As human beings we are profoundly social animals. Most of our lives are spent interacting, either directly or indirectly, with other human beings. Language, the uniquely human ability that defines our species, is central to this process. Other semiotic resources such as space, nonverbal behavior, including gesture and body positioning, tools, cosmetics, and clothing are also central to the construction of meaning and process of human interaction. Until fairly recently the detailed study of how human beings use language in conjunction with other resources to build their social worlds in face-to-face interaction was largely ignored. That situation has now been changed by exciting research that transcends traditional disciplinary boundaries in the human sciences. This course will introduce students to

1) Research on how human beings use language and other semiotic resources in everyday settings to build in concert with each other the events within which we live our lives. and
2) The ideas underlying such an approach and methods that have made such research possible.

Students will not only read some of the important research in this area but will also

1) Videotape human interaction in natural settings
2) Make transcripts of the talk they record
3) Explore different ways of transcribing the visual features of such interaction
4) Organize the materials they have collected into an analytical paper and PowerPoint presentation
The Field Project

Over the course of the quarter students in the course will be engaged in an ethnographic research project as a way of practicing and integrating the material covered in class and in the readings. Some of this work, as well as class presentations, will be done in groups. The written fieldwork assignments, however, will be evaluated on an individual basis.

Students in small groups (no more than 4) will select field site settings of their choice and will do hands-on tasks related to the project every week (e.g. participant observation, field notes, creating visual documentation such as maps, photographs, collecting audio- or video- recordings of interaction, transcription and data analysis). Students will be expected to select a setting to which they have access and in which they will be able to video- or audio-record people interacting with one another while doing their everyday activities. Possible field site settings include sports groups, dance class, dormitories, religious institutions and services, Sunday schools, Saturday classes for heritage language maintenance, music rehearsals, glamour portrait studios, piercing salons, tattoo parlors, farmers’ markets, ethnic markets (99 Ranch in Van Nuys, for example, would be ideal for investigating multi-cultural interactions), restaurants, news offices, field schools, tutoring lessons, hair salons, classrooms, laboratories, libraries, gas stations, various offices. At the end of the quarter each student will integrate the written assignments and visual documentation into a final research presentation and paper. At the end of the class students will be asked to evaluate the performance of their group members so everyone must be accountable to the project of the group and participate; no one appreciates free--loaders.

Goals

In addition to student involvement in conducting original research about the ethnography of everyday speech in settings of their choice in small groups, a major goal is the acquisition of skills in linguistic anthropology and ethnography, which are useful across disciplinary boundaries (and for future jobs; the project you do in this class will define your skill as an independent researcher).

Attendance: Attendance is required. There are no make-up demonstrations. If you have conflicts of any sort that you know about now, it’s probably best to not take the class. Due to limited equipment, the class must be kept small.

Note: Syllabus is subject to slight changes. The syllabus outlines assignments; shifts may occur given interests of the class. Some workshops to learn how to use programs such as Photoshop for dealing with still images, or I-movie may need to be scheduled in the evenings; we will know this soon. 4 digital cameras are available for checking out through me. Because of the limited number, we will have to coordinate usage of them. In order to check out cameras, however, you must attend the class in “The Art of Shooting Video”, scheduled for Jan. 20. If you have access to a camera, that will be helpful for the class members.

There will be weekly office hours in the CLICC lab for additional assistance in the use of programs covered in class.
Class Assignments

Week 1
Jan 6  Introduction: The Ethnography of Everyday Speech
Overview of the field and examples of different research sites.

Assignment #1 Explained (Fieldnotes)

Week 2
Jan 11  Participant Observation and Ethnographic Description
Goodwin: HSSS, pp. 1-29
Duranti: “Ethnographic Methods” and “Transcription”

Jan 13  Gendered Behavior and The Language of Adornment
Goodwin: HSSS, pp. 29-64
Mendoza Denton: “‘Muy Macha’: Gender and Ideology in Gang-Girls’ Discourse about Makeup”
Video: Wearing Hijab: Uncovering the Myths of Islam in the U.S.

