

## **Ethnographic Storytelling, Subjectivity, and the Visual in Latin America**



**Spring 2025, Wednesdays 11:45am-2:45pm**  
**Hall 376**

**LAS6938/LAS 4935 Grinter**

Cross-listed as: **ANG 6930**

Dr. Clate Korsant

[ckorsant@ufl.edu](mailto:ckorsant@ufl.edu)

Office hours: By appointment, Wed. 3-5pm; Tue/Thurs. 10am-3pm

This class is about the stories we tell that concern the lives of others, and sometimes, ourselves. There are various methods that are employed for telling these stories, whether through creative nonfiction, documentary and narrative filmmaking, and creative or experimental ethnographies. Students will review and explore each methodology in order to grasp how Latin American stories are told, what each method offers the author and audience, and what may be the challenges involved in landing the intended message. Although this course, covering ethnographic storytelling, subjectivity, and the visual in Latin America, deals with the questions surrounding “how” a subject is portrayed; it is not a strict methods course. We instead explore various methods in order to uncover thematic pervasive problems in Latin American studies: violence, power, history, and identity (to name some important ones). And it should be noted that the course interrogates these four themes through creative lenses.

Students will gain an understanding of visual anthropology, documentary film, film and media theory, ethnography, sociopolitical history in Latin America, political economy, political ecology, systemic violence, sexuality, indigeneity and race, and questions of identity and belonging. Of particular interest will be – within the postcolonial and interdisciplinary world of Latin American studies – a critical look at the intersection of everyday life and the dynamics of power that help to inform the possibilities for being human.

This course counts towards the graduate certificates in Latin American Studies, open to both graduate and undergraduate students, and will also count towards relevant undergraduate certificates and all relevant specializations.

### **Learning Objectives and Outcomes:**

Students will:

- Conduct discussion-based seminars and critically engage with key theoretical, historical, political, and socioeconomic issues
- Exercise public speaking, communication, and presentation skills
- Critically engage with systemic inequalities, injustices, and familiar problems within postcolonial life
- Understand how literature and film contribute to social science
- Gain a comprehensive understanding of critical issues for everyday life in Latin America, informed by empirical case studies, artistic exploration, and theoretical engagement
- Practice research and writing skills, interpreting an array of texts and visual media
- Profoundly engage with social and critical theory
- Build an understanding of visual methods, Latin American film history, political ecology, environmental and visual anthropology (from both regional case studies and theoretical/interpretive overviews)
- Understand and practice experimental ethnography, ethnographic storytelling, photography, and ethnographically engaged creative work

### **Grading and Assignments:**

Assessments are split into four quarters (25% each) and the total represents the final grade:

1. **Reflection papers and film reviews (10)** (one page or approx. 300 words min.) One reflection and one review can each be skipped (optional/extra credit), freeing up two weeks for students to focus on presentations or other work. You're free to choose whether to write on the readings or the film or some combination of both, but try to split evenly (that is, don't just write about one medium and ignore the other). These reflections can also be shared with the class if desired as collaborative work or a presentation (to be discussed). They serve as opportunities for you to share ideas, explore the themes within the readings, and demonstrate your knowledge of what was covered during the week. You should be able to summarize and offer your own critical perspective on the readings. Do the same for the films and remember to contextualize and refer to class themes. Do not forget your name, date, and assignment title on everything! Turn in your work through the Canvas "Assignment" module as marked on the syllabus. Make sure it's a doc attachment, not a chat/posting.

2. **Participation.** This consists of **attendance, in-class discussion, preparation, and (importantly) your presentations.** Please take notes and come to class prepared with your readings printed for discussion. Each student will complete one or two presentations on a topic they choose. Summarize the main ideas/arguments within the chosen topic, critically reflect and offer your own opinion based upon class themes, be creative, provide appropriate visuals and engage with the class through discussion questions or other means. These can be approx. 15 min. PowerPoints are strongly encouraged but you're also welcome to think outside the box (i.e., organize a debate, activity, something creative and intellectually stimulating).
3. **Portfolio and Presentation (10 min with 5 min Q and A):** Create an engaged ethnographic portfolio that consists of visual substance, creative writing substance, and references that demonstrate thorough research and understanding of critical analysis of everyday life. These portfolios should demonstrate creativity in their written and visual components and insightful ethnographic analysis in the reference component. At least 6-8 photographs are recommended for photo-essays; videos under 5 min. are welcome; and auto-ethnography/personal reflection is welcome. Provide translation to English if other languages are used. Provide some type of contextual/critical overview if poetry is used. Photo essays need captions for each photo; and all the components should relate to one another in some way. Each Portfolio should have some type of executive summary/abstract or introduction.
4. **"Choose Your Adventure:" Final Research/Archival Paper or Ethnographic Essay or one Critical Ethnography Report.** You will write a 10-page, approx. 2500 words min. (word count excludes references and appendices), double-spaced research paper with an appropriate use of referencing and academic format (please see rubric below). Students choose their own topics and make an office hours appointment to review. For the Critical Ethnography Report: choose from the recommended list of books or add one with permission and write a thorough critical reflection that demonstrates understanding of the work, its significance, and includes your own personal understanding/how it influences the way you think about ethnography and other critical themes from class (e.g., history, violence, indigeneity, subjectivity, the visual, sense of belonging and so on). For ethnography: we will discuss and practice in person, but you will incorporate original qualitative data (like observations, interviews, grey literature, mixed participatory methods, visual exercises and so on) into an argument that is informed by a thorough research essay. Due 4/23

### **Recommended Ethnographies:**

Biehl, João. 2005. *Vita: Life in a Zone of Social Abandonment*. Berkeley: University of California Press.

