

# Field Methods in the Study of Language and Culture

ANTH-3703-R  
Fall 2011– Intermediate

Tuesday 3:35 PM-6:30 PM  
LIBR E1

Instructor: Aurora Donzelli  
(Office: Gilbert 04, x2310)

## Course Description and Objectives

The idea that language and culture are deeply interconnected seems almost commonsensical. But what are the actual mechanics of the interplay between these two key notions in the study of human experience? This course will offer an overview of the rich scholarly tradition that examines the language/culture interface. We will discuss how social meanings and cultural values are constructed and reproduced through prosaic and unsensational conversational practices. We will learn how people's ideas and beliefs about language(s) can be mapped onto people and have profound implications in the life of a social group. We will explore forms of lived experience such as music concerts, story telling, and dance and we will discover the culturally specific ways through which people engage with the images and sounds of a performance.

In so doing, we will explore different practical approaches to ethnographic and linguistic fieldwork. Special emphasis will be given to practicing and understanding the methodological specificities of linguistic anthropological work, which combines traditional ethnographic methods (such as interviewing and participant-observation) with the use of audio-visual recording and transcription of spontaneous interaction. This methodological training will provide students with a deeper appreciation of the potential of these different techniques for grasping the nuances of communicative interaction and it will enhance their awareness of the importance of linguistic details for the understanding of broader socio-cultural processes.

## ***Goals and Key aspects of the course***

### ***1. A qualitative focus***

This course has a qualitative research approach. Students will have to be interested in paying attention to what they observe and keep a journal of their fieldwork experiences. Students who decide to sign up for this course should have an interest in the details of human interaction. By the end of the course, students should be able to achieve a deeper appreciation of how situated linguistic interaction and aesthetic expression is a place where macro socio-economic and cultural values are reproduced (and transformed).

### ***2. A reflexive and ethnographic approach and an openness to learning***

A major goal will be the acquisition of skills in linguistic anthropology and ethnographic research, ranging from interviewing to participant-observation, from the use of audio-visual recording to transcription of spontaneous interaction. The emphasis on ethnography does not only entail engagement with empirical and fieldwork research. Since its earlier formulation, the ethnographic analytical stance is oriented towards the understanding of how people make sense of their world and grasping the "native's point of view" (Malinowski 1922). Recent reformulations of the ethnographic agenda emphasized how our understanding of the others' standpoint should also be used reflexively to enhance the understanding of our own way of being in the world. This course strongly endorses the need of listening ethnographically to

our interlocutors as well as the need of adopting a reflexive approach. What does this mean? Firstly, it means that self-ethnography will be supported and appreciated. Students will be encouraged to observe how they themselves speak, interact, and express themselves, both in their everyday lives and in their fieldwork settings.

Secondly, it means developing an ability to listen and understanding without jumping to conclusions and without imposing our pre-conceived ideas and values on the ethnographic materials that we will gather or examine.

Thirdly, it entails openness to learning, self-improving and making new discoveries.

### **3. Usage of Multimedia Technologies**

Throughout this course students will

- 1) Videotape human interaction in natural settings
- 2) Learn how to transcribe the talk they record
- 3) Enhance their capacity to observe the details of human interaction and understand the multifaceted meanings underlying any instance of language usage.
- 4) Organize the materials they have collected into an analytical paper and PowerPoint presentation

**In order to develop these skills** students will engage in conducting ethnographic tasks as a way of practicing and integrating the material covered in class and in the readings. Some of this work, as well as class presentations, will be done in groups (2 or 3 people max.). Written assignments, however, will be evaluated on an individual basis.

### **4. Mandatory Fieldwork Requirement**

Because this course focuses on methodology, students who participate in this class will have to engage in a fieldwork project throughout the duration of the semester. Students will have to pick one among the three fieldwork settings indicated below:

- 1) Riverside Language Program (Monday from 12:00 until 3:30 PM)
- 2) One of the Dance Courses offered at SLC (twice a week on a schedule to be determined)
- 3) The Gamelan course offered at SLC (Thursday from 7 until 9 PM in Marshall Field 34)

These settings should constitute the experiential basis required to partake in seminar discussions and will also provide the context for course assignments as well as for the midterm paper due for this course. Although students will have the option of choosing a different fieldwork setting for their conference project, due to time and logistical constraints, they are strongly encouraged to tailor their conference project around one of these prearranged settings and to develop a theme of their choice among the many lines of research that could be pursued in the three settings. Students will have to engage in ethnographic work within one of the above listed field sites and develop an original idea for a conference project that should have at least some connection with the site they chose. Here is a (non-exhaustive) list of topics you may explore as possibilities for conference in the three different settings:

#### **-) Teaching English at Riverside Language Program**

The ethnographic study of adult second language learning; ESL; code-switching and bilingualism; multilingual identities and globalization; language and social inequality; cross-cultural pragmatics and misunderstanding; narrative, story-telling, and life-histories; globalization and language...

#### **-) Learning Dance at SLC**

The analysis of dance as a cultural practice; the auto-ethnographic study of your apprenticeship of a specific dance practice; movement as culture (how certain cultural specific conceptions of the body are constructed by different forms of dance? what ideal of personhood, embodiment, and gender are assumed and reproduced by certain choreographic styles? Etc.); ethnographic explorations of the relationship among language, gesture, and embodied language; the relation between dance and other semiotic systems (how can we write about dance and perform a translation of dance and movement into other sign systems such as verbal or written language?)...

