

**The Poetry of Anthropology**  
ANTH 513-FALL 2020  
McGill University

**The Remote Delivery Edition**

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Marco Ferreri 1969, *Dillinger is Dead*

The seminar addresses the relationship between poetry and anthropology. Considering both the anthropological study of poetry and the poetic dimension of anthropology, the course examines questions of affect, image, language and media but also of narrative, history and politics. Bringing together several domains of anthropological research and theory, the seminar thinks of anthropology as a terrain in which social science and poetry cannot be thought apart.

Understood as a domain of experience (*poiesis*) or as a verbal composition, poetry has been a relevant dimension of anthropological thought and research. Since Giambattista Vico's *New Science* (1744) these overlapping notions have constituted one of the terrains to gauge the destiny of the human and reflect on the phenomenon of language. Often interwoven with the study of religion and myth, anthropological studies of poetry have sought to link poiesis and expression to other domains of social life such as politics and ritual, while at the same time investigating poetry as a linguistic phenomenon.

The course is an in-progress exploration of these questions: students will develop a conceptual and methodological toolkit to approach poetry from an anthropological perspective.

405 It is noteworthy that in all languages the greater part of the expressions relating to inanimate things are formed by metaphor from the human body and its parts and from the human senses and passions. Thus, head for top or beginning; eyes for the looped heads of screws and for windows letting light into houses; mouth for any opening; lip for the rim of a vase or of anything else; the tooth of a plow, a rake, a saw, a comb; beard for rootlets; the mouth of a river; a neck of land; handful for a small number; heart for center (the Latins used *umbilicus*, "navel," in this sense); foot for end; the flesh of fruits; a vein of water, rock or mineral; the blood of grapes for wine; the bowels of the earth.<sup>1</sup> Heaven or the sea smiles; the wind whistles; the waves murmur; a body groans under a great weight. The farmers of Latium used to say the fields were thirsty, bore fruit, were swollen with grain; and our own rustics speak of plants making love, vines going mad, resinous trees weeping. Innumerable other examples could be collected from all languages. All of which is a consequence of our axiom [120] that man in his ignorance makes himself the rule of the universe, for in the examples cited he has made of himself an entire world. So that, as rational metaphysics teaches that man becomes all things by understanding them (*homo intelligendo fit omnia*), this imaginative metaphysics shows that man becomes all things by not understanding them (*homo non intelligendo fit*

<sup>1</sup> Several of Vico's examples for which there are no English equivalents are here omitted.

*omnia*); and perhaps the latter proposition is truer than the former, for when man understands he extends his mind and takes in the things, but when he does not understand he makes the things out of himself and becomes them by transforming himself into them.

### G. Vico, *The New Science* 1744

It seems that this is a difficulty pertaining to our times: there is as yet only one possible choice, and this choice can bear only on two equally extreme methods: either to posit a reality which is entirely permeable to history, and ideologize; or, conversely, to posit a reality which is ultimately impenetrable, irreducible, and, in this case, poetize. In a word, I do not yet see a synthesis between ideology and poetry (by poetry I understand, in a very general way, the search for the inalienable meaning of things). The fact that we cannot manage to achieve more than an unstable grasp of reality doubtless gives the measure of our present alienation: we constantly drift between the object and its demystification, powerless to render its wholeness. For if we penetrate the object, we liberate it but we destroy it; and if we acknowledge its full weight, we respect it, but we restore it to a state which is still mystified.

It would seem that we are condemned for some time yet always to speak excessively about reality. This is probably because ideologism and its opposite are types of behaviour which are still magical, terrorized, blinded and fascinated by the split in the social world. And yet, this is what we must seek: a reconciliation between reality and men, between description and explanation, between object and knowledge.

R. Barthes *Mythologies*

If conditions for a positive reception of lyric poetry have become less favorable, it is reasonable to assume that only in rare instances is lyric poetry in rapport with the experience of its readers. This may be due to a change in the structure of their experience. Even though one may approve of this development, one may be all the more hard put to it to say precisely in what respect there may have been a change. Thus one turns to philosophy for an answer, which brings one up against a strange situation. Since the end of the last century, philosophy has made a series of attempts to lay hold of the "true" experience as opposed to the kind that manifests itself in the standardized, denatured life of the civilized masses. It is customary to classify these efforts under the heading of a philosophy of life. Their point of departure, understandably enough, was not man's life in society. What they invoked was poetry, preferably nature, and, most recently, the age of myths. Dilthey's book *Das Erlebnis und die Dichtung* represents one of the earliest of these efforts which end with Klages and Jung; both made common cause with Fascism.