Week 3
Jan 18  Photoshop and Scanning Workshop

Jan 20  Powerpoint and The Art of Shooting Video
AV Services will come to class for instruction

Assignment #1 due by email to mgoodwin@anthro.ucla.edu by Jan 22

Week 4
Jan 25  Bodies in Social Space
Goffman: Regions and Region Behavior”
Spradley & Mann: "The Territorial Imperative", pp. 101-119
Gregor: “Space, Settings, Designs” (Mehinaku village)

Video: We Are the Mehinaku (space use in Amazonian village)

Jan 27  I movie Workshop

Week 5
Feb 1  Directives and Gendered Interaction
Goodwin:  HSSS Chapters 4-6

Feb 3  Supportive Exchanges
Goffman: “Supportive Interchanges”

Assignment #2 distributed and explained (Transcription)
PROJECT PART 1 due in 341 Haines by 5 PM on Friday, Feb. 4

Week 6
Feb 8  Argument and Dispute Processes
Goodwin: Chapter 7
Hall: “‘Go Suck Your Husband’s Sugarcane!’: Hijras and the
Use of Sexual Insult”
Video: Bombay Eunuch

Feb. 10  Guest Speaker on Fieldwork
Diana Pash will talk about her work with families with
same-sex couples
Midterm Due by 5PM emailed.

Week 7
Feb 15  Stance, Affect, and Embodiment
Goodwin: Chapter 8
Goodwin: “Games of Stance: Conflict and Footing in Hop
Scotch”
Video Presentations of Children’s Games

Feb 17  Stories as Participant Frameworks
Goodwin: Chapters 9-10
Goffman: “Footing”
Assignment #2 due by email to mgoodwin@anthro.ucla.edu by Feb. 20

Week 8
Feb 22  Hearers’ Participation in Stories
Goodwin:  Chapter 11

Feb 24  Constructing Difference, Exclusion and Marginality
Goodwin: “Exclusion in Girls’ Peer Groups: Ethnographic
Analysis of Language Practices on the Playground”
Capps: “Constructing the Irrational Woman”

Week 9
Mar 1  Talk, Gesture and Disability
C. Goodwin: “Co-Constructing Meaning in Conversations
with an Aphasic Man”
Murphy: “The Damaged Self”
Mar 3  Guest Presentation on Family Bedtime Rituals  

**PROJECT PART 2 DUE AFTER CLASS OR NO LATER THAN MARCH 3 BY 4 P.M. IN 341 HAINES HALL**

**Week 10**  
Mar 8  Project Presentations  
Mar 10  Project Presentations  

**Week 11**  
Mar 15  Project Presentations  

**FINAL PAPER DUE MARCH 17 AT 5 PM**

**Talks of Interest**: CLIC (Center for Language, Interaction and Culture) Talks are (usually) 10-12 in the Discourse Lab, Haines 332  

Check Center for Language, Interaction and Culture) Colloquium series list for more details. [www.sscnet.ucla.edu/clic/speakers.htm](http://www.sscnet.ucla.edu/clic/speakers.htm)

**Projects**

There will be two assignments (one on field notes and one on transcription), two projects on the fieldwork, a final paper and a midterm exam. A good grade depends on incorporating the readings and class lectures into the analysis you present in your projects.

**Class Preparation**

Students will be responsible for reading assignments each class period. Since discussion is crucial, I will call on people to talk about their ideas about the readings from time to time. When time permits some students will present their work in progress in class.

It is important to develop good note taking skills. If you are absent from class get the handouts from another student, as they will only be handed out one time; getting handouts is your responsibility.

Films and videos will not be resown; many are my personal copies: therefore they will only be shown during class.

The syllabus is subject to minor changes given availability of speakers and developing interests of students; there will be some time for selected student presentations throughout the term.
Final Grade

Here is a rough breakdown on how your grade will be determined:

Assignment 1  5%
Assignment 2  10%
Field Project Part 1  20%
Field Project Part 2  20%
Final Project  25%
Midterm Exam 15%
Class Participation  5%

ASSIGNMENTS

ASSIGNMENT #1

FIELDNOTES

1) Break into groups (not more than 4).
Students who have selected a field site have two options:
a) let others (one-three other students is fine) join you at your field site
b) if you would like to work alone, please e-mail about your field site/ project
and what kind of progress you have achieved.

2) With other students in your group, choose a field setting. Please select a setting that is interesting to you, but also to which you have access and in which you will be able to video- or audio-record people interacting with one another. Students will be expected to select a setting to which they have access and in which they will be able to video- or audio-record people interacting with one another while doing their everyday activities. Possible field site settings include sports groups, dance class, dormitories, religious institutions, Sunday schools, Saturday classes for heritage language maintenance, music rehearsals, glamour portrait studios, piercing salons, tattoo parlors, farmers’ markets, ethnic markets (99 Ranch in Van Nuys, for example, would be ideal for investigating multi-cultural interactions), restaurants, news offices, field schools, hair salons, classrooms, laboratories, libraries, gas stations, various offices. Possible examples on campus: laboratories, the gym, cafeterias / restaurants (Café Roma, Northern Lights), stores (Ackerman Union, Lu Valle). Choosing a site, be creative but reasonable (e.g. bars are not recommended as a site, because of too much potential distraction). You can ask relatives / friends / neighbors if they would allow you to videorecord a couple of their family dinners, a bridal shower or a family celebration; or ask to be allowed to do a small-scale study of some social situation involving their children (e.g. a birthday party). Please ask permission of all involved, including the child.

