

May 12, 2000

Dear Colleagues:

I am one of this year's Midwest Faculty Fellows with the Regional Worlds Program. This spring Richard Guzman, a Midwest Faculty Fellow from North Central College, and I have been involved in organizing the pedagogy session that will be part of the upcoming Regional Worlds Capstone Conference, "Mobile Geographies, Plural Histories." The session is entitled, "New Paradigms in Area Studies Teaching," and will be held on Saturday, May 20th from 10:00 am - 12:00 noon at the Franke Institute of the Humanities, Regenstein Library. Discussions about pedagogy have been a very important dimension of the Regional Worlds Program and our session next Saturday provides an opportunity to involve participants from this year's program, "Diasporas, Minorities and Counter Geographies," as well as participants from the three previous programs, "South Asia 1996-97," "Latin America 1997-98," and "East Asia 1998-1999."

In planning this session we wanted to address tandem goals. First, we wanted to look at some of the specific curricular initiatives that emerged as a direct result of faculty participation in Regional Worlds. David Moore (International Studies, Macalester College), Arjun Guneratne (Anthropology, Macalester College), Jerome Levi (Sociology and Anthropology, Carleton College), Kathleen Ryor (Art History, Carleton College), and Nandini Bhattacharya (English, Valparaiso University) have kindly agreed to share syllabi of courses they developed or revised as a result of their participation in the Program. In addition, I asked them to provide us with some information contextualizing the courses in terms of Regional Worlds and/or their particular institutional frameworks. The syllabi and statements are attached. Second, we hope to use the discussion of these specific initiatives to address the very challenging issue of "where do we go from here?" The Regional Worlds Program has had a profound impact on the ways in which we think about area studies and international studies. This is an opportunity to begin thinking collectively about agendas for future initiatives.

Your presence and active participation in this session will be very valuable. I look forward to seeing you there.

All the best,

Sita Ranchod-Nilsson
Assistant Professor and Director
International Studies Program
Denison University
Midwest Faculty Fellow, Regional Worlds Program 1999-2000

General Preliminary Note on Syllabi and Courses

for the pedagogical session of the conference “Mobile Geographies, Plural Histories: New Paradigms in Area Studies.” Regional Worlds Project, Univ of Chicago, May 20, 2000

**David Chioni Moore, International Studies, Macalester College, St. Paul MN 55105 USA
651-696-6242 mooredc@macalester.edu**

Attached you will find two syllabi – for African American Internationalist Writing, and Introduction to International Studies. Though both courses were developed before my involvement with the Regional Worlds Project, both are congruent with the theme of my year of participation (1999-2000): “Diasporas, Minorities, and Counter-Geographies.”

I’d like here simply to mention three *additional* courses that others might find of interest, and whose syllabi I would gladly share upon request. The first is “Universalism,” the Senior Seminar in International Studies, which focuses on fully global visions in a broad range of discourses – anthropology, comparative literature, history, Caribbean discourse, Russian Eurasianist discourse, contemporary cultural studies, and more. I elected to present the Introduction to International Studies syllabus instead, since it has, perhaps, broader relevance to a larger number of people.

The second not-presented syllabus is that of Postcolonial Theory – an advanced undergraduate course cross-listed in English and Political Science. The course begins with classics such as Césaire, Fanon, Ngugi and Walcott, turns with Said’s *Orientalism*, moves to specific disciplinary inquiries, and ends with a confrontation with the global. I elected not to present this syllabus, since postcolonial theory type courses are already taught widely nationwide.

Lastly, I should note a syllabus still too preliminary to present: “CyberTransNational.” This course is structured as two credits in the fall (i.e., half a standard course) and two credits in the spring. It is open only to junior International Studies majors who will be studying abroad in the spring semester. The fall term is spent with readings on globalization, Americanization, transnational cultural theory, distance education, and the internet.

During the spring term 2000-2001, the half-dozen students will be studying abroad in Durban (South Africa), Tokyo, Buenos Aires, Tübingen, Prague and London. Based on an agreed-upon sequence of “local” investigations (into film culture, music culture, television, sports, food and more), the students will “report in” to a common website for an ongoing asynchronous conversation throughout the spring term, which I will direct from St. Paul. The course is designed as only two credits in the spring, so as not to overly interfere with their “authentic” (!) overseas and study-away experience. The first offering will be on a trial, independent-study basis in 2000-2001.

Course description: “African American Internationalist Writing”

**presented before the pedagogical session of the conference
“Mobile Geographies, Plural Histories: New Paradigms in Area Studies”
Regional Worlds Project, Univ of Chicago, May 20, 2000**

**David Chioni Moore, International Studies, Macalester College, St. Paul MN 55105 USA
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In my first year of full-time teaching at Macalester, 1995-96, I became frustrated at the separation between two of the major public emphases of the College – “internationalism” and “multiculturalism.” Programming on, teaching on, discussion of, and personnel hired to focus on diversity issues within the United States were invariably seen as separate from a parallel constellation of structures relating to the larger world outside the United States.

Since my own academic identity is that of a Black Atlanticist, I could not see the United States as uniquely separate from any other global flows. Thus I determined to construct a course specifically to challenge the divide: African American Internationalist Writing. “AAI” is a historically organized literature course, cross-listed in English and International Studies (where I am jointly appointed), and taught at the mid- or “topics” level of the undergraduate curriculum. The texts for the course consist entirely of writings by major African American writers, so long as they are set almost wholly outside of the United States.

Student response to the course has been highly enthusiastic. Though only seven students signed up for its first offering, the second offering (which had an enrollment cap of 18) attracted 31 students the first day of class, and the great majority of them completed the 4-page obligatory paper (on DuBois, 1925) I had due 23 hours after the first class meeting. The students are aware that in the class they are engaged in a special, border-crossing kind of education, at times dealing with a counter-canon of standard American self-imaginings. I look forward to almost every class session. Course papers often break new ground in interpretations of the African American and global experience – even from the standpoint of existing scholarship.

Macalester’s general graduation requirements specify that all students must take at least one course designated as “Domestic Diversity” and one designated as “International Diversity.” Most students significantly exceed this level, but some take just one of each. Interestingly, when I applied to our elected campus-wide Curriculum Committee for *both* designations, the CC denied the *domestic* part of the request. Their reasoning was that the course texts were not *about* the African American experience – but rather about Indonesia, Central Asia, Jamaica and so forth. In short, they refused a politics of authorial identity. Their analogy was that a course on German history, in which all of the books were written by American historians, was not about America, but rather about Germany. The debate has not been settled, and I settle it myself by offering it alternately in the English Department and the International Studies Program, which automatically changes its designation.

I would be glad if this course were to be replicated or transformed in other settings around the country or world, and ask only that acknowledgment be given as to the authorship of the course itself.

Syllabus: English 52-03, African American Writers, Macalester College, Spring 2000

African-American Internationalist Writing

Instructor: David Chioni Moore, International Studies and English
Class: MWF 3:30 – 4:30, Carnegie
Office hours: Carnegie 303 – Thursdays 11-12, and 1-3, and highly flexible by appointment
Contacts: w:651-696-6242 h:647-1655, never before noon. mooredc@macalester.edu

Description: Readings in African-American studies have typically concentrated on the African-American experience in either the U.S. South or in its urban centers. There also exists, however, a rich centuries-old tradition of engagement by African-Americans with the entire world. This engagement has drawn great energy from ancestral ties with West Africa and sibling ties with, for example, the Caribbean. But this engagement also extends well beyond: to Soviet Central Asia, Indonesia, Japan, and countless other places. This course, via a selected set of landmark 20th century texts, examines the complex dynamic of this engagement.

Course Recommended For: all students interested in both the African-American experience and inter- or trans-national questions. There are no specific prerequisites, but some prior work with one or both of these two spheres is strongly recommended.

Content: We'll tackle a wide diversity of texts, including five novels (ranging from science fiction to romance), two travelogues, an ethnography, a film, some poetry, and numerous classic essays, by major authors such as James Baldwin, Octavia Butler, the diplomat Ralph Bunche, the francophone Caribbean writer Maryse Condé, W.E.B. Du Bois, Langston Hughes, Zora Neale Hurston, the philosopher Alain Locke, George Schuyler, Ishmael Reed, and Richard Wright. We'll move roughly chronologically, and will cover areas such as Soviet Central Asia, Ethiopia, Jamaica, France, Indonesia, India, Japan, colonial Massachusetts (from a Caribbean perspective), and indeed outer space. Key questions will include race, history, capitalism and colonialism, gender, international relations, "Third World" unity, and more.

Course Conduct: The class will be run as a seminar. Close reading and discussion of texts will be mixed with presentations by class members and the professor.

Evaluation:

Two medium-length (6-7 page) papers	2 x 20%
Active and insightful class participation, including one presentation	25%
A longer (12-page) final paper	35%

Notes: Timely class attendance is an integral part of the course and its grade. Let me know in advance of a conflict with any religious holidays, and/or any relevant disability issues. We'll arrange acceptable alternatives and/or accommodations, and your grades will be unaffected.

Paper format: word-processed, double-spaced, **numbered pages**, stapled, 1" margins all around, 12-point font. A title page with a good title, and then your name, course title, my name, and date. Generous acknowledgements and works cited at the end of the paper. I assume your font gives you about 300 or so words per page. Papers are due at the time noted under my office door on the due date, and drop 1/2 grade per day from that point. RTFM.

Schedule:

- 1 J31 M Introduction and housekeeping
W Setting the Stage:
W.E.B. Du Bois, "Worlds of Color: The Negro Mind Reaches Out," concl. of *The New Negro*, 1925
Jesse Fauset, "Dark Algiers the White," 1925
Alain Locke, "Cultural Relativism and Ideological Peace," 1944
F **no class Friday: MLA nominating committee meeting in New York**
- 2 F7 From Harlem to Samarkand:
Langston Hughes, *A Negro Looks at Soviet Central Asia*, Moscow 1934,
and two draft essays from the middle 1930s: "The End of Allah," and
"Tamerlane's Samarkand, Samarkand the New"
- 3 F14 An Image of Africa: George S. Schuyler, *Black Empire*, 1936-38
- 4 F21 Ethnography and the Caribbean:
Zora Neale Hurston, *Tell My Horse*, 1938
- 5 F28 Development of a Diplomat — four essays by Ralph Bunche:
"Marxism and the 'Negro Question'," 1929
"Africa and the Current World Conflict," 1940
"Gandhian Seminar," 1952
"Race and Alienation," 1969
- 6 M6 Hughes' 1950s Global Vision:
Langston Hughes, *I Wonder*, 1956, selected chapters
- 7 M13 Black Fiction Without Blacks?
James Baldwin, *Giovanni's Room*, 1956
- [M20 Spring Break — no classes]
- 8 M27 On Third-World Unity:
Richard Wright, *The Color Curtain*, 1956
- 9 A3 International Relations: four late essays:
W.E.B. Du Bois, "The Vast Miracle of China Today," 1959
Du Bois, "China and Africa," 1959
Du Bois, "India's Relation to Negroes and the Color Problem," 1965
Malcolm X, two last chapters from his *Autobiography*, 1965:
"Mecca," and "El Hajj Malik El Shabazz"
- 10 A10 Africa and "Blaxploitation"?
Film: John Guillermin, dir., *Shaft in Africa*, 1973

film shown Sunday evening, April 9th, 7:00 pm in Humanities 4th floor
no class Friday, April 14: African Literature Association conference in Kansas

- 11 A17 Extraterrestrial Visions:
Octavia Butler, *Patternmaster*, 1976
no class Friday, April 21, for Good Friday
- 12 A24 Challenges for the Nineties:
Ishmael Reed, *Japanese by Spring*, 1993
- 13 M1 America in Afro-Caribbean Perspective:
Maryse Condé, *I, Tituba, Black Witch of Salem*, 1986
- 14 M8 Concluding Thoughts:
last class Monday – conclusion and assessment,
and six poems by Langston Hughes: “The Negro Speaks of Rivers,” 1921;
“Johannesburg Mines,” 1925; “Merry Christmas,” 1930; “Letter to the
Academy,” 1934; “I Dream a World,” 1941; and “Undertow,” 1967.

Finals period, May 11-16 (Thurs-Tues).

Final papers due by 1 pm, Sunday May 14, under my office door.

Course Books (to be purchased at the Hungry Mind):

1. Schuyler, George S. (writing as Samuel I. Brooks). *Black Empire* [1936-38] (Comprising *The Black Internationale: Story of Black Genius Against the World*, and *Black Empire: An Imaginative Story of a Great New Civilization in Modern Africa*). Ed. Robert A. Hill and Kent Rasmussen. Boston: Northeastern University Press, 1991.
2. Hurston, Zora Neale. *Tell My Horse* [1938]. New York: Harper & Row, 1990.
3. Hughes, Langston. *I Wonder as I Wander: An Autobiographical Journey* [1956]. New York: Hill and Wang, 1993.
4. Baldwin, James. *Giovanni's Room*. New York: Dial, 1956. (A more modern edition will be found in the bookstore.)
5. Wright, Richard. *The Color Curtain: A Report on the Bandung Conference*. Cleveland and New York: World Publishing, 1956. (The 1994 University of Mississippi Press edition will be found in the bookstore.)
6. Butler, Octavia E. *Patternmaster* [1976]. New York: Warner Books, 1996.
7. Reed, Ishmael. *Japanese By Spring*. New York: Atheneum, 1993.
8. Condé, Maryse. *I, Tituba, Black Witch of Salem* [1986]. Trans. Richard Philcox. New York: Ballantine Books, 1994.

Plus the short book:

Langston Hughes, *A Negro Looks at Soviet Central Asia*. Moscow and Leningrad: Co-operative Publishing Society of Foreign Workers in the USSR, 1934. To be supplied in the coursepak.

Plus a film:

John Guillermin, dir., *Shaft in Africa*, 1973.