-) **Learning Balinese Gamelan with Toby King and Nyoman Saptanyana at SLC**

The auto-ethnographic study of your apprenticeship of Gamelan, explorations into Balinese aesthetics of sound and movement, the multifaceted relationship of language to music (which could be further unpacked into four major relations: music as language, language in music, music in language, and language about music); music as cultural practice and music genres as loci for the reproduction of a specific type of cultural ethos, music and the cultural aesthetics of emotion; non-Western musical aesthetics; music, reference, and metaphor....

**WEEK 1:** B week  
**Introduction to the Course**

**Tue, Sept 6** *Syllabus and logistics*  
*Initial reflections on what we do in the field: Movie "The Linguist"*

**Film screening: The Linguist**

by Kramer, Seth ; Miller, Daniel A ; Newberger, Jeremy S ; Anderson, Gregory D. S ; Harrison, K. David .  
Ironbound Films ; National Science Foundation (U.S.) ; Nonprofit Media Group .  
P40.5.E53 L56 DVD

**Assignment # 1      *An initial reflection on Fieldwork Practice***

***Due on Monday, September 12<sup>th</sup> at 10 AM***

After having read the materials assigned for Tue, September 13<sup>th</sup> write a short (700 words max) commentary in which you should try to expose your understanding of fieldwork practice, highlighting the major differences that you could perceive in how fieldwork was presented by the different authors as well as by the protagonist of the documentary of field linguistics we watched on Tuesday, September 6<sup>th</sup>.

***Please follow the guidelines on how to submit assignments on Myslc provided above.***  
***Bring a hard copy to class on Tuesday***

**WEEK 2:** A week  
**What is Fieldwork?**

**Tue, Sept 13**

**Readings**

- Agar, Michael, H. 1980. "The concept of fieldwork". (Chapter 2, pp. 53-73). In *The professional stranger: an informal introduction to ethnography*: Academic Pr. **[Reserves Portlet]**
- Duranti, Alessandro. 1994. "Methods as forms of life". In *From grammar to politics: linguistic anthropology in a Western Samoan village*. (Chpt 2). Berkeley; London: University of California Press. **[Handout Portlet]**
- Grau, A. 2005. Dance, anthropology, and research through practice. *Body & Society* 11(4):141-163. **[Reserves Portlet]**
- Bosse, J. 2007. Whiteness and the performance of race in American ballroom dance. *Journal of American folklore* 120(475):19-47. **[Reserves Portlet]**
- Duranti, A., and K. Burrell. 2006. Jazz improvisation: a search for hidden harmony and a unique self.

- Ricerche di Psicologia 3(27):71-101. **[Reserves Portlet]**
- Bailey, B. 2009. Communication of Respect in Interethnic Service Encounters. *Language in Society* 26 (3): 327-356. **[Reserves Portlet]**

### Discussion of the Readings

### Discussion of Assignment #1

## **Assignment #2**      **Conference paper topic**

### **Due on Sunday, September 18<sup>th</sup> at 5 PM**

Write 3 short abstracts (200 words each, 600 words in total, **max.**) on three possible different topics on which you could imagine yourself working for this Semester. (**NB** these abstracts will not be binding, **but you will have to decide** the topic of your research project by **Thursday, September 22<sup>nd</sup>**. Please see the course "important deadlines section").

**WEEK 3:**            B week  
**Ethnographic methods and the construction of an Ethnographic Object**  
**The Ethics and Practice of Fieldwork**  
**The Basics of Filming Spontaneous Interaction (with Gary Ploski)**  
**Audio Recording (with Gary Ploski)**

**Tue, Sept 20**

### **Video Shooting Workshop**

### **Audio Recording Workshop**

#### **Learning the Camera**

- \* Framing
- \* Tri-pod

#### **Learning Zooms H2**

- \* Training of audio equipment use
- \* Audio recording
- \* Format discussion

### **Readings**

- Duranti, Alessandro. 1997. "Ethnographic methods" (pp. 84-121). In *Linguistic Anthropology*. A Duranti (ed.). Cambridge. **[Reserves Portlet]**.
- Berger, H.M. 1999. "An Introduction to Central Issues in Ethnomusicology and Folklore: Phenomenology and Practice Theory". In *Metal, rock, and jazz: Perception and the phenomenology of musical experience*: Wesleyan University Press. Pp. 1-31. **[Reserves Portlet]**.
- Hamilton, J.A. 2009. "On the ethics of unusable data". In *Fieldwork is not what it used to be: learning anthropology's method in a time of transition*. Faubion, J.D., and G.E. Marcus (eds.). Cornell Univ Pr. Pp. 73-88. **[Reserves Portlet]**.
- Abu-Lughod, L. 2000. "Guest and Daughter". In *Veiled Sentiments: Honor and Poetry in a Bedouin Society*, Updated With a New Preface: Univ of California Press. Pp. 1-35. **[Reserves Portlet]**.
- Berger, H.M. 1999. "Death Metal Perspectives: Affect, purpose, and the Social Life of Music". In *Metal, rock, and jazz: Perception and the phenomenology of musical experience*: Wesleyan University Press. Pp. 251-275. **[Reserves Portlet]**.

