

ANTH 390A Ethnicity & Nation

MW 2:20-3:50 AH110

Course Syllabus

Spring 2013

Instructor: Audrey Ricke, audreyricke@depauw.edu

Office Hours: MW 10:00-11:30 & by appointment
Asbury Hall 331; 765-658-4814

Course Description

“Art is not a mirror held up to reality, but a hammer with which to shape it.” –Bertolt Brecht (Askew 2002:1)

Have you ever wondered what food, dance, or other forms of expression can tell us about an ethnic group's identity and place in the larger nation? How is ethnicity and nationalism constructed, by whom, and for what purposes? In this course, we will analyze how, in an ever globalizing world, ethnic groups negotiate their identities both at home and abroad. We will approach the study of ethnic and national identities from a variety of angles, focusing on how expressive arts forms and their embodiment provide powerful mediums through which to navigate the politics of identity formation. We will begin by establishing a foundation in theories of ethnicity and nationalism. As we draw on case studies throughout the world, we will reflect not only on the process that is identity but also on the way anthropologists approach the study of identity. Through case studies from post-socialist Africa to Latin America, the Caribbean, Europe, USA, and Southeast Asia, you will gain a better understanding of the commonalities and differences in how ethnic groups and nations throughout the world craft who they are and the costs involved.

Learning Objectives: Upon successful completion of this course, the student will be able to

- explain social theories used to study ethnicity and nationalism
- isolate the commonalities and differences among various case studies about the role of performing arts and material culture in identity negotiation
- evaluate the strengths and weaknesses of various theories of ethnicity and nationalism
- analyze local expressions of ethnic identity and how they can be studied by conducting participant observation and interviews about a local ethnic practice
- apply theories of nationalism to specific case studies in order to explain how the formation of national identity takes places through material culture or the performing arts

Required Readings: Please bring a copy of the assigned reading to class on the day it is scheduled to be discussed.

- Adams, Kathleen. 2006. *Art as Politics: Re-Crafting Identities, Tourism, and Power in Tana Toraja, Indonesia*. Honolulu: University of Hawai'i Press.
- Askew, Kelly. 2002. *Performing the Nation: Swahili Music and Cultural Politics in Tanzania*. Chicago: University of Chicago Press.
- Karam, John Tofik. 2007. *Another Arabesque : Syrian-Lebanese Ethnicity in Neoliberal Brazil*. Philadelphia: Temple University Press.

- Van Ziegert, Sylvia. 2006. *Global spaces of Chinese culture: Diasporic Chinese Communities in the United States and Germany*. New York: Routledge.
- Wulff, Helena. 2007. *Dancing at the Crossroads: Memory and Mobility in Ireland*. New York: Berghahn Books.
- Wilk, Richard and Livia Barbosa, eds. 2012. *Rice and Beans: a Unique Dish in a Hundred Places*. London: Berg Publishers.
- Articles and Chapters posted on E-Reserves with Roy O West Library

ASSIGNMENTS:

1. Participation	50pts	(10%)	
2. Topic Presentation + Paper	50pts	(10%)	based on sign-up
3. Fieldwork Project	75pts	(15%)	Due April 8
4. Interpreting Identity Project	100pts	(20%)	
Bibliography	5pts		Due Feb 25
Paper	80pts		Due May 6 (April 3-draft)
Artistic Presentation	15pts		Due May 8
5. Exams			
Midterm	100pts	(20%)	March 13
Final	125pts	(25%)	May 15
	Total Points= 500 pts		

Please see Moodle for a **handout on how to write an essay** and the evaluation section in this syllabus for how assignments will be graded. These criteria apply to all of the assignments. It is your responsibility to ask any questions you may have about the assignment prior to its due date.

All out of class assignments:

- **must be submitted to Moodle AND a typed, stapled hard copy must be turned in by the beginning of class on the due date** to potentially receive full credit. Unless prior arrangements are made, 10% will be deducted from the earned grade each day the paper is late.
- must be typed in 12pt Times New Roman or similar font with 1 inch margins.
- must include in-text citations and a reference cited page for any ideas, data, or other information that is not solely yours. It is your responsibility as a student to know what plagiarism is and to avoid it. I strongly suggest that you visit the links listed under plagiarism in the policy section of this syllabus.
 - All citations must follow the American Anthropological Association style guide which is found at http://www.aaanet.org/publications/style_guide.pdf.