De la Cadena, Marisol. 2015. *Earth Beings: Ecologies of Practice across Andean Worlds*. Durham: Duke University Press.

De León, Jason. 2015. *The Land of Open Graves: Living and Dying on the Migrant Trail*. Berkeley: University of California Press.

- Córdoba Azcárate, Matilde. 2020. *Stuck with Tourism: Space, Power, and Labor in Contemporary Yucatán*. Berkeley: University of California Press.
- García, Angela. 2010. *The Pastoral Clinic: Addiction and Dispossession along the Rio Grande*. Berkeley: University of California Press
- Goldstein, Donna. 2003. *Laughter out of Place: Race, Class, Violence, and Sexuality in a Rio Shantytown*. Berkeley: University of California Press.
- Raffles, Hugh. 2002. *In Amazonia: A Natural History*. Princeton: Princeton University Press.
- Taussig, Michael. 1987. *Shamanism, Colonialism, and the Wild Man: A Study in Terror and Healing*. Chicago: University of Chicago Press.

### **Films (for class discussion):**

- Embrace of the Serpent (2015) *Colombia/Venezuela/Argentina*
- The Pearl Button (2015) *Chile*
- Epicentro (2020) *Cuba/Variou*s
- The Mothers of Plaza de Mayo (1985) *Argentina*
- Roma (2018) *Mexico*
- Araya (1959) *Venezuela/France*

### **Films (at home/for your consideration) and \*\*highly recommended:**

*González Iñárritu's "Trilogy on Death":*

\*\*Amores Perros (2000) *Mexico*

21 Grams (2003) *(US/Mexico)*

Babel (2006) *Mexico*

*Alfonso Cuarón's masterpieces:*

\*\*Roma (2018) *Mexico*

\*\*Y tu Mamá También (2001) *Mexico*

\*\*Black Orpheus (1959) *Brazil*

\*\*Deus e o Diabo na Terra do Sol / Black God, White Devil (1964) *Brazil*

The Official Story (1985) *Argentina*

\*\*Machuca (2004) *Chile*

Pan's Labyrinth (2006) *Spain/Mexico*

Milk of Sorrow (2009) *Peru*

City of God (2012) *Brazil*

Wild Tales (2014) *Argentina / Spain*

Ixcanul (2015) *Guatemala*

A Fantastic Woman (2017) *Chile*

*Documentaries (\*\*watch at least two)*

I am Cuba (1964) *(Cuba/USSR)*

El Lugar mas Pequeño (2011) *El Salvador/Mexico*

Buena Vista Social Club (1999) *Cuba/France/Germany/UK/US*

Cocaine Cowboys (2006) *US*

Cartel Land (2015) *Mexico/ US*

Once Upon a Time in Venezuela (2020) *Venezuela*

Stateless (2020) *Dominican Republic*

*(Anything else by Patricio Guzmán): Centered around Chile*

The Battle of Chile (documentary trilogy) (1975-79) *Chile*

The Pinochet Case (2001) *Chile*

Salvador Allende (2004) *Chile*  
 Nostalgia for the Light (2010) *Chile/Various*  
 Cordillera of Dreams (2019) *Chile/France*

### **Helpful links:**

- <https://online.ucpress.edu/lalvc/issue/1/4>
- <https://fabianalicom.wordpress.com/global-quinoa-and-andean-foodways/>
- <https://enfoco.org/nueva-luz/>

### **Useful Information:**

- Feedback is critically important. Please do come to office hours and make an appointment. I expect to see each student at least twice. It's critical for your progress and in preparation for the final research paper. You must show initiative and come prepared with questions.
- Students should maintain an understanding of UF policies, the honor code, academic integrity, and how to conduct class participation and effective communication in appropriate ways that always contribute to general wellbeing and add to the productive academic atmosphere.
- Late policy: Please notify ahead of time and explain the circumstances, giving an appropriate reason. Late work can be accepted with an appropriate reason, although, in most cases, full credit won't be possible/with a late penalty.
- This class conforms to UF Attendance Policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#illnesspolicytext>
- University Police: The UF police are together for a safe campus. Phone: 392-111 (911 for emergencies) <http://www.police.ufl.edu>
- Career Connections Center: (352-392-1601 | [CareerCenterMarketing@ufsa.ufl.edu](mailto:CareerCenterMarketing@ufsa.ufl.edu)) connects job seekers with employers and offers guidance to enrich your collegiate experience and prepare you for life after graduation.
- Counseling and Wellness Center (352-392-1575) provides counseling and support as well as crisis and wellness services including a variety of workshops throughout the semester (e.g., Yappy Hour, Relaxation and Resilience).
- Dean of Students Office (352-392-1261) provides a variety of services to students and families, including Field and Fork (UF's Food Pantry) and New Student and Family programs
- Disability Resource Center(DRCaccessUF@ufsa.ufl.edu | 352-392-8565) helps to provide an accessible learning environment for all by providing support services and facilitating accommodations, which may vary from course to course. Once registered with DRC, students will receive an accommodation letter that must be presented to the instructor when requesting accommodations. Students should follow this procedure as early as possible in the semester.
- Multicultural and Diversity Affairs (352-294-7850) celebrates and empowers diverse communities and advocates for an inclusive campus.
- Office of Student Veteran Services (352-294-2948 | [vacounselor@ufl.edu](mailto:vacounselor@ufl.edu)) assists student military veterans with access to benefits.