- Goodwin, C. 2009. "Professional vision". In *Linguistic Anthropology: A Reader*. Duranti, A. (ed.). Malden, Mass: Blackwell. [Reader]

### **Assignment #3      *On Style***

***Due on Monday, September 26***

*Drawing inspiration on the readings from next Tuesday, write three pages of ethnographic notes on the stylistic aspects of your field setting.*

Provide an account of the distinctive (or its possible multifaceted nature) style you encountered in your ethnographic context. The readings on Style, Ethos, and Genres that you are assigned for next Tue will provide you with some cues. In a similar fashion to what you observed in the readings by Berger (week 4), Bosse (week 2) and Abu-Lughod (week 3), your account should also aim at introducing to your reader your ethnographic setting/scene/context!

### **Assignment #4      *Filming naturalistic interaction***

***Due on Friday, November 11<sup>th</sup>***

*Film one hour of naturalistic interactions, narratives, performances, conversations, and interviews broadly related to your project. This is a two part assignment. You will use this footage for editing your 4 minutes conference video project, which will be your last assignment, and to complete another assignment on movement and gesture.*

**WEEK 4:**            A week  
**Genre, Style, and Ethos**

**Tue, Sept 27**

**Discussion of assignment # 3 (be prepared to give an quick update on the developments of your fieldwork to the class and to read a short passage from assignment #3)**

**Readings**

- Berger, H.M. 1999. "Commercial Hard Rock in Cleveland, Ohio: Dia Pason and Max Panic". In *Metal, rock, and jazz: Perception and the phenomenology of musical experience*: Wesleyan University Press. Pp. 31-56. [Reserves Portlet]
- Tannen, D. 2005. *Conversational style: Analyzing talk among friends*: Oxford University Press, USA.
- Chapters 1, 2, 3, 4. [Reserves Portlet]
- Briggs, C.L., and R. Bauman. 2009. "Genre, intertextuality, and social power". In Alessandro Duranti (ed.) *Linguistic Anthropology: A Reader*. New York: Blackwell Publishers. Pp. 214-245. [Reader]
- Geertz, C. 1973. "Person, time, and conduct in Bali". In *The interpretation of cultures*. Pp 360-411. [Reserves Portlet]

**WEEK 5:**            B week  
**Practices and Ideologies of Speaking, Being, and Doing**

**Tue, Oct 4**

**Readings**

- Kroskrity, Paul V. 2004. “[Language ideologies](#)” (pp. 496-518). In *Companion to Linguistic Anthropology*. A. Duranti (ed.). Oxford: Blackwell. **[Reserves Portlet]**
- Wainwright, S.P., C. Williams, and B.S. Turner. 2006. Varieties of habitus and the embodiment of ballet. *Qualitative Research* 6(4):535. **[Reserves Portlet]**
- Hoenes del Pinal, E. 2011. Towards an Ideology of Gesture: Gesture, Body Movement, and Language Ideology Among Q’eqchi’-Maya Catholics. *Anthropological Quarterly* 84(3):595-630. **[Reserves Portlet]**
- Hill, Jane H. 2009. Language, Race, and White Public Space. In *Linguistic Anthropology: A Reader*. Duranti, A. (ed.). Malden, Mass: Blackwell. **[Reader]**
- Irvine, JT, and S Gal. [2000] 2001 or 2009. [Language Ideology and Linguistic Differentiation](#). In *Linguistic Anthropology: A Reader*. Ed. A. Duranti. Malden, Mass.: Blackwell. **[Reader]**.

If you are curious to hear some click sounds in Xhosa (a Khoisan language), you may go to (check them out as it will make the article’s discussion a lot clearer!!)

<http://www.youtube.com/watch?v=gytCi5a7Ajg&feature=related>

<http://www.youtube.com/watch?v=31zzMb3U0iY&feature=related>

[http://www.youtube.com/watch?v=D\\_I7ty\\_MH\\_Y&feature=related](http://www.youtube.com/watch?v=D_I7ty_MH_Y&feature=related)

#### **Optional**

- Hanks, William. 2001. “[Indexicality](#)” (pp. 119-122). In *Key terms in language and culture*. A. Duranti (ed.). Blackwell Malden, Mass. **[Reserves Portlet]**
- Errington, Joseph. 2001. “[Ideology](#)”. In *Key terms in language and culture*. A. Duranti (ed.). Blackwell Malden, Mass. **[Reserves Portlet]**

#### **WEEK 6:**

A week

### **Ideologies of Learning, Theories of Practices, and Cultural Forms of Apprenticeship**

**Tue, Oct 11**

#### **Readings**

- Ingold, T. The textility of making. *Cambridge Journal of Economics* 34(1):91. **[Reserves Portlet]**
- Lave, J. 1990. The culture of acquisition and the practice of understanding. In *Cultural psychology: Essays on comparative human development* Stigler, J.W., R.A. Shweder, and G.H. Herdt (eds.). Cambridge Univ Pr. Pp.308- 327. **[Reserves Portlet]**
- Leung, C., R. Harris, and B. Rampton. 2009. The Idealised Native Speaker, Reified Ethnicities, and Classroom Realities. *Linguistic Anthropology: A Reader*. **[Reader]**
- Philips, Susan. 2009. “Participant Structures and Communicative Competence: Warm Springs Children in Community and Classroom.” In *Linguistic Anthropology: A Reader*. Ed. A. Duranti. Malden, Mass.: Blackwell. **[book]**

