

Bread and Roses, the Song

(Lyrics, James Oppenheim, 1912, Music by Mimi Farina © 1976)

As we go marching, marching in the beauty of the day,
A million darkened kitchens, a thousand mill lofts gray
Are touched with all the radiance that a sudden sun discloses,
For the people hear us singing:
"Bread and Roses! Bread and Roses!"

As we go marching, marching we battle too for men,
For they are women's children and we mother them again.
Our lives shall not be sweated from birth until life closes.
Hearts starve as well as bodies;
give us bread but give us roses.

As we go marching, marching unnumbered woman dead
Go crying through our singing their ancient call for bread.
Small art and love and beauty their drudging spirits knew.
Yes, it is bread we fight for, but we fight for roses too!

As we go marching, marching we bring the greater days.
The rising of the women means the rising of the race,
No more the drudge and idler, ten that toil where one reposes
But a sharing of life's glories:
Bread and roses! Bread and roses!

Our lives shall not be sweated from birth until life closes.
Hearts starve as well as bodies.
Bread and roses! Bread and roses!

Bread and Roses: Artistic Expression and Community Action¹
Folk 580-940 / UPenn; MLA Program
Summer 2005 (Mondays, 6-9:10pm.; Logan Hall, room 493
Dr. Nancy Watterson
nwatters@princeton.edu; 215-387-8680

“To know and not to do is to not yet know.” —Chinese Proverb

“The question is not whether we shall intervene, but how and with what effects.”— David Whisnant

“Ethnography is a process by which each of us confronts our respective inability to comprehend the experience of others even as we recognize the absolute necessity of continuing to do so.” —Linda Brodkey

“Experiential learning offers as good an opportunity as we have in higher education to create a critical pedagogy, a form of discourse in which teachers and students conduct an unfettered investigation of social institutions, power relations and value commitments.” —David Thornton Moore

How do words, movements, signs, and expressive traditions transform people, places and events in ways that bring about social change? What are the motivations, methods, politics, and implications of “doing good work”? In what ways does an understanding of such engagement depend on one’s position: as artist, non-profit worker, business person, social justice advocate, community activist? Engaged ethnography begins from such questioning and proceeds through an attitude of mutual respect and reciprocal learning. In this interdisciplinary seminar we will explore current initiatives as well as some long-standing issues surrounding socio-cultural expressions selecting across many forms: literature (fiction and non-fiction), performances, exhibits, Web-sites, on-line journals, grant proposals and ethnographic documentaries. Students will be given an opportunity to do participatory and applied research on local concerns: witnessing, analyzing, and putting words into action (and actions into words). By choosing a local venue in which to become involved—a local arts or cultural organization, a community arts or action group, a neighborhood development (or organizing) initiative, or a local advocacy or social justice movement (to name but a few opportunities), students gain—and share—practical knowledge about how both artists and cultural workers express themselves in ways that impact and empower local community arts, cultural policy, and education programs. Students may, for example, work in programs to learn about how art and community performance can bring people together through location, spirit, and tradition; or they may focus their energy on projects in which people have joined together to address difficult social issues, or observe and document a pressing, community-defined need. Such community meets artistic expression wherever artistic and cultural knowledge are disseminated, both informally and formally—on the streets, through schools, in museums and public programming, just to name a few powerful venues.

Required Texts (available at the Penn [Bookcenter](#), 34th and Sansom Sts.)]

- *Mountains Beyond Mountains: The Quest of Dr. Paul Farmer, a Man Who Would Cure the World*, by Tracy Kidder
- (awaiting notice on availability: please hold off purchasing yet): Biehl, João. *Vita: Life in a Zone of Social Abandonment*
- COURSEPACK (details TBA by 2nd week);
- When available on-line / free for downloading, readings will be listed as such on the syllabus

Overview of course requirements.

Connecting with communities, taking responsibility for local politics, and working toward social action through participation lie at the heart of folklore. For those of us serious about addressing emerging modes of knowledge (both local and global, tangible and intangible), unequal access to production, and alternative models for distributing “authority,” it behooves us all as culture workers to employ a variety of forms—and forums. This seminar then, structured as a series of

¹ I am indebted to the Princeton Project 55 for their on-line course “Civil Society and Community Building,” offered spring 2003, for their compilation of a particularly instructive syllabus. Many thanks to all coordinators and participants for their willingness to share thought-provoking readings, key questions, and stimulating discussion; the seeds sown by that course are evident here. For more information, please see <http://www.project55.org>.

informal, engaged and ongoing conversations, in part enters into the dialogue about how folklorists—and their colleagues in related fields and practices—negotiate stasis and dynamism, social reflection and social change.

