

ANTH 129b
GLOBAL, TRANSNATIONAL AND DIASPORIC COMMUNITIES

Class: Tues., Fri., 12:10-1:30 (Block J), Brown 224

Instructor: Caitrin Lynch, Office TBA, Phone TBA, email: clynch@brandeis.edu; office at Olin College where I can probably more often be reached, is 781-292-2564.

Instructor Office Hours: Tues. 1:30-2:30, Fri. 11:00-12:00, and by appointment

Teaching Assistant: Elisabeth Moolenaar, graduate student, Department of Anthropology, email: moolen@brandeis.edu

TA Office Hours: TBA

The lives of people around the world are becoming increasingly interconnected in economic, political, social, cultural and environmental terms. Such processes are commonly referred to as “globalization.” This course examines global processes from an anthropological perspective, focusing on their social and cultural dimensions. Topics include the impact of global capitalism upon indigenous communities, transnational migration and diasporas, global forms of popular culture and consumerism, changing inequalities and gender systems. Central questions concern those of identity and social inequality: how do people define themselves, and how are their lives and social relations structured, in terms of nation, culture, ethnicity, religion, race, class, gender, sexuality and age in this era of global flows? Three key words that run through the class are *gender*, *labor*, and *culture*.

Throughout the course, we also consider the ways anthropology as a discipline is changing as anthropologists seek new, productive ways to study crucial human processes in our modern global, transnational world.

The semester will include visits from professionals working in advocacy fields with immigrant communities in the Boston area. For each student, the semester will culminate in a research project—focusing on theories and themes addressed in the course—about an area organization that works with immigrant communities.

This course counts towards majors and minors in Anthropology and in International and Global Studies, and satisfies the University Studies requirements for School of Social Sciences (ss).

Requirements:

- Course materials will be presented through readings, films, lectures, and seminar-style discussions. The class is based on the premise that you will do the required readings, pay attention to the films and lectures, and participate in class discussions. You are encouraged to consider the course materials critically and with imagination; all responsible contributions to discussion are welcome.
- Attendance is required because I believe that absences will interfere with your ability to synthesize material presented in class and to participate in class discussions. Attendance will be taken. If illness or emergency keeps you out of class, inform me immediately. Lateness is disruptive. I will make sure we end on time, and you should do your best to arrive on time.
- Class participation is vital. It will play a substantial role in determining your grade and in making you a better scholar. If participating in discussions is stressful or confusing to you in any way, please contact me.

Required readings: Books marked with * are available at the bookstore. Others are required to purchase, but not available at the bookstore. They are all on reserve in the library. The required articles--marked with an **(R)** in the syllabus--will be available in several ways: 1) via WebCT; 2) in the Anthropology Technical Resources Room (Brown 229)—to be read in the building only or taken outside for 30 min. or less to Xerox; 3) on print reserve in the library. The reserve articles are essential to the course, and I would recommend printing or xeroxing each one for your files.

Readings will amount to approximately 100-200 pages per week. Please complete the readings *on or before* the date listed in the syllabus.

- *Inda, Jonathan and Renato Rosaldo, eds. 2002. *The Anthropology of Globalization*. Malden, MA: Blackwell Publishers.
- Chavez, Leo. 1997. *Shadowed Lives: Undocumented Immigrants in American Society*. Harcourt Brace.
- *Constable, Nicole. 2003. *Romance on a Global Stage: Filipina and Chinese Overseas Arranged Marriages*. Berkeley: University of California Press.
- Das Gupta, Monisha. 2006. *Unruly Immigrants: Rights, Activism, and Transnational South Asian Politics in the United States*. Durham, NC: Duke University Press.
- Michele Ruth Gamburd, 2000. *The Kitchen Spoon's Handle: Transnationalism and Sri Lanka's Migrant Housemaids*, Cornell University Press.

Required films: Some films listed on the syllabus will be viewed in class, but there are four films in a “Globalization Film Miniseries” to be viewed outside of class. See syllabus for dates. Times TBA, except for the first one on 1/18, which is at 7 pm, Wasserman Cinematheque, International Business School, (followed by a panel discussion). With the exception of the first film, I will try to put films on reserve for those who cannot watch it at the designated out-of-class time.

