

# ANTH 4B03

## Towards an Enchanted Anthropology

Winter 2020

Wednesday 11:30-2:20

KTH B107

Instructor: **Professor Yana Stainova**

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Office: Chester New Hall 511

Student meeting hours: Wednesdays 3-4 p.m. (also virtual through Microsoft Teams)

### Course Description

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In this course, we will explore the concept of enchantment, as well as the related notions of magic and wonder, and their relevance for anthropology. Enchantment is used here to simultaneously refer to phenomena that resist explanation and to our powerful attachments to the world, or what we deeply care about. Through texts in philosophy, literature, and anthropology, we will think about what an “enchanted” anthropology might look like as an alternative to critical and cynical modes of thinking, feeling, and writing. This course will outline the importance of creativity, hope, and the imagination in crafting political futures and pursuing social justice causes. We will also consider how feeling enchanted can affect our ethnographic method and writing, asking you to experiment with writing form in your final assignment.

### Course Objectives

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By the end of semester, students who have successfully complete the course will be able to:

- Demonstrate an understanding of the concept of enchantment in historical perspective;
- Comprehend the significance of enchantment to the method and writing of ethnography as distinct from, but also complementary to, a critical mode of doing scholarship;
- Creatively engage the mode of enchantment in the creation of a final project.

### Required Materials and Texts

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- Jain, Lochlann. *Things That Art: A Graphic Menagerie of Enchanting Curiosity*. University of Toronto Press, 2019.

The book is available for purchase at the University Bookstore and/or at the Reserve Desk in Mills Memorial Library. All articles or other media are available through the library and/or accessible through Avenue to Learn.

You are required to do the readings *before* class on the date that they are assigned. If the costs of purchasing the book are prohibitive, please speak with me.

## **Class Format**

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This is a small discussion-based class where your participation is essential. Most weeks will include a combination of lectures, small group work, discussion of readings, and interactive intellectual engagement and reflection.

## **Course Evaluation**

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The success of the course depends on your commitment to reading, listening and/or watching the assigned material for each class, to critically reflect on the class materials, to participate actively in class and group discussions, and to creatively integrate these insights in the assignments.

### **Participation/Group Work: 25% of grade**

This class involves significant participation. I recognize that there are different ways of participating: speaking up in class during lectures, participating thoughtfully in small group work, putting care in your assignments, showing up to office hours. I do not expect all of you to show participation in the same way. At the same time, I believe that it is important to voice your ideas and reactions to the class themes and readings through participating in conversation with your peers and me. You must have completed the reading for that week before attending the class meeting. This is why attendance is crucial: missing more than two class meetings constitutes grounds for failing the class.

### **First take-home essay: 1000 words — 20% of grade**

The first essay will ask you to engage with the concept of enchantment and relate it to a personal experience. Details about the essays will be provided 2 weeks before they are due. The word count on these essays is strict so that you can develop skills essential to writing: editing and making each word count.

### **Museum exercise: 1000 words – 20% of grade**

As a class, we will visit the exhibit “Animals Across Discipline, Time, and Space” at the McMaster Museum of Art. You will be then asked to reflect upon your experience in a short assignment.

### **Final paper – 10 pages: 35%**

- **Annotated bibliography: 5%** -- list 5 academic sources and 3 media sources
- **Proposal and in-class workshop: 10%** - write a 300-word proposal and workshop it with your peers in class
- **Final paper + presentation 20%**

## **Course Policies**

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### **Respect: Academic Discourse, Class Climate, and Inclusivity**

A core social value in anthropology is **respect**. Acting with respect means attempting to imagine the world through the eyes of another person, honoring their worth and their contributions to the community. In this classroom, you are likely to encounter ideas that you find surprising or even unsettling. You should feel free to voice your opinions; at the same time you should feel free to —

respectfully — challenge ideas with which you disagree. When engaging in discussion, I encourage you to listen — to be attentive to the experiences and views of others (our authors and your peers) before formulating your own arguments, reactions, and critiques. One of the most important things I hope you will learn in this class is that a diversity of backgrounds and opinions is not a threat but an opportunity for thinking about and addressing social issues that concern us all.

### **Electronics in the classroom**

You may use technology in the classroom exclusively for the purpose of taking notes or participating in class exercises. Please do not use your computers for browsing the web or multitasking, as this is distracting to other students and has a negative impact on your learning outcomes. There will be times during class when you will not need to take notes and I will ask you to close your computers.