#### **Optional**

- Baquedano-López, P. 2009. “Creating social identities through doctrina narratives”. *Linguistic Anthropology: A Reader*. A. Duranti (ed.). Pp. :364-378 **[Reader]**.
- Heath, S.B. 2009. “What no bedtime story means: Narrative skills at home and school”. In *Linguistic Anthropology: A Reader*. A. Duranti (ed.). Blackwell. **[Reader]**.

#### **Assignment #5**

***Midterm on Habitus, ideologies of apprenticeship, ethos, and style in your field site***

**Due on Tuesday, November 15<sup>th</sup>**

Drawing on the readings on genre, ideology, ethos, style, and habitus write a 1500 word paper in which you try to apply the theoretical definitions of these 5 main concepts to the ideas, practice, and general attitude that you experience in your field site.

**WEEK 7:** Neither A nor B week

**Tue, Oct 18<sup>th</sup> NO CLASS (October Study Days)**

### Readings

Catch up with your field-setting readings and fieldwork notes

**WEEK 8:** B week  
**Audio Editing Workshop using "Audacity" with Gary Ploski**  
**Interviews as inter-subjective constructions**

**Tue, Oct 25 Class will be held E2**

### **Audacity Workshop with Gary Ploski in Room E2**

- \* Import
- \* Extract section of audio from larger recording
- \* Import into Audacity

### Readings

- Briggs, Charles L. 1986. Chapters 1, 3, 5. In *Learning how to ask: A sociolinguistic appraisal of the role of the interview in social science research*. Cambridge University Press. **[Reserves Portlet]. Pp. 1-31; pp. 39-61; 93-11.**
- Duranti, A. 1997. Ch. 5, "Transcription," In *Linguistic Anthropology*. A Duranti (ed.). Cambridge. **[Reserves Portlet].**
- Clayman, S.E., et al. 2006. Historical Trends in Questioning Presidents, 1953 2000. *Presidential Studies Quarterly* 36(4):561-583. **[Reserves Portlet]**

### Optional

- Clayman, S.E., and J. Heritage. 2002. Questioning presidents: Journalistic deference and adversarialness in the press conferences of US Presidents Eisenhower and Reagan. *Journal of Communication* 52(4):749-775. **[Reserves Portlet]**

### **Assignment #6 Voice Recording & Editing Assignment**

**Due on Monday, October 31<sup>st</sup> at 2 PM.** Upload your audio MP3 files, texts, and handouts on MySLC Assignment Portlet

This assignment presupposes the audio recording and audio editing techniques that you learnt in Gary Ploski's workshop. Interview someone at your field site (classmate, teacher, student, program organizer, etc.) and ask them questions about their class experience (be it linguistic, physical, pedagogical, or just more broadly human). Drawing on the techniques you learned in the audacity workshop,

- Extract a 5 minute clip gathering the most salient statements from the longer interview/s)
- Write a 500 word reflection on the content of the 5 minutes clip

- Write a 500 word reflection on the methodological issues you experienced while you interviewed your interlocutors.
- Upload clip and the two written pieces onto myslc

**WEEK 9:** A week  
**Performance and Performativity**

**Tue, Nov 1st**

**Readings**

- Bauman, Richard. 1975. Verbal art as performance. *American Anthropologist* 77(2):290-311. **[Handout Portlet]**
- Bauman, R. 1989. "Performance". In *International Encyclopedia of Communications*. Erik Barouw (eds.). New York: Oxford UP. **[Reserves Portlet]**.
- Del Negro, G., and H.M. Berger. 2002. Bauman's verbal art and the social organization of attention: The role of reflexivity in the aesthetics of performance. *Journal of American folklore* 115(455):62-91. **[Handout Portlet]**
- Gerard, M., and J. Sidnell. 2003. " 'Trying to Break It Down'. MCs' Talk and Social Settings in Drum and Bass Performance". In *Global pop, local language*. Harris M. Berger and Michael Thomas Carroll (eds.). University Press of Mississippi. Global pop, local language: 269-291. **[Reserves Portlet]**.
- Kulick, Don. 2001. "No". In Alessandro Duranti (ed.) *Linguistic Anthropology: A Reader*. New York: Blackwell Publishers. Pp. 493-504. **[Reader]**

**Optional**

- Butler, J. 1988. [Performative acts and gender constitution: An essay in phenomenology and feminist theory](#). *Theatre Journal* 40(4): 519-531. **[Reserves Portlet]**

**Assignment #7** *Outline of conference Projects*

**Due on Saturday, November 5<sup>th</sup> at 5 PM.**

Write a 5 to 6 page draft of your conference paper, submit it to Myslc and email it to the rest of the class. Everyone should read each draft and write comments and feedback to give to the authors by November 8th, which is when we'll workshop the drafts.