Final grades will be calculated as follows:

Course Assignment	Percentage
WebCT Forum Postings	20
WebCT Comments	5
Take-home midterm exam (due March 5)	15
Visual Analysis Notes (5 total) + “Women Crossing Borders Symposium” Notes	7.5
Final Project Mileposts (proposal, annotated bibliography, status report, human subjects paperwork)	7.5
Final Project Paper (due May 8)	20
Final Project Works-in-Progress Presentation	10
Professionalism	15 (*)
TOTAL	100

(*) Professionalism can impact more than 15% of your grade in exceptionally good or bad cases. This category includes: Attendance; timely completion of reading and other assignments (by the date listed in the syllabus); thoughtful contribution to WebCT and class discussions, including participation in several in-class exercises (requiring careful reading or bringing in of media items); completing required but ungraded work; and possibly a bit of my subjective assessment of your effort. Egregious attendance and participation problems (including chronic lateness) might have an even stronger adverse impact than this percentage indicates. If pop quizzes are used, they would be factored in here.

Pop quizzes: I expect that students will come to class prepared, which includes having done the readings assigned for that day and having read any WebCT postings for that day. If I become concerned that readings are not being done, I reserve the right to administer pop quizzes. I will inform students if I will begin to do so.

WebCT:

- Assigned articles that are not in the textbooks will be posted on WebCT.
- We will be regularly using the WebCT Discussion forum. Post your forum comments on the appropriate day’s forum.

- Announcements, assignments, this syllabus, and other fun things will also be posted on WebCT.

Format of written assignments: Written assignments should be spell-checked, proofread, and typed, double-spaced, in Times New Roman 12 pt., with one inch margins on all sides. Assignments that do not meet these criteria and that exceed the length limits will be marked down. Late assignments will also be marked down, and will not be accepted one week past the due date.

Laptop use: Please do not use them in class.

Note on plagiarism: We will discuss plagiarism in class, but note that any use of another person's ideas or words, taken directly or paraphrased, without citing the source is plagiarism. This includes taking material from the Internet without citing the website. This is a serious issue. If you have questions about what is and is not plagiarism, ask me!

Feedback: Feedback is an essential component of this course. I will request feedback from a specific group of students at the end of each class (with a few exceptions), and then open the floor to all students. I will request written feedback in the middle of the semester, at which time we will discuss how to make the course more effective for everyone. I urge you to contact me at any point with suggestions or concerns.

If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me as soon as possible.

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SCHEDULE OF ASSIGNMENTS

I. Introduction. Begin to examine some of the course's key concepts and problems, including the meanings and historical contexts of "globalization," "transnationalism," "diaspora," and "modernity;" and the nature of anthropology as a discipline. Begin to analyze the concept of "culture" in a global era. How is the concept of culture, often thought of as something tied to particular places and peoples, being challenged by/in a world of blurred boundaries and flowing populations? How can the lens of culture help us understand contemporary world problems? (3 classes)

Tues 1/16 Introductions. (No assigned reading.)

Thurs 1/18 **"Globalization Film Miniseries":** *God Grew Tired of Us: The Story of Lost Boys of Sudan*, Christopher Dillon Quinn and Tommy Walker, 2006 (89 mins). **Wasserman Cinematheque, International Business School, 7:00 pm, followed by a panel discussion.**

- Before this event, consult web resources on the Lost Boys of the Sudan. Spend at least ½ hour reading links at <http://www.pbs.org/pov/pov2004/lostboysofsudan/>
- Recommended in advance: Go to the Sudanese art exhibit in Goldfarb, sign-out an iPod and take a tour. Read also info at http://www.brandeis.edu/projects/sudan_center/kakuma_exhibit/ (all students in this class will be required to go to the exhibit by 1/23; see assignment below)
- After attending this film event, write down these "Visual Analysis Notes" about the film. These will help with discussion on 1/19. Hand in your type-written notes at the end of class on 1/19 (feel free to consult them during class to spark discussion). Approx. length 1 double-spaced page.
 1. What are the filmmakers' goal or goals in making this film?
 2. What are the primary "take-home messages" from this film? (The take home messages are the major ideas, facts, or questions that the piece implants in the viewer's mind.)
 3. What was the most significant thing to you in the film, and why?
 4. List one question that results from this piece (think about how you might answer it, but do not).
 5. How does the film relate to one of the readings for Friday?