Over the course of the summer we will cultivate the ethnographer's "formalized curiosity" (in the phrase of folklorist and writer Zora Neale Hurston) about issues of access and distribution: who creates what for whom, when, why? Who appreciates, recognizes, receives, or supports whose artwork—or why not? We will put ourselves in various organizational situations—familiar and unfamiliar—not simply to evaluate but to practice useful academic skills: observation, interviewing, "thick description," analysis of both primary and secondary sources, application of relevant theories, and responsible treatment of both subject and audience in the presentation of results.

Through students' weekly participation in a program focused on the arts, community action, or social change (a performance, a project, an exhibit, an educational program, for example), students will explore how assumptions about such creative, cultural expression are shaped by factors such as economic class, geography, race, education, family traditions, gender, and belief systems. Possible programs include: joining with inner-city elementary students to collect an oral history of a displaced community and to create a photo-history in a community space; helping local artists, curators, or museum personnel enhance their creative contributions to neighborhood development and beautification; assisting with current projects designing and carrying out dance or literacy classes for students; working with educators to design innovative curriculum on media literacy, distributing books to prisoners or helping to prepare art by women prisoners for display, and so on. Students will be able to either participate in a program already selected or use their skills and talents in creating a program of their choosing. (The suggested minimum time spent at the site is 2 hours/wk, or a longer block of time every other week).

While this seminar requires an extra time commitment outside of class, it also allows students to gain—and share—an intimate knowledge of contemporary art and social change strategies, community organizing efforts, and cultural policy issues. We begin by keeping journals, writing field notes, and evaluating how effectively different ethnographers (or contemporary documenters) communicate their experiences and observations. Next, we compare and critique the ways in which various authors write about community expressive traditions in diverse communities, and look at some of the best practices—and current dilemmas—in community arts programming, neighborhood revitalization, education reform, civil engagement. Students then consider and identify a critical social issue relevant to the specific programs in which they're working by conducting interviews and analyzing scholarly theories. Finally, students bring together all of the elements of their research and writing into a comprehensive essay about their site or program. Because this course examines underlying assumptions and immediate practices—of how we experience and interpret art and social change in everyday life—this seminar will be particularly appealing to students interested in music, song, dance, drawing, storytelling, foodways, sculpting, and acting, as well as those committed to education, community-organizing, activism, urban planning, neighborhood community-building—in short, to social change.

Seminar dynamics and requirements. I expect each student to contribute to the growth and the learning that takes place in this seminar. You'll be involved in an unfolding, dynamic process that will challenge you on a number of levels, and I hope you will actively engage in charting the course, grappling with the ideas (written and oral) of others, and sharing observations and insights: about the readings, about your research, about issues we are "turning over" in our seminar discussions. Because class meets only once a week, it is imperative that you miss no

more than 1 class session; please notify me in advance if you know when you will be away or if an emergency comes up.

The class will be a mixture of grounded examples—from a wide-ranging mix of types of artistic expression—as well as both practical and theoretical issues that will have bearing on exciting term-long research. We will work, in other words, with both primary and secondary sources: as readers of texts, and as culture workers in a fieldsite. We'll also keep journals, write fieldnotes, observe, interview, and, perhaps, photograph and video (if you're so inclined). Discussions may touch upon such issues as authorship of materials, the production of knowledge among researcher and “subjects” and the *uses* of ethnographic materials, including the politics of re-presentation, subjects' influence and in-put on the research: whether these result in publications, educational settings, museums, or in business, PR, philanthropy, protests, action plans, feasibility studies, or community organizing (to name but a few possibilities). To explore these dimensions in powerful and provocative ways, the seminar will revolve around several speakers who will provide in-depth and alternative perspectives on their ethnographic research. As you prepare the weekly readings for our discussion in class, begin by comparing and analyzing the ways in which various authors write (*and speak*) about their efforts to put words “out there” in the world, in ways that matter to them and, it is hoped, to others. Always be prepared to discuss the readings by finding correspondences and/or oppositions among the texts—and by thinking creatively about ways to apply or extend the texts' insights to daily life (your research, current issues, etc. See the description of “Discussion Prompts” as one way to get started).

