BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

GOVERNOR LIVINGSTON HIGH SCHOOL
SOCIAL STUDIES DEPARTMENT

ANTHROPOLOGY
#0158

Curriculum Guide

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Mrs. Judith Rattner, Superintendent
Mr. Matthew Jennings, Assistant Superintendent
Katherine Venditti, District Supervisor

Developed by: Todd Decker
Scott McKinney

This curriculum may be modified through varying techniques, strategies, and materials, as per an individual student's Individualized Educational Plan (IEP).

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TABLE OF CONTENTS

Page

Philosophy/Rationale **1**

Course Proficiencies **2**

Student Proficiencies **3**

Methods of Evaluation **4**

Course Outline/Student Objectives **5**

Resources/Activities Guide **10**

Suggested Audio Visual/Computer Aids **46**

Suggested Materials **47**

PHILOSOPHY/RATIONALE

Anthropology is a one semester elective course offered to students in grades 11 and 12. The course presents the student with a broad introduction to the study of anthropology but focuses primarily on the field of cultural anthropology, a comparative study of the worlds' people and cultures by using information from the natural, social, and behavioral sciences. During the course, particular emphasis is placed on how the material can be applied by students in their own observations and interactions. The course is divided into five units covering the breadth of the field as well as allowing students to acquire knowledge and skills as described in the New Jersey Core Curriculum Content Standards in Social Studies, Technological Literacy and Career Education, and Consumer, Family and Life Skills

It is the purpose of this course in Anthropology to prepare students to critically interpret and interface with the world around them.

COURSE PROFICIENCIES

COURSE OBJECTIVES

I. Assess the discipline of anthropology, its subfields, methods, and practices. (6.1/A1,4,5,7; 9.1/A1,2, B3,4; 9.2/A4, C2, D4)

   A. Define anthropology as a discipline.
   B. Outline the history of anthropology.
   C. Discuss the methods of anthropological research and analysis.

II. Investigate the intricacies of culture, society, and the individual. (6.1/A1,4,5,7; 6.4/A; 9.1/A1,2, B3,4; 9.2/A4, C2, D4)

   A. Explore the concept and meaning of culture.
   B. Analyze the interrelatedness of biology and culture.
   C. Understand the interaction between culture, personality, and psychological processes.

III. Detail the application of culture and symbolic systems in anthropology. (6.1/A1,4,5,7; 6.2/E8,11,13; 6.3/A, B, C, D1,2; 6.4/A; 9.1/A1,2, B3,4; 9.2/A4, C2, D4)

   A. Explain the types of communication found in different cultures.
   B. Compare and contrast the various definitions of religion and its impact on culture.
   C. Examine the cultural relativity of aesthetics.

IV. Observe the relationships between human society and culture. (6.1/A1,4,5,7; 6.2/B4,5, C5, D1, E8,11,13; 6.3/A, B, C, D1,2; 6.4/A; 6.5/A7,8, B2,3; 6.6/A3-5, B2,3, D1-5, E4,5,7,8; 9.1/A1,2, B3,4; 9.2/A4, C2, D4)

   A. Define the concept of social organization and its parts.
   B. Analyze the social and psychological functions of rites of passage.
   C. Analyze the defining characteristics of marriage.
   D. Define politics and its impact on culture.
   E. Examine the role of economy upon culture.

STUDENT PROFICIENCIES

The student will be able to:

1. Identify, explain, and analyze the development of the field of anthropology.
2. Summarize, categorize, analyze, and evaluate information in multiple forms. (6.2/A1-8)
3. Draw informed and accurate conclusions using primary source data. (6.2/A1-8)
4. Identify and assess cause and effect relationships. (6.2/A1-8)
5. Draw inferences and predict outcomes. (6.2/A1-8)
6. Evaluate various sources of information to detect bias and analyze credibility.
7. Enhance problem solving skills.
8. Critically interpret statistical, graphic, economic, and research study data and draw accurate conclusions. (6.4/A1-6)
9. Create graphic representations of key ideas and data.
10. Identify alternative courses of action and predict outcomes.
11. Foster group processes and decision making skills.
12. Interpret information to develop an understanding of the complexities involved in developing and meeting the needs of a diverse and growing population. (6.5/E3-9)
13. Identify situations in which social or political action is needed. (6.1/D1-6)
14. Participate in decision making activities that promote consensus, tolerance, and interpersonal effectiveness. (6.1/D1-6)
15. Continue to actively develop social research skills by using technology.
16. Combine and interpret complex ideas to create informed conclusions.
17. Continue developing public presentation and speaking skills through the class presentation of individual and group reports/projects.
18. Continue developing skills in written expression through the writing of research papers and position papers of varied lengths and formats.

METHODS OF EVALUATION

1. Teacher observation/questioning/monitoring.
2. Teacher developed tests and quizzes.
3. Publisher developed tests and quizzes.
4. Directed research assignments.
5. Homework and class work.
6. Class participation.
7. Activities and projects.
8. Notebooks and journals.
9. Self-assessment.

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

The student will be able to:

N. J. Core Curriculum Standards/ Grades	Strands & Indicators	Course Outline/Student Objectives
6.1/11-12 9.1/11-12 9.2/11-12	A1,4,5,7 A1,2 B3,4 A4 C2 D4	I. Introductions: The Discipline Of Anthropology, Its Subfields, Methods, And Practices (2 weeks) A. Define Anthropology as a Discipline 1. Enumerate and define the subdivisions of anthropology 2. Describe the interaction and relations between anthropological topics B. Outline the History of Anthropology 1. Identify the key thinkers and schools of thought influencing anthropology 2. Discuss key anthropological movements C. Discuss the Methods of Anthropological Research and Analysis 1. Analyze the practice of fieldwork and its methods 2. Discuss the ethics of anthropological research 3. Explain the uses of cross-cultural comparison 4. Explain the difference between humanistic and scientific approaches to culture
6.1/11-12 6.4/11-12 9.1/11-12 9.2/11-12	A1,4,5,7 A A1,2 B3,4 A4 C2 D4	II. Culture, Society And The Individual (7 weeks) A. Explore the Concept and Meaning of Culture 1. Explain the nature of culture 2. Explore ideology, how it is acquired, expressed, and communicated a. explore the relationship between beliefs and feelings b. enumerate the differences between real and ideal culture 3. Discuss the role of cultural differences and cross cultural influence 4. Identify key viewpoints of culture a. analyze the values of cultural relativism b. explain the concept and causes of culture shock 5. Discuss the idea of cultural universals B. Analyze the Interrelatedness of Biology and Culture 1. Explore the relationship between biology and culture a. explain the mechanisms of biological evolution b. chart the development of human evolution c. explain contemporary human variation

		II. Culture, Society And The Individual (7 weeks) (continued) 2. Analyze the concepts of race and racism a. define race and its social functions b. discuss the fallacies of racism 3. Examine the cultural components of sex and gender in societies a. explore the difference between sex and gender, gender roles, cultural divisions between, and social functions of sex and gender b. discuss the fallacies of sexism c. explain the concept of third or fourth genders C. Understand the Interaction Between Culture, Personality, and Psychological Processes 1. Explore the relationships between personality, socialization, and social roles a. analyze the impact of gender in socialization b. discuss the concept of face-work c. determine the relationships between role playing and emotional distress 2. Examine the development of personality a. analyze the process and role of socialization b. explore the functions and use of ritual 3. Explain the nature, causes, and cultural functions of trance states 4. Identify the nature and causes of deviance and discuss cultural specific mental disorders
6.1/11-12 6.2/11-12 6.3/11-12 6.4/11-12 9.1/11-12 9.2/11-12	A1,4,5,7 E8,11,13 A B C D1,2 A A1,2 B3,4 A4 C2 D4	III. Examination Of Culture And Symbolic Systems In Anthropology (4 weeks) A. Explain the Types of Communication Found in Different Cultures 1. Discuss the contrasts between symbolic communication and sign communication a. contrast human with nonhuman communication b. explain the characteristics of nonverbal communication 2. Define language a. explain the biological basis of language b. outline the structural components of language 3. Discuss the process of language change 4. Discuss the social nature of language use 5. Explain the concept of language families B. Compare and Contrast the Various Definitions of Religion and its Impact on Culture 1. Analyze the ways in which people conceive of the supernatural and their relationship to it