Walter Benjamin *On Some Motives in Baudlaire*, 1938

## COURSE ACTIVITIES

Media determine our situation (Kittler)

**main activity:** read whatever you think constitutes a poem and read it repeatedly for a several times a day for several days, read it in different ways, repetition is difference

### Every week

Flexible Activities (MyCourses [mycourse])

- Digital SM: audio and video
- Readings, required and suggested
- Discussions and assignments

Fixed Activity: Zoom resonances

- Fridays 2:30-3:30/3 connect via zoom if you can.
- 

Zoom sessions will be mostly improvised around a "poem"

following the lead of Pauline Oliveros's [Sound Meditations](#) to think about collective practices

and Alvin Lucier's [I am sitting in a Room](#) to think about the mediated condition of our encounters

### Assignments

Detailed instructions on MyCourses. All assignments due on MyCourses at 6pm.

Weekly assignments will be counted and graded only after the end of Drop/Add but you can start to submit them sooner (so you can pick up the rhythm).

#### **a) Weekly comment (10 %) due Fridays at 6pm**

Each week, write a paragraph (max 300 words) in the appropriate section of MyCourses. You can comment on readings, class discussions, poems, or whatever else struck you in relation to the course during the week. And/or relate something outside of class to the themes of the course. *Avoid Summaries*. Consider this a retrospective reflection on the week of activities and readings. It's a conversation between you and SM. A comment that is more than 24h late will be counted ½ point. A missing comment is 0.

#### **b) Weekly Discussion post on readings/read other posts (10%) due Thursdays at 6pm**

Each week write at least one post on the assigned readings for that week in the discussion board on MyCourses. Post might be articulated questions on an entire reading or a passage, comments, critical interventions, requests for clarifications.... Read and engage the other participants' posts, it will help you formulate your [ideas](#) and you'll learn more about the essays.

Grade will take into account overall engagement and precision (demonstrating you read the essays). Substitutes participation. A comment that is more than 24h late will be counted ½ point. A missing comment is 0.

**c) Ethnography of a poem (40 %) final write up due Dec 15<sup>th</sup>.**

Ethnography is here understood in the broad sense of an empirical analysis based on anthropologically inflected categories and practices, not necessarily on participant observation, though you can experiment with remote/online. There is no predetermined notion of what counts as poetry (song, commercial line, children's rhyme, sound or video composition, ritual expression, ancient or contemporary poetry) however you will need to explain how what you choose relates to poetry, poetics, poesis following leads from the seminar.

This assignment is divided in 5 steps. The first four steps are +/- 500 words, worth 5% each. The last step, (worth 20%) is a revision of four previous ones, +/- 2000 words, based on SM's comments. More instructions on MyCourses.

- c 1) Choose a "poem" and explain why it matters to a certain group of people (**due Sept 22**).
- c 2) Poetic Function of the poem or its hesitations between sound and sense (**due Oct 6**).
- c 3) Cont/Ent/text: the circumstances of the poem's production/reproduction (**due Oct 27**).
- c 4) Relate the ethnography to at least a week's theme/ one course reading (**due Nov. 10**).
- c 5) Final write up about 2000 words. (due Dec 15).

**d) Conceptual Question (20%) due Monday October 19th**

Write 1000 words to answer one among several questions on course readings.

**e) Develop a keyword (20%) choose by Sept 17, due Nov 26th**

Drawing on required and suggested readings, in addition to your own bibliographic explorations, write up 1000 words about a keyword relevant to the course. SM will offer a preliminary list of keywords but you can develop others if you prefer. Keyword can be related to c 4) above. Imagine this as an entry in a dictionary/Encyclopedia/Reference work, giving a sense of what is relevant about keyword and how one can approach it anthropologically. You can work together with other course participants as long as each of you contributes at least 1000 words. You will be graded for effort and accuracy of your observations. There will be a collective doc on Teams (link in MyCourses) to which we will all contribute and SM will provide instructions on how to develop keyword. Choose keyword by Sept 17.