ONE.UF is the home of all the student self-service applications, including access to:

- [\\_Bursar\\_\(352-392-0181\)](#)
- [\\_Financial Aid\\_\(352-392-1275\)](#)
- [\\_Registrar\\_\(352-392-1374\)](#)

#### Academic Skills Development

- Dial Center for Written and Oral Communication 402 Rolfs Hall (341 Buckman Drive) Telephone: 352 392 5421 · Website: [go.ufl.edu/cwoc](http://go.ufl.edu/cwoc)
- Writing Studio 2215 Turlington Hall (330 Newell Drive) Telephone: 352 846 1138 · Website: [go.ufl.edu/write](http://go.ufl.edu/write)
- UF Office of Research 460 Grinter Hall (1523 Union Road) Telephone: 352 392 1582 · Website: [go.ufl.edu/research](http://go.ufl.edu/research)
- Research Integrity at UF Office of Research 460 Grinter Hall (1523 Union Road) Telephone: 352 273 3052 · Website: [go.ufl.edu/integrity](http://go.ufl.edu/integrity)

## **Schedule:**

### **Week 1 (1/15): Visualizing Life and an Introduction to Ethnographic Storytelling**

Introductions: Review the syllabus, presentation assignments, questions, overview  
Introduction to “the visual” and “the ethnographic”

Excerpts: <https://www.youtube.com/watch?v=isziMC8N4Yw>  
Sergei Eisenstein’s Mexican Footage 1931 “Dia de los Muertos”  
“Gary Winogrand: All Things Are Photographable” (Amazon Prime Video) first 19 min.  
“Salt of the Earth,” covering Sebastião Salgado’s work (Starz/Apple TV) first 5-10 min; 1:35-1:45

Workshop: Show and Tell... Look through photo-essay samples and discuss in small groups

### **Week 2 (1/22): Ethnographic Writing, Folklore, and Applied Work** **DUE: Reflection 1**

**Read:** Zora Neale Hurston. *Mules and Men*: “Introduction,” “Ch 1,” (1-37) and from Part Two: Hoodoo, “Ch 1” and “Ch 2” (183-205)

**Read:** “Multiple Subjectivities and Strategic Positionality: Zora Neale Hurston’s Experimental Ethnographies,” Graciela Hernandez in Behar and Gordon eds. 1996, *Women Writing Culture*

**Read:** Garcia (Excerpts): *The Pastoral Clinic: Addiction and Dispossession along the Rio Grande*

**Read:** C. McGranahan. Oct 19, 2015. <https://savageminds.org/2015/10/19/anthropology-as-theoretical-storytelling/>

Workshop: Free writing practice – force yourself to write on any topic and share

*Recommended:*

- Watch “The Ax Fight” (1975) on Kanopy (from Napoleon Chagnon and Tim Asch).
- Gabriel García Márquez, from *Selected*: “A Very Old Man with Enormous Wings,” (217-225) and “The Handsomest Drowned Man in the World” (245-254)
- Writing Anthropology (Excerpts), Carole McGranahan ed., “Introduction” 1-19 and “Ch 11” 73-77 by McGranahan and “Ch 12” 78-82 by Donna Goldstein

### **Week 3 (1/29): Ethnography and Storytelling**

**DUE: Reflection 2**

**Watch: Theme – Ethnographic documentary; observational; Spirituality; Marginalization; Community**

*La Santa Muerte (2007)*

<https://vimeo.com/534079357>

PW: Joanna

**Read:** Biehl, João. 2013. "Ethnography in the Way of Theory," in *Cultural Anthropology*, 28(4): 573-597.

**Read:** McGranahan, Carole. 2018. "Ethnography beyond Method: The Importance of an Ethnographic Sensibility," in *Sites* 15(1): 1-9

**Read:** K. Stewart, excerpts from *A Space on the Side of the Road: Cultural Poetics in an "Other" America* (1996)

**Read:** Shah, Alpa. 2017. "Ethnography? Participant Observation, a Potentially Revolutionary Praxis," in *Hau: Journal of Ethnographic Theory* 7(1): 45-59

Workshop: Class Visit with director Eva Aridjjs

*Recommended:*

- Zora Neale Hurston, *Mules and Men*: Ch 4 (59-75) and Ch 10 (158-179) (from Part One)
- Carole McGranahan post: <https://savageminds.org/2012/05/31/what-makes-something-ethnographic/>
- Lauren Berlant and Kathleen Stewart, "Preludic" and "1-37", *The Hundreds*, (ix-51)
- K. Stewart, excerpts from *Ordinary Affects* (2007)

## **Week 4 (2/5): Ceremony, Commodification, and Symbolism**

**DUE: Reflection 3**

**Watch: Theme – Narrative feature film with educational and ethnographic subjects; colonialism, violence, indigeneity and subjectivity**

*Embrace of the Serpent* (2015)

**Read/Skim:** Ariella Azoulay excerpts, "Civil Imagination" and "Civil Contract of Photography"

**Read/Skim:** Strassler excerpts, "Demanding Images"

**Read:** Lutz, Catherine and Jane Collins, 1991. "The Photograph As an Intersection of Gazes: The Example of National Geographic," in *Visual Anthropology Review* 7(1): 134-149

**Read:** Jamie L. Ratliff, "A woman's place is in the "home": The spatial politics of Daniela Rossell's "Ricas y Famosas"", *Artelogie* [Online], 5 | 2013, Online since 16 October 2013, connection on 01 September 2021. URL: <http://journals.openedition.org/artelogie/5833> ; DOI: <https://doi.org/10.4000/artelogie.5833>

Workshop: Writing a life history, oral history, portrait, autoethnography/creative non-fiction