### **Email and communication**

My preferred method of communication with students is **face-to-face** or **virtually using Microsoft Teams** during drop in hours. I am also happy to address minor questions or concerns before or after class or during breaks. If this is not possible, you may also email me. I try to reply to emails or follow up in class within 24 hours, except for weekends when I will be offline. If you have a seriously urgent issue, please note this in your email subject line and/or drop by my office, and also be in touch with your class dean.

### **Submission of Assignments**

All written work (essays) will be submitted in electronic copy through the Dropbox function on the course's ATL website. Ungraded work will not be accepted or date stamped by the administrative staff in the Department of Anthropology. All written work (essays and blog posts) are subject to evaluation for originality. This course uses an evaluation service provided by Turnitin.com, which students may opt out of; in this case, Grammarly.com will be used. If you would like to opt out of evaluation by Turnitin.com, please let the instructor know before October 1.

### **Grades**

Grades will be based on the McMaster University grading scale:

<b>MARK</b>	<b>GRADE</b>
90-100	A+
85-90	A
80-84	A-
77-79	B+
73-76	B
70-72	B-
67-69	C+
63-66	C
60-62	C-
57-59	D+
53-56	D
50-52	D-
0-49	F

## Late Assignments

Turning in assignments late creates a cascading problem for the student, peers who are collaborating on assignments, and me. At the same time, as we complete our academic work, we all face the pressures of life beyond the university, which has its own temporality. If you let me know in advance, I will do my best to grant you the desired accommodation. If you need further accommodations, you must contact Student Accessibility Services (SAS) to make arrangements with a Program Coordinator. In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar “[Requests for Relief for Missed Academic Term Work](#).”

## Absences, Missed Work, Illness

Although this is a large lecture class, I will pass along an attendance sheet. I ask that you be present in class. You are also expected to arrive to class **on time** and remain in class for the entire period (bathroom breaks excluded!). This is another manifestation of respect for me and for your fellow students.

## Avenue to Learn

In this course we will be using Avenue to Learn. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

## Turnitin.com

In this course we will be using a web-based service (Turnitin.com) to reveal plagiarism. Students will be expected to submit their work electronically to Turnitin.com and in hard copy so that it can be checked for academic dishonesty. Students who do not wish to submit their work to Turnitin.com must still submit a copy to the instructor. No penalty will be assigned to a student who does not submit work to Turnitin.com. All submitted work is subject to normal verification that standards of academic integrity have been upheld (e.g., on-line search, etc.). To see the Turnitin.com Policy, please to go [Academic Integrity](#).

## University Policies

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### Academic Integrity Statement

You are expected to exhibit honesty and use ethical behavior in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behavior can result in serious consequences.

It is your responsibility to understand what constitutes academic dishonesty. For information on the various types of academic dishonesty please refer to the Academic Integrity Policy, located at [Academic Integrity](#).

The following illustrates only three forms of academic dishonesty:

1. Plagiarism, e.g. the submission of work that is not one's own or for which credit has been obtained.
2. Improper collaboration in group work.
3. Copying or using unauthorized aids in tests and examinations.

### **Academic Accommodation of Students with Disabilities**

Students who require academic accommodation must contact Student Accessibility Services (SAS) to make arrangements with a Program Coordinator. Academic accommodations must be arranged for each term of study. Student Accessibility Services can be contacted by phone 905-525-9140 ext. 28652 or e-mail [sas@mcmaster.ca](mailto:sas@mcmaster.ca). For further information, consult McMaster University's Policy for [Academic Accommodation of Students with Disabilities](#).

### **Religious, Indigenous and Spiritual Observances (RISO)**

The University recognizes that, on occasion, the timing of a student's religious, Indigenous, or spiritual observances and that of their academic obligations may conflict. In such cases, the University will provide reasonable academic accommodation for students that is consistent with the Ontario Human Rights Code.

Please review the [RISO information for students in the Faculty of Social Sciences](#) about how to request accommodation.

### **Faculty of Social Sciences E-mail Communication Policy**

Effective September 1, 2010, it is the policy of the Faculty of Social Sciences that all e-mail communication sent from students to instructors (including TAs), and from students to staff, must originate from the student's own McMaster University e-mail account. This policy protects confidentiality and confirms the identity of the student. It is the student's responsibility to ensure that communication is sent to the university from a McMaster account. If an instructor becomes aware that a communication has come from an alternate address, the instructor may not reply at his or her discretion.