3) go and observe the setting; take notes; use Hymes' SPEAKING model (p. 11 of syllabus) as your resource, but not as the structure of your observational process.
4) without telling anyone (i.e. friends, parents, etc.) about your field site visit, within 24 hours write field notes of your observations. Address what you did to "enter" the setting. Consider categories that you need to describe the scene, the information to which you have direct access, what seems implicit, what else would you like to know and how would you go about finding it out. Please keep the computer file of the field notes for later use in other assignments.

5) go to the www.oprs.ucla.edu and look at information on consent forms. Undergraduate students are not required to have participants sign consent forms, but you need to be aware of what working procedures are. We are not investigative reporters; rather we are anthropologists who inform people of their rights NOT to have their conversations recorded.

6) e-mail to mgoodwin@anthro.ucla.edu your field notes PASTED INTO YOUR MESSAGE, not attached.

On the top of your e-mail message write:
Anthro 141 / Assignment #1
Project title : e.g. An ethnographic study of interaction in/at… (your site)
Your student ID
If working in group, list your group members.

PROJECT PART #1: YOUR FIELD SITE’S SPATIAL ORGANIZATION and MATERIAL CULTURE (such as objects, and personal adornment, hair style, clothing (uniforms for example) which are important for the constitution of identities in your site)

The main goal of PROJECT PART #1 is to document how the spatial organization of your field site is relevant to the activities that take place within it and how material objects help constitute the scene. In order to do this, you will return to your field site to conduct observations with this focus.

The PROJECT PART #1 components to be submitted in HARD COPY, in a brown envelope with project title and group members’ names in 341 Haines Hall, Feb. 4 by 5 p.m.
* by the group collectively:
1) map(s); 2) sketches; 3) photographs;

* by each student, individually: field notes describing what you saw and understood, following the guidelines below (Personal ID on top same as for Assignment #1)
(Plus OPTIONAL, collectively: a video-tape (or a CD) with pan shots)

To organize this information, begin with the “larger picture” and then zero-in on details.

a) Within 24 hours after the observation, write down in your field what you have learned about your field site’s spatial organization. Individual field site observations are to be handed in with the group project.
b) **IF (and only if)** you feel it helps locate the site, draw, download, or copy from a commercially available source (e.g. Thomas Brothers guide) a map of the area in which your site is located. Mark the site on the map in an appropriate way. Have maps of different scales if necessary. (example: map # 1 - where the area is situated within the City of Los Angeles ; map #2 - a more detailed street map of the area)

c) Sketch a map of the **spatial organization** of your site (example: a floor plan of an apartment, a layout of a park, a classroom, etc.)

d) Pay attention to the following, take notes at the site: How activities are distributed within the space; whether and how participants’ behavior changes according to their position within the space; whether the spatial organization undergoes a change/ transformation when certain social activities are taking place (example: putting several tables together for a large dinner gathering; selecting / clearing up a space for children to have a sleep-over party, etc.); whether there are **artifacts or other symbolic tools** (example: rules of conduct on the wall) that are present within the space and/or used by participants in the activity (example: family photographs, objects of religious or spiritual significance, sports trophies, etc.) Look at the **clothing** worn (and other types of bodily adornment) to see if this helps define participant roles.

3) Bring with you a roll of film and a camera and take photographs of the site. If appropriate, make photographs of both the external, and the internal areas. After developing the film, select 4 to 6 photographs and scan them for future use, (example: if your field site is a school, make photographs of both the outside of the school, and the inside areas relevant to your study). **Optional:** if you have access to a video camera, make slow pan-shots of the space, both inside and outside the field site.

ASSIGNMENT # 2

DATA COLLECTION & TRANSCRIPTION

The goal of this assignment is to audio- or video-record, select, and transcribes a 3 minute data segment using Conversation Analysis transcription conventions (see *He Said She Said*, pp. 25-26 for Transcription Conventions.)