		III. Examination Of Culture And Symbolic Systems In Anthropology (4 weeks) (continued) 2. Discuss the relationship between religion and practical aspects of human survival and cultural adaptation 3. Define the structure and diversity of religious ideology 4. Define the relationship between religious ideologies and social organization a. analyze the nature and functions of ritual b. explain the different forms of religious social organization 5. Explain the role of religion in the United States 6. Discuss the social and psychological functions of religion C. Examine the Cultural Relativity of Aesthetics 1. Define the concepts of aesthetic experience and expressive culture 2. Define the nature of play and explain its psychological functions 3. Explain the relationships of art to play 4. Explain the roles of form, feelings, and meaning in art a. outline the various forms of art b. analyze the social functions of art
6.1/11-12 6.2/11-12 6.3/11-12 6.4/11-12 6.5/11-12 6.6/11-12 9.1/11-12 9.2/11-12	A1,4,5,7 B4,5 C5 D1 E8-11,13 A B C D1,2 A A7,8 B2,3 A3-5 B2,3 D1-5 E4,5,7,8 A1,2 B3, 4 A4 C2 D4	IV. Observe The Relationships Between Human Society And Culture (5 weeks) A. Define the Concept of Social Organization and its Parts 1. Discuss the relationships between status, roles, and division of labor 2. Explain the relationship of rank to power and prestige a. compare/contrast the concepts of class and caste b. discuss the nature and functions of master statuses and minorities 3. Explain the relationship of kinship to descent 4. Discuss the evolution of descent groups 5. List the six common types of kinship terminologies 6. Explain the functional relationships between kinship terminologies and social life B. Analyze the Social and Psychological Functions of Rites of Passage 1. Describe the more common customs in the world concerning the pregnancy and childbirth 2. Explain the three forms of learning that play a role in socialization 3. Describe the more common customs in the world concerning sexuality and puberty 4. Describe the more common customs in the world concerning marriage and divorce

		IV. Observe The Relationships Between Human Society And Culture (5 weeks) (continued) 5. Describe the more common customs in the world concerning old age and death C. Analyze the Defining Characteristics of Marriage 1. Explain the basic functions of marriage a. define the four basic types of marriage b. explain the adaptive characteristics of each marriage type 2. Define the five types of atypical marriage 3. Discuss the various forms of same-sex marriage 4. Explain the types of rules that influence choice of marriage partner 5. Discuss the economic factors in marriage negotiations 6. Define the forms of the family and the household a. define the five basic post marital residence rules b. explain the adaptive significance of each of the post marital residence rules 7. Discuss the characteristics of the US family D. Define Politics and its Impact on Culture 1. Define politics and analyze the political structure of bands, tribes, chiefdoms, and states 2. Analyze politics, law, and crime in the United States 3. Discuss the influence of minority status on political power 4. Define the basic mechanisms of social control through socialization, religion, rewards, gossip and community pressure, and law 5. Discuss the common peaceful means for conflict resolution 6. Discuss the use of power as a means of conflict resolution 7. Define and explain crime 8. Define and explain rebellion and revolution E. Examine the Role of Economy upon Culture 1. Explain the role of culture in the definition of commodities and economic value 2. Explain the roles of use rights and the ownership of resources in the process of economic production 3. Discuss the concepts of division of labor 4. Discuss the economic differences among the US social classes 5. Define the three forms of economic distribution a. relate the forms of economic distribution to the four societal types

		IV. Observe The Relationships Between Human Society And Culture (5 weeks) (continued) b. compare and contrast subsistence economies and consumer economies 6. Define status income and explain its economic functions 7. Discuss the relationship between race, gender and poverty in the US 8. Discuss the four systems of economic control

Note: The New Jersey Core Curriculum Content Standards can be accessed at www.state.nj.us

RESOURCES/ACTIVITES GUIDE

Assignment/Activity: Current Issues Notebook

It is suggested that students keep a notebook of current issues for the course. The following is a suggested method for students to keep course material organized and stay abreast of current trends in anthropology and/or apply classroom learning to the world around them.

Anthropology Current Issues Notebook

A notebook is required for this course. You will need a three-ring binder with white loose-leaf paper and tabbed dividers.

The notebook is to be organized into these sections using subject dividers.

Cover Sheet – Use this page

Section 1 - Your class notes

Section 2 - Writings, handouts, and any other coursework in chronological order.

Section 3 - Current Issues.

Current Issues are due every Monday (or the first day of the week if there is no school due to a holiday or snow day). Each month you will be given an anthropological theme (such as ritual, cultural diffusion, etc.) that the current issue must conform to. A current issue can be obtained from any newsworthy printed or on-line source. *The New York Times, Time, Newsweek*, and on-line news such as *CNN.com* are all good places to look for articles. Do not use publications such as *The National Inquirer, Star,* etc. If you are not sure - ask. Cutout, printout, or make a copy of the article including the dateline. On the same page, write a proper bibliographic entry (just like you would use for a research paper) for the article. On the back of the page write or attach a summary of the article as well as your anthropological interpretation of the story or issues. The total length of your summary and commentary together should be close to one handwritten page.

On the first day of each school week I will circulate among the class checking current issues. I approve a current issue only if it has the proper content, form, and length. I will call on a number of students at random to share their article with the class. Everyone should keep the approved current issues in their notebook, which will be checked at the end of each marking period.

Activity: Reading and Accompanying Student Questions

BODY RITUAL AMONG THE NACIREMA
by Horace Miner

from The American Anthropologist, vol. 58 (1956), pp. 503-507.

The anthropologist has become so familiar with the diversity of ways in which different peoples behave in similar situations that he is not apt to be surprised by even the most exotic customs. In fact, if all of the logically possible combinations of behavior have not been found somewhere in the world, he is apt to suspect that they must be present in some yet undescribed tribe. This point has, in fact, been expressed with respect to clan organization by Murdock (1949:71). In this light, the magical beliefs and practices of the Nacirema present such unusual aspects that it seems desirable to describe them as an example of the extremes to which human behavior can go.

Professor Linton first brought the ritual of the Nacirema to the attention of anthropologists twenty years ago (1936: 326), but the culture of this people is still very poorly understood. They are a North American group living in the territory between the Canadian Cree, the Yaqui and Tarahumare of Mexico, and the Carib and Arawak of the Antilles. Little is known of their origin, though tradition states that they came from the east. According to Nacirema mythology, their nation was originated by a culture hero, Notgnishaw, who is otherwise known for two great feats of strength -- the throwing of a piece of wampum across the river Pa-To-Mac and the chopping down of a cherry tree in which the Spirit of Truth resided.

Nacirema culture is characterized by a highly developed market economy which has evolved in a rich natural habitat. While much of the people's time is devoted to economic pursuits, a large part of the fruits of these labors and a considerable portion of the day are spent in ritual activity. The focus of this activity is the human body, the appearance and health of which loom as a dominant concern in the ethos of the people. While such a concern is certainly not unusual, its ceremonial aspects and associated philosophy are unique.

The fundamental belief underlying the whole system appears to be that the human body is ugly and that its natural tendency is to debility and disease. Incarcerated in such a body, man's only hope is to avert these characteristics through the use of the powerful influences of ritual and ceremony. Every household has one or more shrines devoted to this purpose. The more powerful individuals in the society have several shrines in their houses and, in fact, the opulence of a house is often referred to in terms of the number of such ritual centers it possesses. Most houses are of wattle and daub construction, but the shrine rooms of the more wealthy are walled with stone. Poorer families imitate the rich by applying pottery plaques to their shrine walls.

While each family has at least one such shrine, the rituals associated with it are not family ceremonies but are private and secret. The rites are normally only discussed with children, and then only during the period when they are being initiated into these mysteries. I was able, however, to establish sufficient rapport with the natives to examine these shrines and to have the rituals described to me.

