

Course Description & Objectives

This course will have two goals: First, to offer students an introduction to some of the basic issues involved in ethnographic representation; second, to explore these issues further through representation of police and policing across a variety of genres and media, including social science, fiction, television and film.

The overall goal of this class is to foster critical thinking and encourage new perspectives on the nature of policing and its place in the social world around us.

Student's Responsibilities in Learning

This course is organized on the assumption that learning results from a continuing process of rational discourse. The design of this course will assist you to improve intellectual understanding, assist in your learning and the learning of your classmates, and to apply that learning to the world around you. In this course, you should direct your learning so that you are able to:

- Master basic concepts, theories, and methodologies through assigned readings, lectures and other course activities;
- Think critically about the course contents as you complete course assignments and participate in class activities;
- Explain to others what you have learned;
- Ask others to share their knowledge, conclusions and insights with you;
- Use your listening skills to enable others to explain what they learned and how it fits into previous knowledge as it applies to your academic program of study as you participate in class activities and discussions.

An essential element of students' responsibility for this class therefore includes regular attendance, coming prepared to discuss class material and being able to actively participate when called upon to do so.

Course Assignments

The final course grade will be calculated slightly differently for undergraduate and graduate students:

For Graduate Students:

Weekly Responses (20% total):

Graduate students will be expected to post a 1-2 page weekly response integrating course reading and audiovisual material for the week. These responses should briefly accomplish three tasks: 1) give a brief synopsis of the week's readings, paying special attention to the authors' argument; 2) attempt to put that argument in dialog with the weeks' movie, either by using it to illustrate the argument or to contest it; 3) offer your own intervention, or commentary, upon the material. These should be submitted to the Journal feature of the course website by **7pm on Monday** before class.

Participation (25% total):

Students are expected to come to class having not only read the material but engaged with it in such a way as to foster classroom discussion. This means having engaged *critically* with the material.

Discussion Leader (25% total):

Graduate students will also take turns (on a rotating basis, depending on course enrollment) leading class discussion. On these days students will be expected to have especially engaged with the material, possibly including additional or supplemental resources, and have a plan for which to structure class time. This can include, but is not limited to: having a set of core questions to address or a set of core goals to achieve during class time; creating handouts, outlines, reading notes or other additional material that can help their fellow students and aid discussion; identify a number of key passages to be dissected by the class.

Final paper (30% total):

Graduate students will write a 12-15 page paper (12 point, double-spaced, Times New Roman, 1" margins, full works cited, ASA style format) on a theme emerging from the course. The topic of the paper should be established in consultation with the professor. **Final Papers are due via turnitin.com (Class ID: 6119579, Password: police) by 5pm on April 23rd.**

For Undergraduate Students:

Three Weekly Responses (10% each, 30% total):

Undergraduate students will be expected to post three 1-2 page weekly response integrating course reading and audiovisual material for the week. These responses should give a brief synopsis of the week's readings, paying special attention to the authors' argument and then attempt to put that argument in dialog with the weeks' movie, either by using it to illustrate the argument or to contest it. These should be submitted to the Journal feature of the course website by **7pm on Monday before class**.

Participation (40% total):

Students are expected to come to class having not only read the material but engaged with it in such a way as to foster classroom discussion. This does not necessarily mean understanding everything about the material, but it does mean having engaged *critically* with it.

Final paper (30% total):

Undergraduates will write a 8-12 page paper (12 point, double-spaced, Times New Roman, 1" margins, full works cited, ASA style format) on a theme emerging from the course. The topic of the paper should be established in consultation with the professor. A list of potential paper topics might include:

- ✓ The representation of power in [insert film, TV series or academic work not included in this course]
- ✓ An analysis of the relationship between a certain representational form [whodunit, noir, procedural, bureaucratic, etc.] and a specific policing strategy [community policing, broken windows policing, hot spots policing, etc.]
- ✓ A comparison of various representational strategies, using concrete examples from the course, with an emphasis on identifying the strengths and weaknesses of each.

Final Papers are due via turnitin.com (Class ID: 6119579, Password: police) by 5pm on April 23rd.

Required materials

In addition to the required textbooks for this course, there will be several required readings available through the course shell. You are expected to have completed these readings **by the time we begin discussing them in class**. You will also be expected to bring these readings to class on the day(s) we will be discussing them.