1.) **Participation-** Contributions to class discussions are essential and will prepare you for the exams. Please read the assigned texts **before** the date they are scheduled to be discussed. Your participation grade is based on a written and an oral component.

Part I- Letters – Class discussion will be dismal at best if you do not come prepared and being prepared involves more than reading the article. You also must reflect on the article – how does it

relates to what we have already read or a current event, strengths and weaknesses of the author's arguments, additional questions that come to mind, etc.

In order to help you prepare for and develop your skills in thoughtful discussion, you will write a one-page double-spaced letter (approximately 250 words) about one of the week's readings that you choose. The letter is due on the day that the reading is discussed. Write a letter for Week 2, 3, 4, 8, & 12. You can NOT write a letter for the same day that you do your topic presentation.

Written Letter

- 5pts – majority is your own, original thoughts effectively using one of the approaches listed below
- 3pt- few of your own thoughts present; majority is summary of the reading or from past class discussions, the thoughts are incomplete-lacking explanation, or too tangentially related to the reading
- 0pt –late, or incomplete

Examples of possible approaches you could take in your letter are:

- comparison, such as how does this reading (author's approach, main points, key concepts) relate to what we have already read
- critique – strengths or weaknesses of the author's arguments, reflections on the author's biases or creative approach, questions that arise about the validity of the methods
- application – how does this argument or data provide a better understanding of current events, additional questions this work raises that needs to be addressed
- creativity – i.e. poetry inspired by reading with accompanying reflection

Note that these approaches require that you elaborate on your reasoning, which should involve incorporating examples and extend beyond a minor reference to the reading.

Part II Class discussion- You should contribute to class discussion as much as possible throughout the course. Your level and quality of engagement will be graded throughout the semester. Contributions should be meaningful in the sense of helping to advance the discussion of the topic and be grounded in the readings. This will require you to be actively listening to what others are saying and think about how you can build on or change the direction of the discussion to contribute your own, unique ideas. This portion of your participation grade is worth 25 points.

Examples of varying levels of participation from greatest to least:

- volunteers reflections on the week's readings that contribute a new idea or understanding, goes beyond a short comment on a daily basis
- volunteers a brief comment or gives a comment after being asked by the instructor or another student to respond once every week or two
- offers very few comments, absent, or disrupts class i.e. via leaving the classroom, arriving late, making inappropriate comments, or using or having out any type of electronic device

2.) **Topic Presentation** - This assignment will give you practice connecting common themes within academic work and further developing your analytical and public speaking skills.

This course focuses on contemporary issues and topics related to the negotiation of ethnic and national identity. In order to better understand how our readings connect to current events, each student will lead a 15 minute discussion of one of the assigned readings and a current event related to this topic. During week 2, you will sign up for one of the readings. Please follow the instructions below to

complete the assignment. The assignment is due at the beginning of class on the day that you signed up to present.

- find a mainstream newspaper or magazine article related to the week's topic. For example, you could find an article about another country where the same art form is being used or an article on a different way in which identity is being negotiated by the same group. (Keep in mind that short articles with few details may make it difficult to complete this assignment.)
- in order to help prepare you for your presentation, in 1 to 2 double-spaced pages
 - write a summary of the news article (this part should be about 1/3 of your paper)
 - explain how it relates to the assigned reading (this should be about 1/3 of your paper)
 - critique the article based on what you have learned in class about the topic (this should be about 1/3 of your paper)
 - bring a hard copy of the news or magazine article to class to turn in with your paper
- create and lead a discussion activity over the reading and your newspaper article. Be sure to turn in a written outline of the activity which includes the description of the activity, questions, and the answers.
 - one significant aspect of the discussion activity should ask students to connect the material from the newspaper article with the assigned reading
 - one significant aspect of the discussion activity should ask students to make connections among class readings – for example, this could take the form of comparisons, critiques, or application exercises.
 - please incorporate into your presentation a summary of the newspaper article that you found within your class discussion. Be sure to include sufficient details and background information

Discussion activities could be small group or whole class exercises, incorporate short video and music clips, feature discussion questions, etc. I encourage you to use the board and/or print out questions or instructions for the activities to hand-out in class in order to reduce confusion and help your fellow students take notes.