During the semester, then, you will keep Journal Entries (aka a “researcher's Notebook”, in the form of 4-6 brief response exercises of 1-2 pp.); write an analytic paper integrating and analyzing at least 1 conversational interview (complete with both recorded documentation and a typed transcript, both of which are but the fodder for your paper; the analysis itself will be 5-7pp., in addition to the actually transcript); and also design and complete one extended research project, preferably involving your summer's ethnographic and/or participatory research. You will analyze your experience (and primary source fieldnotes) using the lens of 2-3 key scholarly/theoretical articles/texts, drawing upon an issue that has come to matter to you over the course of your summer's exploration. (15-20pp.) There are no exams for this class; rather, your journal entries/critical response exercises will comprise 15% of the course grade; your interview write-up = 25%, your final project =45%; The other 15% of your grade will be for weekly in-class participation. *Please keep all of your writing together, including journal entries/field notes, reading responses, in-class exercises, interview notes, first drafts/research proposals, and final drafts. This “portfolio” will chronicle your research, writing, and development of your thinking (and re-visioning of your own words in the world). At the end of the term, I'll ask you to turn in your portfolio along with a final (1-2 pg) cover letter reflecting on your work throughout the term.

BREAD AND ROSES: ARTISTIC EXPRESSION AND COMMUNITY ACTION²:

Folk 580-940 / UPenn; MLA Program

Summer 2005 (Mondays, 6-9:10pm.); Nancy Watterson (Logan 493)

Course Readings and Assignment Calendar*

(*NB: May be subject to change due to class interest/need. Readings/activities listed on a given date are to be done for that day's class.)

UNIT I: CRITICAL ETHNOGRAPHY? COMMUNITIES AND THE POLITICS OF PLACE

Week 1

5/16 Introductions and Critical Frameworks: Sketching Parameters for Emerging Terrains

Topics: Goals and requirements of course. Introduction to subject matter and overview of key concepts or working definitions (*worldview, folklore and folklife, ethnography, community based research, participant observation, social change, social capital, community building, community action, civic engagement, etc.*)

In class exercises: Introductory interviews (who are we? what places do we come from? And what assumptions and working definitions do we bring with us?); Close analysis as puzzle-solving (questioning texts for hot spots, idea, evocation, stance, and evidence). Participant observation exercise: street beats and boundary crossings: metaphors to live by.

Key Questions What is meant by critical ethnography? Artistic expression? Community action? Social change? What is your view of an ideal community?

Assignment 1st Journal entry (due next Mon. at class: 5/23): To begin sketching a backdrop for our semester's overlapping discussions, do a close reading of the textual selections on capoeira and begin reading the first half of Kidder's book (begin preparing your typed journal entry to be shared at start of class next week; typed: 1-2 pp). Come prepared to discuss your reflections: You may want to look at several passages in different parts of the readings to think about some of the central keyterms or core concepts—*shifting power bases, dialogic maneuvering, "positioning" as art, solidarity, engaged ethnography, social action, community building, etc.*—or other passages you found particularly pertinent. (A good way to get started with close reading is to highlight in each text two or three "hot-spots" or key moments that really caught your eye and "invited you in," piqued your interest, or perhaps raised your ire. (see the Key Questions for ideas to prompt your thinking—but do feel free to come up with your own).

Preliminary Questions while at tonight's site/ participant-observation (ASCAB Capoeira, UPenn's club at outdoor roda—34th and Walnut):

Who is doing what, when, where, why, and how? What seems to make for a "beautiful" or "good" game/play? How are you able to infer this? Who is communicating what knowledge to whom? What's "at stake" (or what seems to matter) to whom, when, and why—or why not? What kinds of knowledge are being exchanged in this setting, among participants, between teachers and students in this particular community context? Who leads the process? Do class members have a "voice" in the learning process? How? Artist's/practitioners' point of view: What can you infer about how practicing this art form affects the participants who take part in this cultural expression? What do the capoeiristas bring to the project? (that is, what do they bring to the table in terms of skills, experience, attitude or comportment, artistic material, community or "cultural" knowledge?) This Upenn ASCAB Capoeira class is taught by Instructor (Estagiario) Canguru (Marcos Correa).