*Recommended:*

- Sarah Pink, "Introduction" and "Chapter One", in *Doing Visual Ethnography*, (1-36)
- Carlos Y. Flores and Angela Torresan, "Visual Anthropology From Latin America: An Introduction", *Anthrovision* [Online], 6.2 | 2018, 1-11.  
URL:<http://journals.openedition.org/anthrovision/3672>
- <http://www.utpteachingculture.com/teaching-culture-and-methods-to-novicenon-anthropologists/>
- <https://aperture.org/editorial/how-claudia-gordillo-documented-the-realities-of-life-in-nicaragua/>
- <https://remezcla.com/lists/culture/iconic-latin-american-photographers/>

## **Week 5 (2/12): Ethnographic Visuality and the Avant-Garde**



**DUE: Reflection 4**

**Watch and Discuss:** Agarrando el Pueblo (Vampires of Poverty). Critique of “misery porn” and possibilities for satire

<https://vimeo.com/334342760>

**Avant-Garde Art:** Tucumán Arde, opposition to dictatorship in Argentina: <https://arte-util.org/projects/tucuman-arde/>

**Watch and Discuss:** Juan Downey, The Laughing Alligator

- <https://www.artforum.com/video/mimetic-exchange-michael-taussig-on-juan-downey-and-jean-rouch-at-artists-space-books-talks-166093/>
- <https://mediaburn.org/video/image-union-yanomami-episode-204-2/>
- <https://www.youtube.com/watch?v=g4NM6YpalZA>

**More on Downey -** <https://brooklynrail.org/2012/06/film/aftereffects-mapping-the-experimental-ethnography-of-juan-downey-in-the-invisible-architect/>

- <https://www.frieze.com/article/juan-downey>
- <https://www.moma.org/artists/1606#works>
- <https://www.eai.org/titles/the-laughing-alligator>

**Read:** “How to Talk about Consent and Misery Porn:” <https://fairpicture.org/stories/how-to-talk-about-consent-and-misery-porn/>

**Read:** Ch. 2 “Voyeurism” in Rubén Gallo’s (2004) *New Tendencies in Mexican Art (1990s)*

**Read:** Nathaniel Gardner (2021) “Photographing Mexico’s Ultra-Wealthy: Daniela Rossell’s Ricas y Famosas” in *REVISTA CANADIENSE DE ESTUDIOS HISPÁNICOS* 45.2: 349-373

**Read:** Edward Shanken 2019 “Pushing the Limits. Surrealism, Possession, and the Multiple Self: Juan Downey and the Laughing Alligator” (ch in ed vol)

**Read:** Michèle Faguet 2009 “*Pornomiseria*: or How not to Make a Documentary Film” in *Afterall* Summer (21)

Workshop: Participant Observation and Thick Description

*Recommended:*

- “Visual Culture and Latin American Studies,” A. Noble, 2004, *CR: The New Centennial Review* 4(2): 219-238
- “Introduction: Made to Be Seen, Historical Perspectives on Visual Anthropology” (M. Banks and J. Ruby),
- “Chapter 5: Theorizing the Body in Visual Culture” (B. Farnell)
- “Chapter 6: Tracing Photography” (E. Edwards) in Banks and Ruby eds. 2011 (from *Made to Be Seen* excerpts)

**Week 6 (2/19): Ethnographic Visuality and Reading/Doing Theory****DUE: Reflection 5**

**Watch:** Theme – Colonial memory; political violence/torture; indigeneity; interactions with environment/water

*The Pearl Button* (2015)

**Read:** McGranahan, Carole 2024 “I Was Wrong about Theory,” in *American Ethnologist*



**Read:** McGranahan, Carole 2022 “Theory as Ethics” in *American Ethnologist*

**Read:** Ghassan Hage 2016 “Towards an Ethics of the Theoretical Encounter” in *Anthropological Theory*

**Read:** Faye Harrison 2016 “Theorizing in Ex-Centric Sites” in *Anthropological Theory*

**Read:** Ellen Hertz 2016 “Pimp My Fluff: *A Thousand Plateaus* and Other Theoretical Extravaganzas” in *Anthropological Theory*

*Recommended:*

- (various references) “Che” image and reproduction from the photograph by Alberto Korda, “Heroic Guerilla Fighter” – cultural icon and commodification
- <https://www.smithsonianmag.com/travel/iconic-photography-che-guevara-alberto-korda-cultural-travel-180960615/>
- “Chapter 7: Ethnographic Film” (M. Durlington and J. Ruby),
- “Chapter 9: Native Intelligence: A Short History of Debates on Indigenous Media and Ethnographic Film,” (F. Ginsberg) (from *Made to Be Seen* excerpts)
- “Are *Mestizos* Hybrids? The Conceptual Politics of Andean Identities,” M. De la Cadena, 2001, in *Journal of Latin American Studies* 37: 259-284
- “Hindsight/Postscript: Ethical and Epistemic Questions on/of Anthropological Vision,” (M. Herzfeld) in Banks and Ruby eds. 2011

Workshop: Photo-essay practice and discussion

**Week 7 (2/26): Ethnographic Portrait, Encounters with the Nonhuman**

**DUE: Reflection 6**

**Watch: Theme – Imperialism; capitalism; observational documentary and realism; Afro-Caribbean interventions**

*Epicentro (2020) or I am Cuba (1964)*

**Read:** Kernaghan; (Excerpts) *Crossing the Current: Aftermaths of War along the Huallaga River*

**Read:** Raffles, Hugh. 2002. Excerpts from *In Amazonia*

*Recommended:*

- Taussig, Michael. 2010. “The Corn Wolf: Writing Apotropaic Texts,” in *Critical Inquiry* 30(1): 26-33
- Taussig, Michael. 2006. “What Color Is the Sacred?,” in *Critical Inquiry* 33(1): 28-51
- Raffles, Hugh. 2002. “Intimate Knowledge,” in *ISSJ 173/ UNESCO*, 325-335
- Taussig, Michael. 2004. Excerpts from *My Cocaine Museum*