The focal point of the shrine is a box or chest which is built into the wall. In this chest are kept the many charms and magical potions without which no native believes he could live. These preparations are secured from a variety of specialized practitioners. The most powerful of these are the medicine men, whose assistance must be rewarded with substantial gifts. However, the medicine men do not provide the curative potions for their clients, but decide what the ingredients should be and then write them down in an ancient and secret language. This writing is understood only by the medicine men and by the herbalists who, for another gift, provide the required charm
.
The charm is not disposed of after it has served its purpose, but is placed in the charm-box of the household shrine. As these magical materials are specific for certain ills, and the real or imagined maladies of the people are many, the charm-box is usually full to overflowing. The magical packets are so numerous that people forget what their purposes were and fear to use them again. While the natives are very vague on this point, we can only assume that the idea in retaining all the old magical materials is that their presence in the charm-box, before which the body rituals are conducted, will in some way protect the worshipper.

Beneath the charm-box is a small font. Each day every member of the family, in succession, enters the shrine room, bows his head before the charm-box, mingles different sorts of holy water in the font, and proceeds with a brief rite of ablution. The holy waters are secured from the Water Temple of the community, where the priests conduct elaborate ceremonies to make the liquid ritually pure.

In the hierarchy of magical practitioners, and below the medicine men in prestige, are specialists whose designation is best translated "holy-mouth-men. The Nacirema have an almost pathological horror and fascination with the mouth, the condition of which is believed to have a supernatural influence on all social relationships. Were it not for the rituals of the mouth, they believe that their teeth would fall out, their gums bleed, their jaws shrink, their friends desert them, and their lovers reject them. (They also believe that a strong relationship exists between oral and moral characteristics. For example, there is a ritual ablution of the mouth for a child which is supposed to improve their moral fiber.)

The daily body ritual performed by everyone includes a mouth-rite. Despite the fact that these people are so punctilious about care of the mouth, this rite involves a practice which strikes the

uninitiated stranger as revolting. It was reported to me that the ritual consists of inserting a small bundle of hog hairs into the mouth, along with certain magical powders, and then moving the bundle in a highly formalized series of gestures.

In addition to the private mouth-rite, the people seek out a holy-mouth-man once or twice a year. These practitioners have an impressive set of paraphernalia, consisting of a variety of augers, awls, probes, and prods. The use of these objects in the exorcism of the evils of the mouth involves almost unbelievable ritual torture of the client. The holy-mouth-man opens the client's mouth and, using the above-mentioned tools, enlarges any holes which decay may have created in the teeth. Magical materials are put into these holes. If there are no naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied. In the client's view, the purpose of these ministrations is to arrest decay and to draw friends. The extremely sacred and traditional character of the rite is evident in the fact that the natives return to the holy-mouth-men year after year, despite the fact that their teeth continue to decay.

It is to be hoped that, when a thorough study of the Nacirema is made, there will be a careful inquiry into the personality structure of these people. One has but to watch the gleam in the eye of a holy-mouth-man, as he jabs an awl into an exposed nerve, to suspect that a certain amount of sadism is involved. If this can be established, a very interesting pattern emerges, for most of the population shows definite masochistic tendencies. It was to these that Professor Linton referred in discussing a distinctive part of the daily body ritual which is performed only by men. This part of the rite involves scraping and lacerating the surface of the face with a sharp instrument. Special women's rites are performed only four times during each lunar month, but what they lack in frequency is made up in barbarity. As part of this ceremony, women bake their heads in small ovens for about an hour. The theoretically interesting point is that what seems to be a preponderantly masochistic people have developed sadistic specialists.

The medicine men have an imposing temple, or latipso, in every community of any size. The more elaborate ceremonies required to treat very sick patients can only be performed at this temple. These ceremonies involve not only the thaumaturge but a permanent group of vestal maidens who move sedately about the temple chambers in distinctive costume and headdress.

The latipso ceremonies are so harsh that it is phenomenal that a fair proportion of the really sick natives who enter the temple ever recover. Small children whose indoctrination is still incomplete have been known to resist attempts to take them to the temple because "that is where you go to die." Despite this fact, sick adults are not only willing but eager to undergo the protracted ritual purification, if they can afford to do so. No matter how ill the supplicant or how grave the emergency, the guardians of many temples will not admit a client if he cannot give a

rich gift to the custodian. Even after one has gained admission and survived the ceremonies, the guardians will not permit the neophyte to leave until he makes still another gift.

The supplicant entering the temple is first stripped of all his or her clothes. In every-day life the Nacirema avoids exposure of his body and its natural functions. Bathing and excretory acts are performed only in the secrecy of the household shrine, where they are ritualized as part of the body-rites. Psychological shock results from the fact that body secrecy is suddenly lost upon entry into the latipso. A man, whose own wife has never seen him in an excretory act, suddenly finds himself naked and assisted by a vestal maiden while he performs his natural functions into a sacred vessel. This sort of ceremonial treatment is necessitated by the fact that the excreta are used by a diviner to ascertain the course and nature of the client's sickness. Female clients, on the other hand, find their naked bodies are subjected to the scrutiny, manipulation, and prodding of the medicine men.

Few supplicants in the temple are well enough to do anything but lie on their hard beds. The daily ceremonies, like the rites of the holy-mouth-men, involve discomfort and torture. With ritual precision, the vestals awaken their miserable charges each dawn and roll them about on their beds of pain while performing ablutions, in the formal movements of which the maidens are highly trained. At other times they insert magic wands in the supplicant's mouth or force him to eat substances which are supposed to be healing. From time to time the medicine men come to their clients and jab magically treated needles into their flesh. The fact that these temple ceremonies may not cure, and may even kill the neophyte, in no way decreases the people's faith in the medicine men.

There remains one other kind of practitioner, known as a "listener." This witch-doctor has the power to exorcise the devils that lodge in the heads of people who have been bewitched. The Nacirema believe that parents bewitch their own children. Mothers are particularly suspected of putting a curse on children while teaching them the secret body rituals. The counter-magic of the witch-doctor is unusual in its lack of ritual. The patient simply tells the "listener" all his troubles and fears, beginning with the earliest difficulties he can remember. The memory displayed by the Nacirema in these exorcism sessions is truly remarkable. It is not uncommon for the patient to bemoan the rejection he felt upon being weaned as a babe, and a few individuals even see their troubles going back to the traumatic effects of their own birth.

In conclusion, mention must be made of certain practices which have their base in native esthetics but which depend upon the pervasive aversion to the natural body and its functions. There are ritual fasts to make fat people thin and ceremonial feasts to make thin people fat. Still other rites are used to make women's breasts large if they are small, and smaller if they are large. General dissatisfaction with breast shape is symbolized in the fact that the ideal form is virtually

outside the range of human variation. A few women afflicted with almost inhuman hyper-mammary development are so idolized that they make a handsome living by simply going from village to village and permitting the natives to stare at them for a fee.

Reference has already been made to the fact that excretory functions are ritualized, routinized, and relegated to secrecy. Natural reproductive functions are similarly distorted. Intercourse is taboo as a topic and scheduled as an act. Efforts are made to avoid pregnancy by the use of magical materials or by limiting intercourse to certain phases of the moon. Conception is actually very infrequent. When pregnant, women dress so as to hide their condition. Parturition takes place in secret, without friends or relatives to assist, and the majority of women do not nurse their infants.

Our review of the ritual life of the Nacirema has certainly shown them to be a magic-ridden people. It is hard to understand how they have managed to exist so long under the burdens which they have imposed upon themselves. But even such exotic customs as these take on real meaning when they are viewed with the insight provided by Malinowski when he wrote (1948:70):

> Looking from far and above, from our high places of safety in the developed civilization, it is easy to see all the crudity and irrelevance of magic. But without its power and guidance early man could not have mastered his practical difficulties as he has done, nor could man have advanced to the higher stages of civilization.

<u>**RESOURCES/ACTIVITES GUIDE**</u> (continued)

Anthropology - *"Body Ritual Among the Nacirema"* **Name*:***

Define the following words.