Week 2

5/23 Embodying Culture through Community Contexts: the Arts and Sciences of Resistance

**In the latter part of tonight's class, we'll again observe part of the A.S.C.A.B. Capoeira class, this time seeing through new eyes: informed by written interpretations of the artform as well as informed by your previous insights/experiences: the layering of reflection and meta-cognition. [*If Mestre Doutor is in town from San Diego, he too may talk with us.*]

Readings (readings and 1st half of Kidder's book) Discuss the Capoeira readings, using your journal entry notes as discussion openers.

- Check out ASCAB's website for an overview (note: a new site is currently under construction): www.ascabcapoeira.org
- Excerpts from the mini-reading packet on selected Capoeira readings, including J. Lowell Lewis' *Ring of Liberation* chapter, sample songs, drawings of moves, etc.
- Do also come to class having read *the first half* of Kidder's *Mountains beyond Mountains*

Week 3

5/30 Memorial Day (No class—but do read ahead) Reciprocal Learning: Listening for a Change

Assignment Due next week: 3 Key Question areas for Journal entry 2 (look at readings listed under week 4 before writing your journal entry):

1. Content: Bearing in mind your active reading (and critical scholarship) as themselves acts of engagement, active "listening," and taking a "stance," consider the following questions: How does Farmer identify the building blocks of the community/ies of the various communities he works with / interacts with? What are some obstacles to finding and using assets (community based resources) that you found particular successful (or problematic) in Farmer's approach?

2. Writer's strategies: What can we learn from looking at how authors (or advocates, social/cultural workers and activists) convey information that is beneath the surface of public consciousness? Read the second half of Kidder's text noting how he combines evidence, listening, dialogue, and first-person narratives to evoke and layer. Might incorporating these techniques work to persuade an unconvinced audience? How might you apply this to your own researching and writing?

3. Applying theory to contexts: How might Kretzmann and McKnight's asset-based-community development (ABCD) approach relate to doing practical/applied fieldwork—or "engaged ethnography"? How does it apply to Farmer's work? To ASCAB's emerging practices? To other sites or organizations you know?

Week 4

June 6 Mindful Readings and Reflexive Positionings: Connecting and Layering Communities' Liabilities and Assets in Wider Contexts

Assignment Due today: Journal entry #2 (reflecting upon and responding to 3 questions above)

Please read and be prepared to discuss the following:

- Discuss 2nd half of *Mountains Beyond Mountains*
- This excerpt from Paul Farmer's own book, *Pathologies of Power*
- Farmer's Chapt. 1 "On Suffering and Structural Violence," in Part I ("Bearing Witness") (pp. 23-50). Available at: <http://www.ucpress.edu/books/pages/9875/9875.ch01.html>
- Short Interview with Tracy Kidder (Atlantic Monthly article—coursepack: available for listening at NPR) (cont....)

- Kretzmann & McKnight, Introduction Introduction to *Building Communities from the Inside Out*. Available at:
<http://www.northwestern.edu/ipr/publications/community/introd-building.html>
- [N.B **Optional:** Additional related resources: in Coursepack Kretzmann & McKnight, Chaps. 2&3 “Releasing the Power of Local Associations and Organizations” (esp. 137) and “Capturing Local Institutions for Community Building” (esp. 222).]
- The Asset-Based Community Inventory (based on Kretzmann & McKnight's theory and the institute they helped create), is available at:
<http://www.northwestern.edu/ipr/abcd/abcdci.html>

Looking ahead: trajectory for rest of semester

6/6

****6/13 CLASS WILL MEET ON ANOTHER NIGHT OF THE WEEK THIS WEEK ONLY Topic:**
Practicing Interviewing protocols: conversational interviews as another kind of data gathering; (video: “What I Want My Words to Do to You”)

6/20 Guest Presenter: Hillary Aisenstein, Director of Philadelphia Higher Education Neighborhood Network Development (PHENND); look at the website

6/27 (Paper I: Interview Analysis due by Fri. of this week)

7/4 (no class, Independence Day)