**Week 8 (3/5): Ethnographic Visuality**

**DUE: Reflection 7**

**Watch: Theme – political violence; families; gendered activism; authoritarian regimes**

*The Mothers of Plaza de Mayo (1985)*

**Read:** De Leon (excerpts); *The Land of Open Graves: Living and Dying on the Migrant Trail*

*Recommended:*

- Paul Farmer, “An Anthropology of Structural Violence” *Current Anthropology*, Vol. 45, No. 3 (June 2004), pp. 305-325
- Paul Rabinow’s “Anthropological Observation and Self Formation,” in Biehl, João, Arthur Kleinman and Byron Good (eds.) 2007, *Subjectivity: Ethnographic Investigations*, 98-118
- Mitchell, WJT. 1996. “What Do Pictures Really Want?” In *October* (77):71-82
- “Introduction” from, *Revolutionizing Motherhood: The Mothers of the Plaza de Mayo*, by Marguerite Guzman Bouvard

## **Week 9 (3/12): Science, Environment, Aesthetics: Knowledge and Power**

### **DUE: Reflection 8**

**Watch: Theme – Ethnographic documentary; observational; environment/land/natural resources**

*Lifting the Green Screen* (2020)

trailer to my ethnographic doc:

<https://www.youtube.com/watch?v=AtiRmkH4Pg8>

A link to watch the whole film:

<https://vimeo.com/manage/videos/380129281>

Password: GreenScreen19!

**Read:** Blaser (excerpts); *Storytelling Globalization: From the Chaco and Beyond*

**Read:** Bessire and Bond 2014 “Ontological Anthropology and the Deferral of Critique” in *American Ethnologist* 41(3):440-456

*Recommended:*

- Das, Veena, Arthur Kleinman, Mamphela Ramphela, and Pamela Reynolds (eds.), excerpts from *Violence and Subjectivity*, “Introduction,” Das and Kleinman, (1-18)
- The Subject and Power: Michel Foucault, *Critical Inquiry*, Vol. 8, No. 4 (Summer, 1982), pp. 777-795
- Haraway, Donna. 1988. “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” in *Feminist Studies* 14(3): 575-599
- Escobar, Arturo. (1998) “Whose Knowledge, Whose Nature? Biodiversity, Conservation, and the Political Ecology of Social Movements,” *Journal of Political Ecology* 5: 53-82
- Graeter, Stephanie. 2017. “To Revive an Abundant Life: Catholic Science and Neosexactivist Politics in Peru’s Mantaro Valley,” *Cultural Anthropology* 32(1): 117-148

## **Week 10: 3/19 SPRING BREAK (no class)**

**At Home:**

**Watch:** two highly recommended films from list

**Read:** Junot Diaz, “Monstro,” *New Yorker* June 4 and 11, 2012,

<https://www.newyorker.com/magazine/2012/06/04/monstro>

*Recommended:*

Hugh Raffles, “Speaking Up for the Mute Swan,” *New York Times Opinion* Feb 17, 2014, <https://www.nytimes.com/2014/02/18/opinion/speaking-up-for-the-mute-swan.html>

## **Week 11 (3/26): Anthropology and the Subject**

**DUE: Reflection 9**

**Watch: Theme – Ethnographic documentary; observational; environment/land/natural resources**

*Araya (1959)*

**Read:** “Forward: Unfinished,” (Biehl and Locke) “Introduction: Ethnographic Sensorium,” (Biehl and Locke), and “Hereafter” (Biehl) in Biehl and Locke, eds. 2017

**Read:** Biehl; Ch. 14 and Epilogue

*Recommended:*

- “7: On Negative Becoming,” (Bessire), and “6: I Was Cannibalized by an Artist: Ariana Varejão, or Art As Flux,” (L. Schwarcz) in Biehl and Locke, eds. 2017

## **Week 12 (4/2): Representation, Aesthetic Meaning, Critical Categories**

**DUE: Reflection 10**

**Watch: Theme – domestic service and class; neorealism**

*Roma (2018)*

**Read:** John Collins 2008 “‘But What If I Should Need to Defecate in Your Neighborhood, Madame?’: Empire, Redemption, and the ‘Tradition of the Oppressed’ in a Brazilian World Heritage Site” in *Cultural Anthropology* 23(2):279-328

*Recommended:*

- Excerpts from “Essays on Photography”
- De la Cadena, Marisol. 2010. “Indigenous Cosmopolitics in the Andes: Conceptual Reflections Beyond ‘Politics’”

## **Week 13 (4/9): Workshopping Ethnographic Visual Storytelling**

**DUE: Portfolio/ presentations (with photo essay, creative ethnography, engaged practice/research)**

**\*\*In Class – student final portfolio presentations and discussions/feedback**

*Recommended:*

- Stuart Hall, 1986. “Gramsci’s Relevance for the Study of Race and Ethnicity,” in *Journal of Communication Inquiry*, 10 (2): 5-27 (familiarize yourself with this scholar generally)
- Fanon, excerpts from *Black Skin, White Masks*, [1952]/2008
- “‘Hands Up!’: Police Stop-and-frisk, Racism and Structural Violence among Black Youth from Three Capitals in the Brazilian Northeast,” D. Anunciação, L. A. Bonfim Trad, and T. Ferreira, 2020
- “Gendered Antiblackness and the Impossible Brazilian Project: Emerging Critical Black Brazilian Studies,” J.H. Costa Vargas, 2012
- Mbembe; (Excerpts) *Necropolitics*