Rather than yes or no questions or asking about facts, good discussion questions focus on the themes within the readings and are why and how-type questions which encourage conversation and could be discussed by anyone who has read the course material.

- When preparing discussion questions, please note that asking generic questions, such as “How does this article relate to article x?”, does not fit the criteria for an A presentation as it lacks originality and does not illustrate that you have a command of the content within the article.

Practice and time your activity beforehand to insure that it is doable within the 15 min time frame. As you can see, the participation letters and class discussions leading up to your own presentation will prepare you to successfully create and lead discussion and help your fellow students successfully participate.

3.) **Fieldwork Project** – This project is designed to provide you with hands-on experience in collecting ethnographic data. This will better enable you to understand and critique the methods in our readings.

How is ethnic identity expressed in Greencastle and the surrounding area? In order to answer this question, you will participate in an ethnic activity in Greencastle or the surrounding communities and then interview three individuals who are involved in it. You will write a paper about your findings, including a reflection on the methods. Please follow the directions below. Turn in a hard copy of your participation observation and interview notes (these do not count toward the report's page limit) with your report in class on the due date. You only need to upload the report to Moodle. Be prepared to discuss your results in class.

Where can I find an ethnic activity? The online campus calendar, cultural groups and organizations on campus, and talking with local residents are some sources for finding ethnic events. Examples of ethnic activities include cooking demonstrations; dance, music, or poetry performances; or material art exhibitions or booths.

What do I do at the event? Join in on the event for at least one 1 hr and take notes on what you observed and experienced. Refer to the reading by Dewalt for further information on how to conduct participant observation. (Please note that participant observation involves total engagement-talking with people, watching, doing the activity etc for an extended period of time, and taking notes on your experiences).

Dewalt, Kathleen & Billie. 2002. Participant Observation: A Guide for Fieldworkers. Walnut Creek: Altamira Press. Doing Participant Observation Pg 67-79

What questions should I ask? Use the assigned readings and the types of questions that the authors are discussing as models. For example, symbolic meanings and the memories evoked by a practice can potentially give insight into identity expression. Write a total of 10 questions that you think will provide you with additional info into the what, why, when, and how of the event as it relates to ethnic identity. We will go over in class basic tips on writing interview questions. It is fine if the questions turn out to not be perfect. Part of this exercise is to reflect back on what did and did not work so it is expected that you may encounter some problems with some of your questions. As long as an honest effort is made in writing the questions and following the tips, you should be fine.

Who should I interview? You should interview at least 3 people who are involved in the ethnic practice. For this assignment, the interviews **MUST** be conducted in person and verbally. This means that you should **NOT** hand a person a survey or questionnaire and ask them to write out the answers, but rather you should ask them the questions and write down their responses. Your notes should be hand-written. You do not have to record every word, pause, or gesture of the person, but the notes must contain the person's complete response to each question.

How do I write the paper? Look over your field notes and interview results for common themes, symbolic meanings, etc. What did the people say? What do you think based on your own observations and interview data?

Then in the paper focus on answering the question- How does this activity convey their ethnic identity? Explain and provide justifications to support your analysis. You may want to draw upon our readings from class to justify your responses. **This is NOT a line by line summary of what each person said and a description of the ethnic event.**

Reserve about one page of the report to answer the following questions: reflect on your own participation in the event-did it help you gain more reliable data? Why or Why not?, what problems did you encounter?, what might you do differently and why? Since this is a pilot study, the sample size is not going to be representative. Do not worry about this, but rather focus on the issues you encountered, both positive and negative. Examples of incomplete explanations and solutions are “because I did/did not get the answers that I expected,” “because I would get longer responses”, “I would write different questions” and similar comments because they are too generic and really say very little about the problem and solution.

The report should be 3 to 4 pages double-spaced.

4.) **Interpreting Identity Project** – This project is designed to help you apply theory and gain a more in-depth understanding of how one particular ethnic or racial group negotiates their identity using the performing arts or material culture.