7/11

7/18

7/25

8/1 Last night of class / party /celebration place TBA

8/4 (TH: Paper 2 (Final Project) due by 4:30pm

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UNIT I: CRITICAL ETHNOGRAPHY? COMMUNITIES AND THE POLITICS OF PLACE

Week 1

5/17 Introductions and Critical Frameworks: Sketching Parameters for Emerging Terrains

Topics: Goals and requirements of course. Introduction to subject matter and overview of key concepts: working definitions (*worldview, folklore and folklife, ethnography, social change, social capital, community building, community action, community-based research, civic engagement, etc.*)

In class exercises: Introductory interviews (who are we? what places do we come from? And what assumptions and working definitions do we bring with us?); Close analysis as puzzle-solving (questioning texts for hot spots, idea, evocation, stance, and evidence).

Key Questions What is meant by critical ethnography? Artistic expression? Community action? Social change? What is your view of an ideal community?

Assignment 1st Journal entry (due next Mon. at class: 5/24): (Do a close reading of the textual hotspots; begin preparing your typed journal entry to be shared at start of class next week; typed: 1-2 pp). To begin sketching a backdrop for our semester's overlapping discussions, do read Kidder's text and come prepared to discuss—your reflections: You may want to look at several passages in different parts of the book to think about some of the central key terms or core concepts—*power, solidarity, engaged ethnography, social action, community building, etc.*,—or other passages you found particularly pertinent. (A good way to get started with close reading is to highlight in each text two or three “hot-spots” or key moments that really caught your eye and “invited you in,” piqued your interest, or perhaps raised your ire. (see the Discussion Prompts / Key Questions for ideas to prompt your thinking—but do feel free to come up with your own).

Week 2

5/24 Mindful Readings and Reflexive Positionings: Layering Communities' Liabilities and Assets in Wider Contexts

Readings:

- Come to class having read all of Kidder's *Mountains beyond Mountains*
- Kretzmann & McKnight, Introduction

Additional resources: N.B.: The Asset-Based Community Inventory (based on Kretzmann & McKnight's theory and the institute they helped create), is available at: <http://www.northwestern.edu/ipr/abcd/abcdci.html>

Assignment Due: Journal entry 1

Key Questions: Content: How does Farmer identify the building blocks of the community/ies he works with? What are some obstacles to finding and using assets that you found particular

successful (or problematic) in Farmer's approach? How might the asset-based-community development (ABCD) approach relate to doing practical/applied fieldwork—or “engaged ethnography”?

Writer's strategies: What can we learn from looking at how authors (and activists) convey information that is beneath the surface of public consciousness? Read Kidder's text noting how he combines evidence, listening, dialogue, and first-person narratives to evoke and layer. Might incorporating these techniques work to persuade an unconvinced audience? How might you apply this to your own researching and writing?

Week 3

5/31 Memorial Day (No class)

Readings: Discuss the readings below

- Randy Stoecker, “Thinking about CBR [Community Based Research]: Some Questions as We Begin.” (Available at: <http://comm-org.utoledo.edu/drafts/cbrqs.htm>)
- Tom Borrup, “Toward Asset-Based Community Cultural Development: A Journey Through the Disparate Worlds of Community Building. (Or: Society Isn't Reality: A View from the Train).” Available at: <http://www.communityarts.net/readingroom/archive/45borrup.php>

Also read the following 2 excerpts from Paul Farmer's book *Pathologies of Power*:

- Sen's Forward to Farmer's book and Farmer's Introduction (pp. 1-22),
- Farmer's Chapt. 1 “On Suffering and Structural Violence,” in Part I (“Bearing Witness”) (pp. 23-50).
- Emerson (in coursepack), Chapt. 1 *Writing Ethnographic Fieldnotes*
- Kretzmann & McKnight (in coursepack), Introduction excerpts from Chapt. 1 “Releasing Individual Capacities.” (see esp. pp. 83-106—Welfare Recipients, Local Artists)

Assignment Due next Monday: Journal entry #2 (3 key questions, extensions, points from each of the above readings)

Week 4

6/7 Communal Designs and Reciprocal Learning: Listening for a Change

Discuss all of the **above readings using insights from your Journal entries/researcher's notebook as jumping off points to instigate the conversation

In-class (2nd part): a review basics of Interviewing protocol and basics of structuring questions.