Plus coursepak essays written by:

W.E.B. Du Bois	essays, 1925-1959
Jesse Fauset	essay from 1925
Alain Locke	essay from 1944
Langston Hughes	essays and poetry, 1925-1967
Ralph Bunche	political essays 1929-1969
Malcolm X with Alex Haley	from the <i>Autobiography</i> , 1965

Contents: Course-Pak for
English 52.03: African American Internationalist Writing
David Chioni Moore, Macalester College, Spring 2000

1. W.E.B. Du Bois “Worlds of Color: The Negro Mind Reaches Out,” concl. of *The New Negro*, 1925
2. Jesse Fauset “Dark Algiers the White,” in two parts, 1925
3. Alain Locke “Cultural Relativism and Ideological Peace,” 1944
4. Langston Hughes *A Negro Looks at Soviet Central Asia*, 1934
5. Langston Hughes “The End of Allah,” draft essay, 1934
6. Langston Hughes “Tamerlane’s Samarkand, Samarkand the New,” draft essay, 1936
7. Ralph Bunche “Marxism and the ‘Negro Question,’” 1929
“Africa and the Current World Conflict,” 1940
“Gandhian Seminar,” 1952
“Race and Alienation,” 1969
8. W.E.B. Du Bois “The Vast Miracle of China Today,” 1959
“China and Africa,” 1959
“India’s Relation to Negroes and the Color Problem,” 1965
9. Malcolm X The antepenultimate and penultimate chapters, “Mecca” and “El Hajj Malik El Shabazz,” from *The Autobiography of Malcolm X*, with Alex Haley, 1965
10. Langston Hughes Six poems: “The Negro Speaks of Rivers,” 1921; “Johannesburg Mines,” 1925; “Merry Christmas,” 1930; “Letter to the Academy,” 1934; “I Dream a World,” 1941; and “Undertow,” 1967.

Sources for the Contents of the Course-Pak for
English 52.03: African American Internationalist Writing
David Chioni Moore, Macalester College, Spring 2000

1. W.E.B. Du Bois "Worlds of Color: The Negro Mind Reaches Out," concl. of *The New Negro*, ed. Alain Locke, 1925, pp. 385-414. (A famous anthology, reprinted with an introduction by Arnold Rampersad. New York: Macmillan, 1992.)
2. Jesse Fauset "Dark Algiers the White." *The Crisis*, April 1925, pp. 255-58, and May 1925, pp. 16-20.
3. Alain Locke "Cultural Relativism and Ideological Peace" [1944], chapter 3 from his posthumous collection of essays *The Philosophy of Alain Locke: Harlem Renaissance and Beyond*. Ed Leonard Harris. Philadelphia: Temple University Press, 1989, pp. 67-78.
4. Langston Hughes *A Negro Looks at Soviet Central Asia*. Moscow and Leningrad: Co-operative Publishing Society of Foreign Workers in the USSR, 1934
5. Langston Hughes "The End of Allah," 1934, a draft essay, numerous versions of which are to be found in the Langston Hughes Papers, Beinecke Rare Book and Manuscript Library, Yale University. This version edited by David Chioni Moore and Jennifer A. Bouta in 1999.
6. Langston Hughes "Tamerlane's Samarkand, Samarkand the New," 1936, source same as that for "The End of Allah," just above.
7. Ralph Bunche Four essays: "Marxism and the 'Negro Question'" (1929), "Africa and the Current World Conflict" (1940), "Gandhian Seminar" (1952), and "Race and Alienation" (1969), all from Ralph J. Bunche, *Selected Speeches & Writings*. Ed. and Intr. Charles P. Henry. Ann Arbor: University of Michigan Press, 1995, pp. 35-45, 143-148, 249-258, and 305-316.
8. W.E.B. Du Bois Three essays: "The Vast Miracle of China Today" (1959), "China and Africa" (1959), and "India's Relation to Negroes and the Color Problem" (1965), all from *A W.E.B. Du Bois Reader*. Intr. Arna Bontemps. Ed. Andrew Paschall. New York: Collier, 1971, pp. 273-278, 278-283, and 283-285.
9. Malcolm X "Mecca," and "El Hajj Malik El Shabazz," chapters 17 and 18 (of 19 total) of *The Autobiography of Malcolm X*, with the assistance of Alex Haley, New York: Grove Press, 1965, pages 318-342, and 343-363.
10. Langston Hughes Six poems: "The Negro Speaks of Rivers," 1921; "Johannesburg Mines," 1925; "Merry Christmas," 1930; "Letter to the Academy," 1934; "I Dream a World," 1941; and "Undertow," 1967, from varying original sources, and all reprinted in *The Collected Poems of Langston Hughes*, ed. Arnold Rampersad and David Roessel. New York: Vintage Books, 1995.

**African-American
Internationalist Writing**

English 52.03

Macalester College, Spring 2000

Prof. David Chioni Moore

**Coursepak prepared by Beckwith Copy, Edina & St. Paul, MN
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First Paper Assignment:
English 52-03: African American Internationalist Writing
D. C. Moore, Wednesday, February 23, 2000

Length: Six to seven pages, slightly more if necessary. Note format requirements on syllabus.

Due: Tuesday, March 7th, by 1:00 p.m. under my office door.

By the weekend before this paper is due, we will have read items by Du Bois, Locke and Fauset (though we did not discuss either), Hughes, Schuyler, Hurston, and Bunche. All have highlighted, in varying terms, an African American internationalist vision. Our first paper offers a choice of several topics, all of which ask you to grapple comparatively across texts.

1. Africa and African-Americans in Du Bois and Schuyler. In the writings by Du Bois and Schuyler, Africa (and its varieties of peoples) and African-Americans (in all their variety also) play different, at times contrasting, at times complementary roles. Recount the different portrayals of these two groups or zones by these two authors, and develop a rich account of the similarities and/or differences between the two portrayals.

2. Politics at Home and Abroad. The texts we have read are all politically inflected, either explicitly (as in DuBois) or more obliquely (as in Fauset or Schuyler). In your paper, work with at least three writers to discuss the relationships between their overseas-set accounts and what you see as an implied domestic politics of these accounts. Work closely with the texts themselves, avoiding passages that have been well discussed in class.

3. Locke's cultural pluralism, and Hurston, Hughes, Du Bois or Schuyler. Unfortunately we spent no time in class on Alain Locke's essay on cultural pluralism. In your paper, stage an encounter between Locke's piece and one of the other readings for the class. This may be an application of Locke to a literary text, a testing of Locke by the measure of a literary text, or other engagement as you see fit.

4. "Eyes." In a later essay, Hughes writes of looking "through Negro eyes," and indeed every text in this course so far has an "implied viewer" — the point of view (often an explicit narrator; sometimes only an implied narrator) from which the tale is told. Choosing three or more texts from our course, examine the implied viewership of the texts comparatively. Be sure to include in your analysis both general observations and *specific instances*.

5. The Politics of Genre and Style. Needless to say, all of our authors have chosen different literary styles and generic conventions to present their explicitly abroad, implicitly at-home texts. Choosing three or more texts from our course, discuss the relationships between styles and, as you see fit, messages, audiences, purposes, and overall literary results.

Finally, for all topics, pay attention not only to contents but also to *forms*. That is, not only the subject matter of, say, Hughes or Du Bois, but also how their texts are put together, in terms of style, genre, voice, and so forth. "Work with," rather than simply "deposit on the page," the quotations and/or passages you find most significant. Outline, draft, then revise, revise, revise. Glad for all questions in class, or by phone, email, etc.

Second Paper Assignment:
English 52-03: African American Internationalist Writing
D. C. Moore, April 6, 2000

Length: Six pages, *slightly* more if necessary. Note format requirements on syllabus.
Due: Tuesday, April 18, by 1:00 p.m. under my office door, Carnegie 303.

By the time this paper is due, we will have read texts by Du Bois, Fauset, Locke, Hughes, Schuyler, Hurston, Bunche, Baldwin, Wright, Guillermin (film), and Malcolm X, all of which embody an African American international vision. As before, you have choice of several topics.

1. Border Crossings, 1956. We have three 1956 books in this course: Hughes, Baldwin, Wright. Write a comparative study, focusing on how the energies of that particular year are variously expressed in the three books. Of course their topics differ hugely, but what of their politics? mode of expression? relationship with African America or the world? and more? As always, pay attention not only to the content, but to the *form* of the texts: style, language, genre, point of view, and much more. Compare overall texts and specific passages or fragments.

2. Gender. All of our texts so far have, of course, treated gender, in a wide range of ways. Examine the representation of gender in any three of the main texts (i.e. not briefer articles) from the course so far. How is it alike? different? What is represented, and, very importantly, *how*, in what fashion, with what words, styles, metaphors, points of view, and more? Note that “gender” includes, but is not limited, to women, and can certainly also confront sexuality.

3. Those of you who did not tackle the “Eyes” subject in the first paper may do so here, making sure to include *at least* one text after Hurston. In *I Wonder as I Wander*, Hughes writes of looking “through Negro eyes,” and indeed every text in this course so far has an “implied viewer” — that is, the point of view (often an explicit narrator; sometimes only an implied narrator) who does that viewing. Choosing three texts from our course, examine the implied viewership of the texts comparatively. Be sure to include in your analysis both general observations and *specific instances*, read in detail, of that viewership.

4. Africa and African-Americans. For those who did not choose the previous version of this topic from paper one. Du Bois, Schuyler, Wright, and Guillermin all in ways deal with the relationship between Africa (and its varieties of peoples) and African-Americans (in all their variety also). They play different, at times contrasting, at times complementary roles. Recount the different portrayals of these two groups or zones by two or more of these two authors, and develop a rich account of the similarities and/or differences between the two portrayals.

Again, when writing, pay attention not only to the contents but to the *forms* of the texts you assess. That is, not only the subject matter of, say, Hughes or Du Bois, but also specifically how the texts are put together, style, genre, voice, and so forth. In other words, analyze not only what is represented, but the representing itself. Closely and extensively “work with,” rather than simply “deposit on the page,” the quotations you find most significant. Outline, draft, then revise, revise, revise. Use rich transitions. Glad for all questions in class, or by phone, email, etc.

Final Paper Assignment:

English 52.03: African American Internationalist Writing

D. C. Moore, April 24, 2000

- Length:** Twelve pages, *slightly* more if necessary; 4500 words as absolute maximum. Note format requirements on syllabus.
- Due:** Sunday, May 14, by 1:00 p.m. under my office door, Carnegie 303.
- Theme:** Six choices.

In our African American Internationalist course, we have taken a look at an enormous range of seven decades of writing, by Du Bois, Fauset, Locke, Hughes, Schuyler, Hurston, Bunche, Baldwin, Wright, Malcolm X, Guillermin (film), Butler, Reed, and Condé, all of which have highlighted an African American international vision. We have covered genres as diverse as the critical essay, ethnography, science fiction, political report, travelogue/autobiography, satire, and historical fiction; dealt with geographies as diverse as France, Central Asia, Jamaica, and Indonesia; and grappled with themes ranging from Marxism to gay life, campus politics, U.S. colonial history, and the unknown future. To do justice to this rich diversity, as with the two previous papers, you have a choice of several topics.

1. Seeing oneself as through the eyes of another. One of the options on our first and second paper assignments was to look at the “eyes” through which various of our texts were represented. For those who have not yet chosen this option, you may choose it now – examining not only “who sees” the things that are seen in our various texts, but also, one step further, the ways in which our narrators *see themselves being seen*, and how that relates to who they “really are,” who they think they are, how they think of themselves, and so on. Discuss a minimum of four course texts, treating at least three of them in some detail. As always, read for both content and form.

2. A history of African American internationalist writing. This is the task of literary history. No-one has ever written a history of African American internationalist writing, but here you have read texts by fourteen authors stretching over nearly eighty years. Develop a narrative which describes the literary history of this writing: in other words, identify and account for the similarities and changes in themes, forms, moods, subject-matter, politics, and so forth over this time, discussing both the internal history of this writing (that is, the writing itself, and how it changes in its many aspects, content and form), and the external (i.e. real-world) context for those changes. You needn't, of course, cover every single aspect of the development. Rather, identify one or a few “keys” or themes to the historical development you see to focus on, and trace that over a minimum of minimum of five different authors. It may be worthwhile including one of the authors we have read in different times, such as Du Bois, Bunche, or Hughes.

3. White folks in African American internationalist writing. The relation of whites to blacks changed dramatically in the U.S. between the 1920s and the 1990s, though some features remained more or less constant. And, importantly, just as the notion of whiteness depends on a notion of blackness, so a notion of blackness depends on a notion of whiteness. Interestingly, some of the changes and samenesses in this U.S. “domestic” situation have been expressed, either directly or metaphorically/indirectly, in the internationalist imaginations of African American writers over that time. Sketch out a history of the changing (or constant) role of whites in African American internationalist writing during this time, dealing with at least five of the week-readings for our course, a minimum of three in depth.

4. The future of African American international writing: a prediction. In our course, we have seen how changes in society were symbolically articulated in the internationalist writing

of the times. And now the first decade of the new millennium promises even more social changes in the racial/African American situation in the U.S.: more of an emphasis on the category “multiracial,” a greater influx of Latino and broadly Asian peoples complicating the U.S. binary situation, globalization, the Internet, increased economic differences, and more. Taking from these changes, and/or other important shifts you identify, develop an argument as to what the next decade of African American internationalist writing might look like: themes, settings, voices, styles, etc. This is, of course, speculation in its rawest form, but ground your predictions with specific references to historical linkages you see in the seven decades of African American internationalist writing which preceded it. The first section of your paper should in fact rapidly recount these linkages, to get you started.

5. Politics. The various authors and texts in our course have all had clear political dimensions. Through them, we can read both the political contexts of the eras in which they were writing, and their own political stances or positions within those eras. Furthermore, we can make some tentative generalizations about an *overall* politics of African American international writing. Mobilizing texts from at least five of the weeks from our course, three of them in some depth, sketch out a history or comparative analysis of these changing and/or constant politics. Posit, develop and sustain a claim or argument about that political configuration.

6. Make Me an Offer. That’s right: make me an offer, detailed, specific, and with some focus (i.e., don’t solve the world’s problems), if a key theme has been sticking in your craw all semester and has not been encompassed in the preceding five options. Your offer — one full single-spaced page in writing, touching on general topic, likely books to be discussed, and a sense of how you want to proceed — ***will have to be received by me at the latest by our class on Wednesday, May 3rd***, if you want to choose this option.

As always, pay careful attention to both form (in all its many dimensions: voice, small items of style, genre, point of view, vocabulary, and more) and content (such as plot), and to things internal to the books and things more broadly social during their times. Work carefully with selected revealing quotes, bringing out their richness and depth. Write, revise, revise, revise, set your paper aside, look at it a day later, rearrange, rework, and finally polish. It’s not a matter of “writing what you think,” but of writing so as to find out what you think!

I have every confidence that I will read these papers and will learn – gained new insights into our course, its texts and themes — through that reading.