Paper - Select an ethnic or racial group in a particular country and analyze how they negotiate their national or transnational identity. Apply at least one of the theories discussed in class to frame the analysis. Feature in your paper an analysis of a performing art or material culture produced by or about your group that demonstrates this negotiation of identity. Some examples include a poem, song, soap opera, dance, carvings, pottery, cuisine, paintings, or mosaics. The paper should be 8 to 10 double-spaced pages.

In your paper,

- incorporate the history of the group
- explain the theory from class that you are using
- apply the theory to the background and art form to explain who, when, how, in what ways and for what reasons ethnic/racial and national/transnational identity is negotiated
 - For example, you may find several academic articles on a specific style of Afro-Brazilian music that does not explicitly use one of the theories from class. You can then apply one of the theories from class to the data from these articles to discuss how race and nationalism are integrated and by whom.
 - Who has or had the most say in this process of identity negotiation?
 - What are some of the social costs? – i.e. perpetuates racism, gain more political influence, etc
- cite at least 6 academic sources, 4 of which must not be on the syllabus
 - You can use additional sources
 - You can use newspaper or magazine articles, but these do not count as 1 of the 6 academic sources

*The application of theory must be integrated throughout the paper. **The majority of the paper should NOT be a summary of the history of the group and the art form, and an explanation of the theory.** Use the case studies that we have read and discussed throughout the semester as models for this assignment.

Your paper will be evaluated in part on

- how well and accurately you apply the theory to the particular ethnic or racial group to explain their negotiation of national/transnational identity
- how well do you justify your explanations with data from academic sources
- do you completely address all of the factors listed?
- how closely does the paper represent the evaluation criteria listed in the syllabus and handout on how to write an essay?

Bibliography – This assignment is to encourage you to start early on this project. Turn in a typed-paper that lists

- the ethnic/racial group and country + theory you will use
- 4 academic journal articles outside of the course readings that are directly related to your chosen project.

Draft of Paper – Giving feedback on others’ ideas and getting feedback on your own ideas can help strengthen your paper. Bring to class on the assigned date a copy of your paper to exchange with another student.

Artistic Presentation: This is your opportunity to share your ideas and hard work to educate others about the ways in which identity is negotiated around the world.

Based on your interpreting identity paper, create a work of art that demonstrates your conclusions. For example, you could make a poster with photos creatively featuring the art form and bullet points highlighting how ethnic/racial and national/transnational identities are negotiated with it. Other examples include coupling an informational pamphlet containing similar bullet points with food samples of a national or ethnic dish or performing a short dance or musical piece/excerpt. For whatever format you select, include the key background information that the average DePauw student would need to know to understand the message you are trying to convey and bring enough copies or samples for 20 people. Think of this assignment as converting a typical PowerPoint presentation over your paper into a performance or visual or gustatory experience. Be Creative! Be prepared to show off your end product to the DePauw campus.

5). **Exams:** The exams will be essay-based and comprehensive with an emphasis on the material covered since the last exam. Make-ups for those who miss the exams will only be allowed in extreme circumstances, and prior arrangements must be made with the instructor.

Evaluation:

	B+ 87-89%	C+ 77-79%	D+ 67-69%	F 59-0%
A 94%+	B 84-86%	C 74-76%	D 64-66%	
A- 90-93%	B- 80-83%	C- 70-73%	D- 60-63%	

Grades are NOT based on effort but on your command of the material, the originality of your work, how closely your work fulfills the requirements of the assignment, and how well-written it is. Your work should follow standard English writing conventions. This means that all of your papers should be well organized; contain introduction and conclusion paragraphs, thesis statements, topic sentences; and exhibit few if any spelling or grammar mistakes. These are standard expectations that you will find at most if not all classes at DePauw and universities across the United States.

It is your responsibility as a student to keep asking questions until you understand the assignment or concepts in the course. I do NOT read minds and can only help you if you ask questions about material in class and during office hours/appointments. I want to help so please do your part and ask questions about what you do not understand.

Making mistakes is a part of learning. Please come see me in my office for questions related to your scores on assignments or exams. Email or speaking immediately before or after class does not allow for sufficient discussion of questions and concerns.

I will schedule appointments to discuss work no earlier than 48 hours and no later than 1 week after returning the work. This 48-hour waiting period is for your benefit and to ensure that you have enough time to thoroughly look over my comments and your work as well as collect your thoughts before coming to see me. **Please read all of my comments written throughout the document, not just the summary score at the top of the page.** Meetings to discuss grades may result in a decrease, increase, or no alteration in the score. The main goal is to promote and ensure your mastery of the material as well as your analytical and writing skills.