Practical Resources:

- **on Ethnographic methods**
<http://www.sas.upenn.edu/anthro/CPIA/METHODS/Ethnography.htm>;
- **on Interviewing**
<http://www.sas.upenn.edu/anthro/CPIA/METHODS/Interviews.htm>
- **We'll also look at sample student transcripts and analytic papers**

Week 5

6/14 BIOGRAPHY AND THE SEARCH FOR A “USABLE PAST”: LESSONS FOR CONTEMPORARY ACTIVISTS FROM AARON HENRY AND THE CIVIL RIGHTS MOVEMENT.

Guest Presenter: Dr. Herman Graham. Herman, who received his Ph.D. from UPenn, is an Assistant Professor of History at Denison University and author of *The Brother's Vietnam War: Black Power, Manhood, and the Military Experience*.

Today's activists working in the twenty-first century can easily become disillusioned by the complexity of social problems, the unresponsiveness of an administration tied to corporate interests, and the slow pace of social change. Yet current social activists need not become discouraged since they can look to the example of the late Aaron Henry, a long time civil rights activist in Mississippi, for insight on pursuing social justice during difficult times. Herman will lead us in a discussion, thinking through strategies used by Henry to unify the black community across class lines, to forge interracial coalitions, and to reach out to white adversaries in order to create an interracial democracy in Mississippi.

Assignment due by end of this week (Fri 6/18): Journal Entry #3 Preliminary Fieldnotes—*exchange with entire class over email*. This first 1-2pp. account should be one of orienting us to the “lived”/literal context, (a.k.a. “Siting”)—Vivid description of your first encounter(s) at your site; your program; or your case study. Begin lining up interviewee (Analytic essay based on transcript due in 2 weeks).

Week 6

6/21 Ethnographies in Context Reading Participant Observations and Preparing for Observational Participation

Readings:

- Geoffrey Fowler, (coursepack) “Spare Change?” and “Getting Lost” (2 short undergraduate essays)
- Mitchell Duniere, (coursepack) excerpts from *Sidewalk* (intro, Chapt. 1 excerpt/App. on method);
- Jay McCleod, (coursepack) from “Intro. to Chapt. 3 in *Journey's through Ethnography*”: “On the Making of *Ain't No Makin' It*”
- John Ferrell, (coursepack) “A Jagged Line Down the Middle of the Street,” from *Tearing Down the Streets: Adventures in Urban Anarchy*
- Randy Stoecker “Are Academics Irrelevant? Roses for Scholars in Participatory Research. Available online at: <http://comm-org.utoledo.edu/papers/98/pr.htm>
- Linda Frye Burnham “Conversations at the Intersection of Art and Activism, (Ideas from “FOCAS: Focus on Community Arts South, by Alternate ROOTS”). Available through the “Reading Room” link at: <http://www.communityarts.net/readingroom/archive/45focus.php>

Key Questions: What kinds of changing demographics (immigration, unemployment, affluence, etc.) might currently influence our concepts of critical ethnography? Of community building? In what ways do racism, classism, and educational elitism affect the building of strong communities? (Reflect on examples both from the readings and from a community(ies) to which you belong) In your view, what are the major challenges facing each of these contexts? In particular, what are some of the challenges of collaboration and action?

Additional resources:

- *Exotic No More: Anthropology on the Front Lines*, ed. by Jeremy MacClancy
- *Ethnography Principles in Practice*, 2nd ed. Martyn Hammersley & Paul Atkinson
- *Ethnography through Thick & Thin*, by George E. Marcus

UNIT II: CREATIVE ASSOCIATIONS? ARTISTIC EXPRESSION AND SOCIAL CAPITAL

Week 7

6/28 Building Social Capital in the 21st Century”: “Meetup.com” and the Body Politic

Readings:

- First, check out the website for www.Meetup.com (test out a few of your interests, your zip code here or at home)
- Robert Putnam’s “Bowling Alone’: America’s Declining Social Capital.” (in coursepack) [the article, from *The Journal of Democracy*, is available online in full-text at the site below]: http://muse.jhu.edu/demo/journal_of_democracy/v006/putnam.html#authbio
- Lemann, Nicholas. “Kicking in Groups. *Atlantic Monthly*, April 1996, pp. 22-26. Available at: <http://www.theatlantic.com/issues/96apr/kicking/kicking.htm>
- Portes, Alejandro and Patricia Landolt. “Unsolved Mysteries: The Tocquevill Files and the Downside of Social Capital.” *The American Prospect Online* 7.26 (1996). Available at: <http://www.prospect.org/print-friendly/print/V7/26/26-cnt2.html>
- *Skim*: Theda Skocpol “Associations without Members,” in *The American Prospect*, July-August 1999. <http://www.prospect.org/print-friendly/print/V10/45/skocpol-t.html>