Schedule of Class Presentations
English 52-03, African American International Writing
David Chioni Moore, Macalester College, Spring 2000

[bold-faced listings are on books that only the presenter will have read]

- | | | | |
|-----|---|------------|--|
| | M | J31 | first week: no presentations |
| 1. | M | F7 | Langston Hughes |
| 2. | M | F14 | George Schuyler |
| 3. | M | F21 | Zora Neale Hurston |
| 4. | M | F28 | Ralph Bunche (Mon. and Wed classes only) |
| 5. | F | M3 | J. Saunders Redding, <i>An American in India</i>, 1954 |
| 6. | F | M31 | Richard Wright, <i>Pagan Spain</i>, 1956 |
| 7. | F | M3 | Homer Smith, <i>Black Man in Red Russia</i>, 1964 |
| 8. | M | M13 | James Baldwin |
| 9. | M | M27 | Richard Wright |
| 10. | F | M3 | Richard Wright, <i>Black Power</i>, 1954 |
| 11. | M | A3 | W.E.B. Du Bois |
| 12. | W | A5 | Malcolm X |
| 13. | M | A10 | The "Blaxploitation" Film Genre (class M-W only this week) |
| 14. | M | A17 | Octavia Butler (class M-W only this week) |
| 15. | M | A24 | Ishmael Reed |
| 16. | F | A28 | George S. Schuyler, <i>Ethiopian Stories</i>, 1930s |
| 17. | M | M1 | Maryse Condé |
| 18. | F | M5 | David Dorr, <i>A Colored Man Around the World</i>, 1858 |
| 19. | F | M5 | Matthew Henson, <i>A Negro Explorer at the North Pole</i>, 1912 |
| 20. | F | M5 | Griffin and Fish, eds. <i>A Stranger in the Village</i>, 1998 |

Course description: "Introduction to International Studies"

**presented before the pedagogical session of the conference
"Mobile Geographies, Plural Histories: New Paradigms in Area Studies"
Regional Worlds Project, Univ of Chicago, May 20, 2000**

**David Chioni Moore, International Studies, Macalester College, St. Paul MN 55105 USA
651-696-6242 mooredc@macalester.edu**

One of the central majors at Macalester College is International Studies. Rather than being a political-science-oriented International Relations program, "I.S." aims to provide students the tools to robustly confront inter- or trans-national phenomena of whatever type – from the literary to the environmental to the social. The gateway to the major is IS 10 or IS 11, Introduction to International Studies. Rather than take a "two weeks on Africa, three weeks on Asia" approach, Intro to IS attempts to give to students a vocabulary, framework, or toolkit that they might profitably take into their other major courses – most of which are traditionally departmentally based, and not housed within the IS program.

Two versions of the course are given each year – one focusing on literature, culture, and philosophy, taught by myself (my degree is from the Literature Program at Duke), and the other focusing on politics, economy and sociology, taught by our Dean of International Studies, Ahmed Samatar, a political scientist. The course is open to people of freshness and sophomores, and has been over-enrolled for twelve straight semesters, despite rigorous grading standards. Class size is typically 25, and the pedagogy is strictly Socratic – I do not lecture, except occasionally for five minutes to clarify particular issues.

My version of the course is organized along several axes. The weekly schedule is divided between a work of literature or film on Monday and Wednesday, and a challenging theoretical coursepak article on Friday. The texts mix high, middle, and low brows. Unusual in such a course, the first four weeks are spent in the United States, to disabuse the students of the notion that "the international" is "over there."

Less evident is the nature of the explorations I engage in as the semester progresses. We begin with a college beloved topic: identity – historical, contrapuntal, familial, continental, genetic and otherwise. Then we move to questions of performative international identity, and then on to colonialism, nation, purity, cosmopolitanism, and authenticity. Themes of hybridity, gender, and standpoint are present throughout. A continual struggle is to make clear that the novels aren't "data" – that the fate of a given fictional character proves nothing about the way in which the world actually works, but that novels are rather socially symbolic statements or acts. I encourage students to read both "inside" and outside of the plot-worlds of the texts. I greatly enjoy teaching the course, not so much because it challenges me, but rather because of the enormous strides of discovery evident in my students.

The only "objective" item is a must-pass geography quiz, in which students are responsible for identifying every non-tiny nation in the world on a blank map, and knowing the ten physically largest, economically largest, and most populous nations in the world. In closing, I would be glad if this course were to be replicated or transformed in other settings around the country or world, and ask only that acknowledgment be given as to the authorship of the course itself.

Syllabus

INTL 11, Intro to International Studies, Macalester College, Spring 2000

Literature and Global Culture

Instructor: David Chioni Moore
Class: MWF 1:10 - 2:10, Carnegie 404
Office hours: Thursdays 11-12, 1-3, and *highly flexible* by appointment, in Carnegie 303
Contacts: w: 651-696-6242 h: 647-1655, never before noon mooredc@macalester.edu

Introduction: One of the most significant trends of the contemporary era has been “globalization”: the shrinking of distances, the greater interpenetration of all the world’s peoples, and the rise, *perhaps*, of a so-called global culture. Single cars embody the work of twenty nations, local food stores stock items from all continents, and literature and culture have proved no less hybrid. Yet it is too simple to say, “it’s all a big mix,” for the questions of how the mixing is done, and who has what stakes in it, are complex.

By reading important recent texts in world literature, this course tackles “worldly” questions: what does it mean to be from a certain place? what is a culture? and who are we in it? We’ll try at all times to link two poles of literary response: our personal reading, and the text in dialogue with the world. We begin in the United States (Mukherjee, Nair, Haley), move to two reflective texts (Walcott, Kane), shift to traditional and science fiction (Kipling, Lucas, Emecheta, Butler), and close with a trans-national travelogue (Iyer). A rich coursepack of theoretical readings will be of equal importance in the learning in this course.

Course Recommended For: people of freshness and sophomores considering an International Studies major and/or strongly interested in inter- and trans-national issues, particularly, but not exclusively, from a literature/culture/philosophy perspective.

Course Conduct: The class will be run as a seminar — that is, a joint exploration. Close reading and discussion of texts will be mixed with presentations by class members and the professor.

Assignments/Evaluation:

preliminary paper	absolute requirement
an oral presentation introducing one of the class readings	5%
must-pass geography quiz of 20 minutes	5%
participation in an Internet class discussion thread	10%
first paper (5-6 pages)	15%
second paper (5-6 pages)	15%
active and insightful class participation	20%
a longer (10-12 page) final paper	30%

Notes: Timely class attendance is an integral part of the course and its grade. Let me know in advance of a conflict with any religious holidays, and/or any relevant disability issues. We’ll arrange acceptable alternatives and/or accommodations, and your grades will be unaffected.

Paper format: word-processed, double-spaced, *numbered pages*, stapled, 1” margins all around, 12-point font. A title page with a good title, and then your name, course title, my name, and date. Generous acknowledgements and works cited at the end of the paper. I assume your font gives you about 300 or so words per page. Papers are due at the time

noted under my office door on the due date, and drop 1/2 grade per day from that point. RTFM.

How to read the schedule:

Most weeks' readings are presented on two lines. The first line is the subject of class Monday and Wednesday. Have the *whole* reading done by the start of Monday's class. The second line, a critical reading in dialogue with the main text, will be each week's Friday topic.

Schedule:

- 1 J31 M Introduction
n.b.: *preliminary paper due Tues, Feb 1st, by 1:00 pm under my office door; this paper is an absolute course requirement: no exceptions or late papers accepted.*
W James Clifford, "Traveling Cultures"
F no class: DCM at MLA executive meeting in New York
- 2 F7 Bharati Mukherjee, *Jasmine*
chapter from David Reiff, *Los Angeles: Capital of the Third World*
- 3 F14 (**n.b.:** *film shown Sunday eve, Feb 13, 7pm in Media Services, Hum 4th floor*)
Mira Nair, *Mississippi Masala* (film)
The Book of Ruth (Hebrew Bible), and Bonnie Honig, "Ruth: The Model Emigré"
- 4 F21 Alex Haley, *Roots*, selected chapters from first half
Kwame Anthony Appiah, "African Identities"
- 5 F28 Alex Haley, *Roots*, further selections to end
[M: presentation on *Roots* outside the U.S.]
[W: presentation on history of the word "race"]
D.C. Moore, "Routes"
- 6 M6 Derek Walcott, *Pantomime*
Friday: no reading; in-class tutorial on close reading: bring "race" handout.
First paper due (5-6 pp.), Friday March 10th, by 4pm.
- 7 M13 Cheikh Hamidou Kane, *Ambiguous Adventure*
F: presentation on our Internet forum; class focus: midterm discussion
- [M20 Spring Break — no classes]
- 8 M27 Rudyard Kipling, *Kim*, Week I (first half)
Ernest Renan, "What is a Nation?"
- 9 A3 Kipling, *Kim*, Week II (second half of book)
Benedict Anderson, "Census, Map, Museum"
- 10 A10 (**n.b.:** *film shown Sunday eve, April 9th, 7pm in Media Services, Hum 4th floor*)
George Lucas, *Star Wars* [or possibly *The Phantom Menace*]
Second paper due (5-6 pp.) Tuesday April 11th, by 4 pm.
class Friday April 14th will consist entirely of a 20-minute geography quiz

- 11 A17 Buchi Emecheta, *The Rape of Shavi*
W: Martha Nussbaum, "Patriotism and Cosmopolitanism," and responses by Appiah
("Cosmopolitan Patriots") and Barber ("Constitutional Faith")
(n.b. Nussbaum on campus for Mitau Lecture 4/26, and 4/27)
no class Friday, April 21, for Good Friday
- 12 A24 Octavia Butler, *Dawn*
Henry Louis Gates Jr., " 'Authenticity,' or the Lesson of Little Tree"
- 13 M1 Pico Iyer, *Falling Off the Map*, 1994
Deleuze and Guattari, "Rhizome"
- 14 M8 concluding presentation on Nicenet and concluding class Monday

Finals period, May 11-16 (Thurs-Tues).

Final papers due by 2 pm, Sunday May 14, under my office door.

Course Books (available at the Hungry Mind):

1. Mukherjee, Bharati. *Jasmine*. New York: Fawcett Crest, 1989.
2. Haley, Alex. *Roots*. Garden City, NY: Doubleday, 1976.
3. Kane, Cheikh Hamidou. *Ambiguous Adventure* [1962]. Trans. Katherine Woods. Oxford: Heinemann, 1972.
4. Kipling, Rudyard. *Kim* [1901]. New York: Penguin, 1987.
5. Emecheta, Buchi. *The Rape of Shavi*. New York: George Braziller, 1985.
6. Butler, Octavia E. *Dawn*. New York: Popular Library/Warner Books, 1988.
7. Iyer, Pico. *Falling Off the Map*. New York: Vintage, 1994.

Plus:

Two Films:

- Mira Nair, dir. *Mississippi Masala*. Warner Brothers, 1992.
- George Lucas, dir. *Star Wars*. Twentieth Century Fox, 1977 (or possibly *Phantom Menace*)
- Extensive coursepak (contents page follows).
- Derek Walcott, "Pantomime" (to be supplied separately).

Oral Presentations — IS 11, Spring 2000:

- | | | | |
|----------------------------|-----|-----|--|
| | fri | F4 | James Clifford, "Traveling Cultures" (no presentation) |
| 1. | mon | F7 | Bharati Mukherjee, <i>Jasmine</i> |
| 2. | fri | F11 | David Reiff, "Here Comes Everybody" |
| 3. | mon | F14 | Mira Nair, <i>Mississippi Masala</i> |
| 4. | fri | F18 | Book of Ruth, and Bonnie Honig's article on Ruth |
| 5. | mon | F21 | Alex Haley, <i>Roots</i> , first half |
| 6. | fri | F25 | Kwame Anthony Appiah, "African Identities" |
| 7. | mon | F28 | <i>Roots</i> outside the United States |
| 8. | wed | M1 | history of the word "race" |
| 9. | fri | M3 | D.C. Moore, "Routes" |
| 10. | mon | M6 | Derek Walcott, <i>Pantomime</i> |
| | fri | M10 | [no presentation: in-class tutorial on close reading] |
| 11. | mon | M13 | Cheikh Hamidou Kane, <i>Ambiguous Adventure</i> |
| 12. | fri | M17 | presentation on our Internet forum |
| [week off: Spring Break] | | | |
| 13. | mon | M27 | Rudyard Kipling, <i>Kim</i> |
| 14. | fri | M31 | Ernest Renan, "What is a Nation?" |
| 15. | mon | A3 | second presentation on <i>Kim</i> |
| 16. | fri | A7 | Benedict Anderson, "Census, Map, Museum" |
| 17. | mon | A10 | George Lucas, <i>Star Wars</i> (or <i>Phantom Menace</i>) |
| 18. | wed | A12 | presentation on controversies over <i>Star Wars</i> or <i>Phantom Menace</i> |
| | fri | A14 | [class this day will consist entirely of a 20-minute geography quiz] |
| 19. | mon | A17 | Buchi Emecheta, <i>The Rape of Shavi</i> |
| 20. | wed | A19 | Martha Nussbaum, "Patriotism and Cosmopolitanism" |
| | fri | A21 | [Good Friday - no classes] |
| 21. | mon | A24 | Octavia Butler, <i>Dawn</i> |
| 22. | fri | A28 | Henry Louis Gates Jr., "'Authenticity,' or the Lesson of Little Tree" |
| 23. | mon | M1 | Pico Iyer, <i>Falling off the Map</i> |
| 24. | fri | M5 | Deleuze and Guattari, "Rhizome" |
| 25. | mon | M8 | concluding presentation on our Internet forum |

**Contents: Course-Pak for
International Studies 11: Literature and Global Culture**

D. C. Moore, Macalester College, Spring 2000

1. James Clifford "Traveling Cultures," from *Cultural Studies*, ed. Lawrence Grossberg, C. Nelson, P.A. Treichler. NY: Routledge, 1992: 96-116.
2. David Rieff "Here Comes Everybody," chapter 8 of *Los Angeles: Capital of the Third World*. NY: Simon & Schuster, 1991: 130-147.
3. anon The Book of Ruth, from the Hebrew Bible (i.e. the "Old Testament")
4. Bonnie Honig "Ruth, the Model Emigré," from *Cosmopolitics*, ed. Pheng Cheah and Bruce Robbins. Minneapolis: U of Minnesota P, 1998: 192-215.
5. K. Anthony Appiah "African Identities," *In My Father's House: Africa in the Philosophy of Culture*. NY: Oxford U.P., 1992: 173-180.
6. D.C. Moore "Routes: Alex Haley's *Roots* and the Rhetoric of Genealogy." *Transition* 64, 1994: 4-21.
7. Ernest Renan "What is a Nation?" [1882], in *Nation and Narration*, ed. Homi K. Bhabha. NY: Routledge, 1990: 8-22.
8. Benedict Anderson "Census, Map, Museum," chapter 10 of his *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, rev. ed., 1991: 163-185.
9. Martha Nussbaum et al "Patriotism and Cosmopolitanism," in *For Love of Country: Debating the Limits of Patriotism*, ed. Joshua Cohen. Boston: Beacon Press, 1996: 3-17. Also included are two responses from the same book: Kwame Anthony Appiah, "Cosmopolitan Patriots," pp. 21-29, and Benjamin R. Barber, "Constitutional Faith," 30-37.
10. Henry Louis Gates Jr. "'Authenticity,' or the Lesson of Little Tree," *New York Times Book Review*, November 24, 1991: 1++. **[Item Not In This Coursepak.]**
11. Deleuze & Guattari "Rhizome," from their *A Thousand Plateaus* (1980), trans. Brian Massumi. University of Minnesota Press, 1987: 1-24.

literature and global culture:

An Introduction to International studies

INTL 11, Introduction to International Studies

Macalester College, Spring 2000

Prof. David Chioni Moore

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Preliminary Assignment: IS11 - Introduction to International Studies

David Chioni Moore, January 31, 2000

- Topic:** James Clifford's essay "Traveling Cultures"
- Due:** Tuesday, February 1st, at 1:00 pm under my office door, Carnegie 303; this is 23 hours from now, and is an absolute deadline.
- Grading:** It does not have to be a Nobel-prize-level product; nonetheless, appropriate completion required to pass course, or remain on waitlist.
- Format:** Two pages, *single*-spaced, one space between paragraphs, 1" margins all around, attractive title centered on top line, name/date/class# one line below.