**Assignment #8** *Ethnography of Performance*

**Due on Monday, November 21<sup>st</sup> at 5 PM.**

Drawing on the readings by Bauman, Gerard, Sidnell, del Negro, and Berger, select a performance (in the broad sense given to this term by Bauman) and write a 750-1000 word ethnographic description of it. You should provide a thorough description of the event (or of just a fragment of it, given the word-limit restriction). You can choose what to focus on (the preambles, the setting, the atmosphere, the participants' dress code, the performer-audience dynamics, the action happening at the margins, etc.). In your account, you should try to also refer to Bauman, Gerard, Sidnell, del Negro, and Berger's ideas (such as the critique to common definitions of performance and verbal art, the idea performance as an interpretative frame, the discussion of universal versus culturally variable aesthetics, the distinction between etic-emic notions of performance). As you write your account, try to utilize ideas such as the emergent nature of performance, the notion of key, genre, etc. to make better sense of the performance event you are trying to document.



**WEEK 10:** B week  
**Writing workshop on Conference Papers First Drafts**

**Tue, Nov 8<sup>th</sup> Workshop**

**WEEK 11:** A week  
**Imovie workshop**

**Tue, Nov 15 Workshop**  
**Imovie Workshop with Gary Ploski**

**Learning iMovie - One class**

- \* Extract clip from larger recording
- \* Still image: use in Word or PowerPoint
- \* Separate audio from video

**Assignment #9 Conference Paper draft**

**Due on Tuesday, December 6<sup>th</sup> at 5 PM.**

**Assignment #10 Conference video Project**

**Due on Friday, December 9<sup>th</sup>, at 5 PM.**

**WEEK 12:** Neither A nor B week  
**Thanks Giving**

**Tue, Nov 22**

**Assignment #11 Analysis of Gesture**

**Due on Monday, November 28, at 10 AM.**

Drawing on the readings on Gesture assigned for Tue November 29th and on the footage from your field site, extract a short (1 or 2 minutes long) clip and write a 500 words paper analyzing a gesture. Upload clip and essay onto myslc and be prepared to discuss the clip in class on Tue 29th.

**WEEK 13:** B week  
**Movement, Gesture, Multimodality, and Corporeality**

**Tue, Nov 29**

**Readings**

- Haviland, John B. 2004. "Gesture" (pp. 197-221). In *Companion to Linguistic Anthropology*. A. Duranti (ed.). Oxford: Blackwell. [**Reserves Portlet**]
- Novack, Chynthia. 1990. *Sharing the dance: contact improvisation and American culture*: University of Wisconsin Press. Chapter 1 & Chapter 2 [**Reserves Portlet**]

- Foster, S.L. 2010. "Coreographing History". In *The Routledge dance studies reader*. In A. Carter and J. O'Shea (eds.). The Routledge dance studies reader. Pp 291-302. **[Reserves Portlet]**
- Rothfield, P. 2005. Differentiating phenomenology and dance. *Topoi* 24(1):43-53. **[Reserves Portlet]**
- Merleau-Ponty, M.M. 2002. "The Body and Its Sexual Being". In *Phenomenology of perception*. **[Reserves Portlet]**

**WEEK 14:** A week  
**Music, Performance, and Verbal Aesthetics**

**Tue, Dec 6**

**Readings**

- Feld, S., and A.A. Fox. 1994. Music and language. *Annual Review of Anthropology* 23:25-53. **[Reserves Portlet]**
- Trudgill, P. 1983. Acts of conflicting identity: The sociolinguistics of British pop-song pronunciation. *On dialect: Social and geographical perspectives*:141-60. **[Reserves Portlet]**
- Samuels, D. 2004. Language, meaning, modernity, and doowop. *Semiotica* 2004(149):297-323.
- Tannen, D. 2007. *Talking voices: Repetition, dialogue, and imagery in conversational discourse*: Cambridge Univ Pr. Pp. 36- 96; pp 167-194. **[Reserves Portlet]**
- Irvine, Judith. 2001. "Formality and Informality in Communicative Events". In Alessandro Duranti (ed.) *Linguistic Anthropology: A Reader*. New York: Blackwell Publishers. Pp. 172-188. **[Reader]**

**MLK Assignment Analyzing Performance (to be done in class)**

Access either the audio file ([http://ia331416.us.archive.org/3/items/MLKDream/MLKDream\\_64kb.mp3](http://ia331416.us.archive.org/3/items/MLKDream/MLKDream_64kb.mp3)) or the video clip ([http://www.youtube.com/watch?v=PbUtl\\_0vAJk](http://www.youtube.com/watch?v=PbUtl_0vAJk)) of MLK's speech "I have a dream" and listen to it for at least a couple of times while following the transcript provided in class and uploaded as a .doc file on MySLC Handout Portlet.

While listening to the speech, give careful consideration to issues such as intonation (pitch contour, meter/rhyme, speed of talk), voice quality (e.g. loud, slow, nasalized, harsh, whispery, creaky, falsetto, vibrato), phonology/phonetics (articulation of consonant clusters and vowel sounds, aspiration, stretched syllables), syntax (sentence structure), use of particular sets of lexical items, fixed text sequences, turn taking, etc.