The following description written by Professor Angela Castaneda will help you better understand the criteria for graded material:

“A= exceptionally thought-provoking, original, creative in both content and manner of presentation, and a skillful use of concepts and/or materials which are fully supported.

B= presents a solid understanding of the subject matter and an ability to handle the issues and materials encountered in the subject with only minor errors.

C= demonstrates an adequate understanding of the subject matter with central ideas present, but too general, repetitious and not clearly supported or integrated with evidence and details.

D= a minimally acceptable performance with a confusing central idea and lacking details. Parts of the assignment are missing and/or incomplete.

F= shows lack of effort and minimal comprehension of material with major mechanical errors, no thesis, and misuse of key concepts.”

Policies and Accommodations

ABSENCES & TARDINESS – In order to limit distractions for your fellow students, please arrive on time and remain until the class officially ends. Participation points will be deducted for arriving late, leaving during class and returning, or leaving early.

Per university policy, students may be excused from class in order to observe religious or official university athletic obligations. Please contact me in advance about a possible excused absence in order that accommodations, if applicable, may be made. Proper documentation is required.

ACADEMIC INTEGRITY POLICY – DePauw’s policy states that “cheating, plagiarism, submission of the work of others, etc. violates DePauw policy on academic integrity and may result in penalties ranging from a lowered grade to course failure or expulsion.” (<http://www.depauw.edu/files/resources/tipsplanningcoursesyllabi2.pdf>)

Please see the following link for more information about the university’s academic integrity policy.
<http://www.depauw.edu/handbooks/academic/policies/integrity/>

A self-tutorial, which includes examples and a detailed explanation of plagiarism, can be found at <http://www.indiana.edu/~istd/>. I strongly encourage you to visit this website in order to confirm your understanding of plagiarism. The university does NOT accept ignorance as an excuse.

STUDENT DISABILITY SERVICES – “DePauw University is committed to providing equal access to academic programs and University administered activities with reasonable accommodations to students with disabilities, in compliance with the Americans With Disabilities Act and Amendments (ADAAA). Any student who feels she or he may need an accommodation based on the impact of a disability or learning challenge is strongly encouraged to contact Pamela Roberts, Coordinator of Academic Success and Student Disability Services for further information on how to receive accommodations and support. Academic Success and Student Disability Services is located at 101 E Seminary St. 765-658-6267. It is the responsibility of the student to share the letter of accommodation with faculty and staff members. Accommodations will not be implemented until the faculty or staff member has received the official letter. Accommodations are not retroactive. It is the responsibility of the student to discuss implementation of accommodations with each faculty and staff member receiving the letter.”-*quoted from Pamela Roberts’s Handbook on Academic Success & Student Disability Services*

ELECTRONIC DEVICES IN THE CLASSROOM - In order to promote a distraction-free, learning environment, please keep all laptops, cell phones, and other similar devices **TURNED OFF** and **STORED OFF YOUR DESK & LAP** throughout the duration of the class period.

Such electronic devices disrupt discussion; they are distractions that draw your attention away from your fellow students and my comments. If you choose to use or have out such devices, 5 points will be deducted from your participation score for each incidence.

The syllabus is subject to change, and every effort will be made to notify you well in advance.

READINGS

Week 1

Introduction

Jan 28 Introduction to Course

Jan 30 Wade, Peter. 2010. *Race & Ethnicity in Latin America*. 2nd ed. London: Pluto Press.
The Meaning of 'Race' & 'Ethnicity' Pg 4-24

Royce, Anya Peterson. 1993. Ethnicity, Nationalism, and the Role of the Intellectual. In *Ethnicity and the State: Political and Legal Series Vol 9*. Judith Toland and Ronald Cohen, eds. New Brunswick: Transaction Press. Pg 103-122.

Week 2

Ethnicity: The Foundations

Feb 4 Barth, Fredrik 1969. *Ethnic Groups and Boundaries*. Boston: Little, Brown and Company.
Introduction pg 9-38

Cohen, Abner, ed 1974. *Urban Ethnicity*. London: Tavistock Publications.
The Lesson of Ethnicity. pg ix-xxiv.