James Clifford's 1992 essay "Traveling Cultures" provides a rich starting-point for our work this semester. To get us into the flow of the course rapidly, please comment on Clifford's essay in the following manner:

- summarize its main points
- describe the style of the piece and its style of argument
- discuss who or what he seems to be arguing *against*, if anybody or anything
- briefly apply Clifford's argument to show something familiar in a new light
- assess/comment upon Clifford's piece — at whatever level you see fit.

Check your paper for spelling and grammar, and make sure it reads smoothly with appropriate transitions.

Comments on James Clifford's Prose Style, from the 2-page papers:

The "academic" school:

"throughout his article, his main point is always clear and his argument is logical with examples that support his claim"

"this piece is very straightforward, though at times it is difficult to understand the jargon"

"his sentences require concentration and his reader must not be hesitant with a dictionary"

"he lays out his argument in a somewhat prudent style . . . with frequent caution"

"he immediately supports his points with facts and pertinent information"

"he does not spare the use, in general, of a highly scholastic vocabulary"

"the style of Clifford's piece is highly academic and scholarly"

"the tone is one of respectful pondering"

The "casual" school:

"the paper . . . seems to spiral around a central idea . . . it moves off in tangent topics and related issues at will . . . it loosely ties the points together"

"the style of Clifford's piece is very easy to read . . . he makes his point in a very clear manner"

"Clifford writes in a very flowing, sometimes seemingly verbal manner"

"Clifford has written this essay in a very informal style"

"personal, non-confrontational, and rather informal"

"the style of the essay was highly metaphorical"

"Clifford's style is metaphoric"

Clifford's audience?

"he obviously did not intend to just have his work read by colleagues in the fields of anthropology"

"one assumes his intended audience is an elite group of people, most likely in anthropology"

Diverse observations:

"the structure of the essay . . . could be improved upon. He introduces topics . . . abandons them . . . and returns again. This adds confusion to a piece that is complex enough already"

"when I was confused, I stopped and read it out loud and it cleared up my questions"

"his concessions only serve to strengthen his authority"

Specific observations:

"uses the first person and constantly refers to the fact that he is arguing his point "today"

"one thing I noticed . . . is that many of his phrases in French remain untranslated"

"the sheer number of works cited and incorporated into his paper . . ."

"Clifford also shifts his subject from "I" to "you" to "we"

The "combination" school:

"this piece was designed as a talk/lecture . . . Clifford uses familiar phrases in some places and a more polished style in others"

"his style of writing and his style of argument seem at the same time both very professional and very casual"

"a combination of both informal and formal language"

First Paper Assignment:

IS 11: Literature and Global Culture

D. C. Moore, February 25, 2000

Five to six pages, due Friday, March 10th, 4:00 PM under my door at Carnegie 303 — but more conveniently in class. Note format requirements on syllabus.

Focus on either a) one character from one of the four fictions we have read or viewed so far (*Jasmine*, *Mississippi Masala*, *Roots*, or *Pantomime*), or b) on a comparison between two characters in either the same novel/film or across two novels/films.

Also, bring to bear on this question one or more of our coursepack readings: Clifford, Reiff, Honig, Appiah, Moore.

Respond to the following question:

Is identity:

- a) pre-existing and passed down to you, something internal, that is either already evident or that you must find/uncover;
- b) produced by a conscious act of will on the part of the individual; or
- c) produced by difference with others, an external imposition?

Important note: It is unlikely, though not impossible, that your answer will be a simple pick-one-and-defend-it. At the same time, it will be too easy (or bland, or obvious) to conclude that “in sum, there are aspects of all three.” **Articulate** the specifics of the factor(s). Weigh, in specific terms, their relative weights, interactions, interpenetrations, cross-influences, hierarchies, relationships to one another, if any.

Historically, people working on previous versions of this assignment have shyed away from Walcott’s *Pantomime*. If it moves you to do so, don’t fear rising to its challenge!

Pay attention to the details of the texts you work with, and supply and then analyze relevant or key details and passages from fictional and theoretical readings. (Don’t simply place quotations from the texts on the page, and expect them to explain themselves: work with your quotations to bring out their richness.) Do not divorce yourself and your own voice from this paper.

Finally, make sure to draft, write, and then re-write your paper. There are few good writers in the world, but there are lots of good revisers. Any questions, feel free to call, email, or discuss in class.

Second Paper Assignment:
IS-11: Literature and Global Culture
D. C. Moore, April 4, 2000

Five to six pages, due Tuesday, April 18, 3:00 PM under my office door at Carnegie 303.
Remember format requirements on syllabus. Three choices:

1. Select one from among the following coursepack readings — Clifford, Reiff, Honig, Appiah, Moore, Renan, Anderson — and put it in dialogue with one of the novels or films we have read for class, *other* than that which you did your first paper on. There are a number of ways to go about this; here I'll suggest two. First, begin by compactly recounting (and perhaps critiquing) the theoretical piece, and then closely read the novel or film to show how its “message” (if it has one) either supports or conflicts with the position of the theoretical work. Or, second, use the central argument of one of the theoretical pieces to support a particular interpretation or “reading” of one of the novels or films. Recount that theoretical position, and then proceed to use it with your interpretation. That is, either use the coursepack reading to talk about a literary text, or use a literary text to critically evaluate a coursepack reading.
2. Select two of the novels or films we have read for class (again, not including any which you did your first paper on), and discuss their differing views of what a *community* might be. Bring at least one coursepack reading substantially into play as well. You may construe “community” as broadly or narrowly as you wish, from village to nation to universe, or perhaps also a travelling community of some kind or other.
3. The third option allows a different kind of creativity. Pick two characters from two different novels or films (again, *not* including that which you did your first paper on), and imagine a situation in which they were found together, as friends, co-workers, accidental fellow-travelers, or some such. How would, for example, Kizzy get along with Kennu Loha (Mina's mother)? What would Kim discuss with Kane's Samba Diallo or Harry Trewe? Why or why not? After a brief “set-up,” write out a dialogue of their interactions — the record of a conversation. This paper isn't necessarily the “easiest” option, as Walcott's *Pantomime* should make clear.

For the first two options, remember that the characters in our books are not “real people.” They are fictional constructions, cultural artifacts – as are the entire narratives – and *must*, at least in part, be dealt with as such. For the third option, focus on the general themes of the course, *except* than the already-well-discussed notion of identity: ethnicity, “place,” hybridity, nation, travel, perspective, etc. Though it should be fun, it should by no means be only “light.” Remember to ground your dialogue in the source texts. Your format does not have to be anything like an academic paper, and indeed, you may find your characters “taking over” your writing.

For all three choices, be conceptually ambitious and rigorous, pay attention to the details of the texts you work with, and draft and revise and revise. Make sure to “work with” rather than to “dump on the page” the citations that you employ. Any questions, email, office hours, or phone.

Final Paper Assignment
Literature and Global Culture: Introduction to International Studies
INTL-11: David Chioni Moore, Monday, April 24, 2000

- Length:** Ten to twelve pages; *very* slightly more if necessary: 4500 words as *absolute* maximum. Note format requirements on syllabus.
- Due:** Sunday, May 14, 2:00 pm at my office, Carnegie 303
- Topic:** Three choices.

In our International Studies course we have traced many themes across numerous texts: identity, traveling, selective history, acting, cross-cultural contact, nation, internal hybridity, self-and-other dynamics, authenticity, “purity” vs. mixing, “race,” remembering and forgetting, and more. All of these investigations have challenged conventional, easy notions about nations, selves and histories, and worked to build a conceptual tool-kit to use as you move into further inter- and trans-national studies, regardless of discipline. In this final paper, I provide you, therefore, with a choice. Each choice is, necessarily, incompletely sketched out, and allows for room in construing. I do this to maximize your own engagement; to make sure that what you write keys in on your motivations.

Because of the choices, and the importance of the paper, there will be two stages. The second stage is obviously turning in the final text. The first stage is to write a one-page, single-spaced prospectus for your paper. Provide a title, state the main question you’ll address (elaborating as necessary), list the main and secondary texts you’ll use, and say roughly *how* you’ll use those texts. ***This page is due Wednesday, May 3, by 4pm (or, more easily, in class), physically, and not on email.*** I’ll respond with brief goal-oriented comments within 48 hours.

The Choices:

- 1. Current-Event Analysis.** Choose a minimum of three course texts — either two novels/ films and one coursepak reading, or one novel/film and two coursepak readings, *none* of which you have used as a focus on Papers 1 or 2 — and use them to inform a discussion of a situation of international concern today, in which identity, ethnicity, hybridization, etc. are at issue.

Examples could include the post-Yugoslav situation, the former USSR, Arab/Israeli conflicts, Macalester’s “core values,” Elián Gonzalez, European Union expansion, *or many others*. While some brief research into the facts may be necessary, this is more of a conceptual than a research paper. Thus you may rely, if it makes sense, on current or recent media accounts with which you are already familiar (e.g. *Time* magazine . . .), or which you can access easily. Refer frequently to the course texts in question.

- 2. Stars in My Pocket Like Grains of Sand.** One basic misperception about Internationalism is that you have to “go somewhere” to get it. Going somewhere *is* quite valuable, but as you know “the International” is already in your brain, your pocket, and even your sandwich. As the poet William Blake once wrote,

To see a World in a Grain of Sand, / And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand, / And Eternity in an hour.

Again, choose a minimum of three course texts — either two novels/films and one coursepak reading, or one novel/film and two coursepak readings, *none* of which you have used as a focus on Papers 1 or 2 — and use them to inform a rich discussion of an item, large or small, exalted or mundane, that contains within it a substantial inter- or trans-national dimension.

The easiest thing will be simply to enumerate the multiple origins of some item’s components: that, for example, a “traditional Italian” pasta marinara is actually a “foreign” hybrid of Chinese and New World ingredients – spaghetti and tomato. Do that, by all means, if you wish, but go *beyond* that simple level also, into broader theoretical concerns.

- 3. Make Me an Offer.** That’s right: make me an offer, detailed, specific, and with focus (i.e. do *not* try to solve the world’s problems), if a key theme has been sticking in your craw all semester and is not

encompassed in the first two options. Stick to the three-course-texts-minimum requirement, as noted above.

For all three choices, the important thing will be to forge links between course texts, your topic, and course themes. How does what you've chosen embody local/global dynamics? In what fashion do our insights into memory and forgetting, hybridity and purity, travelling and acting shed light on your chosen topic?

Four final points to keep in mind:

- a. A weakness in many papers so far is that we seem to be thinking of our characters *only* as “real.” Take Kunta Kinte, for example. It is certainly to some extent useful to think of Kunta as a real person, and therefore to look to his character to gain understanding of cultural domination and resistance, the stressed development of identity, the slave perspective on American colonial history, and more. Yet at the same time it *must* be remembered that Kunta Kinte was born in about 1766, when Alex Haley began to write. He is an argument, a cultural intervention, a socially symbolic act by an African-American writer writing in the middle 1970s. The depiction of Juffure says as much about American culture in 1970 as it does about West Africa in 1766, though *what* that depiction says is tougher to tease out. And Jasmine is the 1990s invention of an extremely well educated Indian writer, a fiction too.
- b. A second item worth remembering is that tales are told in certain fashions, and that those fashions, those manners or “hows” of their telling, require interpretation. If one were to address, say, Jackson Phillips, Kunta Kinte, and Jasmine, it would be important to note *and work with* the facts that, for example, Jackson is (unlike the others) a character in a play, that *Roots* shows Kunta (unlike the others) from birth, that both Walcott and Haley (but not Mukherjee) use “dialect,” and that *Jasmine* the novel (unlike the others) is temporally “broken up” or non-linear. That is, attend to *form*, in a variety of its dimensions.
- c. How to work on this paper? Spend time brainstorming, perusing the texts you have chosen, jotting down a sheet of notes and ideas. Make multiple drafts, separated by downtime or other tasks. Regard initial “errors” as valuable process. Trade drafts with a classmate. As I have mentioned before, you would be stunned to know how much the best writers spend time *rewriting*, to the point that the false distinctions among “thinking,” “writing,” and “re-writing” dissolve. This also means: start early.
- d. And a closing rag-bag of advice. Because the questions and texts are “big,” don’t choose an impossibly broad topic, or try to settle *all* its problems. Make sure I know what your basic argument or thesis is. (That, of course, requires *you* to know what it is also!) As this is the course’s final paper, do not be afraid (but don’t feel required) to attempt to come to some sort of broader view on course themes in your conclusion, or to bring in perspectives from books other than those of your main focus. As before, work *with*, rather than “dump on the page,” the citations you employ, bringing out their richness.