Fri 1/19 **Read (before class):**

Feedback: Group 2

- Jonathan Inda and Renato Rosaldo, "Introduction: A World in Motion." In Inda and Rosaldo, eds., *The Anthropology of Globalization (hereafter AG)*: pp. 1-34
- Akhil Gupta and James Ferguson, "Beyond 'Culture': Space, Identity, and the Politics of Difference." In *AG*: pp. 65-80.
- Read carefully all materials handed out in class on Tuesday (WebCT assignment, Analysis Notes assignment, this syllabus). Now's your chance to ask clarifying questions!
- **Note:** Plan also to read the short 1-2 paragraph introductions to each section in the *AG* reader as you go throughout the semester; they are clear, succinct and useful.

Tues 1/23

Feedback: Group 3

- Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy." In *AG*: pp. 46-64.
- Ulf Hannerz, "Notes on the Global Ecumene." In *AG*: pp. 37-45.
- We will also continue to discuss 1/19 materials. (Catch up on reading them carefully now if you haven't yet!)

Before today's class: Go to the Sudanese art exhibit in Goldfarb, sign-out an iPod and take a tour. Read also info at http://www.brandeis.edu/projects/sudan_center/kakuma_exhibit/. After viewing the exhibit, write down these "Visual Analysis Notes" about the film. These will help with discussion on 1/23. Hand in your type-written notes at the end of class on 1/23 (feel free to consult them during class to spark discussion). Approx. length 1 double-spaced page.

1. What are the curators' goal or goals in making this exhibit?
2. What are the primary "take-home messages" from this exhibit? (The take home messages are the major ideas, facts, or questions that the piece implants in the viewer's mind.)
3. What was the most significant thing to you in the exhibit, and why?
4. List one question that results from this exhibit (think about how you might answer it, but do not).
5. How does the exhibit relate to one of the readings we've done in class so far?

II. Gender, Culture, and Globalization—Just the Beginning. Through a case study of so-called mail-order marriages, we will be introduced to concepts to be used throughout the semester, such as agency, resistance, and gender. How are intimacy and political economy related? Perhaps they are unrelated areas of social life? (2 classes)

Fri 1/26

Feedback: Group 4; WebCT Comment: Group 1

- Constable book (*Romance on a Global Stage*), Intro + chaps. 1-3
- **Bring to class:** Analysis Notes for two of today's chapters. Hand in at end of class (required but not graded).
- **Bring to class:** An example (printed out, torn from a magazine, a photo, a CD, etc.) of something in our lives here today that is somehow relevant to the readings we've done so far. Be prepared to explain the relevance.

Tues 1/30

Feedback: Group 5; WebCT Comment: Group 2

- Constable book (*Romance on a Global Stage*), chaps. 4-8
- **Bring to class:** Analysis Notes for two of today's chapters. Hand in at end of class (required but not graded).

III. Global media, commodities, consumerism, and popular culture. The reality—or myth?—of global cultural homogenization. The domineering impact of "the West" on others, as well as the ways others resist and creatively transform Western cultural forms, and how contact with others has impacted Western desires, values, and forms of consumerism. (2 classes)

Fri 2/2

Feedback: Group 6; WebCT Comment: Group 3

- Brigit Meyer, "Commodities and the Power of Prayer: Pentecostalist Attitudes towards Consumption in Contemporary Ghana." In **AG**: pp. 247-269.
- Jonathan Friedman, "Globalization and Localization." In **AG**: pp. 233-246.
- **View Film (in class):** "Advertising Missionaries" (by Chris Hilton and Gauthier Flaunder, 1996, 52. min.)

Tues 2/6

Feedback: Group 1; WebCT Comment: Group 4

- Brian Larkin, "Indian Films and Nigerian Lovers: Media and the Creation of Parallel Modernities." In **AG**: pp. 350-378.
- Mayfair Mei-hui Yang, "Mass Media and Transnational Subjectivity in Shanghai: Notes on (Re)Cosmopolitanism in a Chinese Metropolis." In **AG**: pp. 325-349.
- **Assignment for discussion:** Bring in an example from the media (ad, news story, magazine image, etc.) depicting some aspect of globalization and popular culture in the U.S.