**LATE ASSIGNMENTS**

**Get in touch if you need accommodations**

Weekly comments or posts that are more than 24h late will be counted ½ point. A missing comment or post is 0. If for whatever reason you have difficulties respecting deadlines for

assignments c) d) e) let me know in advance. If you are late submitting c) d) e) without prior consultation with SM, I will take out  $\frac{1}{2}$  % every 72H.

## MCGILL POLICIES AND OTHER RULES OF COMPOSITION

Plagiarism has been part of poetry all along, or at least since poems were considered as having an author (read for example [Barthes](#) or [Foucault](#) on this). Plagiarism is about subject formation and as such it is related to money [[this](#), but especially [this p 132-139](#)] and the [law](#). [you can write a paper about all this. See also Perloff's book *Unoriginal Genious*].

Whatever your stance or attitude, consider that our institution takes **plagiarism** seriously, so read this McGill [document](#). In grading your written work, I might submit it to a text matching software to guarantee that everyone will be evaluated on the basis of their own work. If you prefer I do not submit your work to the software, let me know beforehand: you are free, without penalty of grade, to choose as alternative ways of attesting to the authenticity of your work: a) an oral examination on your work that demonstrates your knowledge b) an in class test on the topic.

1. "McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see [www.mcgill.ca/students/srr/honest/](http://www.mcgill.ca/students/srr/honest/) for more information) (approved by Senate on 29 January 2003). — "L'université McGill attache une haute importance à l'honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l'on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site [www.mcgill.ca/students/srr/honest/](http://www.mcgill.ca/students/srr/honest/))."
2. In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded." (approved by Senate on 21 January 2009 - see also the section in this document on Assignments and evaluation.) — "Conformément à la Charte des droits de l'étudiant de l'Université McGill, chaque étudiant a le droit de soumettre en français ou en anglais tout travail écrit devant être noté (sauf dans le cas des cours dont l'un des objets est la maîtrise d'une langue)."

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In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

## COURSE MATERIAL

**What to read** is a recurring dilemma... [http://www.ubu.com/film/davey\\_50.html](http://www.ubu.com/film/davey_50.html)

See calendar for required readings marked by • available either via links or in Mycourses

Vico, *The New Science* (1744) is not a required but is the [basso continuo](#) of the seminar. English translation by Thomas Goddard Bergin and Max Harold Fisch is available on the internet. A good recent English intro to the work is Verene, D. P. *Vico's "New Science": A Philosophical Commentary*. Ithaca: Cornell University Press, 2015 (available in Project Muse)

Read what you think is poetry

Paper copies of Feld's *Sound and Sentiment* and Pandolfo's *Impasse of the Angles* are available via Paragraphe Bookstore.

### CALENDAR

See also synoptic table at the end

• = required reading

NB in the course of the seminar we might collectively decide to alter some of the required readings

The calendar below lists the required and suggested readings for each week, with a few words of introduction. For the list of weekly activities, refer to MyCourses

### Part 1 Poetry as Deterritorialization

#### WEEK 1 AND 2 – ANTHROPOLOGY AND POETRY

These four different approaches to the nexus anthropology/poetry from four disparate angles are meant to open the seminar with of a series of questions, not necessarily to find answers but to delineate a trajectory of reflection. In his analysis of anthropological discourse, De Certeau locates poetry (chant more specifically) as the unrepresentable kernel of alterity that structures anthropology as difference. Cixous provides an alternative (perhaps opposite perhaps parallel) analysis of the relationship between form and desire: poetry is precisely what allows difference to proliferate. On a different plane, Moten also pushes beyond the notion of representation of alterity to argue for “no-thing” as a poetic strategy of relocation. Instead, Abel reworks the colonial limits of anthropology into a new fragmented poetic configuration that allows for rereading anthropology in a different key.

- de Certeau, M. (1988). *Ethnography: speech or the space of the other: Jean de Léry The Writing of History* (T. Conley, Trans.). New York: Columbia University Press.(my courses)
- Cixous, H. (1976). The Laugh of the Medusa. (Cohen, K., & Cohen, P Trans.) *Signs: Journal of Women in Culture and Society*, 1(4), 875-893.  
[http://www.jstor.org.proxy3.library.mcgill.ca/stable/3173239?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.proxy3.library.mcgill.ca/stable/3173239?seq=1#page_scan_tab_contents)
- Moten, F. (2014) “Poetics of the Undercommons”  
in my courses, or as a sound file <https://soundcloud.com/threewalls/fred-moton-lecture-3-13-14>
- Abel, J. (2013) *The Place of Scraps*. Vancouver Talonbooks,.  
selection  
see also  
<https://canlitguides.ca/canlit-guides-editorial-team/visual-poetry-and-indigenous-settler-issues-shane-rhodes-and-jordan-abel/jordan-abel-and-ethnographic-erasure/>  
“An Interview with Jordan Abel – a line can be drawn” in Betts, G. and Bök C. eds. *Avant Canada : Poets, Prophets, Revolutionaries*. Wilfred Laurier University Press, 2019.  
<https://muse-jhu-edu.proxy3.library.mcgill.ca/chapter/2269051>