Utilize the notations provided in class and in the pdf uploaded on MySLC Handout Portlet to rearrange the speech's transcript in order to better convey its actual prosody and musicality. While doing this, feel free to develop your own adjustments to the conventions (but please include a key on the changes you have introduced at the end of your text). You may choose to focus on a specific phenomenon (such as shifts in intonation and pitch contour) and analyze it throughout the speech or select a specific fragment (of approximately 35 lines) where to analyze several aspects.

Drawing on Bauman, Tannen, and Irvine's articles, try to apply to King's speech the categories highlighted by both these authors.

What in this event would you consider as markers of "Increased code structuring", "Code consistency", "Positional identities", "Emergence of a central situational focus"? Use of "special codes", "figurative language", "parallelism", "special paralinguistic features", "special formulae", "appeal to tradition", "disclaimer of performance"?

Do you notice any interesting pattern in pronominal usage and/or spatio-temporal deixis? Any interesting instance of code-switching or shift in register? Any instance of double voicing? Or reported speech?

In addition to enhancing a deeper awareness of what verbal performance is and a better understanding of the problematic nature of notions such formal and informal communication, the exercise is also aimed at giving you a sense of the heuristic potential of the retrospective analysis of speech. So please pay

attention to how your understanding of the text structure changes as you continue to listen and read the transcript.

**WEEK 15: B week**  
**Concluding Remarks and Video-Screenings**

**Tue, Dec 13 Video Projects Screening and Party!**

**Seminar and Study questions**

**Tue, Sept 13**

*Agar*

- How does Agar's definition of ethnography as "both a process and a product" (p. 53) correspond to or differ from other definitions of ethnography that we have previously encountered?
- What is the difference between fieldwork and ethnography?
- What are the two theories of origin (for the ethnographic calling) and which one do you think is more plausible?
- Why do you think Agar claims that the problem of ethnography is "to de-indexicalize descriptive statements" (p. 58) and what is the underlying assumption on the ethnography's readership?"
- How does the epistemological problem of cultural comparison connect with fieldwork practice?
- What do you think is the methodological point underlying the Lewis-Redfield and the Goodenough-Fisher's debates?

*Duranti*

- What is the difference between "field linguistics" and "ethnographic linguistics"?
- What is the "figure-ground relation" representing?
- How does it relate to the research project described by Duranti?
- What is the "transformation" undergone by Duranti in the field?
- Describe the differences between the language data collected with bilingual speakers and those taken from spontaneous interactions.
- How did Duranti's interest in speechmaking start?
- What methods did he use in investigating speechmaking?
- What can you learn from the description of this process of doing research?
- What is the *fono*?
- How were the interactions recorded in the village transcribed and interpreted?
- What is the *fa`alupega* and why it is important for the researcher?
- What is a transcript?

*Bailey*

- How would you describe the notion of culture underlying Bailey's analysis?
- What is the role of the individual's agency with respect to the influence played by cultural values/norms of interaction?
- What is a service encounter and why is it an important pragmatic environment in contemporary urban America?
- What is the idea of conversation underlying Bailey's analysis?
- Why is that good intentions are not sufficient for showing respect?
- What is the difference between what Bailey calls 'involvement politeness' and 'restraint politeness'?
- Describe the difference between socially minimal and socially expanded service encounters.
- What did Bailey learn from recording, transcribing, and analyzing Korean retailers and Korean customers? What do you think the main point of the article is?

- How do assessments (e.g. that's great!, I love it!, or I hate that!) and laughter reveal different interactional strategies?

## **Tue, Sept 20**

### *Duranti- Ethnographic methods*

- How did Ochs and Myers (pp. 92, 93) deal with the issue of the “interference” caused by their presence in the field?
- What is questionable for Duranti in the representation of ethnographers as children (p. 94)?
- Participant-observation is, to a certain extent, a logical and practical paradox. Reflect on the impact that doing fieldwork alone or with a partner/team may have on the paradoxical nature of participant-observation.
- What are the main considerations made by Duranti on interviewing techniques?
- What is the “local ecology of questioning”?

### *Hamilton –ethics*

- What is the relationship between data, experience, and written output of the research emerging from Hamilton’s account?
- Could you imagine yourself running the risk of getting caught “in a discursive field that in some ways was all too familiar” (p. 78)?
- What reflections/insights could you draw from Hamilton’s discussion of ethnographic failure?

### *Abu Lughod*

- What reflections could you make reading the first 5 pages of Abu Lughod’s opening chapter?
- What do you find most relevant in the epistemological and ethical considerations about the ethnographic encounter that Abu-Lughod offers in this chapter?
- What in Abu-Lughod’s description of her entering her field site could be applied to your own experience?
- In what respect Abu-Lughod’s mode of participation differs from that of the “Linguist” protagonists?
- How did Abu-Lughod come to give shape to her ethnographic object?
- Abu-Lughod’s ethnography focused on the mismatch between the discourse of emotions she found in personal poetry and that of the more official ideology: the discourse of ordinary social life (see p. 31-32). How does this differ from Berger’s take on death metal?