- *Van Maanen, John. 1988. Tales of the field : on writing ethnography. Chicago: University of Chicago Press.*
- *Moskos, Peter. 2009. Cop in the Hood: My Year Policing Baltimore's Eastern District. Princeton University Press.*
- *Wender, Jonathan M. 2008. Policing and the Poetics of Everyday Life. Urbana: University of Illinois Press.*
- *Garriott, William. 2011. Policing Methamphetamine: Narcopolitics in Rural America. New York: NYU Press.*
- *Selected readings available via the course shell (www.emuonline.edu).*

Missed / Late Assignment Policy

All late assignments will be marked down 1/3 of grade per weekday. This means that if an assignment is due on Monday but turned in on Wednesday, it will be marked down 2/3 of grade. For example, if the original paper would have merited an "A-", it will receive a final grade of "B". Any assignments missing by the end of the semester will be grounds for receiving an "Incomplete" grade for the course.

Special Needs Accommodations

If you wish to be accommodated for your disability, EMU Board of Regents Policy 8.3 requires that you first register with the Students with Disabilities Office (SDO) in 240 EMU Student Center. You may contact SDO by telephone (734.487.2470). Students with disabilities are encouraged to register with the SDO promptly as you will only be accommodated from the date you register with them forward. No retroactive accommodations are possible.

Course schedule

Course Introduction

Tuesday, February 26th

Readings:

- None

Film:

- Clips from Sherlock Holmes, Bones, CSI, Law & Order, and others

Dissecting Genre

Thursday, February 28th

Readings:

- Poe, Edgar Allan. 1845. "The purloined letter." Pp. 71–83 in *Tales of Mystery, Imagination and Humor and Poems*. London: Henry Vizetelly.
- Poe, Edgar Allan. 1852. "The Murders in the Rue Morgue." Pp. 80–131 in *Tales of Mystery, Imagination and Humor and Poems*. London: Henry Vizetelly.

Bonus Readings (not required):

- [Anon. 2012. "For Writers, The School Of Hard Cops" NPR, August 24.](#)
- [Harris, Tamara Winfrey. 2013. "Privilege And The White Dude Super-Detective." Racialicious - the intersection of race and pop culture, January.](#)

Film:

- [The Big Sleep](#) (1946, 116 minutes).

March 5th to 7th: Spring Break (no class)

Tuesday, March 12th

Readings:

- Todorov, Tzvetan. 1977. "The Typology of Detective Fiction." Pp. 42–52 in *The poetics of prose*. Ithaca: Cornell University Press.
- Van Maanen, John. 1988. *Tales of the field : on writing ethnography*. Chicago: University of Chicago Press. **[Chapters 3-5]**

Bonus Readings (not required):

- Lacan, Jacques. 1972. "Seminar on 'The Purloined Letter'." *Yale French Studies* (48):39–72.

The problem of ethnographic representation

Thursday, March 14th

Film:

- [The Police Tapes](#) (1977, 90 minutes)
- [Hill Street Blues](#) (1981-1987, selected episodes)
- [COPS](#) (1989-present, selected episodes)

Tuesday, March 19th:

Readings:

- Van Maanen, John. 1988. *Tales of the field : on writing ethnography*. Chicago: University of Chicago Press. **[Chapters 1-2, 6-7]**
- Rosaldo, Renato. 1993. "The Erosion of Classic Norms." Pp. 25-45 and "Subjectivity in Social Analysis." Pp. 168-95 in *Culture & Truth: the remaking of social analysis: with a new introduction*. Boston: Beacon Press.
- Marcus, George E. 2007. "Ethnography Two Decades After Writing Culture: From the Experimental to the Baroque." *Anthropological Quarterly* 80(4):1127-45.

Bonus Readings (not required):

- Clifford, James, and George E. Marcus. 1986. *Writing culture : the poetics and politics of ethnography*. Berkeley: University of California Press.
- Herbert, Steve. 2000. "For ethnography." *Progress in human geography* 24(4):550-68.