Graded papers will be available in a box outside my office starting May 18 at noon, held for about a week there. Or, supply me with an 8-1/2 x 11” addressed envelope with \$1.00 postage on it, and I’ll mail it to you.

Good luck! Broadly relevant email (mooredc@) questions will be responded to to the whole class.

Geographic Information for I.S. 11, Intro to International Studies, spring 2000

The April 14th quiz will concern your inflatable globe, plus this information:

World's Ten Largest Nations, in Square Miles:

1.	Russia	6,592,849
2.	Canada	3,849,674
3.	United States	3,787,425
4.	China	3,689,631
5.	Brazil	3,286,500
6.	Australia	2,966,155
7.	India	1,237,062
8.	Argentina	1,073,519
9.	Kazakhstan	1,049,156
10.	Sudan	967,500

World's Ten Most Populous Nations:

1.	China	1,260,000,000
2.	India	1,018,000,000
3.	United States	275,000,000
4.	Indonesia	219,000,000
5.	Brazil	169,000,000
6.	Pakistan	148,000,000
7.	Bangladesh	143,000,000
8.	Russia	141,000,000
9.	Japan	127,000,000
10.	Nigeria	118,000,000

World's Ten Largest National Economies, as measured by GDP, in US\$ billions:

1.	United States	8,083
2.	China	4,250
3.	Japan	3,080
4.	Germany	1,740
5.	India	1,534
6.	France	1,320
7.	United Kingdom	1,242
8.	Italy	1,240
9.	Brazil	1,040
10.	Indonesia	960

Two notes: First, Nigeria's population figures may be understated. Second, the largest overall national economies are by no means the same as the nations with the richest average residents. Most Western European nations (e.g. Switzerland, Belgium), for example, have far higher *per capita* income than most of the rest of the world (e.g. China, India).

Sources: Economics: *World Almanac*, 2000 (data from the U.S. CIA's *World Factbook* and Dept. of Commerce Bureau of Economic Analysis). Population: *Illustrated Book of World Rankings*. Nation-size: Rand McNally *Cosmopolitan World Atlas*, 1994.

Notes on Geography Quiz for I.S. 11

The short quiz on Friday, April 14th will concern your inflatable globe, plus the single-page data-sheet on the back of this sheet, which has top-ten lists of the world's nations in terms of size, population, and economy.

With respect to the globe, you are responsible only for the names of the nations and where they are located. For the quiz, you do not need to know the names of any capitals, other major cities, rivers, oceans, or other geographic features. You only need to know the largest 100 or so nations in the world. You will not be asked about tiny nations, such as Luxembourg, the Maldives, Saõ Tomé, or most Caribbean island-nations other than Cuba, Jamaica, Haiti, and the Dominican Republic.

For the statistical information sheet, you are responsible for the names and orders of the three lists. In terms of numbers, to make it simple, you are responsible only for the first *two* significant digits for each. That is, knowing that the US GDP is 8.0 or 8.1 billion is fine, as is the population of Bangladesh at 140 million. (By the way, Bangladesh is slightly smaller than the state of Illinois.) The economic and population numbers are moving targets, at any rate, and so "close enough" answers will be given some decent credit.

In any event, the quiz will focus much more on rank and relationship (e.g. what's the physically biggest nation in Asia) than specific numbers.

The quiz itself will consist of two fifteen-minute halves: first, on the data, and second, map identification based on a blank world map. The quiz counts only for a small portion of your grade, and grading will start at B-. Those scoring lower than B-, however, will have to re-take to pass at all.

Geography Quiz: I.S. 11, Introduction to International Studies

Quiz version 1

WRITE NAME HERE: _____

Total possible points: 27 (fifteen on this sheet, and twelve on the separate map section).

Name five of the world's ten biggest national economies, including the first three in order:

1.

2.

3.

one of #s 4-10.

another of #s 4-10.

National Size (i.e. geographic area):

1. What is the biggest nation in Latin America?

2. What is the biggest nation in Africa?

3. Where does the United States rank in the world, in order of size?

4. Name the two physically largest nations in Asia.

5. What is the world's physically largest nation?

World Populations:

1. How many people, total, in the world's two most populous nations *combined*?

2. What is the fourth most populous nation in the world?

3. How many nations in the world have over one hundred million people?

4. What is the population of the U.S.A.?

5. What is the most populous nation in Latin America?

Map-Identification portion of the I.S. 11 Geography Quiz

version 1

N.B.: to be administered after all the first-portion sheets are returned.

On the blank map provided,

- a. *write your name and quiz version*
- b. draw an arrow to and clearly label the twelve countries listed below
- c. if the country in question is small, please be precise

1. Nigeria
2. United Kingdom
3. United States
4. China
5. Turkmenistan
6. Brazil
7. Egypt
8. India
9. Poland
10. Cuba
11. Thailand
12. Portugal

Extra-Credit Question (for two points):

List here (no need to label or draw arrows on the map)
six of the sixteen countries which border China:

Regional Worlds Capstone Conference
University of Chicago
Pedagogy Session
May 20, 2000

Jerome Levi
Carleton College
jlevi@carleton.edu

5/20/00
Dept. of Sociology
& Anthropology

Personal Statement

My participation as a midwest faculty fellow for the 1997-98 Regional Worlds symposia on *Latin America: Cultural Environment and Development Debates*, at the University of Chicago, Center for Latin American Studies, was an important way to augment my own thinking and teaching on area studies in general and Latin America in particular. That the program examined the emergent role of indigenous peoples in the transnational negotiation of rights and resources, the implications of despatialized conceptions of "culture," and the meaning of multiple discursive sites where "borderlands" exist both within and between states, classes, and ethnic groups, was, and continues to be, crucially relevant to my work. Building on my commitments to analysis and advocacy of indigenous rights, and enduring interests in the interplay of religion, ethnicity, and economic exchange in México, with field research spanning twenty years among native peoples in the far northern and southern extremes of that country, I profitted greatly from exploring the concept of "process geographies" with other fellows and symposia participants. My teaching and scholarship about the comparative ethnology of Mexican borderlands converged with the intellectual aims of the 1997-98 Regional Worlds program in three ways. First, earlier ethnographic work in Chiapas and Baja California convinced me that because all cultures are processually negotiated and cross-cut by translocal trajectories, all traditions, even those said to be most "unacculturated," are inevitably syncretic and hybrid. Second, having grown up in a town known to Mexicans as the first immigration check point in California, I remain acutely aware that borders (of all kinds) are as much about fences as they are about gates. And third, both sets of experiences inform my current research on strategies of resistance and accommodation to globalizing forces in the construction of multiplex identities among the Tarahumara (Rarámuri) of southwestern Chihuahua, in northwest Mexico.

Curricular Developments

The most tangible direct outcome of my participation in the Regional Worlds Program was the proposal at the end of the year of three new courses and development of corresponding syllabi. The courses were: "Metaphor and Place: The United States-Mexico Borderlands," "Indigenous Mexico: A Global Genealogy of Chiapas," and "Anthropology and Indigenous Rights." While I intend eventually to make all of these into viable courses, the last I have already developed into an upper division seminar which I am currently teaching for the first time this term. The idea for the course came not only from my involvement with the Regional Worlds Program, but also from a panel I co-organized that same year at the annual meetings of the American Anthropological Association. The session, which had been invited by the President of Association, examined the relationship between the trend towards the recognition of indigenous peoples' rights worldwide and case studies discussing situations where these rights were being variously claimed, denied, subverted, appropriated, and/or negotiated. The main text for the course is an outgrowth of that panel. The book, which I am co-editing, is called *At the Risk of Being Heard: Indigenous Rights, Identity, and Postcolonial States*, forthcoming from University of Michigan Press. Besides writing a research paper for the class, students are being asked to comment on the chapters in their

reaction papers, oral presentations, and weekly discussion questions. For me as well as my co-editor, this is proving to be quite helpful, since we do not send off the final manuscript until June. For the students, this pedagogical technique has them both involved with the material and very enthused about the class. As several students put it, they enjoy the task because it connects them directly with the very process of knowledge in the making.

Like many professors at small liberal arts colleges, I teach courses that are cross-listed with other programs and departments. Although my position is in the Department of Sociology and Anthropology, some of my courses are cross-listed with Latin American Studies, American Studies, Environment and Technology Studies, or Religion. I therefore was grateful to learn through the Regional Worlds program how others were navigating the boundaries between disciplines and area studies. In general, I came away with the impression that, at least in the social sciences, former distinctions between thematic approaches and regionally based courses are being challenged, on the one hand, in the face of stampeding globalization and, on the other, by the changing nature of disciplinary boundaries. Consequently, in the Anthropology and Indigenous Rights course I have consciously endeavored to strike a balance between thematic and area studies approaches. The first three weeks examine concepts of identity formation, definitions of indigeneity, and the problems and prospects of rights discourse in reference to indigenous peoples worldwide. The next few weeks apply these concepts to case material drawn from Africa, Asia, and Oceania. The last three weeks are devoted exclusively to Latin America, focusing first on the indigenous rights movement in Chiapas, Mexico and then the Brazilian Amazon. In this way, the student learns about indigenous rights issues in a particular geographical area as well as common themes that cross-cut regions. Moreover, by showing how indigenous peoples and their advocates are struggling with similar scenarios in different parts of the world, as well as mobilizing pan-ethnic federations to defend their rights in transnational contexts, students appreciate that the global trends in the indigenous rights movement are part of an expanding internationalization of an overarching human rights framework.

Institutional Context

Anthropology and Indigenous Rights is taught in the Department of Sociology and Anthropology and cross-listed with Latin American Studies. Interdisciplinary connections have been facilitated by three guest lecturers. A political scientist spoke about conceptions of "rights" in the Western tradition of liberal philosophy, a gallery operator lectured on the relation between Australian aboriginal art and land claims, and the Chief Judge of the Ho-Chunk Nation of Wisconsin spoke about Native American self-determination and jurisprudence. The course also has very obvious linkages with International Relations, although it currently is not cross-listed with that concentration.

Carleton College as a whole has begun other curricular initiatives in the area of globalization. Next year, for example, the Political Science Department will offer a new team taught course, "Globalization and Political Change: Mexico and China." The first term will be devoted to mastery of the new literature and methodologies in this field. Over the winter break the class will then divide into two sections, one going to Mexico, the other to China. The second term the class reunites to write reports, share their results, and make formal presentations.

The College also started this fall a new Cross-Cultural Studies Program. The program is designed to help students interested in a particular culture or tradition (e.g. majors in area studies, languages, history, literature, economics, sociology/anthropology, political science, etc.) to place that area in a broader, comparative, cross-cultural context by seeing how it participates in and is influenced by transnational, sometimes global, dynamics and problems. It is also designed to attract international students, no matter what their

major, who in coming to Carleton will experience a culture not their own, normally in a language not their own, and thereby have at least an experiential basis for comparative study. For example, with a grant from the Starr Foundation, Carleton is able to offer scholarship assistance to qualified students from Asia for four years of study leading to a Bachelor of Arts degree. "Asia in Comparative Perspective," the first segment of the program, will bring together students from Asia and students from the United States who are studying an Asian culture in depth. Jointly, they will explore history, cultural expressions, politics, and values, based on their personal experiences as well as academic courses they have taken in common. The goal of the Cross-Cultural Studies Program is to produce graduates with greatly enhanced levels of self-awareness and cultural understanding who are able to participate in a global society and work effectively in nations other than their own.

Notwithstanding these developments in global studies at Carleton, there are also institutional constraints to interdisciplinary courses and programs of this type. The most glaring constraint has to do with staffing issues. Interdisciplinary programs -- such as Cross-Cultural Studies, Women's Studies, Environment and Technology Studies (ENTS), Latin American Studies, American Studies, African and African American Studies, etc. -- simply lack an adequate number of dedicated FTEs. ENTS has one full time FTE, Womens' Studies has half time of several people, but none of the area studies have any fully dedicated FTEs, although they have programing money (to bring in speakers, purchase films, etc.). Interdisciplinary programs depend for their survival on faculty from many departments, and although program chairs are consulted, hiring decisions are ultimately made in departments. There is also the question of how interdisciplinary courses are coordinated with the broader curriculum. For example, while Carleton's Latin American Studies faculty admired both the breadth and depth of the curriculum for the "gateway course" in Latin American Studies proposed in 1998 at the Regional Worlds conference, we felt it would be nearly impossible to find a single professor with the competencies to teach such an ambitious course. On the other hand, when several professors team teach such classes, often times the courses do not cohere. So too, there is the question of how area studies programs (i.e. American Studies) relate to theme based programs (i.e. Women's Studies). Similarly, when there are courses on diaspora or transnational communities, how do they fit into the institutional grouping of area studies curricula? That is, should courses on Latino Studies be part of American Studies or Latin American Studies? In sum, Caleton sees institutional challenges as well as opportunities in the need to reconceptualize the way area studies are taught in an era of increasing global interconnections.

**Anthropology and Indigenous Rights
Spring 2000**

Carleton College
Department of Sociology and Anthropology

Mr. Jerome Levi
SOAN 302
Willis 204
Tue & Thur 2:30-4:15 PM

Office: Willis 314
Hours: Tue: 4:30-5:30 PM
Fri: 9-11 AM
Tel: 646-4110

Course Objectives and Description

In these millennial times, dialogue about the recognition of indigenous peoples' rights carries an unprecedented prestige in the international community. By critically rethinking the connection between indigenous rights and human rights, ethnic groups and the state, this course introduces students to a comparative framework for understanding these issues. Many countries have recently announced that their indigenous minorities have the right to maintain their own cultural traditions. In some cases, this includes rights to limited social, economic, and political autonomy. Yet the challenge is not only to gauge whether these statements amount to more than paper promises, but to analyze the tactics used to justify the continued pillage of indigenous lands and resources. In light of the intolerance to cultural difference, and the current profusion of ethnic slaughter around the globe, the seminar demonstrates the need to explore the determinants of violence, ethnocide, and exploitation routinely committed against the world's most marginalized peoples. At the same time, it also asks about the limits of tolerance, if human rights abuses are perpetrated under the banner of cultural pluralism.