Guest Presenter: Stefan Frank

Originally from Baltimore, Stefan graduated with a BFA in Film Studies from Syracuse University in 1997, then moved to Los Angeles and worked as a development executive and producer for Fusion Studios, a subsidiary of Miramax Films, and in 2001 joined a multi-media production company called LivePlanet. In 2002 Stefan moved to Philadelphia to start the MLA program at UPenn, working part-time at the University of Pennsylvania Press doing marketing research, and graduated from Penn in May 2004. Some of you may have heard clips of his audio-documentary at the Capstone Forum. Stefan’s work is innovative, timely, and significant both at the community level and in its potential import for national issues. “Meetup.com: Building Social Capital in the 21st Century” uses an audio documentary format to tell the story of the Howard Dean meetup in Philadelphia as the community participants watch their candidate go from front-runner to has-been. It explores the ways in which the meetup serves as a political forum, community organization, and personal support group. Stefan’s documentary is well situated within scholarly discussions of the decline in voluntary associations in America in the 21st century, the increasing use of computer mediated communications (CMC) for social and political discourse, and the ongoing debate about how to reconcile the two trends. By way of extending and applying these academic debates into other real-world contexts, Stefan’s proposes meetups as a way to incorporate CMC into everyday life while encouraging the kind of face-to-face discourse historically considered so essential for a working democracy.

***First Paper Assignment due by end of this week (no later than Fri. at 4:30pm) at CGS, in my mailbox:** a 5-7pp. Analytic Essay (to which you attach your transcript of the interview on which you based your analysis as well as the audio tape of your interview).

Week 8

7/5 (Independence Day, No Class)

To prepare for class on 7/12, do read the 2nd book for the course, on Capoeira and prepare Journal entry #4: What might we see anew about Capoeira communities if we view them

through the lens of Skopol's "voluntary associations" or Kretzmann and McKnight's community-building approach, or through Putnam's ideas of "social capital"? To begin to make such applications of theory, come prepared having outlined a couple key points from each of the texts):

Readings:

- Almeida, Bira (Mestre Acordeon). *Capoeira: A Brazilian Art Form; History, Philosophy, and Practice*
- Check out ASCAB's website for an overview of teacher's profiles: www.ascab.org
- Skim: (in Coursepack) Kretzmann & McKnight, Chaps. 2&3 "Releasing the Power of Local Associations and Organizations" (esp. 137) and "Capturing Local Institutions for Community Building" (esp. 222)

Week 9

7/12 Capoeira and the Arts of Resistance: Embodying Culture through Community Contexts

*****Tonight's class meets at the Community Education Center (CEC) at 35th and Lancaster Ave.—where we'll visit/observe the A.S.C.A.B. Capoeira class. Capoeira instructor Lobo Mau (Martin) will give us a brief introduction; the class itself taught by Canguru (Marcos). If Mestre Doutor is in town from San Diego, he too will talk with us.

Readings (the 2nd book):

- Almeida, Bira (Mestre Acordeon). *Capoeira: A Brazilian Art Form; History, Philosophy, and Practice*
- Check out ASCAB's website for an overview of teacher's profiles: www.ascab.org
- Skim: Kretzmann & McKnight, Chaps. 2&3 "Releasing the Power of Local Associations and Organizations" (esp. 137) and "Capturing Local Institutions for Community Building" (esp. 222)

Key Questions while at site: What kinds of knowledge are being exchanged in this setting, among participants, between teachers and students in this particular community context? Who leads the process? Do class members have a "voice" in the learning process? How? Artist's/practitioners' point of view: What can you infer about how practicing this art form affects the participants who take part in this cultural expression? What do the *capoeiristas* bring to the project? (that is, what do they bring to the table in terms of skills, experience, attitude or comportment, artistic material, community or "cultural" knowledge?)