*Other lines, parallel inquiries*

- Gates, H. L. (1988). *The signifying monkey: a theory of Afro-American literary criticism*. New York: Oxford University Press. Signification and signification
- Stratton, T. (1992). Headaches or Headless: Who Is Poet Enough? *Hypatia*, 7(2), 109-119.  
<http://onlinelibrary.wiley.com.proxy3.library.mcgill.ca/doi/10.1111/j.1527-2001.1992.tb00888.x/full>
- A comment on Lacan-poetry-the feminine, with a discussion of Cixous and a psychoanalytic take on poetry as a compromise formation.
- Sedgwick, Eve Kosofsky (1987) A Poem Is Being Written. *Representations* (17):110-143.
- Briggs, C. L. & Bauman, R. (1999). "The Foundation of All Future Researches": Franz Boas, Native American Texts, and the Construction of Modernity. *American Quarterly* 51(3), 479-528.  
<http://muse.jhu.edu/article/2402>
- Tedlock, Dennis (1999) Poetry and Ethnography: A Dialogical Approach. *Anthropology and Humanism* 24(2):155-167. “Every poetics is also an ethnopoetics” a critique of anthropological representation in the name of poetry.
- Crapanzano, V. (2003). *Imaginative Horizons: An Essay in Literary-Philosophical Anthropology*. University of Chicago Press. <https://chicago-universitypressscholarship-com.proxy3.library.mcgill.ca/view/10.7208/chicago/9780226118758.001.0001/upso-9780226118734>

## Part 2 Language/Poetry/Poetics

### WEEK 3 - THE LANGUAGES OF ANTHROPOLOGY

Two foundational approaches to language in anthropology

- Sapir, E. (1929) The Status of Linguistics as a Science. *Language* 5(4):207-214. "whole life ...mirrored in the words" [http://www.jstor.org.proxy3.library.mcgill.ca/stable/409588?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.proxy3.library.mcgill.ca/stable/409588?seq=1#page_scan_tab_contents)
- Malinowski, B. (1935) *Coral gardens and their magic; a study of the methods of tilling the soil and of agricultural rites in the Trobriand Islands*. New York: Cincinnati American Book Company, 1935.  
At least pages: 3-22, 45-62, 213-250 <https://archive.org/details/coralgardensandt031834mbp>

Other lines, parallel inquiries:

- Banti, G. and Giannattasio, F. (2005) Poetry, in *A Companion to Linguistic Anthropology* (ed A. Duranti), Blackwell Publishing Ltd, Oxford, UK
- Friedrich, P. (1986) *The language parallax: linguistic relativism and poetic indeterminacy*. Austin: University of Texas Press.
- Friedrich, F (2006) Maximizing Etnopoetics: fine-tuning anthropological experience. In *Language, culture, and society : key topics in linguistic anthropology*. Jurdan and Tuite., ed. Cambridge UK: Cambridge University Press.
- Hymes "Poetry", *Journal of Linguistic Anthropology*  
<http://anthrosource.onlinelibrary.wiley.com.proxy3.library.mcgill.ca/hub/issue/10.1111/jola.1999.9.issue-1-2/>

### WEEK 4 POETRY AS FUNCTION

Poetry as a specific function of language, poetry as the gap between sound and sense

- Roman Jakobson 1960 Closing statements: Linguistics and Poetics, *Style in language*, T.A. Sebeok, ed. New-York.

Suggested:

- Jakobson, R and C. Levi Strauss [1962] Baudlaire's "Le Chats" in Jakobson, R. and S. Rudy (1987) *Language in literature*. Cambridge, Mass.: Belknap Press.