IV. Global capital and its inequalities. Colonialism, industrialization, "progress," and competing visions of a "good life." New ways of connecting—and of disconnecting and excluding—places and people. (2 classes)

Fri 2/9

Feedback: Group 2; WebCT Comment: Group 5

- John Bodley, *Victims of Progress*, 3rd ed. (1990): pp. 1-2 ("Introduction), 3-23 ("Progress and Tribal Peoples"), and 137-151 ("The Price of Progress"). (R)
- Terence Turner, "The Kayapo Resistance" in James Spradley and David W. McCurdy, *Conformity and Conflict: Readings in Cultural Anthropology*, 11th ed. (Boston: Allyn and Bacon, 2003) (R)
- **View Film (in class):** *The Kayapo* (51 mins.)

Tues 2/13

Feedback: Group 3; WebCT Comment: Group 6

- James Ferguson, "Global Disconnect: Abjection and the Aftermath of Modernism." In AG: pp. 136-154.
- Continue to discuss 2/9 materials (film and readings).

V. Gender and the global labor force: Transnational factory production and domestic labor, the globalization of "women's work," and gendered modernities. (6 classes)

Thurs 2/15 **"Globalization Film Miniseries" (time/place TBA):** *When Mother Comes Home for Christmas*, Nilita Vachani, 1996 (109 mins.)

- Recommended in advance: start the Gamburd book for tomorrow's class
- After watching the film, write down these "Visual Analysis Notes" about the film. These will help with discussion on 2/16. Hand in your type-written notes at the end of class on 2/16 (feel free to consult them during class to spark discussion). Approx. length 1 double-spaced page.
 1. What are the filmmakers' goal or goals in making this film?
 2. What are the primary "take-home messages" from this film? (The take home messages are the major ideas, facts, or questions that the piece implants in the viewer's mind.)
 3. What was the most significant thing to you in the film, and why?
 4. List one question that results from this piece (think about how you might answer it, but do not).
 5. How does the film relate to one of the readings we've done in class so far?

Fri 2/16

Feedback: Group 4; WebCT Comment: Group 1

- Gamburd book (*The Kitchen Spoon's Handle*): Intro + chaps 1-4

***** Break: Enjoy! *****

Tues 2/27

Feedback: Group 5; WebCT Comment: Group 2

- Gamburd book (*The Kitchen Spoon's Handle*): chaps 5, 7, 8, conclusion (skip 6)
- **Hand out take-home midterm exam (due Mon, 3/5).**

Fri 3/2 Instead of class: Required attendance at "Women Crossing Borders Symposium" at Brandeis (details TBA)

- Readings and "Notes" assignment TBA

Midterms due Mon 3/5 by 6 pm

Tues 3/6

Feedback: Group 6; WebCT Comment: Group 3

- Pierrette Hondagneu-Sotelo, *Domestica: Immigrant Workers Cleaning and Caring in the Shadows of Affluence* (2001): chs. 1-2 ("New World Domestic Order" and "Maid in L.A."): pp. 3-60. (R)

- Barbara Ehrenreich and Arlie Hochschild, "Introduction" to *Global Woman: Nannies, Maids and Sex Workers in the New Economy*, Ehrenreich and Hochschild, eds. (2002): pp. 1-13. (R)

Fri 3/9 No class: Please attend the Greater Boston Anthropology Consortium student conference (at Tufts) instead! Details TBA. Now's also a good time to catch up on old readings and read ahead. I hear the Lynch book is a good read ☺

Tues 3/13

Feedback: Group 1; WebCT Comment: Group 4

- Carla Freeman, "Is Local:Global as Feminine:Masculine? Rethinking the Gender of Globalization." *Signs* 26(4) 2001: 1007-37. (R)
- Patricia Fernández-Kelly and Diane Wolf. 2001. "A Dialogue on Globalization." *Signs* 26, 4: 1243-49. (R)
- Caitrin Lynch book page proofs (*Juki Girls, Good Girls: Gender and Cultural Politics in Sri Lanka's Global Garment Industry*, May 2006, Cornell University Press), Intro + chap. 1
- Final projects assignment handed out.

Fri 3/16

Feedback: Group 2; WebCT Comment: Group 5

- Caitrin Lynch book page proofs (*Juki Girls, Good Girls*), chap. 3 + 3 short essays by garment workers (R)
- **View Film (in class):** "Women Working of the World" (by Marie France Collard, 2000, 53 min.)