Relating genre to police practice

Thursday, March 21st

Film:

- [The Naked City](#) (1948, 96 Minutes)
- [Law & Order](#) (1990-2010)

Tuesday, March 26th

Readings:

- Wilson, Christopher P. 2000. "And the Human Cop-- Professionalism and Procedural at Midcentury." Pp. 57-93 in *Cop Knowledge: Police Power and Cultural Narrative in Twentieth-Century America*. Chicago: University of Chicago Press.
- Graeber, David. 2006. "Beyond Power/Knowledge an exploration of the relation of power, ignorance and stupidity." *The Malinowski Lecture* 25(2):97-110.
- Karpik, Kevin G. 2010. "Of Heroes and Polemics : 'The Policeman' in Urban Ethnography." *PoLAR: Political and Legal Anthropology Review* 33(May):7-31.

Bonus Readings (not required):

- Wilson, Christopher P. 1997. "True and True (r) Crime: Cop Shops and Crime Scenes in the 1980s." *American Literary History* 9(4):718–43.
- Taussig, Michael. 2006. "NYDP Blues." Pp. 175–87 in *Walter Benjamin's Grave*. The University of Chicago Press.
- Manning, Peter K. 2001. "Theorizing policing: The drama and myth of crime control in the NYPD." *Theoretical Criminology* 5(3):315–44.

Relating genre to police practice, pt. 2—The Wire

Thursday, March 28th

Film:

- [The Wire](#) (2002-2008, selected episodes)

Tuesday, April 2nd

Readings:

- Love, Chris. 2010. "Greek Gods in Baltimore: Greek Tragedy and The Wire." *Criticism* 52(3):487–507.
- Jameson, Fredric. 2010. "Realism and Utopia in The Wire." *Criticism* 52(3):359–72.
- Bryant, Antony, and Griselda Pollock. 2010. "Where do Bunnys come from? From Hamsterdam to hubris." *City: analysis of urban trends, culture, theory, policy, action* 14(6):709–29.
- Parker, Simon. 2010. "From soft eyes to street lives: The Wire and jargons of authenticity." *City: analysis of urban trends, culture, theory, policy, action* 14(5):545–57.

Bonus Readings (not required):

- [Simon, Jonathan. 2012. "The Wire at Ten: 'Wiring in the Empirical'.](#) Points: [The Blog of the Alcohol and Drugs History Society](#).
- [Rotella, Carlo. 2012. "The Wire at Ten: 'The Case Against "Kojak Liberalism"'.](#) Points: [The Blog of the Alcohol and Drugs History Society](#).
- [Halberstam, Jack. 2012. "The Wire at Ten: 'The King Stay the King'.](#) Points: [The Blog of the Alcohol and Drugs History Society](#).
- [Campos, Sergio. 2012. "The Wire at Ten: 'Lambs to the Slaughter Here'.](#) Points: [The Blog of the Alcohol and Drugs History Society](#).
- Penfold-Mounce, R., D. Beer, and R. Burrows. 2011. "The wire as social science-fiction?" *Sociology* 45(1):152–67.
- Meehan, Katharine, Ian Graham Ronald Shaw, and Sallie A. Marston. 2013. "Political geographies of the object." *Political Geography* 33:1–10.

- McMillan, Alasdair. 2009. "Heroism, Institutions, and the Police Procedural." Pp. 50–63 in *The Wire: Urban Decay and America Television*, edited by C. W. Marshall. New York: Continuum.
- Chare, Nicholas. 2011. "Policing Technology: Listening to Cop Culture in The Wire." *Journal for Cultural Research* 15(1):15–33.

Police Ethnographies

Thursday, April 4th

Readings:

- Garriott, William. 2011. *Policing Methamphetamine: Narcopolitics in Rural America*. New York: NYU Press.

Bonus Readings (not required):

- Garriott, William. 2013. "Police in Practice: The Pragmatics of Police Power in the Contemporary World." in *Policing and Contemporary Governance: the anthropology of police in practice*. New York: Palgrave.

Tuesday, April 9th

Readings:

- Moskos, Peter. 2009. *Cop in the Hood: My Year Policing Baltimore's Eastern District*. Princeton University Press.

Thursday, April 11th

Film:

- [The Lives of Others](#) (2006, 137 minutes)

Tuesday, April 16th

Readings:

- Wender, Jonathan M. 2008. *Policing and the Poetics of Everyday Life*. Urbana: University of Illinois Press.

Bonus Readings (not required):

- Penglase, R. Ben. 2005. "The shutdown of Rio de Janeiro: The poetics of drug trafficker violence." *Anthropology Today* 21:3–6.

Final paper due via turnitin.com by 5:00pm on April 23rd.