## **Week 14 (4/16): (remote) Racialized, Gendered, and Sexualized Subjects**

**Watch: Theme – Violence and Loss**

*Deus e o Diabo na Terra do Sol / Black God, White Devil (1964) or Amores Perros (2000) or City of God (2012)*

**Read:** Paul Gilroy, “One Nation Under a Groove: The Cultural Politics of ‘Race’ and Racism in Britain,” in Goldberg, David Theo (ed.) 1990, *Anatomy of Racism*, Minneapolis: University of Minnesota Press, 263-281 (familiarize yourself with this scholar generally)

**Read:** Rubin, Gayle. [1984] 1992. “Thinking Sex: Notes for a Radical Theory of a Politics of Sexuality.”

**Read:** Mahmood, Saba. 2001. “Feminist Theory, Embodiment, and the Docile Agent: Some Reflections on the Egyptian Islamic Revival,” *Cultural Anthropology* 16(2): 202-236

Workshop: Drafts of the final essay

*Recommended:*

- POETRY Selection: Choose any two poets from the list/pdfs uploaded
- Biehl, João, Arthur Kleinman and Byron Good (eds.) 2007, *Subjectivity: Ethnographic Investigations*, “Introduction: Rethinking Subjectivity”,
- “Part One: Transformations in Social Experience and Subjectivity,” and
- “The Vanishing Subject: The Many Faces of Subjectivity.” (1-51)

### **Week 15 (4/23): (remote)**

**DUE: Final Essays: Monday 4/23**

**Final thoughts, reflections, and discussion**

*Recommended:*

- Wendy Brown: “Wounded Attachments” and “Introduction: Freedom and the Plastic Cage,” from 1995, *States of Injury: Power and Freedom in Late Modernity*
- Visweswaran, *Fictions of Feminist Ethnography* (excerpt/Intro)
- Bourgois: “Confronting Anthropology...”
- Bourgois: “In Search of Masculinity”
- Visweswaran, Kamala. 1997. “Histories of Feminist Ethnography,” in *Annual Review of Anthropology* (26): 591-621

**At Home:** Watch two more films from list (privilege “highly recommended” or if you’ve watched more documentaries, then try a narrative feature film or vice versa)

**Grades due: 5/5**

**Degree Certification: 5/6**

## **Research Essay Writing Rubric**

**Structure:** Student shows evidence of knowing how to write an academic essay. There is an introduction, body, and conclusion. References are provided and there are clear links between the paragraphs that show an argument supported by facts that are situated in the literature/research.

HINT: Beginning, middle, and end!

**Argument:** The student makes a point. The information provided is clearly presented towards a particular purpose that is presented as a thesis/main argument/ main idea. The reader should understand why the information is presented as it supports the claims of the essay. The argument should also be situated within relevant debates and literature covered by the topic.

HINT: Don't just mirror one author's argument... tell us why thinking or analyzing something in a particular way is important and show us how your thinking (on whatever your topic is) is original.

**Style:** The writing is clear! The reader understands what is being said and why. The statements clearly support each other and logically connect. The information supports the main argument and is focused. Referencing codes are uniform and well done. \*\*If English is your second language (or not your native language), you will not be marked down for grammar and punctuation. The effort, meaning, intention of what you want to say will be clear enough from the originality of the work.

HINT: Avoid cliché. Avoid slang and colloquial terms and metaphors with multiple interpretations (i.e., it should be very clear to the reader how points are to be interpreted).

**Research:** Students demonstrate depth of knowledge and clear engagement with the topic(s). A combination of sources is sought (e.g., ethnographic, peer-reviewed, public scholarship, grey literature). When quotes are used, they are clearly presented in order to advance the argument. References are used in proper context (i.e., one author's anecdote is not confused with her main point, and so on).

HINT: Think you have enough sources? Get more! Keep reading...

**Effort and Originality:** The student's voice clearly comes through regardless of writing style or structure of the work. The student has worked hard and exceeded requirements. Here, points are normally returned for hard work and thorough research, even if (or especially when) the arg./writing is not clear.

HINT: What do *you* think?! And... write about something you want to know more about.

**A:** Excellent work. The argument is original and well-crafted. Research is vast and well-presented and thoughtful. The assignment guidelines have been exceeded here, and the student has done more work than requested. The student has found many peer-

reviewed sources and has demonstrated their relationship to the course material. Ultimately, all elements (argument, style, structure, research, effort/originality) are demonstrated in high quality.

**A-:** Great work. Normally, these essays require a more thoughtful explanation and engagement with the text. The argument can be developed further. Although all requirements are exceeded (writing is very clear, references are good and plentiful, the topic is mastered, and strong effort present) the examples and/or argument is too obvious and could benefit from more originality.

**B+:** Great work but needs more of an argument. Add more details, specificity, and explanation. More time and effort and attention to detail and use of research sources usually pushes these into the A range. The arg. must be made clearer – don't make the reader guess your point!

**B:** Good/ OK. All elements (arg., structure, style, research, effort/originality) are there but they are undeveloped. Argument is poorly stated or difficult to follow (if it exists). These essays tend to have good structure and basic understanding of the topic but are unclearly written and poorly focused. They benefit from a better outline, clearer connection between the evidence and main idea, more details and specificity, and more explanation of ideas rather than moving along to the next one. Similarly, paragraphs lack coherent connection to one another.