This course addresses a central question: why are indigenous people achieving their goals in some parts of the world, while in others they continue to be abused and denied their rights, in spite of the changing climate of international opinion? Analyzing debates on pluralism and group rights, students will examine various perspectives on the changing nature of indigenous peoples and political mobilization in postcolonial states. Negotiation between center and periphery over what constitutes use or abuse of indigenous rights and resources, is a recurring theme in many parts of the world, as are contested definitions of the meaning and political significance of being "indigenous." The wealth of ethnographic cases presented in the course shows that despite a diversity of scenarios in the Americas, Asia, Africa, and Oceania, the struggle for indigenous rights confronts a common core of critical issues around the world. Perhaps most importantly, there can be no substitute for the practical lessons learned through advocacy and cooperation in projects meant to secure indigenous rights. Yet this cannot be separated from understanding how different levels of identity mobilization place indigenous peoples at a decisive point, allowing them--sometimes for the first time in history--to assess the stakes involved in their own culture's survival. Ethnic federations have assumed a new importance in voicing supra local political concerns of indigenous minorities, though for some peoples it is their conspicuous silence and under representation that warrants further inquiry.

Readings:

Four textbooks are required for this course. These are:

At the Risk of Being Heard: Indigenous Rights, Identity, and Postcolonial States. Edited by Bartholomew Dean and Jerome Levi. Ann Arbor: University of Michigan Press, Forthcoming (hereafter: ATROBH).

David Maybury-Lewis, *Indigenous Peoples, Ethnic Groups, and the State*. The Cultural Survival Studies in Ethnicity and Change. Boston: Allyn and Bacon, 1997.

Neil Harvey, *The Chiapas Rebellion: The Struggle for Land and Democracy*. Durham: Duke University Press, 1998.

Alcida Rita Ramos, *Indigenism: Ethnic Politics in Brazil*. Madison: University of Wisconsin Press, 1998.

All readings not in the textbooks above will be placed on reserve in the library.

Pedagogy:

Course Requirements and Grade Breakdown

Each student will:

- 1) attend, complete the readings, and participate in discussions (20%),
- 2) lead two presentation/discussions on the readings (40%, i.e. 20 % each time), and
- 3) write a final research paper (40%).

Note: Please let me know if there are any special needs that would affect your performance in this class.

Participation and Presentations

A senior seminar is comparable in many ways to a first year graduate school seminar. As such, this course requires your active participation, and not just when it is your turn to present. On **Tuesdays** I will lecture and lead discussion. Students (usually 3) will present and lead discussion during the first half of the period on **Thursdays, weeks 3-9**. Subsequent discussion on that topic will continue during the remaining time. Discussion leaders should meet in advance to orchestrate their presentation. Each presenter will prepare a handout to be distributed in class consisting of a thoughtful response to and/or critique of the material and two discussion questions, which will be placed in a folder for this course in the Willis reading room on the second floor, by **Wednesday, 5 PM**. All other members of the class will prepare responses to these discussion questions by the time seminar begins the following day. Three short **reaction papers** will be assigned.

Research Paper

An approximately 15-20 page research paper is also required. A one paragraph description of your proposed research topic, written *as if* it were an article abstract, and preliminary bibliography is due in my office by **5 PM, Thursday, May 11**. It is expected that in conducting research you will consult not only books, but also utilize periodical literature. Critical thinking, as well as creativity, are ingredients of top papers. Rather than footnotes, use in-text citations, e.g. (Doe 1968) if you are referencing the entire work,

or (Doe 1968:115-119) if you are quoting or referencing specific pages. For the format to use for the references cited in your bibliography, and for all other questions regarding style, follow the **Style Guide of the American Anthropological Association**, which can be found on the AAA web site at <http://www.aaanet.org/aaastyle.htm> or in *American Anthropologist* 97(1):191-194. The paper is due in my office by **5 PM, Thursday, June 1, 2000**. Late papers will be marked down one letter grade for each day they are handed in after the due date.

Internet Resources:

www.hrw.org (Human Rights Watch)

www.cs.org (Cultural Survival)

www.nativeweb.org (NativeWeb, large site with multiple indigenous rights links)

www.hri.ca (Human Rights Internet, Canada)

www.umn.edu/humanrts (University of Minnesota, Human Rights)

www.halcyon.com/FWDP/drft/9329.html (Center for World Indigenous Studies, for the latest version of the Draft United Nations Declaration of the Rights of Indigenous Peoples)

WK 1 INTRODUCTION

Tues 3/28

Introduction and course overview

Film: Human Rights-New Horizons

Thur 3/30

Jerome Levi and Bartholomew Dean, "At the Risk of Being Heard: Indigenous Peoples, Rights, and Postcolonial States" (ATROBH)

WK 2 WHO IS INDIGENOUS?

Tues 4/4

David Maybury-Lewis, *Indigenous Peoples, Ethnic Groups, and the State*. The Cultural Survival Studies in Ethnicity and Change. Boston: Allyn and Bacon. 1997, pp 1-96.

André Béteille, "The Idea of an Indigenous People," *Current Anthropology* 39 (2):187-191, 1998.

John Brown Childs and Guillermo Delgado-P, "On the Idea of the Indigenous," *Current Anthropology* 40 (2):211-212, 1999.

Thur 4/6

David Maybury-Lewis, *Indigenous Peoples, Ethnic Groups, and the State*. The Cultural Survival Studies in Ethnicity and Change. Boston: Allyn and Bacon. 1997, pp 99-162.

WK 3 THE RIGHT TO HAVE RIGHTS

Tues 4/11

Pierre Sané, "Human Rights Are Universal." *Human Rights: Opposing Viewpoints*. San Diego: Green Haven Press, 1998.

Bilahari Kausikan, "A Universal Definition of Human Rights Ignores Cultural Diversity." *Human Rights: Opposing Viewpoints*. San Diego: Greenhaven Press, 1998.

Martha Minow, "Rights and Cultural Difference." *Identities, Politics, and Rights*. Edited by Austin Sarat and Thomas R. Kearns. The Amherst Series in Law, Jurisprudence, and Social Thought. Ann Arbor: University of Michigan Press, 1997.

Thur 4/13

Stephen Quesenberry, "Recent United Nations Initiatives Concerning the Rights of Indigenous Peoples," In *Contemporary Native American Political Issues*, Troy Johnson, editor. Walnut Creek, CA: Altamira Press, 1999.

John Gledhill, "Liberalism, Socio-economic Rights and the Politics of Identity: From Moral Economy to Indigenous Rights." *Human Rights, Culture and Context: Anthropological Perspectives*. Edited by Richard A. Wilson. London: Pluto Press, 1997.

WK 4 AFRICA

Tues 4/18

John Comaroff, "The Discourse on Rights in Colonial South Africa: Subjectivity, Sovereignty, Modernity." *Identities, Politics, and Rights*. Edited by Austin Sarat and Thomas R. Kearns. The Amherst Series in Law, Jurisprudence, and Social Thought. Ann Arbor: University of Michigan Press, 1997.

Thur 4/20

Parker Shipton, "A Reflection on 'rights,' European and African Style" (ATROB)

Richard Lee, "Indigenous rights and the politics of identity in post-apartheid Southern Africa" (ATROBH)

WK 5 ASIA

Tues 4/25

Benedict Anderson, "Nationalism and Cultural Survival in Our Time: A Sketch" (ATROBH)

Tenzin Gyatzo, "The International Community Should Intervene on Behalf of Tibet." *Human Rights: Opposing Viewpoints*. San Diego: Greenhaven Press, 1998.

China Internet Information Center, "Chinese Rule Over Tibet Should Be Accepted." *Human Rights: Opposing Viewpoints*. San Diego: Greenhaven Press, 1998.

Film: Human Rights-Universal and Supreme?

Thur 4/27

Kirk Endicott, "Indigenous Rights Issues in Malaysia" (ATROBH)

Marjorie Mandelstam Balzer, "Hot and Cold: Interethnic Relations in Siberia" (ATROBH)

WK 6 OCEANIA

Tues 5/2

Richard Perry, "Australia" in *From Time Immemorial: Indigenous Peoples and State Systems*. Austin: University of Texas Press, 1996.

Film: Dhuway: An Australian Diaspora and Homecoming.

Thur 5/4

Ian McIntosh, "Reconciling Personal and Impersonal Worlds: Aboriginal Struggles for Self-Determination" (ATROBH)

Sally Engle Merry, "Legal Pluralism and Transnational Culture: The Ka Ho'okolo'olonui Kanaka Maoli Tribunal, Hawai'i, 1993. *Human Rights, Culture and Context: Anthropological Perspectives*. Edited by Richard A. Wilson. London: Pluto Press, 1997.

Recommended

Problems in Paradise: Sovereignty in the Pacific - Ka Lahui's Hawaiian Vision. Special Theme Issue of *Cultural Survival Quarterly* 24(1), 2000.

WK 7 LATIN AMERICA: OVERVIEW

Tues 5/9

Jerome Levi, "Indigenous Rights and Representations in Northern Mexico: Silence and Transflective Display" (ATROBH).

Jennifer Collins, "A Sense of Possibility: Ecuador's Indigenous Movement Takes Center Stage." *NACLA Report on the Americas* 33(5):40-49, 2000.

Recommended

Gaining Ground: The Indigenous Movement in Latin America, Special Theme Issue of *NACLA Report on the Americas*, 29(5), 1996.

Thur 5/11

Lynn Stephen, "Indigenous Autonomy in Mexico" (ATROBH)

Bartholomew Dean, "At the Margins of Power: Gender Hierarchy and the Politics of Ethnic Mobilization among the Urarina" (ATROBH)

WK 8 LATIN AMERICA: FOCUS ON CHIAPAS

Tues 5/16

Film: The Sixth Sun: Maya Uprising in the Chiapas
Read first half of *The Chiapas Rebellion*.

Thur 5/18

Neil Harvey, *The Chiapas Rebellion: The Struggle for Land and Democracy*. Durham: Duke University Press, 1998.

WK 9 LATIN AMERICA: FOCUS ON BRAZIL

Tues 5/23

Film: Contact Yanomami
Read first half of *Indigenism*.

Thur 5/25

Alcida Rita Ramos, *Indigenism: Ethnic Politics in Brazil*. Madison: University of Wisconsin Press, 1998.

WK 10 CONCLUSION

Tues 5/30

David Maybury-Lewis, "From Elimination to an Uncertain Future: Changing Policies Towards Indigenous Peoples" (ATROBH)

A note from Arjun Guneratne, Anthropology, Carleton College:

I teach a course entitled "Peoples and cultures of South Asia" which developed in part out of the first Regional World's Conference. I am sending you as an attachment the current syllabus for this course (the third time I have taught it); you will find the original syllabus on the web at

<http://www.macalester.edu/~guneratne/Anthro56.html>

The course is one of a number of ethnographic courses offered by my department which introduce students to the cultures of various world areas. It will also contribute to a new Asian studies major that has recently been approved. Students are expected to specialize in one of two tracks, South Asia or Japan.

One of the things I have had to face is that students who take this course usually don't know anything about South Asia and problematizing the very notion of South Asia at the outset is itself a problem! I am beginning to think that the sorts of issues raised by the globalization project are better addressed at an upper division level, and not in a course such as this. The problem as always is the tension between deconstructing the notion of an area and meeting student expectation for learning a body of substantive ethnographic knowledge about a particular part of the world. My solution has been to deal with the issues raised by the Regional Worlds Project in the first half of the course and to talk about the ethnography in the second. We aren't doing away with the notion of an Area however; we are still thinking in terms of a South Asian region, however much we might problematize it.

Here are some instances of how students in the first incarnation of the course reacted to it:

"I think its a good approach, the construction of knowledge is a fascinating topic and one that I feel needs to be better dealt with in order to understand why things are the way they are today. I suppose that the only problem might have is that I might not know enough about South Asia in order to deconstruct what that knowledge means. However, it has seemed to work so far."

"I like this approach -- it keeps me interested as a student but i do feel more background is needed. I think most students have taken Indian Religions or Philosophy. I have not so I feel scattered in this class right now."

"I like this approach because I find that it's very useful to learn about the processes which have constructed knowledge of an area. But at the same

time, I feel that (1) I would like to learn more about various cultures of the subcontinent, (2) maybe that I am not completely understanding these processes within a framework, but rather individually" [?]

I hope this is helpful. I look forward to meeting you in Chicago.

Arjun Guneratne

3Anthropology 56-01

Peoples and Cultures of South Asia

Spring 2000

MWF 9:40-10:40

Carnegie 005

Arjun Guneratne

Office Hours: TuTh 1-3 pm

Office: Carnegie 004D (x6362)

This course is both an introduction to the peoples and cultures of that region of the world that has come to be known as South Asia and to the ways in which Western knowledge of that region has been constructed and shaped. India (and by extension the rest of South Asia) has represented to westerners the very antithesis of Europe: tradition vs. modernity, superstition vs. rationality, society vs. the individual. Our goal in this course is two fold. The first, using South Asia as an example, is to understand the process by which knowledge comes to be constructed. Rather than providing a body of essentialized cultural facts, we shall try to understand the processes that have shaped the culture and lifeways of the people who live on the subcontinent and which link the modern states of South Asia, historically and culturally, to the world beyond their frontiers. The second is to read a range of anthropological writing describing the culture and society of some South Asian states, focusing mainly on India, Nepal and Sri Lanka.

Required Texts

(One copy of each of these texts, excepting Metcalf's, is on reserve)

Fisher, *Sherpas: Reflections on change in Himalayan Nepal*

Gombrich & Obeyesekere, *Buddhism Transformed: Religious Change in Sri Lanka*

Kumar, *Friends, Brothers and Informants*

Metcalf, *Ideologies of the Raj*

Class format

This class will be taught as a seminar. The success of the seminar depends on your active participation. You should come to class having completed **all** the readings assigned for that date. As the reading load is at times quite heavy, you should organize your time carefully and pace yourself — don't do all the reading the night before or in the afternoon before class; this will affect the quality of your participation.

Presentations — our discussions will begin with a 10 minute presentation of the material by one student. Each of you will undertake to present at least one of the assigned readings. The purpose of the

presentations is (a) to enable me to assess how concisely and well you can present the argument of the book or a set of readings and (b) to provide a springboard for our discussion of the topic. The presentation should be a **concise summary of the argument** of the reading assigned, **the issues raised by the author** and your own evaluation of it.

You should be able to draw out the main argument of the book and show how the subsidiary arguments relate to the main argument. Your presentation should also include your assessment of the extent to which the author has demonstrated the validity of his or her conclusions. Finally, you should be able to pose a question or problem that can act as a springboard for our discussion. A mere listing of the points made in the book chapter-by-chapter does not constitute a good presentation.