Font-

Charm-

Supplicant-

Ablutions-

Answer the following questions <u>in complete sentences</u>.

1) After reading the article, what is your impression of the Nacirima?

2) What happens when a Nacirima person visits a "holy-mouth-man"?

3) What happens at a litipso?

4) What does a Nacirima person known as a "listener" do?

5) The author of this article considers the Nacirima to be a "magic-ridden people". Do you agree? Why or why not?

6) How is the Nacirima society similar and different from our society?

7) Could you live in Nacirima society? Why or why not?

Activity: Lunchtime Participant Observation

Anthropology – Lunchtime Participant Observation

The Assignment: Describe your lunch period using participant observation as your research method.

How you will research: Sometime in the next three days you will act as a researching anthropologist during your lunch period. Since you have been in this school long enough to know its language, customs, and culture in general, you should easily be able to observe students and staff behaving in their natural manner without being significantly influenced by your presence. I would suggest that you tell the students you normally sit with at lunch that you have some homework you must finish so you must be left alone for 10-15 minutes. While you are quietly eating your lunch, look around; notice all the details of the cafeteria, the students, staff, food, etc. Acting as if you are a foreign visitor observing all of this for the first time; take field notes on your observations that include detailed descriptions of the place, the physical characteristics of the people, and most importantly, the interactions and cultural attributes of those people. Be sure to include descriptions of any unusual events or interactions that you might observe. In 10-15 minutes you should be able to jot down at least a page or two of notes on your observation (which you will turn in with your paper).

What you will create: After completing your observation and taking field notes, you will use your data to compile a report. You will write your report assuming that your readers are not familiar with this school, the State of New Jersey, or American culture in general. Be thorough and accurate in your descriptions. Try not to include your personal judgments but feel free to interpret the events you observed using scientific reasoning. Be sure to also include a discussion of the limitations of your data gathering and any problems you may have encountered during your participant observation.

You will submit the above paper and field notes at the start of class on _____.

Activity: Writing on Subcultures

Anthropology – Subcultures **Name*:***

Instructions: The United States has historically been called "The Melting Pot" where persons from many different types of cultures come here and assimilate American culture. Although on some levels this is true, this country also has thousands of subcultures with ideologies, values, customs, belief systems, and even language which are different from that of mainstream culture. The differences between the culture of rural v. urban, youth v. elderly, black v. white, or gay v. straight are but a few of the more obvious examples.

Choose a subculture that you are familiar with and discuss the way that it differs from mainstream culture in terms of ideology, values, customs, beliefs, language, etc. Also discuss how you believe this subculture has influenced and changed mainstream culture. Write your answer in the space below, or you may type your response and attach it to this sheet:

Subculture: _____

Discussion:

Activity: Film Viewing and Analysis

Anthropology – Cultural Analysis of "Dogtown & Z Boyz" **Name*:***

Instructions: Watch the "Dogtown and Z Boyz" DVD in class, then answer the following analysis questions using complete sentences.

1. In what geographic place and time period did skateboarding begin to emerge? What circumstances caused it to blossom during this specific period in this particular place?

2. Describe the subculture of the Z-Boyz. What were the goals, rules, taboos, etc., in their micro-society of surfing and skating in Dogtown?

3. How did the values of the Z-Boyz conflict with those of mainstream society?

4. What role did surfing play in the development of skate culture? How were the subcultures of surfing and skating similar/different?

5. What role did Zephyr and its owners play in the Santa Monica skate culture? What would you speculate would have happened had Zephyr never existed?

6. In observing their interactions and interviews, how would you describe and characterize the relationships between the Z-Boyz?

RESOURCES/ACTIVITES GUIDE (continued)

7. How did the Z Boyz adjust to their fame and popularity? How were the skaters who managed to rise above the underprivileged Dogtown area different from those who didn't?

8. How did the success of the team lead to its break-up? What role did the corporatization of skateboarding play in this?

9. The Z-Boyz have been characterized by some as “Accidental Revolutionaries”. Would you agree? Why or why not?

10. In making this documentary, what were the filmmakers trying to tell us? Were they successful? Justify your answer.

11. What did you learn from this movie?

<u>RESOURCES/ACTIVITES GUIDE</u> (continued)

Activity: Film Viewing and Analysis

Anthropology – Cultural Analysis of "…and You Don't Stop" Name*:*

Instructions: Watch the "…and You Don't Stop…" video, and then answer the following analysis questions using complete sentences.

1. Describe place, time period, and economic conditions when hip-hop was beginning to develop. What had caused this set of socio-economic circumstances to be in place?

2. Hip-hop was a unique form of music in that it originally did not use any instruments, only record players. How did DJ's use other persons' music to create their own songs? Specifically what did they do?

3. What role did the audience and community play in hip-hop music? How did the "block party" elevate many unknown DJ's to prominence?

4. Why is it that in hip-hop music and culture there is such a focus on a rapper/MC's name/identity? Examples: In virtually every hip-hop song the rapper says his name multiple times. Most graffiti artists' primary subject is painting their name/"tag".

5. What would you describe as the core values of hip-hop culture?

RESOURCES/ACTIVITES GUIDE (continued)

6. Why were the following artists and songs significant in the beginnings of hip-hop?

   Sugarhill Gang "Rapper's Delight" –

   randmaster Flash "The Message" –

7. How does the hip-hop subculture deal with gender roles? What about the culture made it so difficult for females to gain acceptance as artists? What gender stereotyping did you notice in the film?

8. How was the culture and values of hip-hop similar and different to those of other rebellious movements in music (such as punk rock)?

9. In making this documentary, what were the filmmakers trying to tell us? Were they successful? Justify your answer.

Activity: Toy Survey

Anthropology – Toy Survey **Name:**

Instructions: Bring this sheet to a large store that sells toys and complete the following.

Store visited: _____ Date: _____ Time: _____

List/describe five types of products in the aisle of toys appropriate for boys:

1.

2.

3.

4.

5.

List/describe five types of products in the aisle of toys appropriate for girls:

1.

2.

3.

4.

5.

List/describe five types of toys in the aisle of products appropriate for both genders:

1.

2.

3.

4.

5.

Before leaving, walk down the aisle selling video games and take note of the types marketed to males vs. those marketed to females.

Once you have returned home, respond to the questions on the back of this sheet

RESOURCES/ACTIVITES GUIDE (continued)

1. Assume you are an alien visitor who was unaware of any differences between human males and females. From what you observed in viewing toys, what would you speculate are the roles of males and females in our society?

   Male roles -

   Female roles -

2. What types of gender stereotypes are reinforced by the products you viewed?

3. What, if anything is different about video games marketed to males vs. games marketed to females?

4. How do you think your observations would have been different if you had visited a similar store fifty years ago?

5. How do you think your observations would be different if you were to visit a similar store fifty years in the future?

6. What do toys reflect about the values and beliefs of a society?

Student Writing: The Division Between Childhood & Adulthood

Anthropology – Child v. Adult? **Name*:***

Instructions: In many cultures there is a clearly defined break between childhood and adulthood, often marked by a ceremony or ritual. Since after this ceremony the child is considered a fully adult member of the society, there is a clear definition of the roles and expectations for child and adult. Is this true in the United States? When is a person considered an adult in our society? Consider our legal, social, and cultural definitions of adulthood in formulating your response. Should we have a ritual that clearly demarcates childhood from adulthood? Why or why not?

Response:

Activity: Reading and Accompanying Student Questions

Anthropology **"Baseball Magic"**

The anthropologist Bronislaw Malinowski lived among and studied the people who had long lived on islands in the South Pacific Ocean. He observed something intriguing about their behavior when they went fishing.

If the people went fishing in the dangerous, turbulent, shark-infested waters beyond the coral reef, they performed specific rituals to invoke magical powers for their safety and protection. But if the people went fishing in the calm waters of a lagoon, they treated the fishing trip as an ordinary event and performed no rituals or ceremonies. Why did they use magic in one situation but not the other?