Tues 3/20

Feedback: Group 3; WebCT Comment: Group 6

- Lynch book page proofs (*Juki Girls, Good Girls*), chaps. 4-5 (R)
- Final project human subjects tutorial due (Details TBA).

VI. Mobile Subjects: Now we will focus on the movement of people, especially the post WWII migrations from "developing" countries to the "developed" world. Topics to consider: place, space, culture, identity, inequality, justice, and politics. (6 classes.)

Fri 3/23

Feedback: Group 4; WebCT Comment: Group 1

- Roger Rouse, "Mexican Migration and the Social Space of Postmodernism." In *AG*: pp. 157-171.
- Joan Gross, David McMurray, and Ted Swedenburg, "Arab Noise and Ramadan Nights: Rai, Rap, and Franco-Maghrebi Identities." In *AG*: pp. 198-230.
- Leo Chavez, *Shadowed Lives: Undocumented Immigrants in American Society* (1997): Preface, Introduction, chap. 1

Tues 3/27

Feedback: Group 5; WebCT Comment: Group 2

- Leo Chavez, *Shadowed Lives*: chaps. 2-5

Thurs 3/29 **"Globalization Film Miniseries" (time/place TBA):** *H-2 Worker*, Stephanie Black, 1990 (70 min).

- After watching the film, write down these "Visual Analysis Notes" about the film. These will help with discussion on 3/30. Hand in your type-written notes at the end of class on 3/30 (feel free to consult them during class to spark discussion). Approx. length 1 double-spaced page.
 1. What are the filmmakers' goal or goals in making this film?
 2. What are the primary "take-home messages" from this film? (The take home messages are the major ideas, facts, or questions that the piece implants in the viewer's mind.)
 3. What was the most significant thing to you in the film, and why?
 4. List one question that results from this piece (think about how you might answer it, but do not).
 5. How does the film relate to one of the readings we've done in class so far?

Fri 3/30

Feedback: Group 6; WebCT Comment: Group 3

- Leo Chavez, *Shadowed Lives*: chaps. 6-10
- Final project proposals with annotated bibliographies due, and informed consent forms due (Details TBA).

*** Break: Enjoy! ***

Fri 4/13:

Feedback: anyone; WebCT Comment: Group 4

In-class visitor: Hema Sarangapani, attorney, Greater Boston Legal Services

- Amitav Ghosh, "The Imam and the Indian." *Granta: In Trouble Again: A Special Issue of Travel Writing* 20 (Winter 1986): 136-146. (R)
- Kwame Anthony Appiah, "The Case for Contamination." *The New York Times Magazine*. 1 January 2006, p. 30. (R)
- Das Gupta book (*Unruly Immigrants*): Intro.

Tues 4/17

Feedback: Group 1; WebCT Comment: Group 5

- Das Gupta book (*Unruly Immigrants*): chaps. 2-4
- Discussion of any 4/3 materials we didn't get to in class

Thurs 4/19 "**Globalization Film Miniseries**" (time/place TBA): *Bhaji on the Beach*, Gurinder Chadha, 1993 (101 mins)

- After watching the film, write down these "Visual Analysis Notes" about the film. These will help with discussion on 4/20. Hand in your type-written notes at the end of class on 4/20 (feel free to consult them during class to spark discussion). Approx. length 1 double-spaced page.
 1. What are the filmmakers' goal or goals in making this film?
 2. What are the primary "take-home messages" from this film? (The take home messages are the major ideas, facts, or questions that the piece implants in the viewer's mind.)
 3. What was the most significant thing to you in the film, and why?
 4. List one question that results from this piece (think about how you might answer it, but do not).
 5. How does the film relate to one of the readings we've done in class so far?

Fri 4/20

Feedback: anyone; WebCT Comment: Group 6

- Das Gupta book (*Unruly Immigrants*): chaps. 5-conclusion
- Final project status report due (Details TBA).

Tues 4/24 Works-in-Progress Presentations

Fri 4/27 Works-in-Progress Presentations

Tues 5/2 *Last day of class*. Readings TBA.

Tues, May 8th: FINAL PAPER DUE by 6:00 p.m.
(Earlier for graduating graduate students.)