**B-:** There is some sense of an essay structure, but elements are missing (e.g., no conclusion, introduction introduces things unsaid or not relevant, bad referencing, so on). These essays are not clearly written and not focused, but there is evidence of structure, research, some knowledge, attempting the assignment, and presenting information in an academic manner.

**C (-/+), meets all requirements but not well-executed:** Student provides referencing, but it's not well done. No argument, and difficult to follow the student's thinking – writing is unclear. Effort and originality are lacking. Or, if there is originality, it doesn't follow any logic and wanders off topic (meaning thinking is unclear, no evidence of research, and no focus). These essays may read more like a blog posting than a formal essay. Without peer-reviewed sources or with too much reliance on internet-based sources, it remains difficult to see evidence of knowledge and thorough research.

**D (-/+), poor quality essay:** Student completed the assignment, but with poor quality. Minimums were met and there is evidence of a valid attempt to complete the task, but none of the aspects of a good essay are present: no essay structure or focus, non-existent argument, unclear writing, no meaningful example that the student understands the topics at hand, no reference section or lack of sources.

**F/Not a valid attempt/ plagiarism (even by accident):** Sufficient evidence of cheating or plagiarism of any kind. Even if not warranting a formal accusation, copy/pasting, and relying too much on internet sources, and, ultimately, evidence of higher than 45% of unoriginal text (not in quotation marks) is not a valid attempt to complete the assignment, for example. Essays that are drastically below the minimum required for the assignment also demonstrate evidence for not completing or even attempting to complete the task.

### **Reference Material (on going):**

- Allende, Isabel. 1982. *The House of the Spirits*. New York: Atria
- Banks, Marcus and Howard Morphy eds. 1997. *Rethinking Visual Anthropology*. New Haven: Yale University Press.
- Banks, Marcus and Jay Ruby, eds. 2011. *Made to Be Seen: Perspectives on the History of Visual Anthropology*. Chicago: University of Chicago Press.
- Biehl, João. 2005. *Vita: Life in a Zone of Social Abandonment*. Berkeley: University of California Press.
- Biehl, João, Byron Good and Arthur Kleinman (eds). 2007. *Subjectivity: Ethnographic Investigations*. Berkeley: University of California Press.
- Biehl, João and Peter Locke, eds. 2017. *Unfinished: The Anthropology of Becoming*. Durham: Duke University Press
- Blaser, Mario. 2010. *Storytelling Globalization: From the Chaco and Beyond*. Durham: Duke University Press
- Bolaño, Roberto. 1999. *Amulet*. New York: New Directions Books
- Chasteen, John Charles. 2016. *Born in Blood and Fire: A Concise History of Latin America*, 4<sup>th</sup> ed. New York: W. W. Norton and Company
- Chomsky, Aviva. 2021. *Central America's Forgotten History: Revolution, Violence, and the Roots of Migration*. Boston: Beacon Press
- Cisneros, Sandra. 1984. *The House on Mango Street*. New York: Vintage Books
- Collier, John and Malcolm Collier. 1986. *Visual Anthropology: Photography as a Research Method*. Albuquerque: University of New Mexico Press.
- Córdoba Azcárate, Matilde. 2020. *Stuck with Tourism: Space, Power, and Labor in Contemporary Yucatán*. Berkeley: University of California Press.
- Das, Veena, Arthur Kleinman, Mamphela Ramphele, and Pamela Reynolds. 1997. *Violence and Subjectivity*. Berkeley: University of California Press.
- De la Cadena, Marisol. 2015. *Earth Beings: Ecologies of Practice across Andean Worlds*. Durham: Duke University Press.
- De León, Jason. 2015. *The Land of Open Graves: Living and Dying on the Migrant Trail*. Berkeley: University of California Press.
- Díaz, Junot. 2007. *The Brief and Wonderous Life of Oscar Wao*. New York: Riverhead Books
- Edwards, Elizabeth, and Kaushik Bhaumik eds. 2008. *Visual Sense: A Cultural Reader*. New York: Berg.
- Esquivel, Laura. 1992. *Like Water for Chocolate*. New York: Anchor Books
- Freire, Paolo. 1970. *Pedagogy of the Oppressed*. New York: Bloomsbury
- Galeano, Eduardo. 1973. *Open Veins of Latin America: Five Centuries of the Pillage of a Continent*. New York: Monthly Review Press
- Galeano, Eduardo. 1985. *Memory of Fire Vol. 1: Genesis*. New York: Norton
- Garcia, Angela. 2010. *The Pastoral Clinic: Addiction and Dispossession along the Rio Grande*. Berkeley: University of California Press
- García Márquez, Gabriel. 1984. *Collected Stories*. New York: Harper Collins Publishers
- García Márquez, Gabriel. 1970. *One Hundred Years of Solitude*. New York: HarperCollins
- García Márquez, Gabriel. 1988. *Love in the Time of Cholera*. New York: Vintage Books
- Goldstein, Donna. 2003. *Laughter out of Place: Race, Class, Violence, and Sexuality in a Rio Shantytown*. Berkeley: University of California Press.
- Grandin, Greg. 2006. *Empire's Workshop: Latin America, The United States, and the Making of an Imperial Republic*. New York: Metropolitan Books
- Hockings, Paul ed. 2003. *Principles of Visual Anthropology*, 3<sup>rd</sup> ed. New York: Mouton De Gruyter.
- Howes, David, ed. 2005. *Empire of the Senses: The Sensual Culture Reader*. New York: Berg.
- Hurston, Zora Neale. [1935] 1990. *Mules and Men*. New York: HarperCollins Publishers.
- Kernaghan, Richard. 2022. *Crossing the Current: Aftermaths of War along the Huallaga River*. Stanford: Stanford University Press
- MacDougall, David. 1998. *Transcultural Cinema*. Princeton: Princeton University Press.