Malinowski concluded that humans are more likely to turn to magical or occult powers when they face situations where the outcome is important and uncertain, beyond their control (as with sharks). Magic was used for situations when chance or luck matter a lot.

Magic is similar to and overlaps with religion, but they are different. Both magic and religion involve beliefs and practices about powerful, invisible supernatural forces. Religion worships, honors, or seeks to please the God, Gods, or other supernatural forces. Magic doesn't worship or honor supernatural forces, it merely uses them -- for example, to avoid sharks and death, to make money gambling, or to get good grades.

In this article, George Gmelch takes Malinowski's hypothesis -- that magic is most likely to be used in important situations that are unpredictable, where chance or uncertainty are part of the condition -- and applies the hypothesis to a surprising context: American professional baseball

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> *"We find magic wherever the elements of chance and accident, and the emotional play between hope and fear, have a wide and extensive range. We do not find magic wherever the pursuit is certain, reliable, and well under the control of rational methods." - Bronislaw Malinowski*

Professional baseball is a nearly perfect arena in which to test Malinowski's hypothesis about magic. The great anthropologist was not, of course, talking about sleight of hand but of rituals, taboos, and fetishes that men resort to when they want to ensure that things go their own way. Baseball is rife with this sort of magic, but, as we shall see, the players use it in some aspects of the game far more than in others.

Everyone knows that there are three essentials of baseball - hitting, pitching, and fielding. The point is, however, that the first two, hitting and pitching, involve a high degree of chance. The pitcher is the player least able to control the outcome of his own efforts. His best pitch may be hit for a blooper single while his worst pitch may be hit directly to one of his fielders for an out. He may limit the opposition to a single hit and lose, or he may give up a dozen hits and win. It is not uncommon for pitchers to perform well and lose, and vice versa; one has only to look at the

frequency with which pitchers end a season with poor won-lost percentages but low earned run averages (number of runs given up per game). The opposite is equally true: some pitchers play poorly, giving up many runs, yet win many games. In brief, the pitcher, regardless of how well he performs, is dependent upon the proficiency of his teammates, the inefficiency of the opposition, and the supernatural (luck).

But luck, as we all know, comes in two forms, and many fans assume that the pitcher's tough losses (close games in which he gave up very few runs) are eventually balanced out by his "lucky" wins. This is untrue, as a comparison of pitchers' lifetime earned run averages to their overall won-lost records shows. If the player could apply a law of averages to individual performance, there would be much less concern about chance and uncertainty in baseball. Unfortunately, he cannot and does not.

Hitting, too, is a chancy affair. Obviously, skill is required in hitting the ball hard and on a line. Once the ball is hit, however, chance plays a large role in determining where it will go - into a waiting glove or whistling past a falling stab.

With respect to fielding, the player has almost complete control over the outcome. The average fielding percentage or success rate of .975, compared to a .245 success rate for hitters (the average batting average), reflects the degree of certainty in fielding. Next to the pitcher or hitter, the fielder has little to worry about when he knows that better than 9.7 times in ten he will execute his task flawlessly.

If Malinowski's hypothesis is correct, we should find magic associated with hitting and pitching, but none with fielding. Let us take the evidence by category - ritual, taboo, and fetish.

Ritual

After each pitch, ex-major leaguer Lou Skeins used to reach into his back pocket to touch a crucifix, straighten his cap, and clutch his genitals. Detroit Tiger infielder Tim Maring wore the same clothes and put them on exactly in the same order each day during a batting streak. Baseball rituals are almost infinitely various. After all, the ballplayer can ritualize any activity he considers necessary for a successful performance, from the type of cereal he eats in the morning to the streets he drives home on.

Usually, rituals grow out of exceptionally good performances. When the player does well he cannot really attribute his success to skill alone. He plays with the same amount of skill one night when he gets four hits as the next night when he goes hitless. Through magic, such as ritual, the player seeks greater control over his performance, actually control over the elements of chance. The player, knowing that his ability is fairly constant, attributes the inconsistencies in his performance to some form of behavior or a particular food that he ate. When a player gets four hits in a game, especially “cheap” hits, he often believes that there must have been something he did, in addition to his ability that shifted luck to his side. If he can attribute his good fortune to the glass of iced tea he drank before the game or the new shirt he wore to the ballpark, then by

repeating the same behavior the following day he can hope to achieve similar results. (One expression of this belief is the myth that eating certain foods will give the ball "eyes," that is, a ball that seeks the gaps between fielders.) In hopes of maintaining a batting streak, I once ate fried chicken every day at 4:00 P.M., kept my eyes closed during the national anthem and changed sweat shirts at the end of the fourth inning each night for seven consecutive nights until the streak ended.

Fred Caviglia, Kansas City minor league pitcher, explained why he eats certain foods before each game: "Everything you do is important to winning. I never forget what I eat the day of a game or what I wear. If I pitch well and win I'll do it all exactly the same the next day I pitch. You'd be crazy not to. You just can't ever tell what's going to make the difference between winning and losing."

Rituals associated with hitting vary considerably in complexity from one player to the next, but they have several components in common. One of the most popular is tagging a particular base when leaving and returning to the dugout each inning. Tagging second base on the way to the rallied is habitual with some players. One informant reported that during a successful month of the season he stepped on third base on his way to the dugout after the third, sixth and ninth innings of each game. Asked if he ever purposely failed to step on the bag he replied, "Never! I wouldn't dare, it would destroy my confidence to hit." It is not uncommon for a hitter who is playing poorly to try different combinations of tagging and not tagging particular bases in an attempt to find a successful combination. Other components of a hitter's ritual may include tapping the plate with his bat a precise number of times or taking a precise number of warm-up swings with the leaded bat.

One informant described a variation of this in which he gambled for a certain hit by tapping the plate a fixed number of times. He touched the plate once with his bat for each base desired: one tap for a single, two for a double and so on. He even built in odds that prevented him from asking for a home run each time. The odds of hitting a single with one tap were one in three, while the chances of hitting a home run with four taps were one in 12.

Clothing is often considered crucial to both hitters and pitchers. They may have several athletic supporters and a number of sweat shirts with ritual significance. Nearly all players wear the same uniform and undergarments each day when playing well, and some even wear the same street clothes. In 1954, the New York Giants, during a 16-game winning streak, wore the same clothes in each game and refused to let them be cleaned for fear that their good fortune might be washed away with the dirt. The route taken to and from the stadium can also have significance; some players drive the same streets to the ballpark during a hitting streak and try different routes during slumps.

Because pitchers only play once every four days, the rituals they practice are often more complex than the hitters', and most of it, such as tugging the cap between pitches, touching the rosin bag after each bad pitch, or smoothing the dirt on the mound before each new batter, takes place on the field. Many baseball fans have observed this behavior never realizing that it may be as important to the pitcher as throwing the ball.

Dennis Grossini, former Detroit farmhand, practiced the following ritual on each pitching day for the first three months of a winning season. First, he arose from bed at exactly 10:00 A.M. and not a minute earlier or later. At 1:00 P.M. he went to the nearest restaurant for two glasses of iced tea and a tuna fish sandwich. Although the afternoon was free, he observed a number of taboos such as no movies, no reading, and no candy. In the clubhouse he changed into the sweat shirt and jock he wore during his last winning game, and one hour before the game he chewed a wad of Beechnut chewing tobacco. During the game he touched his letters (the team name on his uniform) after each pitch and straightened his cap after each ball. Before the start of each inning he replaced the pitcher's rosin bag next to the spot where it was the inning before. And after every inning in which he gave up a run he went to the clubhouse to wash his hands. I asked him which part of the ritual was most important. He responded: "You can't really tell what's most important so it all becomes important. I'd be afraid to change anything. As long as I'm winning I do everything the same. Even when I can't wash my hands [this would occur when he must bat] it scares me going back to the mound.... I don't feel quite right."