Assignment due: Journal entry #4

Week 10

7/19 From the Polling Station to the City Hall - Building Civil Society (Close up on Bosnia and Herzegovina)

- Video: "Picture Me an Enemy."

Guest Presenter: Natasa Borcanin, Originally from Osijek, Croatia, Natasa recently completed her Master's of Liberal Arts Degree at the University of Pennsylvania. She holds a BA degree in Communications and International Studies. Natasa's professional experience includes work with Radio Free Europe/Radio Liberty in Washington D.C. and Prague, Czech Republic, and CNN in Washington D.C., and National Public Radio in Harrisburg, PA. She has also worked as a Project Manager with a Washington-based organization, the International Foundation for Election Systems (IFES) in Bosnia and Herzegovina where she instituted and managed election related civic education projects and conflict resolution activities. Natasa has also been involved with the Mid-Atlantic Emmy nominated documentary film project "Picture Me An Enemy" that addresses universal questions of conflict, peace and forgiveness. Her lecturing and training circuit include: Colombia University, Association of Election Officials of BiH, University of Pennsylvania, Penn Charter High School, Foreign Policy Research Institute, and the Free Library of Pennsylvania.

Key Questions: What role should the local, state, and federal governments play in building communities at the grassroots level? How might regionalism impact community building and traditional ways of addressing economic and social disparity? How does public policy influence community-building efforts and vice versa?

UNIT III: CULTURAL POLICIES? CIVIC SPACES AND ARTFUL POLITICS

Week 11

7/26 Any Signs of Change? Applied Folklore in the 21st Century

(What's at stake for students and future practitioners?—a closer look at the politics of Folklore and Social Justice)

Guest Presenter: William Westerman, Ph.D.

Bill Westerman received his Ph.D. in Folklore and Folklife from the University of Pennsylvania, specializing in folklife of immigrant and refugee communities; political folk belief, and social justice issues; and applied folklore. He has worked for the Philadelphia Folklore Project (where he co-authored a book on Cambodian folk opera), was founder and director of the Program for Immigrant Traditional Artists at the International Institute of N.J., and Executive Director for the Historical Society of Plainfield (N.J.) and Drake House Museum. He has curated several exhibits, including "Fly to Freedom," a show of paper sculptures by Chinese immigrants in a Pennsylvania immigration prison, which thus far has traveled to museums in New York, New Jersey, Pennsylvania, Seattle, and Rutgers, Villanova, and the American Folk Art Museum. He has recently founded Art Knows No Border, Inc., an independent organization which will continue the work he did with immigrant artists and musicians, as well as produce artistic programming on the theme of human rights of immigrants and refugees. Currently, he is a consultant and immigrant outreach specialist for the New York Foundation for the Arts, and Oral History Fellow at the Lower East Side Tenement Museum in N.Y.

Readings

- Bill's paper on Protest Signs (will be sent via email)
- Claudine Brown's "Support for Art and Social Justice" available at the Community Arts Newtwork Reading room:

<http://www.communityarts.net/readingroom/archive/43brown.php>

Additional readings: Bill's paper on "Religious Folklife and Folk Theology in the Sanctuary Movement" *JSRI Available free online at:*

- http://hiphi.ubbcluj.ro/JSRI/html%20version/index/no_2/williamwesterman-articol2.htm

- *"He Says You're Going to Play the Giant:" Ethnographic Perspectives on a Cambodian Arts Class in Philadelphia.* By William Westerman. 1994. 43 pp. Available (4.00 charge) through the Philadelphia Folklore Projects "Working Papers" series Philadelphia Folklore Project pfp@folkloreproject.org

Key Questions: What can we learn from looking to the material cultural practices and folkloric traditions (or "identity markers") in a community? What's at stake in everyday "presentations of self" (individually, collectively?)

Week 12

8/2 Critical Reflections and New Directions: Final Reflections, Future Actions (Last class/celebration; place TBA)

Key Questions: How has community building (or social capital) come into play in your organization or project? What approaches have been used—by whom, when, why (or why not) and in what contexts? What have been the main strategies you've observed, participated in, or created and who have been the key players? What were the major challenges (or which do you foresee)? What lessons can we learn from your experience this term?

In class: Oral presentations on findings from your research projects: plans of action, next steps, publicizing your ideas. ** Final project due by TH. Aug. 5 at 4:30p.m. (at CGS in my mailbox).