The final product of this assignment will be a file that contains your **TRANSCRIPT. It has to be** pasted inside your message and **E-MAILED to mgoodwin@anthro.ucla.edu.** Please include your name, project title, your partners’ names, etc., at the top of your message. **One transcript per group is fine.** If you want to transcribe more, that is fine as well. All transcripts could be useful for your final project.

In order to carry out this assignment, you will have to do the following:

1) Secure your recording equipment.
NOTE: a digital video-camera will be available for checkout from me. It’s important that you have been to the instruction classes on video in Powell to be able to take out equipment.

2) Make sure that you have all the necessary components, such as batteries, audio- or videotape, etc. TEST YOUR EQUIPMENT BEFORE YOU GO TO THE FIELD SITE.

3) Go to your field site and audio- or video-record interaction according to the design of your project (some of you decided to collect data in two different environments).

4) View or listen to the data that you collected (obviously more than once) and select a segment. The length of the selected segment will vary, but it should contain a part or a whole activity (example: an interaction between a customer and a waiter during meal order; a narrative told by one child to other children during a sleep over party).

NOTE: You might discover that what you have recorded is very different from your expectations or from what you wanted to investigate. If this happens, make an adjustment to your initial project design.

5) Transcribe not more than 3 minutes of this segment, using Conversation Analysis transcription convention. If you have multiple activities that are shorter than three minutes (say perhaps short service encounters) then transcribe several activities. If eye gaze, objects, or other features are important in constituting the interaction, include these in your transcript as well. We are interested in new ways of thinking about how transcription can be accomplished which captures all relevant features.

E-mail to mgoodwin@anthro.ucla.edu by Friday, Feb. 18 (midnight).

PROJECT PART II:

A PRESENTATION OF YOUR PROJECT

The goal of Project Part II is to organize the information about the social interactions and activities taking place in your field site that you have accumulated through conducting your observations.

The final product of Project Part II will be a hard copy in a brown envelope with project title and group members’ names, hard copies of your possible transparencies or your Power Point slides, submitted to the instructor after class or no later than March 4 at 4PM. You have a choice of modalities of presenting your project:

1) Making 18 point copies of possible transparencies

2) Creating a Power Point presentation and saving it on a zip disk or on a CD or DVD.

The presentation should include the following, in the order determined by you:
- The title of your project and the names of your group members.
- The general background / description of the site
- The spatial organization of your site: use the maps of the area and the images/photographs that you submitted for Project Part 1 (scanned into the Power Point, or copied onto transparencies).
- The more detailed description of the social interactions and activities and their patterns / regularities that you identified.

It may be that you discuss, for example, how directives are used to organize activity, how stories are told, how greetings are used to open an encounter, how jokes are told, how different types of footings are taken up towards an activity, how disagreements are negotiated, how accusations, or assessments are constructed.

- The social interaction–related phenomena and analytic questions that you have identified as the potential analytic foci. You may choose to begin with this section, going straight to the point (“In this project, we examine…”), or end with this section (in a “slow exposure, background first” format), depending on your plan of presenting your project. Both are fine.

( NOTE: IN THIS SECTION YOU WILL BE EXPECTED TO SHOW A GRASP OF THE CONCEPTS AND THEORIES DISCUSSED IN THE READINGS AND LECTURES. Integrate readings into the project.)

For your final paper, you will select only one or two out of all the potential foci; For your final paper or presentation you are not expected to investigate every interesting phenomenon that you identified in your project presentation.

**ANTHRO 141/GROUP EVALUATION**

The group evaluation is mandatory for all group members; it should be be submitted with the final paper/proposal in a sealed envelope; This is confidential; You can email evaluations if you prefer (but do not email projects.)

Your name
Your Project’s Title
Your group members’ names

1. Please give a general evaluation of your group’s collaboration in the class project.

2. What did you like and/or did not like about working in this group?
Hymes' SPEAKING diagram

**Speaking**: situation, setting and scene; physical circumstances of the communicative event, including time and place

**Scene**: psychological setting; kind of speech event according to cultural definitions

**Participants**: addresser and audience; could be addresser head of state whose message is read to reported by press agent

**Ends**: outcomes, goals, purposes of participants (wanting to sell something)

**Act sequence**: message form and content; must know how to formulate speech events in ways that culture values: indirect and direct quotations

**Key**: manner or spirit in which speech act carried out: mock or serious, perfunctory or painstaking; sarcasm

**Instrumentalities**: channels and forms: way message travels; smoke signals, telegraph, drumming

**Norms: of interaction and interpretation**: Americans do no gap, no overlap norm of conversational turn taking

**Genres**: poems, myths, proverbs, lectures, commercial messages, stories (like speech event, sermons)