One ritual, unlike those already mentioned, is practiced to improve the power of the baseball bat. It involves sanding the bat until all the varnish is removed, a process requiring several hours of labor, then rubbing rosin into the grain of the bat before finally heating it over a flame. This ritual treatment supposedly increases the distance the ball travels after being struck. Although some North Americans prepare their bats in this fashion it is more popular among Latin Americans. One informant admitted that he was not certain of the effectiveness of the treatment. But, he added, "There may not be a God, but I go to church just the same."

Despite the wide assortment of rituals associated with pitching and billing, I never observed any ritual related to fielding. In all my 20 interviews only one player, a shortstop with acute fielding problems, reported any ritual even remotely connected to fielding.

Taboo

Mentioning that a no-hitter is in progress and crossing baseball bats are the two most widely observed taboos. It is believed that if the pitcher hears the words "no-hitter" his spell will be broken and the no-hitter lost. As for the crossing of bats, that is sure to bring bad luck; batters are therefore extremely careful not to drop their bats on top of another. Same players elaborate this taboo even further. On one occasion a teammate became quite upset when another player tossed a bat from the batting cage and it came to rest on top of his. Later he explained that the top bat

would steal hits from the lower one. For him, then, bats contain a finite number of hits, a kind of baseball "image of limited good." Honus Wagner, a member of baseball's Hall of Fame, believed that each bat was good for only 100 hits and no more. Regardless of the quality of the bat he would discard it after its 100th hit.

Besides observing the traditional taboos just mentioned, players also observe certain personal prohibitions. Personal taboos grow out of exceptionally poor performances, which a player often attributes to some particular behavior or food. During my first season of professional baseball I once ate pancakes before a game in which I struck out four times. Several weeks later I had a repeat performance, again after eating pancakes. The result was a pancake taboo in which from that day on I never ate pancakes during the season. Another personal taboo, born out of similar circumstances, was against holding a baseball during the national anthem.

Taboos are also of many kinds. One athlete was careful never to step on the chalk foul lines or the chalk lines of the batter's box. Another would never put on his cap until the game started and would not wear it at all on the days he did not pitch. Another had a movie taboo in which he refused to watch a movie the day of a game. Often certain uniform numbers became taboo. If a player has a poor spring training or a bad year, he may refuse to wear the same uniform number again. I would not wear double numbers, especially 44 and 22. On several occasions, teammates who were playing poorly requested a change of uniform during the middle of the season. Some players consider it so important that they will wear the wrong size uniform just to avoid a certain number or to obtain a good number.

Again, with respect to fielding, I never saw or heard of any taboos being observed, though of course there were some taboos, like the uniform numbers, that were concerned with overall performance and so included fielding.

Fetishes

These are standard equipment for many baseball players. They include a wide assortment of objects: horsehide covers of old baseballs, coins, bobby pins, protective cups, crucifixes, and old bats. Ordinary objects are given this power in a fashion similar to the formation of taboos and rituals. The player during an exceptionally hot batting or pitching streak, especially one in which he has "gotten all the breaks," credits some unusual object, often a new possession, for his good fortune. For example, a player in a slump might find a coin or an odd stone just before he begins a hitting streak. Attributing the improvement in his performance to the new object, it becomes a fetish, embodied with supernatural power. While playing for Spokane, Dodger pitcher Alan Foster forgot his baseball shoes on a road trip and borrowed a pair from a teammate to pitch. That night he pitched a no-hitter and later, needless to say, bought the shoes from his teammate. They became his most prized possession.

Fetishes are taken so seriously by some players that their teammates will not touch them out of fear of offending the owner. I once saw a fight caused by the desecration of a fetish. Before the game, one player stole the fetish, a horsehide baseball cover, out of a teammate's back pocket. The prankster did not return the fetish until after the game, in which the owner of the fetish went hitless, breaking a batting streak. The owner, blaming his inability to hit on the loss of the fetish, lashed out at the thief when the latter tried to return it.

Rube Waddel, an old-time Philadelphia Athletic pitching great, had a hairpin fetish. However, the hairpin he possessed was only powerful as long as he won. Once he lost a game he would look for another hairpin, which had to be found on the street, and he would not pitch until he found another.

The use of fetishes follows the same pattern as ritual and taboo in that they are connected only with hitting or pitching. In nearly all cases the player expressed a specific purpose for carrying a fetish, but never did a player perceive his fetish as having any effect on his fielding.

I have said enough, I think, to show that many of the beliefs and practices of professional baseball players are magical. Any empirical connection between the ritual, taboo, and fetishes and the desired event is quite absent.

Indeed, in several instances the relationship between the cause and effect, such as eating tuna fish sandwiches to win a ball game, is even more remote than is characteristic of primitive magic. Note, however, that unlike many forms of primitive magic, baseball magic is usually performed to achieve one's own end and not to block someone else's. Hitters do not tap their bats on the plate to hex the pitcher, but to improve their own performance.

Finally, it should be plain that nearly all the magical practices that I participated in, observed or elicited, support Malinowski's hypothesis that magic appears in situations of chance and uncertainty. The large amount of uncertainty in pitching and hitting best explains the elaborate magical practices used for these activities. Conversely, the high success rate in fielding, .975, involving much less uncertainty, offers the best explanation for the absence of magic in this realm.

Anthropology - "Baseball Magic" **Name:**

Instructions: After reading the article, respond to the following using complete sentences.

1. Baseball players' practices (or similar behaviors by others in our society) are not talked about as "taboos", "fetishes", and "ritual." What are they called and why do we tend to view them with less suspicion than similar practices in more "primitive" societies?

2. What are some of the "magical" objects and/or rituals that you use during your daily life or in preparation for a sport/performance/event/etc.? Why do you do this and what does the completion of this "magic" provide to you? Do your actions tend to confirm Malinowski's hypothesis?

3. How is the use by Americans of horse shoes, rabbits' feet, numerology, and good luck charms, similar to and different from the magical practices of people in traditional, pre-industrial, or tribal societies?

4. How widespread is belief in such quasi-religious phenomena as astrology, good luck, ghosts, superstition, fortune-telling, tarot-card reading, séances, palmistry, and the like? What/who are the TV ads for "psychic hotlines" designed to appeal to?

Activity: Analysis of Language in Conversation

Anthropology – Three Conversations **Name*:***

Instructions: When you talk to other people, a large set of factors influence what you say and how you say it. The age, gender, education, and personality of the speakers, the time and place of the conversation, and the speakers' relationship to one another are but a few of the influences you adapt to every time you speak to someone. Today you will take notice of three distinct conversations you have - with a friend, with a teacher, and with a parent. Record the basic information about each conversation below.

Next, you will analyze how different factors influenced the characteristics of the conversation (such as topic, style, vocabulary, length). Compare the characteristics of the three conversations. How was the language affected by the circumstances and person you were conversing with? Why do you change for each conversation partner?

Conversation #1

Friend's Name:_____ Topic of Conversation_____

Time:_____ Location:_____

Conversation #2

Teacher's Name:_____ Topic of Conversation_____

Time:_____ Location:_____

Conversation #3

Parent's Name:_____ Topic of Conversation_____

Time:_____ Location:_____

Write your analysis in the space below and on the back of this sheet

Student Writing: Examining body Decoration/Modification

Anthropology – Body Decoration **Name*:***

Instructions: Read each prompt and respond to the questions that follow.

1. In Western societies (such as ours) women have long tended to engage in surface body decoration to a much greater extent than men. Almost all women wear make-up at one time or another, skin care products are almost universally marketed to women, most jewelry is designed for female consumers, and women tend to have far more clothing than men. In our society, women who do not use body decoration have their femininity doubted as much as men who engage in body decoration have their masculinity questioned.

   Why do you think that American society orients self-decorating so much more towards women than men? How does such self-decorating activity relate to the concepts of feminism and female stereotypes?

2. One type of body decoration that has traditionally been much more common amongst men is the tattoo. In fact, the history of the tattoo can be traced to ancient times. Recently in the United States tattooing, piercing, and scarification have become much more widespread.

   What kinds of values and beliefs are shown in the different kinds of body decorations? Why do people choose to spend larges sums of money and undergo painful process and healing to get permanent decorations added to their bodies? What role does gender play in this? Compare and contrast the functions of plastic surgery to the practices above.