Grading

The grade will be based on your contribution in class, a quiz, two take-home essays on pre-assigned topics and a book report on an ethnography of your choosing, from a selected list. Instructions on the Book Report are distributed separately. The breakdown of the grade is as follows:

Class contribution	10%
Quiz	10%
Mid-term Essay	25%
Final Essay	30%
Book Report	25%

Important dates

March 6	Quiz
	Mid-term essay topics distributed
March 13	Mid-term essay due
May 5	Final essay topics distributed
May 12	Final essay due

The following books are on reserve:

Anderson, Benedict, *Imagined Communities* (on reserve for Anthro 66).
Basham, A.L., *The Wonder that was India*.
Cohn, Bernard S., *An Anthropologist among the Historians and Other Essays*.
Fisher, James, *Sherpas: Reflections on Change in Himalayan Nepal*.
Gombrich, Richard and Gananath Obeyesekere, *Buddhism Transformed*.
Kumar, Nita, *Friends, Brothers and Informants*.
Marriott, McKim, *Village India*.
Quigley, Declan, *The Interpretation of Caste*.
Singer, Milton, *When a Great Tradition Modernizes*.

Class Meetings

January 31, Monday

Norton, *Images of South Asia*, pp. 3-22.
(On reserve in Anthropology Department only)

Part I. South Asia as an Area

February 2, Wednesday:

Locating India in the Western Imagination

Singer, *When a Great Tradition Modernizes*, Ch. 1, "A Passage to more than India: A Sketch of Changing European and American Images", pp. 1-38.

February 4, Friday

Defining the space of the nation

Anderson, "Census, Map, Museum" (from *Imagined Communities*)

February 7, Monday:

Defining an Historical Space: The Indus Valley Civilization

Basham, *The Wonder that was India*, Ch. 2., pp. 1-43.
India Today, "The Indus Riddle"

February 9, Wednesday

The Indian Ocean World

Hodgson, "The interrelations of societies in history."
Gunawardana, "Time and territory in the Study of South Asia's Past."

February 11, Friday

India as a Civilization

Singer, "The Social Organization of Indian Civilization." In *When a Great Tradition Modernizes*, Ch. 7, pp. 250-271.
Cohn, "Networks and Centres in the Integration of Indian Civilization." In *An Anthropologist among the Historians*.

February 14, Monday

India as a Civilization

Marriott, "Little Communities in an Indigenous Civilization." In *Village India*.

February 16, Wednesday

India as a Civilization

Dumont & Pocock, "For a sociology of India."
Bailey, "For a Sociology of India?"

February 18, Friday

Film: *An Indian Pilgrimage: Ramdevra*

Part II. Colonialism and its forms of knowledge

February 21, Monday

Orientalism

Metcalf, *Ideologies of the Raj*, Ch. 1

February 23, Wednesday

The Utilitarian reaction

Metcalf, *Ideologies of the Raj*, Ch. 2

February 25, Friday

The Colonial construction of Indian Society

Metcalf, *Ideologies of the Raj*, Chs. 3-4

February 28, Monday

Cohn, "The Census, Social Structure and Objectification in South Asia." In *An Anthropologist among the Historians and Other Essays*. pp. 224-254.
Appadurai, "Number in the Colonial Imagination."

March 1, Wednesday

The Aryan Theory of Race

Leopold, "The Aryan Theory of Race."
Bayly, "Caste and Race in the Colonial Ethnography of India."

Book report _____

March 3, Friday

Cohn, "The Command of Language and the Language of Command."

Book report _____

Part III. Caste and the Anthropological Imagination

March 6, Monday

Is Homo hierarchicus?

Quigley, *The Interpretation of Caste*, Chs. 2 & 3

March 8, Wednesday

Quigley, *The Interpretation of Caste*, Chs. 4 & 5

March 10, Friday

Quigley, *The Interpretation of Caste*, Chs. 6 and 7

March 13, Monday

Caste in Sri Lanka: The Sinhala System

Essay Due

Stirrat, "Caste conundrums: Views of caste in a Sinhalese Catholic fishing village."
Kendrick, "Landholding and Service in a Temple Village in the Kandyan Highlands."
Jiggins, "Description of castes"

Book report _____

March 15, Wednesday

Film: *Caste at Birth*

March 17, Friday

Quiz

Book report _____

March 18-26 Spring Break

Part IV: Gender, Kinship and Society

March 27, Monday

Agarwal, "Who sows? Who reaps? Women and Land Rights in India."

Book report _____

March 29, Wednesday

Film: *Dadi's Family*

March 31, Friday

Matrilineality in South Asia

Nongbri, "Gender and the Khasi Family Structure"
Agarwal, *A Field of One's Own*, pp. 100-109; 118-132.

Book report _____

April 3, Monday

Matrilineality and women's status

Gough, "The Nayars and the definition of marriage."

Book report _____

April 5, Wednesday

Dravidian Kinship

Trautmann, "The Study of Dravidian Kinship"
Yalman, "The Structure of the Sinhalese kindred."

Part V. Doing Fieldwork

April 7, Friday

Kumar, *Friends, brothers and Informants*.

Book report _____

April 10, Monday

Kumar, *Friends, brothers and Informants*.

Book report _____

April 12, Wednesday

Kumar, *Friends, brothers and Informants*.

Book report _____

Part VI. Social Change in South Asia

April 14, Friday

Religion, social class and the impact of modernity

Gombrich & Obeyesekere, *Buddhism Transformed*, Ch. 1

Book report _____

April 17, Monday

The Sinhalese spirit religion

Gombrich & Obeyesekere, *Buddhism Transformed*, Ch. 2

Book report _____

April 19, Wednesday

Gombrich & Obeyesekere, *Buddhism Transformed*, Ch. 3

April 21, Friday

Protestant Buddhism

Gombrich & Obeyesekere, *Buddhism Transformed*, Ch. 6

April 24, Monday

Gombrich & Obeyesekere, *Buddhism Transformed*, Ch. 7

April 26, Wednesday

Film: *Kataragama*

April 28, Friday

Gombrich & Obeyesekere, *Buddhism Transformed*, ch. 5, 12 & 13

May 1, Monday

Education and Tourism in the Himalaya

Fisher, *Sherpas*, chs. 1-2

May 3, Wednesday

Film: *Trekking on Tradition*

May 5, Friday

Fisher, *Sherpas*, chs. 3-4

May 8, Monday

Fisher, *Sherpas*, chs. 5-6

_79:05-9:55 am, MWF, Mueller Hall 110
Nandini Bhattacharya
English Department
Valparaiso University
Huegli Hall 304
Office Hours: T 9-11 am; W 9-10 am; F 9-10 am
Email: Nandini.Bhattacharya@valpo.edu; ph.: -6744

Philosophy, Goals, and Methods:

Why is the world divided into apparently incomprehensible compartments we have traditionally chosen to call "East" and "West," "Europe" Asia" and the "Mid-East," "North" and "South," "Developed" "Under-developed" and "Less-developed"? Sure, the east is east and west is west, but shall the twain never really meet? And have they never met? If we study the perspectives offered by some writers and scholars in this course of study, we will find that while some certainly find empirical reasons for such geographical classifications in exploration, colonialism, neo-colonialism, and cold-war politics, others go far back in history to unearth a time when such strict divisions did not make sense, when Rome took its silks and spices from China and Persia, when Europe took its mathematics and astronomy from Arabia and India, and wool, fabrics and tin traveled from the fairs and mountains of Europe to the far reaches of the known world. It is a rich and complex history, a history of borrowings and learning as well as war and buying and selling. What we are about to study will be influenced by the insights of what some scholars have termed "process geographies." A fluid world in the process of becoming one, yet diverse. One course cannot hope to do justice even as an introduction to such a complex and thousand-year history, but it can make a beginning in teaching us the intellectual history of calling people names, nice and not-so-nice.

We will, then, look at Asian and Middle Eastern literatures in English, or in English translation, to study Asia and the Middle East as imagined and real cultures. It's a very small slice of the pie we will call "area cultural studies," our method in this course. We will look, therefore, at precolonial, colonial, and postcolonial periods of these literatures as representations of their cultures, using some methods of cultural and area studies analysis. We will also study some scholarship produced about these regions. Literary texts will be complemented with approaches from other disciplines including media studies, popular culture, and women's studies. We will ask: How do global, including Asian and Middle eastern, area cultural studies help us to reinterpret feminisms, nationalisms, postcolonial and postmodern worlds?

Required Texts:

Chuang Tzu. Basic Writings.
Ghosh, Amitav. The Calcutta Chromosome.
Munif, A.R. Cities of Salt.

Groups:

Group A:

leader:

Group B:

leader:

Group C:

leader:

Group D:

leader:

Schedule of readings:

*Unless specifically indicated as ON RESERVE, copies of readings will be provided.

August 25. W. Introduction. Administrative affairs. Reading and discussion of
Rudyard Kipling's poems. RECOMMENDED CULTURAL EVENTS.

Nile to Oxus:

Aug 27. F. Munif, Abd-al Rahman, *Cities of Salt*, 1-107.

Aug 30. M. ditto, 108-222.

Sep 1. W. ditto, 223-327. Post map of Saudi Arabia (material) and brief lecture on
culture and text (lp).

Sep 3. F. ditto, 328-435. Maybe a reading on ethnographic self-fashioning (Clifford), or
ethnographic encounter (Pratt, Escobar, de Certeau, Fanon)

Sep 6. M. From Marshall Hodgson, *Venture of Islam*, "West, Occident,
Europe" (53-56); "Middle East, Nile to Oxus," (60-62); "Islamicate Civilization as
Human Heritage," (95-99); "Monotheism and Personal Moral Responsibility"
(162-167); "The Qur'an and the Community Experience" (183-186); "Harun al-Rashid: the
caliph and his court. . ." (291-98); "Relation of Style of Piety. . ." (361-364).

Sep 8. W. *Cities of Salt*, 436-535.

Sep 10. F. ditto, 536-627.

Sep 13 M. Abu-Lughod. *Writing Women's Worlds*, "Polygyny (87-125), ON
RESERVE; Hodgson, *Venture*, "Family Law. . ." (340-344)

Criticisms/Book reviews, *Cities of Salt*:

{Alcalay, Ammeil. "Gulf States of Mind. . ." *Village Voice* 36:24 (Jun 11, 1991): S15.

Allen, Roger. "Arabia -- *Cities of Salt* by Abdelrahman Munif and
translated by Peter Theroux." *World Literature Today* 63: 2 (spring 1989): 358-359

Prose, Francine. "Sinbad in a White Rolls Royce." *NYTBR* (Oct 27, 1991): 7, 15:1.

Steinberg, Sybil. "Fiction--*Cities of Salt*." *Publishers Weekly* 232:26 (Dec 25, 1987): 61

Updike, John. "Satan's Work and Silted Cisterns." *New Yorker* 64: 35 (Oct 17, 1988): 117-121

Young, M.J.L. "Book Reviews -- *Cities of Salt*. . ." *Middle Eastern Studies* 26:2 (April 1990):
258-260.}

Anon. "Looking for Mahfouz's Successor." *Economist* 342: 8008 (Mar. 15, 1997): R15-R16.

Ghosh, Amitav. "Petrofiction -- The Trench by Abdel Rahman Munif and translated by Peter
Theroux/*Cities of Salt*. . ." *New Republic* 206:9 (Mar. 2, 1992): 29-34.

Gilmour, David. "Desert Ruritania -- *Cities of Salt* by Abdelrahman Munif. . ." *New York
Review of Books* 39:6 (Mar. 26, 1992): 19-20.

Sep 15 W. Mahfouz, Naguib. "Zaabalawi."

Sep 17 F. Lecture: Areas, Process Geographies, Landscapes and the Globe; Vaclav
Havel background reading: "Kosovo and the End of the Nation-State," *NYRB* June 10
(1999): 4-5.

{Hodgson, Marshall, *Venture of Islam*, vol. 1:30-34 [On defining civilizations]; 1:
43-48; 1:125-128 [Confessional Religious Allegiances]; 1:146-57 [Muhammad's
Challenge]; 1:238-239 [Rival Cultural Orientations]; Appadurai, Arjun,
Modernity at Large, chap. 1 selections; White paper, Globalization program at University

of Chicago, selections; Janet Abu-Lughod, Before European Hegemony, chap. 1
[pp. 3-40])} Methods for studying other cultures.

Question: Regionalism, Nationalism, Discrete Cultures, or Globalism,
Internationalism, Post-nationalism? What are the choices we have to define ourselves as
citizens of the world? (use cartoon on "proud African")

Paper 1 topics distributed.

Sep 20 M. Research Day.

Sep 21 T. Film: Taste of Cherry

{Paper 1 bouquet of possible readings: Possible articles and materials to be used for the next few
days, as preliminary readings for paper 1, for all time to come in the future of this course:

-Bowen, John R., "The Myth of Global Ethnic Conflict," Journal of Democracy (October
1996): 1-14?

-Samuel P. Huntington, "The Clash of Civilizations?"

- "Jihad vs. McWorld"

-

All student articles, maintained on file as secondary materials }

Sep 22 W. Preliminary discussion of articles or interviews.

SEP 23. 6:30 PM. LALGUDI KRISHNAN. VIOLIN RECITAL. DUSENBERG.

Sep 24 F. Ditto. Emailed report of paper 1 outline due by 5:00 pm.

Give web links for Taste of Cherry reviews to students

Sep 27 M. Discussion: Taste of Cherry.

{Web reviews: "Sixty-Six years of film production in Iran"; "Abbas Kiarostami"}
Show interview with Kiarostami, Taste of Cherry

Sep 29 W. Conferences or Student visits from VISA

South Asia:

Oct 1 F. Schedule Conferences, 1st series

Ghosh, Amitav. The Calcutta Chromosome, 1-94; Iyer, Pico, "English in India:
Still all the Raj," NYTRB Aug. 10 (1997): 27.

Oct 4. M. Ditto, 95-166; Mishra, Pankaj, "A Spirit of Their Own," NYRB May 20,
1999, 47-53.

Oct 6 W. Ditto 167-306.

Oct 11 M. Fishbowl discussion: find a generic identity for this book

Criticisms and Book Reviews/ Calcutta Chromosome:

Brawarsky, Sandee. "Mortality, Mosquitoes, and Mystery." Lancet 348:9043 (Dec. 21-28,
1996): 1717.

Chew, Shirley. "The Story Bug." New Statesman 9: 419 (Sep. 6, 1996): 47.

