 11-6-13**

**Week 10 (11-6-13) Orientalism: A View from the Other Side**
How do we construct the other? Why do we do this? Edward Said, in Orientalism (1978), wrote that western cultural institutions are responsible for the creation of the Other, whose differences from us can then be used to justify whatever behavior toward them we choose. Peace of Mind looks at the “Palestine question” from the perspectives of Israeli and Palestinian teenagers who have a shared experience.

Film: Edward Said on Orientalism (1999: 31 minutes) my DVD
Peace of Mind: Coexistence Through the Eyes of Palestinian and Israeli Youth (1999: 56 minutes) JZ5579.P43

Reader: Said 1-9, Barsamin 52-57, Reinhart 1-7, Meital 1-10

**Paper #10 – Orientalism – due 11-13-13**

**Week 11 (11-13-13) Deconstructing the Hegemonic Discourse**
What makes soldiers kill each other? What happens if a soldier sees his enemy as a man like himself, perhaps even sharing similar belief systems?

Film: Merry Christmas (2005: 116 min) PN1993.5.F7 J69

Reader: Currie 48-52

**Paper #11 – Deconstruction – due 11-20-13  This paper is required.**
**Week 12 (11-20-13) Mental Retardation**
What are the roles and rights of both mentally retarded people and the state? How are they decided?

Film: *I Am Sam* (2002: 134 minutes) HV1553.I3

Reader: Seagull 493-500, Wedding 137-144

**Paper #12 - Retardation - due 12-11-13**

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**Week 13 (12-11-13) Overdetermination**
Why do we seek to explain events in terms of cause and effect relationships? If, instead, we understand that an event or situation has too many determinations to be able to single out any one or several of them as a principal cause(s) and that there are likely more determinations that we have not recognized, then we have arrived at a point of overdetermination.

In this film, Evan has the ability to choose a point in the past and re-enact an event to bring about a different outcome for himself and the other people involved. He can choose “door B.” As the film shows, when you change something, there are unforeseen consequences.


Reader: Gleich 11-31, web – Chaos Theory 1-6, web - overdetermination 1-5, Hawkes 128

**Paper #13 – Overdetermination – due 12-17-13**