<u>RESOURCES/ACTIVITES GUIDE</u> (continued)

Activity: Survey and Writing on College Choice & Social Rank

Anthropology – College Choice and Social Rank **Name:**

In many societies, education is a major factor in determining rank. For example, professions which are generally respected and ranked high are usually those which require a great deal of education (doctors, judges, professors, lawyers). In addition, the institution where an individual received their diploma is also quite important to rank.

Instructions: Interview three seniors at our school about college. Ask them which colleges they are planning on applying to or are actually attending. Ask what their top picks are and why they want to go to those particular institutions. Ask what their "Dream School" is and why they would want to go there above all else. Inquire about the most important aspects of a college and what the most important things they will gain from college. Record the basic information about each conversation in the spaces below.

Senior #1 Name: _____

Top college choices: Reasons for choices:

Other Information:

Senior #2 Name: _____

Top college choices: Reasons for choices:

Other Information:

Senior #3 Name: _____

Top college choices: Reasons for choices:

Other Information:

_____

Next, using the conversations, outside sources (such as the college rankings from "US News and World Report"), and your own knowledge you will analyze why educational institutions are ranked differently and how their relative ranks may affect their graduates' achievements in society. Be as systematic and complete as possible in responding. Consider all the potential consequences of attending various institutions, such as the location and size of school, quality of education, potential professional networking and job leads, and types of acquaintances made in the college.

Write your analysis in the space below and on the back of this sheet.

In-Class Activity: Ideal Spouses

Informally discuss with students the characteristics they would want a person they marry to have. After about five minutes of soliciting ideas, have students make a detailed list of specific personal, cultural, ideological, and economic criteria they would use in selecting their spouse.

Once students have completed their lists, ask them to circle the five most important items on their lists and write a "1" next to the most important, "2" next to the second, etc.….

Allocate a quarter of the chalkboard to each of the four categories, then have all students (in small groups) write their top five criteria with ranking number and the spouses' sex in the appropriate areas of the board. Example: "Good Looks – 2 – F"

With the class, compare and contrast the lists and rankings. Create a statistically "Ideal Spouse" for both males and females. Discuss how the genders differ in their criterion. Compare results with other cultures.

Activity: "High" vs. "Low" Art

Anthropology – "High" v. "Low" Art

There have been many sociological studies which indicate that socioeconomic status is a major factor in preferences for different types of art. For example, in the US the aesthetic taste of the social elite is called "highbrow", while that of the persons of lower socioeconomic status is termed "lowbrow". Examples: Ballet dancing is held as an art in high esteem, while line-dancing is not considered by most to even be an art. Violin playing is considered cultured, while drumming a 5-gallon bucket on a subway platform is not. Paintings on canvas are called cultured, while paintings on black velvet are considered tacky.

Instructions: Using magazines or the Internet, gather pictures of two examples of "high" art, and two examples of "low" art. Attach the pictures to a paper. In a short essay, discuss the factors that would cause one segment of society to praise the work of art and another segment of the same society to condemn it.

Final Project: Anthropology
Field Work Project: Neighborhood Ethnography

The Assignment:

You will conduct a field study of a cultural event, group, or situation in our local neighborhood to produce an ethnographic report. The purpose of an ethnographic report (or ethnography) is to provide an in-depth study of a particular community, culture, group, or event. By acting as an anthropologist conducting an ethnographic field study you will use participant observation. Through participant observation you try to put aside any preconceived notions and theories and see it through the eyes of the people being studied, asking them for their interpretation of events/behaviors/etc. After gathering data through interviews and observation you then analyze it to draw themes and conclusions and write it up into an ethnographic report which you will present to the class.

Topics for Field Studies:

Street Ethnography

Choose a neighborhood or street to study. You should pay particular attention to what, if anything, the people who live there have in common with each other. How do they socialize and interact with one another? How do their dwellings and outdoor space look and compare to one another? What do they have in common? Where do they shop, play, eat? What are the people like who live there in terms of age, race, family size, occupation, wealth? How has the neighborhood changed over the past decades?

Immigrant Ethnography

Pick a group of people who are relative newcomers to your area. Where did they emigrate from and why? Why did they choose this area? How has the transition been? How is life different for them here? What parts of their original culture have they retained and what has been not kept? What are their hopes for the future? What do they like most/least about their new home?

Alumni Ethnography

You are very familiar with the culture of this school now. What was it like before you arrived here? Try to contact GLHS alumni who graduated at least ten years ago to get a better idea of the changes that have taken place here. What were the school rules then? What was the dress code? What was "cool"? What were the school facilities like? What activities/sports/clubs did they participate in? What do they think about teens today and how are they similar/different? Knowing what they do now, what would they have done differently during high school?

Community Impact Report

A common topic that anthropological field work addresses is how change or "progress" affects people. Look for some change in the area (building a new shopping center or park, major positive or traumatic event, closing of a valued store, creation of a new technology, etc.) and explore how it had changed the community. How did the change impact community members? Did the change unite or divide the community? What were the positives and negatives of the change on individuals and on the community at large?

Special Group Ethnography

There are lots of formal and informal groups which have their own culture (religious denominations, sports fans, fraternities/sororities, gang members, etc.) Study a special group within your community by identifying issues of common concern between this group and other groups. How do members of this group define and express their identity? What are differences between the group's identity and the perception of the group by outsiders? What commonalities hold the group together? What interests, goals, and rituals do they share? Why do people join/leave? What do members get from belonging? How does this group interact with other groups?

With whatever type of ethnography you choose, you must propose a topic and series of questions to explore and have them approved by the teacher before proceeding. Your field work must include participant observation as well as personal interviews with a minimum of three persons. These interviews must be recorded. This recording of the interviews will be turned in with your paper.

Tips for field work:

Before conducting any observation it is critical that you plan your time and location well in advance. You must be able to focus and be an objective participant and be able to safely observe the place/people being studied and have permission to be there. **In no case are you to trespass, break the law, be an unwelcome guest, or place your safety in jeopardy.** It is also important that you choose a time and place for your observation that will help you to accurately observe activity relating to your topic. For example: If you are doing a "Street Ethnography", numerous observations at varied times of the day and days of the week would give you much better information than just one single observation period.

Refer to the "Advice for Interviews" handout and follow the instructions/advice that is given. You will need to create an informative flyer to give any person you interview which explains your project as well as create a release form where the person you interview gives you permission to use the information obtained from them. You also must create a list of questions that you will ask your interviewees. Both of these will be submitted in advance to the teacher for approval.

RESOURCES/ACTIVITES GUIDE (continued)

The Paper:

Remember that ethnography is descriptive, thorough, organized, explains what you have learned, and provides a portrait of the people you studied. The paper should be 4-5 **typed** pages (double spaced, 1" margins, 12 point font, no large titles) and will have three parts:

> **Introduction:** The who, what, when, and where of your topic. You should provide a summary of the focus of your ethnography and why you choose it. Who did you interview? Where did you observe? Include a description of your subject and study using maps, photos and sketches.
>
> **Content:** Organize your observations and interviews. This is where you present your data. If at all possible, try to present your ethnography in a "story" format rather than verbatim Q&A transcripts of the interviews. Use quotations to illustrate parts of the story. Because the observations and interviews will have covered much more than can be presented in the paper, you must extract the highlights. Be sensitive to the views of your interviewees and present their side of the story.
>
> **Conclusion**: You will analyze and draw informed and reasonable conclusions about the data you gathered. Discuss the positives and negatives of your fieldwork experience. You should discuss observations you made and new perspectives you learned.

The Class Presentation:

In the five to seven minute presentations, you will present the information and findings from your field work in a creative yet instructional way. (If all you do is stand at the front of the room and read us you paper you will receive an “F”). Besides preparing in advance, using note cards, and having good presentation skills you should consider using PowerPoint software. In a PowerPoint presentation you could easily play video clips from observations or excerpts from the interview and/or show visuals (photos, maps, news clippings, etc.) from the places and interviewees that you examined. I encourage you to be creative in your presentation, take a risk!.