### *Berger-Introduction*

- What are the three levels of Berger’s ethnographic analysis?
- Would you be able to connect Berger’s idea of the “doubly constitutive nature of musical practice” (p. 1) with the analysis contained in the piece on the culture of jazz aesthetics by Burrell and Duranti you read for last week?
- And with the first impressions you gathered from your fieldwork experience?
- Could you see any connection between “The Linguist” protagonists approach to their research object and the way in which historic geographic folklorists conceived their research object?
- What are the three meanings of the word performance, according to Bauman?
- Why does Berger define phenomenology as an “attempt to overcome metaphysics” (p.7)?
- How can Giddens’ notion of practice and agency be applied to music?
- What is Berger’s criticism of Feld’s work? And what is Berger’s recipe against Feld’s shortcomings?
- Could you see any connection between Berger’s and Goodwin’s ideas of perception?
- What is Berger’s criticism of Hebdige’s classic?
- What do you think the difference is between Berger and Bosse’s stance on the ethnographer’s epistemological status?
- What is the phenomenologist understanding of experience?

### *Berger- Death Metal perspectives*

- What is in Berger’s view of the ultimate goal of humanistic phenomenology?
- What is the tension identified by Berger between doing humanistic phenomenology and critical scholarship?

- How can this tension be applied to some of the discussion we had about Bosse's article on Race in Midwestern Ballrooms that we read last week?
- What is Berger's key idea about the multiple predicaments posed by fieldwork ethics?
- After having read Berger's discussion of death metal, could you draw a comparison between the culture of jazz aesthetics depicted by Duranti and Burrell in their article and the death metal ethos?

#### *Goodwin*

- What is the focus of Goodwin's work? And how does it relate to some of the discussions we had last week?
- What is the advantage of working with recorded data?
- How could the multimodal construction of a professional expertise analyzed by Goodwin be relevant to your own fieldwork?
- What relationship between knowledge and power can be observed in Goodwin's ethnography?
- What is interesting about the transcripts (at pp. 462-463) that represent the way in which the defense represented the action of the officials?
- Could you connect this article with the one by Duranti and Burrell that we read for last week?
- In his "Death Metal Perspectives: Affect, purpose, and the Social Life of Music", Berger highlighted the existence of a complex tension between humanistic phenomenology and critical scholarship. What type of solution (if any) is provided by Goodwin to this dilemma?

#### **Tue, Sept 27**

##### *Geertz-Person, Time, and Conduct in Bali*

- How many types of name Geertz identified in Bali?
- What is most striking about the nature and use of personal names and birth order namens in Bali?
- What is the specificity of the Hawaiian kinship terminology?
- What are the socio-cultural values embedded within the Balinese usage of tecknonyms?
- What does Geertz mean when he says that the Balinese conception of personhood and time are the first depersonalized one the second detemporalized? And how does this connect with the idea that the Balinese see themselves as "stereotyped contemporaries"? (pp. 389)
- How does Geertz describe the Balinese ethos?
- How does Geertz realize the cultural translation of the Balinese notion of *Lek*?
- How does Geertz' approach differ from the phenomenological one we saw in Berger?
- What reflections could you develop on Geertz' idea that culture look like an octopus?

##### *Tannen*

- Could you pinpoint what the major features of Tannen's definition of Style are?
- How can Brown and Levinson's discussion of positive and negative face (pp. 22) be connected to Geertz' discussion of Balinese ethos?

##### *Briggs and Bauman*

- What is reification?
- How can a certain approach to genre (based on the structural property of oral texts) be compared to the type of approach to language and culture displayed by the protagonists of the "linguist: documentary"?
- How does the contrast described by B. and B. between structural approaches to the study of oral genres and native definitions of generic distinctions can be connected to
  1. some of our previous discussion on the differences between the emic and the etic perspective?
  2. your field site experiences so far?
- What is Dell Hymes' perspective on the relation between variation and generic regimentation? (p. 219)?
- What would you see as the main problem for folklorists' studies of genre?
- What is the key point of B. and B.'s alternative view of genre?
- Could you connect the B. and B. discussion of the "isomorphism between generic systems and other aspects of culture" (p. 220) with last week's discussion we had on the comparison between Abu-

Lughold and Berger's distinctive views on the homology/disjuncture between expressive culture and broader socio-economic conditions?

- What does it mean that "particular elements may be abstracted from recognized generic styles and employed in other discursive settings to endow them with an indexical tinge, a coloration, of the genres with which they are primarily associated and the social meaning that attaches to them" (p. 221)
- And why are urban speech styles inherently indexical"? (P. 221)
- Did you understand what the meaning of metaphrasis is? (P. 221)
- What is the contribution offered by Duranti and Sherzer to the understanding of genre?
- What is the contribution offered by Hanks?
- What is according to B. and B. the main difference between Aristotle and Bakhtin's takes on the notion of genre?
- Why, according to B. and B., is genre quintessentially intertextual?
- What is, according to B. and B., the intertextual gap? And how does it operate?
- What do you think B. and B mean by "entextualization"?
- How could you apply to the readings we have done so far B. and B.'s insight (p. 237) that intertextuality plays a crucial role in the shaping of ethnographic writing?

## **Tue, Oct 4**

### *Kroskrity*

- What, according to K., are the main reasons for the delay with which linguistic anthropologists started to consider language ideologies as an object of study?
- Compare the different definitions of language ideologies quoted by K. (Errington's, Rumsey's, Silverstein's, Irvine's) and try to spell out what are the major differences in the theoretical assumptions underlying the different formulations.
- What does Kroskrity mean by indexical connections (p. 500)?