Feb 6 Balzer, Marjorie. 1999. *The Tenacity of Ethnicity*. Princeton: Princeton University Press
Conclusions: A Siberian Saga in Global Perspective pg 203-215.

Schiller, Nina Glick, Linda Basch, and Cristina Blanc-Szanton. 1992. "Transnationalism: A New Analytical Framework for Understanding Migration." *Annals of the New York Academy of Sciences* 645:1-24.

Week 3

Nationalism: The Foundations

Feb 11 Wade, Peter. 2000. *Music Race, and Nation*. Chicago: University of Chicago Press
National Identity Pg 3-16

Feb 13 Anderson, Benedict. 2006. *Imagined Communities*. London: Verso.
"Origin of Nationalism" Pg 48-59.

Hobsbawm, E. *Introduction – Inventing Traditions* Pg. 1-14
"The Nation as Invented Tradition". *Nationalism*. John Hutchinson and Anthony Smith, eds. Oxford: Oxford University Press. Pp. 77-78

Week 4

Performing the Nation – Poetry, Dance, Music in post-socialist Tanzania

Feb 18 Askew *Performing the Nation*
Chapters 1 & 2 p1-67

Feb 20 Askew *Performing the Nation*
Chapter 3 pg 68-122

Week 5

Performing the Nation – Poetry, Dance, Music in post-socialist Tanzania

Feb 25 Askew *Performing the Nation*
Chapters 4-6 p123-223

Bibliography Due

Feb 27 Askew *Performing the Nation*
Chapters 7 & 8 p224-293

Week 6

Performing the Diaspora – Poetry & Music among the Chinese diaspora in USA & Germany

March 4 Van Ziegert *Global Spaces of Chinese Culture*
Chapters 1 & 2 pg 1-58

March 6 Van Ziegert *Global Spaces of Chinese Culture*
Chapters 3-5 pg 59-168

Week 7

Performing the Diaspora – Poetry & Music among the Chinese diaspora in USA & Germany

March 11 Van Ziegert *Global Spaces of Chinese Culture*
Chapters 6 & 7 pg 169-210

March 13 **Midterm**

Week 8

Dancing Nationalism

March 18 Wulff *Dancing at the Crossroads*
Chapters 1-5 pg 1-108

March 20 Wulff *Dancing at the Crossroads*
Chapters 6-Afterword pg 109-146

Week 9

March 23-31 = *No classes – Spring Break*

Week 10

Material Art

April 1 Adams *Art as Politics*
Chapters 1-3 pg 1-110

April 3 Adams *Art as Politics*
Chapters 4-5 pg 111-166

Workshop Draft of Paper

Week 11

Material Art

April 8 Adams *Art as Politics*
Chapters 6-8 pg 167-216

Fieldwork Due

April 10 Kalčík, Susan. 1984. *Ethnic and Regional Foodways in the United States: the Performance of Group Identity*. Linda Brown and Kay Mussell, eds. Knoxville: University of Tennessee Press.

Ethnic Foodways in America: Symbol and the Performance of Identity Pp 37-65

Week 12

Food – Consuming Race, Ethnicity, & Nation

April 15 Wilk & Barbosa *Rice & Beans*
Chapters 1-3 pg 1-60

April 17 Wilk & Barbosa *Rice & Beans*
Chapters 4-6 pg 61-120

Week 13

Food – Consuming Race, Ethnicity, & Nation

April 22 Wilk & Barbosa *Rice & Beans*
Chapters 7-10 pg 121-202

April 24 Wilk & Barbosa *Rice & Beans*
Chapters 11-14 pg 203-274

Week 14

Ethnicity vs Nation? The Business of Identity in Media & Cultural Celebrations

April 29 Karam *Another Arabesque*
Intro + Chapters 1 & 2 pg 1-70

May 1 Karam *Another Arabesque*
Chapters 3-5 pg 71-143

Week 15

Concluding Reflections

May 6 Karam *Another Arabesque*
Chapters 6-Conclusion pg 144-177

Interpreting Identity Paper Due

May 8 ARTISTIC PRESENTATIONS

Week 16

Final Exam – May 15 1-4pm