Due Dates:

_____1. Topic submitted to teacher.

_____2. Interviewee flyer, release form, and questions submitted to teacher.

_____3. Interviews complete and interview debriefing form submitted to teacher.

_____4. Paper turned in to teacher.

_____5. In-class presentations.

ADVICE FOR INTERVIEWS

Preparing for the interviews:

If you have ever watched a talk show or other interview, you know how important it is to ask the right questions. Now that you have selected your topic, identified your interviewee, and collected all the materials you will need, it is time to generate your list of questions. Do not assume your subject will know what to say or that you know what you want to ask. Be prepared.

Be Specific and Personal

The first thing to remember in preparing questions for an interview is to be specific. After choosing your focus, you need to be specific with your questions and stay on track during the interview. Second, be personal. One of the things that makes interviews interesting is they allow ordinary people to tell the story. You want your interview to tell you something that your textbook cannot - a personal perspective.

The Do's and Don'ts of Asking Questions

Ask questions that require more of an answer than a "yes" or "no." Choose more "open-ended" questions that allow the interviewee to answer in his or her own words. Don't: "Do you think this neighborhood has changed since you moved here?" Do: "What types of changes have happened in this neighborhood since you moved here?"

Start with non-controversial questions and build up to the personal ones. Make sure to get basic biographical information at some point in the interview, including: age, place of birth, brief family history, places interviewee has lived, how long he/she has lived in your community, education and background, occupations and accomplishments, past and present interests, community activities, etc. This background information will help you to investigate the role past experience plays on one's feelings about a subject.

CONDUCTING THE INTERVIEW

Follow this checklist to ensure your interview goes smoothly:

- Depending on where the interview is to occur, make sure you have proper directions and have confirmed the date, time, and location of the interview.
- Arrive at the interview on time.
- Be sure to test your equipment before starting.
- It is very important to arrive at the interview with all the supplies you need (tape recorder, extra batteries, extra tapes, paper, pencils, and your list of questions).
- Greet your interviewee by giving them your handout explaining your topic of study and letting them know why you are conducting the interview and what you hope to gain from it. Be sure to have them sign your release form that grants you the right to use the information you learn from them.
- Find a comfortable location for the interview to take place. Because you may be talking with your interviewee an extended time, you will want to stay away from any distractions.
- Begin asking questions.
- Be sure to take cues from your interviewee. Ask questions based on answers they give you. Follow your question sheet, but don't be afraid to expand from the interview.
- Stay focused. If you notice the person you are interviewing is not staying on a subject or telling a story that is irrelevant, ask a direct question that will bring him/her back to your focus.
- Don't interrupt. Once you have asked the question, wait until he/she has completed the answer before moving on. If you have to interrupt to bring him/her back on focus, apologize for the interruption.
- Don't let silence fluster you. If a lull happens during the interview, take that moment to collect your thoughts and move on to a new question.
- Use your paper for notes. Jot down names or other details that you need to clarify before leaving. If the interviewee is telling a story and you think of another question, don't interrupt, jot it down and come back to it. Don't sit and transcribe all his/her answers.
- The last question you ask should be, "Do you have any questions for me?"
- Be sure to thank your subject at the end of the interview.

AFTER THE INTERVIEW

Once the interview is completed and you are back at home, immediately do the following:

Play the interview back and transcribe your questions and answers. Be sure to get the most important/relevant portions of the interview verbatim. Don't censor or correct grammar.

Make notes of the appearance of the interviewee and any traits that stood out in your mind.

Write a thank-you note to the person you interviewed and immediately put it in the mail.

Think of questions you didn't ask or facts you weren't able to gather and see if you can find those out from other sources.

Anthropology Field Work Project: Neighborhood Ethnography Name:

Interview Debriefing Form

Once you have completed all your interviews, please answer the following

How did the information you gathered in your interviews reflect that which you had learned previously about the subject?

Did anything happen in your interviews to make you question the accuracy or perspective of the interviewees?

What sources might you use to confirm information presented in your interviews?

What new things did you learn?

What was the most surprising piece of information you gathered in the interviews?

What criteria did you use to determine whether an interview was "good"?

What evidence did you find of someone's past experiences shaping their responses to your questions?

Grading Rubric for Anthropology Field Work Project

Interviews:	Topic submitted on time. Interviewee flyer, release form, and questions complete and submitted on time. Interview debriefing form complete and submitted on time	_____ **out of 20 points**
	Comments:	
Paper:	Proper length & with three part format and proper spelling, grammar, etc.	_____ **out of 10 points**
	Introduction: Provides a summary of the focus of your ethnography and why you choose it. Who interviewed, observations. Description of your subject and study using maps, photos, and sketches.	_____ **out of 15 points**
	Content: Data presented. Quotations used properly. Highlights covered. Sensitivity to the views of interviewees. Multiple perspectives.	_____ **out of 20 points**
	Conclusion: Analysis and informed/reasonable conclusions about the data. Discussed fieldwork experience and observations made/perspectives learned.	_____ **out of 15 points**
	Comments:	
Presentation:	Proper length/technique (eye contact, tone, etc.) a	_____ **out of 10 points**
	Presentation made in a creative And visually instructional manner.	_____ **out of 10 points**
	Comments:	
	Total	_____ **out of 100 points**

SUGGESTED AUDIO VISUAL/COMPUTER AIDS

1. American Anthropological Association.
   http://www.aaanet.org

2. Brownstone Diploma 97 for Windows CD-ROM to accompany Anthropology: Understanding Ourselves and Others. Brownstone Research Group, 1997.

3. Peabody Museum of Archeology and Ethnology.
   http://www.peabody.harvard.edu

4. Religious Movements Homepage Project at the University of Virginia.
   http://religiousmovements.lib.virginia.edu/

5. Smithsonian Center for Folklife and Cultural Heritage.
   http://www.folklife.si.edu/index.html

6. Smithsonian Museum of Natural History: Anthropology Department Outreach Office.
   http://www.nmnh.si.edu/anthro/outreach/outrch1.html

7. Texas A & M Department of Anthropology. Anthropology in the News website.
   http://anthropology.tamu.edu/news.htm

8. University of Pennsylvania Museum of Archaeology and Anthropology.
   http://www.museum.upenn.edu/

9. Film: "Dogtown & Z Boyz"(2001) An award-winning documentary film historically chronicling the rise of a new pop culture phenomenon, skateboarding. Archival footage shows the development of the sport, its cultural mores, and emergent personalities. Connects the rise of "extreme sports" and the influence of this cultural phenomenon in youth culture (1 hour 45 minutes)

10. Film: "And You Don't Stop: 30 Years of Hip Hop, Part 1" (2004) Documentary film examining the rise of the hip hop art form from its humble beginnings in the South Bronx to the global, cultural and economic powerhouse. Chronicles hip hop's birth in an impoverished and neglected section of New York to how it emerged as a mainstream form of music and cultural influence. It examines the struggles and prejudice that female performers in hip hop faced in order to succeed in a male dominated art form, and concludes by noting the astonishing contemporary influence on many aspects of mainstream culture. (40 minutes)

11. Film: "The Power of Myth" (1988). Bill Moyers conducts six distinct interviews with Joseph Campbell, one of the world's foremost authorities on mythology. Examines common roots and themes through religion, myth, and human experience. (6 – 30 minute tapes)

SUGGESTED MATERIALS

Resources for Students

Angeloni, Elvio. Annual Editions: Anthropology 05/06 Twenty-Eighth Edition. Dubuque: McGraw-Hill/Dushkin, 2005.

Crapo, Richley. Cultural Anthropology: Understanding Ourselves and Others. New York: McGraw-Hill, 2002.

Resources for Teacher

Boetler, Gene and Mary. Anthropology. Center for Learning, 2000.

Cohen, Irwin. Anthropology: Through the News. 2004.

Crapo, Richley. Instructors Manual and Test Bank to Accompany Cultural Anthropology: Understanding Ourselves and Others. New York: McGraw-Hill, 2002.