- MacDougall, David. 2006. *The Corporeal Image: Film, Ethnography, and the Senses*. Princeton: Princeton University Press.
- Márquez, Iván, ed. 2008. *Contemporary Latin American Social and Political Thought: An Anthology*. Lanham: Rowman and Littlefield Publishers
- McNeese, Pat, ed. 1974. *Contemporary Latin American Short Stories*. New York: Random House
- Mignolo, Walter. 2005. *The Idea of Latin America*. London: Blackwell
- Raffles, Hugh. 2002. *In Amazonia: A Natural History*. Princeton: Princeton University Press.
- Segovia, Sofia. 2015. *The Murmur of Bees*. US: AmazonCrossing
- Taussig, Michael. 1987. *Shamanism, Colonialism, and the Wild Man: A Study in Terror and Healing*. Chicago: University of Chicago Press.
- Trachtenberg, Alan ed. 1980. *Classic Essays on Photography*. New Haven: Leete's Island Books.
- Vargas Llosa, Mario. 2000. *The Feast of the Goat*. New York: Farrar, Strauss, and Giroux

### \*Films\*

- Here's the Point (1940) *Mexico*
- Nosotros los Pobres (1948)
- Los Olvidados (1950) *Spain/Mexico*
- Black Orpheus (1959) *Brazil*
- Macario (1960) *Mexico*
- Deus e o Diabo na Terra do Sol / Black God, White Devil (1964) *Brazil*
- Death of a Bureaucrat (1966) *Cuba*
- Aguirre: The Wrath of God (1972) *West Germany*
- I am Cuba (1964) *Cuba/USSR*
- Esperando la Carroza (1985) *Argentina*
- The Official Story (1985) *Argentina*
- The Mission (1986) *UK*
- Sur (1988) *Argentina*
- The Frontier (1991) *Chile*
- Like Water for Chocolate (1992) *Mexico*
- Strawberry and Chocolate (1993) *Cuba*
- The Strategy of the Snail (1993) *Colombia*
- The Alley of Miracles (1995) *Mexico*
- The Rose Seller (1998) *Colombia*
- Central Station (1998) *Brazil*
- Amores Perros (2000) *Mexico*
- Nueve Reinas (2000) *Argentina*
- La Ciénaga (2001) *Argentina*
- El Hijo de la Novia (2001) *Argentina*
- Y tu Mamá También (2001) *Mexico*
- City of God (2002) *Brazil*
- Frida (2002) *US*
- Real Women Have Curves (2002) *US*
- Ana and the Others (2003) *Argentina*
- Luna de Avellaneda (2004) *Argentina*
- Machuca (2004) *Chile*
- Maria Full of Grace (2004) *Colombia / US*
- Motorcycle Diaries (2004) *Argentina/US/Various*
- Viva Cuba (2005) *Cuba*
- Pan's Labyrinth (2006) *Spain/Mexico*
- Babel (2006) *Mexico/US/Various*
- XXY (2007) *Argentina*
- Rudo y Cursi (2008) *Mexico*

Milk of Sorrow (2009) *Peru*  
 El Secreto de sus Ojos (2009) *Argentina*  
 Un Cuento Chino (2011) *Argentina*  
 El Bella Vista (2012) *Uruguay*  
 No (2012) *Chile/Variou*s  
 Wild Tales (2014) *Argentina / Spain*  
 Ixcanul (2015) *Guatemala*  
 Embrace of the Serpent (2015) *Colombia/Venezuela/Argentina*  
 Zama (2017) *Argentina*  
 A Fantastic Woman (2017) *Chile*  
 Birds of Passage (2018) *Colombia / Various*  
 Roma (2018) *Mexico*  
 Mi Obra Maestra (2018) *Argentina*  
 Ema (2019) *Chile*  
 Clara Sola (2021) *Costa Rica*  
 \*Ethnographic\*  
 Mirror of the Spirit (2014) *Portugal/UK*  
 Lifting the Green Screen (2020) *US/Costa Rica*  
 \*Documentary\*  
 (Anything else by Patricio Guzmán): Centered around Chile  
 The Battle of Chile (documentary trilogy) (1975-79) *Chile*  
 The Pinochet Case (2001) *Chile*  
 Salvador Allende (2004) *Chile*  
 The Pearl Button (2015) *Chile*  
 Nostalgia for the Light (2010) *Chile*  
 Cordillera of Dreams (2019) *Chile*  
 Araya (1959). *Venezuela/ France*  
 The Mothers of Plaza de Mayo (1985) *Argentina*  
 Chile: When Will It End? (1986) *Australia*  
 Buena Vista Social Club (1999) *Cuba/France/Germany/UK/US*  
 The Prisoner of the Iron Bars (2004) *Brazil*  
 Cocaine Cowboys (2006) *US*  
 Our Disappeared (2008) *Argentina*  
 El Lugar mas Pequeño (2011) *El Salvador*  
 Salt of the Earth (2014) *France/Brazil/Italy*  
 Cartel Land (2015) *Mexico/ US*  
 Residente (2017) *Puerto Rico/US*  
 Gary Winogrand: All Things Are Photographable (2018) *US*  
 Epicentro (2020) *Cuba/Variou*s  
 Stateless (2020) *Dominican Republic*  
 Once Upon a Time in Venezuela (2020) *Venezuela*