### **Privacy Protection**

In accordance with regulations set out by the Freedom of Information and Privacy Protection Act, the University will not allow return of graded materials by placing them in boxes in departmental offices or classrooms so that students may retrieve their papers themselves; tests and assignments must be returned directly to the student. Similarly, grades for assignments for courses may only be posted using the last 5 digits of the student number as the identifying data. The following possibilities exist for return of graded materials:

1. Direct return of materials to students in class;
2. Return of materials to students during office hours;
3. Students attach a stamped, self-addressed envelope with assignments for return by mail;
4. Submit/grade/return papers electronically.

Arrangements for the return of assignments from the options above will be finalized during the first class.

## Course Modification

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check his/her McMaster email and course websites weekly during the term and to note any changes.

## Course Outline and Reading Schedule

### Week 1, January 8: Welcome

[Newyorker magazine- December 17 2012: notes on attunement](#)

### Week 2, January 15: Disenchantment

Weber, Max. 1997[1946]. "Science as a Vocation." In *Science and the Quest for Reality*, edited by Alfred I. Tauber, pp. 382–394: London: Palgrave Macmillan.

Caple James, Erica, 2012. Witchcraft, bureaucraft, and the social life of (US) aid in Haiti. *Cultural Anthropology*, 27(1), pp.50-75.

### Week 3, January 22: Enchantment

Bennett, Jane. 2001. "Chapter 1." *The enchantment of modern life: Attachments, crossings, and ethics*. Princeton University Press. (selections)

Landy, Joshua, and Michael Saler. 2009. "The Re-enchantment of the World." *Stanford: Stanford UP* (selections)

### Week 4, January 29: Magic in uncertainty

Comaroff, Jean, and John L. Comaroff  
2000 "Millennial Capitalism: First Thoughts on a Second Coming." *Public Culture* 12(2):291–343.

Rubin, Joshua. 2014. "Making Art from Uncertainty: Magic and its Politics in South African Rugby." *Cultural Anthropology* 29(4):699–719.

*"First assignment" due in class*

### Week 5, February 5: The real and the imaginary

Felski, Rita. "Enchantment" in *The Uses of Literature*. 51-76

Tolkien, J. R. R. (1964). On fairy-stories. *Tree and Leaf*, 956.

[Heritagepodcast: Tolkien On Fairy Stories-subcreation](#)

**Week 6, February 12: Cross-species encounters**

Kohn, Eduardo. 2007 "How Dogs Dream: Amazonian Natures and the Politics of Transspecies Engagement." *American Ethnologist* 34(1):3-24.

*Visit to the McMaster Museum of Art*

**February 19<sup>th</sup>: no class, mid-semester break**

**Week 7, February 26: The power to be affected**

Favret-Saada, Jeanne

2012 "Being Affected." *HAU: Journal of Ethnographic Theory* 2(1):435–445.

Hardt, Michael

2015 "The Power to be Affected." *International Journal of Politics, Culture, and Society* 28(3):215–222.

*"Museum exercise" due in class*

**Week 8, March 4: The ethics of representation**

Nelson, Diane M.

2012 "Banal, Familiar, and Enrapturing: Financial Enchantment After Guatemala's Genocide." *Women's Studies Quarterly* 40, no. 3/4: 205-225

**Week 9, March 11: Dreaming**

Stainova, Yana (forthcoming). *Sonorous Worlds: Enchantment and Aspiration in Venezuela (excerpts)*.

*Annotated bibliography due in class*

**Week 10, March 18: Writing enchantment**

Malkki, L. (2007). Tradition and Improvisation in Ethnographic Field Research. In A. Cerwonka & L. Malkki. *Improvising Theory*. Chicago: University of Chicago Press. pp. 162-187.

Boellstorff, T., et al. (2012). *Ethnography and Virtual Worlds: A Handbook of Method*. Princeton: Princeton University Press. (Ch. 7 only – "Other Data Collection Methods for Virtual Worlds Research")

**Week 11, March 18: Breaking down categories (I)**

Jain, Lochlann. *Things That Art: A Graphic Menagerie of Enchanting Curiosity*. University of Toronto Press, 2019. (selections)

*Final paper abstract and in-class workshop*

**Week 12, March 25: Breaking down categories (II)**

Jain, Lochlann. *Things That Art: A Graphic Menagerie of Enchanting Curiosity*. University of Toronto Press, 2019. (selections)

**Week 13, April 1: Conclusions + presentations of final projects**

*Final assignment due: April 15, 2020*