Kumar, Amitava. "Rushdie's Children." Nation 265:9 (Sep. 29, 1997): 36-39.

Sen, Sudeep. "The Calcutta Chromosome." World Literature Today. 71: 1 (Winter 1997), 221-
222.

*PALACES AND GARDENS OF KING KASYAPA. 8 PM. GREAT HALL

- Oct 13 W. Lecture: Postcolonial gothic
- Oct 15 F. Divakaruni, Chitra Banerjee. Arranged Marriage. "The Maid Servant's Story."
- Oct 18 M. Tagore, Rabindranath. "Punishment."
Paper 1 due.
- Oct 20 W. Medieval devotional lyrics. (handout)
- Oct 22 F. Film: Charulata, or 36 Chowringhee Lane
- Oct 25 M. ditto
- Oct 27 W. ditto
- Nov 1 M. Discussion: Reading the film
Research paper topics
- Far East:
- Nov 3 W. Chuang Tzu. Writings vii-30.
- Nov 5 F. ditto 31-63.
- Nov 10 W. ditto 64-88.
- Nov 12 F. ditto 89-117.
- Nov 15 M. ditto 118-140.
- NOV 16. WHITE IDENTITY. CRUSADER RM. 8 PM.
- Nov 17 W. Research paper conferences
- Nov 19 F. Carver, Ann C. and Sung-Sheng Yvonne Chang. Bamboo Shoots After the Rain: Contemporary Stories by Women Writers of Taiwan: "Candle"; "The Mulberry Sea."
- Nov 29 M. T'ang poetry.
- Dec 1 W. Research paper bibliography due. Group reviews of research paper drafts, aided by leaders.
- Dec 3 F. Film: TBA
- Dec 6 M. ditto
- Dec 8 W. ditto.
Research paper due.
- Dec 10. Conclusion.
- Finals.

Grades:

Paper 1: 20%
Research Paper: 30%
Paper 1 outline: 10%
Paper 2 bibliography: 10%
Participation: 10%
Final: 20%

Recommended Additional Readings:

Ahmad, Leila. *Women and Gender in Islam*. Yale, 1992.
Al-Shaykh, Hanan. *Beirut Blues*.
Desai, Anita. *Clear Light of Day*.
Escobar, Arturo. *Encountering Development*. Princeton, 1995.
Ghosh, Amitav. *In an Anitque Land*.
Hodgson, Marshall. *The Venture of Islam*. Vol. 1. Chicago, 1977.
Inden, Ronald B. *Querying the Medieval: Texts. . . .* New York: OUP, 1999.
Iyer, Pico. *Video Nights in Kathmandu*.
Rushdie, Salman. *The Moor's Last Sigh*.

A note from Kathleen Rvor, Art History, Carleton College:

ARTH 224: Twentieth Century Chinese Art is an upper level art history course within the Department of Art and Art History at Carleton College. I was hired as a full-time tenure track Asian art historian (position was funded by the Chiang Ching-kuo Foundation for the first three years) in a department with two other full-time art historians and four (and just this year expanded to five) studio artists. This course is one of three upper level courses I have taught here since I was hired four years ago. I team teach a two term (Carleton is on a 10 week trimester calendar) Introduction to Art History with one of my Western art colleagues that includes Asian art. The rest of my six course load consists of Asian art history courses, primarily at the 100 level.

Because we have ten week terms and I was given great freedom in devising the Asian art history curriculum, I do not teach an Asian art survey. The two Introduction to Art History courses have a thematic and comparative approach, although they are also organized chronologically (ARTH 101 is from 2700 BC to 1400 AD, ARTH 102, 1400-1950). My research specialty is in the field of Chinese art, specifically Chinese painting and calligraphy, although I am now expanding into the so-called decorative arts. Therefore, my course offerings thus far have been skewed towards China. I offer a Buddhist art survey that covers India, China and Japan, with a little bit of Central Asia and Korea, but this course and ARTH 101 and 102 are the only art history courses in which India is covered. Since I offer Chinese art somewhat more frequently, I felt that I could offer twentieth century art in China at the upper level, although like most liberal arts colleges, we have few prerequisites; technically students need only have taken one other art history course to be able to enroll in ARTH 224. From a pedagogical perspective, I am committed to teaching modern Asian art, as traditional Asian art histories written by Western scholars usually end in the eighteenth or nineteenth centuries. Again like most liberal arts colleges and increasingly most universities, most of our course offerings across all disciplines deal with the so-called modern era (except for Classics, all departments, including the history department, strongly privilege the 19th and 20th centuries). While this is distressing for a scholar such as myself who specializes in the early modern period, I feel strongly that the tendency to essentialize Asian art as the exotic art of the "traditional" periods in art history departments needs some correction. This course also seeks to problematize the concept of modernity, which is usually seen only from a Eurocentric perspective. Because the course goes into the contemporary period, the challenges of defining what Chinese art may be in a global art market are also discussed (see syllabus description for specific issues). Participation in the Regional Worlds program allowed me to discuss assumptions about modernity that most of us hold and heighten students' awareness of one country's self-conscious struggle with this concept. Offering ARTH 224 is also another strategy to connect those students primarily interested on contemporary Asian politics and economics to cultural issues and history. One major challenge in a course like this is student background; even if a student has the prerequisite of one art history course, they do not necessarily have any background in Chinese culture or history. If I were to require both an art history course and a Chinese history course, enrollment would be extremely small. Thus, introducing Chinese culture and providing a skeletal background history of Chinese art have to happen at the same time as a deeper and more complicated inquiry into the construction and quest for modernity.

We offer separate majors in art history and studio art in our department; Carleton also has an Asian Studies major, but it is considered a special major that requires petitioning. Asian Studies majors must have one disciplinary base, and we encourage them to take the methodology seminar in that department. ARTH 224 counts as an upper level Asian Studies course required for the major. Indeed, all of my Asian art history course are cross-listed in Asian Studies. From a larger institutional

perspective, Carleton is fortunate to have a well-established and fairly extensive Asian studies curriculum. We offer both Chinese and Japanese languages (4 full-time faculty members), and have both East Asian and South Asian specialists in the Religion and History departments. We have a South Asian specialist in Anthropology, and East Asian specialists in Political Science and Economics. Other area studies programs at Carleton include African/African-American Studies, French and Francophone Studies, Latin American Studies and American Studies. Students can also concentrate in International Affairs within the Political Science program. We are starting a new program in the fall of 2000 with a large Starr Foundation grant called Cross-Cultural Studies; the development of this program relates quite closely to many of the issues raised in the Regional Worlds program. Indeed, this program, whose purpose is to prepare students to live and work cross-culturally, is a concentration (like a minor) that is seen as intersecting with one or more of our area studies programs. This program will also fund more international students at Carleton and will allow us to increase the number of foreign students overall.

Although we have a luxurious situation for a small liberal arts college, several issues related to area studies and cross-cultural studies remain challenges for our institution. In the Regional Worlds program, we have discussed the need to "de-center the map", but this is often quite difficult in a system organized by disciplines. Our conversations regarding the feasibility of a Cross-Cultural Studies program at Carleton assumed the necessity of team teaching and interdisciplinary cooperation; yet individual departmental needs often prohibit the release of faculty to participate in such courses. We are also encouraging faculty to gain knowledge of cultures outside their area of specialization, especially in the case of scholars of Euro-American cultures. All of this takes funding. Funding issues aside, willingness to team teach a comparative course across cultures does not necessarily lead to a coherent intellectual enterprise. It has been my experience teaching such a course that although a colleague who teaches about European/American societies may sincerely see the need to be inclusive and comparative, they are in practice unwilling to let go of canonical models and Eurocentric perspectives. One of the challenges is to open a dialogue with our colleagues about how region is conceptualized and discuss the ways in which broadening our own and our students' notions about how categories such as region are variously constructed will also foster greater understanding of individual cultures and their relationship to one another. In our early conversations at Carleton about Cross-Cultural Studies, most of the resistance came from people in European studies who viewed funding from a large organization dedicated to Asia as a threat to their own funding and a potential siphon of their students. Consensus came as a result of emphasizing the importance of all area studies programs and strengthening their relationship to one another. One simple way that we hope to start to do this is by housing all of our foreign language departments and the Cross-Cultural Studies office in the same building. Many of the institutional problems have yet to be completely worked out. Successful team teaching courses related to cross-cultural comparison requires an enormous amount of work on the part of faculty; at a campus where faculty are already overburdened, this represents a very real challenge despite the enthusiasm of those very same faculty members.

ART HISTORY 224: TWENTIETH CENTURY CHINESE ART

Spring Term 1999

T/TR 10:30-12:15

Boliou 161

Instructor: K. Ryor

x5590

Boliou 158

Office Hours: W 2:00-4:00 PM or by appointment

COURSE DESCRIPTION: This course will examine the art of China from the late nineteenth century to the present, with an emphasis on painting, calligraphy, prints and posters. One of the central themes of this course will be the relationship of twentieth century politics and art in China. Related to this core issue will be an exploration of the concept of modernity and modernization in the Chinese context. How closely are these notions bound up with the construction of a modern society/nation state in the West? What are the implications for Chinese art, as it also seeks to modernize? What is the relationship of traditional Chinese art to art created in this period? How is art used for political purposes? What implications does art of the Chinese diaspora (Chinese artists working outside the People' s Republic of China) have on the international art world?

COURSE FORMAT AND GOALS: This class will use lectures, discussions, and films, either singly or in combination. At least one field trip to the Carleton Art Gallery during the term is planned. In addition to learning information about the form, style and context for works of art, the objectives for this course include the development of critical skills through familiarity with different methodologies from a variety of disciplines, such as institutional history, postcolonial theory and visual culture.

TEXTBOOKS: Julia F. Andrews, *A Century in Crisis: Modernity and Tradition in the Art of Twentieth Century China* - required
Jonathan Spence, *The Search for Modern China (SMC)* - optional
Other assigned readings are on closed reserve at the library

REQUIREMENTS: It is expected that students will have completed the reading by the day for which it is assigned. Because much of the information in this course is imparted during class, attendance is especially important. Moreover, because viewing visual materials is the primary activity in this class, it is also important to come to class on time. People who come in late must walk in front of their fellow students who are looking at slides and thus disrupt their learning process. All reading assignments and papers are due on the date specified in the syllabus, unless otherwise notified. There may also be field trips, film screenings and lectures by visiting speakers scheduled outside of class time at which attendance is required.

GRADING SYSTEM: Tests are given a numerical score, while papers are given letter grades. If you have any questions about your grade on an exam or paper, or would like to go over any of your graded work, please come and see me. I am happy to discuss your work at any time during my office hours or by appointment at other times. Please come and see me if you have any difficulties with the material or want to discuss your work and ideas further. I will look at rough drafts of papers, should you care to have me do so. Questions can also be e-mailed to me at anytime (kryor). The breakdown of the course grading is as follows:

Class Participation	15%
Short Paper #1	15%
Short Paper #2	15%
Test #1	15%
Test #2	15%
Final Paper	25%

TENTATIVE SCHEDULE:

- T Mar. 30: Introduction to the Course
- Th Apr. 1: Traditional Chinese Art /Shanghai School
Reading: *Century in Crisis*, pp. 2-17
- T 6: Shanghai School
Reading: *Century in Crisis*, pp. 20-33
Search for Modern China (SMC), pp. 167-214
- Th 8: Traditional Chinese Art Before 1936
Reading: *Century in Crisis*, pp. 80-93
SMC, pp. 215-263
- T 13: Traditional Chinese Art Before 1936
Reading: *Challenging the Past*, pp. 17-27
SMC, pp. 267-374
- Th 15: **Film:** *Abodes of Illusion*
- T 20: Foreign Influence on Early 20th Art I: Lingnan School
PAPER #1 DUE
Reading: *Century in Crisis*, pp. 64-77
20th Century Chinese Painting, pp. 110-129
Art and Revolution in Modern China, pp. 62-133
REQUIRED TALK: 7:30 PM, Art Gallery, Anchee Min, author
- Th 22: Foreign Influence on Early 20th Art II: Artists Trained in Paris
Readings: *Century in Crisis*, pp. 146-179
Art and Artists of Twentieth Century China, pp. 27-51,68-79
Modernity in Asian Art, pp. 135-153
- T 27: **TEST #1:** Art Before the War
The Early Woodblock Prints Movement and Socialism /Art During the War Years
1936-49
Readings: *Century in Crisis*, pp.213-224
Art and Artists of Twentieth Century China, pp. 80-87, 91-125
SMC, pp. 375-458
- Th 29: Art During the War Years 1936-49
Readings: Mao Zedong, *Talks at the Yan'an Conference*
- T May 4: **Film:** Yellow Earth
Readings: *Century in Crisis*, pp. 228-237
Art and Artists of Twentieth Century China, pp. 129-146
SMC, pp. 489-498, 507-513
The Winking Owl, pp. 19-47
- W: 5: **REQUIRED LECTURE** 4:30 PM, Boliou 104, Ellen Johnston Laing
- Th 6: Art in the Early Peoples Republic of China 1949-1965
Readings: *The Winking Owl*, pp. 48-57
SMC, pp. 536-553

- T 11: **TEST #2: From War to Revolution: Art from 1936-1965**
Visit to Carleton Art Gallery Exhibition
- Th 13: The Visual Culture of the Cultural Revolution
Readings: *Art and Artists of Twentieth Century China*, pp. 151-155
SMC, pp. 565-586
- T 18: The Visual Culture of the Cultural Revolution
Readings: *Brushes With Power*, pp. 96-122
The Winking Owl, pp. 58-89
- Th 20: Art Under Deng Xiaoping' s Reform Movement 1976-89
Readings: *Century in Crisis*, pp. 278-287
Art and Politics in China, pp. 175-237
Art and Artists of Twentieth Century China, pp. 215-240
The Winking Owl, pp. 90-96
- T 22: Art Under Deng Xiaoping' s Reform Movement 1976-89
PAPER #2 DUE
Readings: *Art and Artists of Twentieth Century China*, pp. 241-271
SMC, pp. 661-669
Chinese Modernism in the Era of Reforms, pp. 9-23
- Th 27: Art After 1989 and the New Avant-Garde
Readings: *Art and Artists of Twentieth Century China*, pp. 272-281
Inside Out, pp. 15-36
Transience: Chinese Experimental Art, pp. 12-25
- T June 1: Art and 1989 and the New Avant-Garde
- M 7: **FINAL PAPER DUE BY 5:00 PM**