### *Irvine and Gal*

- What do I. and G. mean when they argue that linguistic differentiation is, to a large extent, ideological or, in their own words, that "linguistic differentiation is embedded in the politics of a region and its observers" (p. 402)?
- What are the authors positions with respect to "objectivity"?
- Why are language ideologies important?
- What's the connection between indexicality and language ideologies?
- What are the three main semiotic processes underlying the production of language ideologies?
- Why does iconization enhance the sense of necessity of the association between a social and a linguistic feature?
- How do language ideologies play a role in the acquisition of click consonants in Nguni languages?
- How do click sounds become the object of processes of iconization and fractal recursivity?
- What was the impact of Romantic national and racial ideologies on the classification of Senegalese languages?
- What kind of erasure affected the representation of Senegalese languages?
- How have the romantic ideologies of the supposed correspondance between language and culture contributed to the representation of Sereer as a Cangin language?
- What conclusion on the relationship between language and culture could be drawn from the Sereer/Cangin discussion?
- How was Macedonian linguistic diversity represented by Western European observers?
- Why were Macedonian categories of language and identity different from Western Europeans?
- How can the study of language ideologies contribute to the understanding of colonialism?
- What is the authors' critique to Benedict Anderson's discussion of monolingualism and nationalism?
- What are the implications of Saussure's linguistic/semiotic ideology based on the notion of the arbitrariness of signs?

- What is the authors' understanding of the degree of awareness and intentionality associated with language ideologies? Could we establish a parallel between naturalization and false consciousness?

*Hill, Language, Race, and White Public Space*

- What is the complex semiotics underlying the mechanics of Mock Spanish?
- What's Urciuoli's point about the "linguistic disorder" of the Puerto Ricans?
- What is Urciuoli's distinction between the "inner" and "outer sphere" (p. 681)?
- What are the major strategies of Mock Spanish?
- Mock Spanish produces, according to Hill, the "elevation of whiteness and the pejorative racialization of members of historically Spanish speaking populations", which leads her to conclude that Mock Spanish is racist. Do you agree with Hill's qualification of Mock Spanish as an instance of "racist discourse" (p. 683)?
- What can be the indexical associations of Mock Spanish?
- How deliberate/intentional/aware are the racist undertones of Mock Spanish?
- What is the contradiction hidden in the "Mock Spanish" label chosen by Hill?

## **Tue, Oct 11**

*Leung, Harris, Rampton*

- Why do you think the authors are arguing that much of the TESOL (Teaching English to Speakers of Other Languages) pedagogy was grounded on the notion of the idealized native speaker?
- What are the implicit assumptions of L2 English education in England?
- Could you think of some of the problems emerging in contemporary TESOL classes?
- Why would the actual situations with which TESOL teachers are confronted, require displacing the conventional notion of the idealized native speaker?
- What are the three pieces of advice that the authors provide to TESOL teachers?
- Why could some of the authors' discussion here be connected to the notion of language ideologies (i.e. people's ideas and beliefs about language)?
- How can the diasporic cultural experiences presented in the article be connected with some of our most recent readings?
- What is language crossing?
- How can some of the personal narratives presented in the chapter be used to reflect on the relationship between language and culture?
- What is the advantage of replacing mother tongue and native speaker with the notions of language expertise, language inheritance, language affiliation?
- What are the assumptions and the real fact about each of these three domains of communicative competence and what are the counter arguments presented by the authors?

*Philips*

- What are the different types of participant structures observed by Philips?
- Could you identify some of the main participant structures that you have experienced in your life as a SLC student?
- Could you point out any remarkable differences between the types of participant structures you experienced in college and high-school?
- Why are Indians reluctant to talk, according to Philips?
- How does Philips connect the different types of participant structures to students' earlier life experience and socialization?
- What are some of the differences in the role of speaking among Indian and non-Indian children?

## **Tue, Nov 1<sup>st</sup>**

*Kulick*

- What is the difference between performance and performativity?
- Why is it important not to conflate performance and performativity?
- How is the uttering of the word 'no' connected to the production of heterosexual subjectivities?
- How did the understanding of the "homosexual panic defense" changed over time and how has it

been used in courts in the USA, Australia, and Canada?

- Can you think of other speech exchanges that are understood to have different meanings depending on the gender of the speaker and hearer?

*Butler*

- What reflections could you develop on de Beauvoir's quote "one is not born, but, rather, *becomes* a woman."? (p. 519)
- Why does Butler define identity a "performative accomplishment"? (p. 520)
- Why has feminist theory often been critical of naturalistic explanations about sex?
- What is Butler's discussion of Merleau Ponty's statement that "the body is an historical idea"? (p. 521)
- What is the role of individual agency's in the production of gender as a "corporeal style" ?
- What is the difference drawn by Butler between "gender" and "sex"?
- What does it mean that gender "is a construct that conceals its genesis"?
- How could the process of naturalization of gender as a construct be compared to other processes of naturalization that we encountered earlier in the course of the year? Could you think of any concrete example?
- What does Butler means when she claims that "the personal is [...] implicitly political"?
- What are the interconnections of phenomenology and feminism?