[https://monoskop.org/images/9/9f/Jakobson\\_Roman\\_LeviStrauss\\_Claude\\_1962\\_1987\\_Baudelaires\\_Les\\_Chats.pdf](https://monoskop.org/images/9/9f/Jakobson_Roman_LeviStrauss_Claude_1962_1987_Baudelaires_Les_Chats.pdf)

*Other lines, parallel inquiries*

- Kristeva, J. (1984). *Revolution in poetic language*. New York: Columbia University Press. Semiotic/symbolic— language as drives
- Friedrich, Paul 1996. *The Culture in Poetry and the Poetry in Culture*. In *Culture/Contexture: Explorations in Anthropology and Literary Studies*. E. Valentine Daniel and Jeffrey M. Peck, eds. Pp. 37–57. Berkeley: University of California Press. Poetry as form poetry as allusion
- Maynard, K. 2008. *The Poetic Turn of Culture, or the “Resistances of Structure”*. *Anthropology and Humanism* 33(1-2): 66-84. A commentary on Friedrich

### WEEK 5 – LANGUAGE AS PERFORMANCE, LANGUAGE AS TEXT

Linguistic anthropology, especially in North America, has been mostly concerned with the pragmatic aspects of language, its use and hence its relationship with social orders and disorders. B & B is a classic key review text.

- Bauman, R., and Charles L Briggs. “Poetics and Performance As Critical Perspectives on Language and Social Life.” *Annual Review of Anthropology*, vol. 19, 1990, pp. 59–88.  
[https://www-jstor-org.proxy3.library.mcgill.ca/stable/2155959?seq=1#metadata\\_info\\_tab\\_contents](https://www-jstor-org.proxy3.library.mcgill.ca/stable/2155959?seq=1#metadata_info_tab_contents)
- Webster, Anthony K. “‘The Validity of Navajo Is in Its Sounds’: On Hymes, Navajo Poetry, Punning, and the Recognition of Voice.” *Journal of Folklore Research*, vol. 50, no. 1, 2013, pp. 117–144.  
<https://muse-jhu-edu.proxy3.library.mcgill.ca/article/521688>

Suggested

Barber, Karin. *The Anthropology of Texts, Persons and Publics*. Cambridge University Press, 2007  
Especially, Chapter 3, the Constitution of Oral Texts

<https://ebookcentral.proquest.com/lib/mcgill/reader.action?docID=328896&ppg=79>

Barber’s book dwells on the notion of text from a more social anthropology inflection (or UK if you prefer) and builds on classic anthropological studies of “orality”

### WEEK 6 -POETRY AS A MODE OF EXISTENCE

“We are still waiting for a didactic poem where thought itself would be and would remain poetic” - Schiller

Two divergent approaches to the question of *poiesis*, both coming to terms in different ways with aesthetic, philosophical and theological questions.

- Agamben, G. 2019 *Creation and Anarchy*. Stanford, Calif.: Stanford University Press.

Chapters 1, 2, 3

See also Agamben, *Gesture or the Structure of Art* 2011, lecture EGS

<https://www.youtube.com/watch?v=v4bKAez3TF0>

- Bateson, G. 1972 [1967] "Style, Grace and Information in Primitive Art" in *Steps to an Ecology of Mind*. Chicago: University of Chicago Press.

*Other lines, parallel inquiries*

- Agamben, G. 1999. *The end of the poem: studies in poetics*. Stanford, Calif.: Stanford University Press.
- Parmenides <http://philoctetes.free.fr/parmenidesunicode.htm> to be/not to be
- Badiou, A. (2014). *The age of the poets: and other writings on twentieth-century poetry and prose*. Verso.
- Gibson, J. ed. (2015). *The philosophy of poetry*. Oxford University Press
- Ranciere, J. (2016) *The groove of the poem: reading Philippe Beck*. Univocal Pub Llc
- Caton, S. C. (1985) The Poetic Construction of Self. *Anthropological Quarterly* 58(4):141-151.  
[http://www.jstor.org.proxy3.library.mcgill.ca/stable/3318144?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.proxy3.library.mcgill.ca/stable/3318144?seq=1#page_scan_tab_contents)

### Part 3 Elementary Forms of Poetic Life

#### WEEK 7 - RHYTHM

"Socialement et individuellement, l'homme est un animal rythmique" Marcel Mauss *Manuel d'Ethnographie* [1967: 85]

- Deleuze, G., & Guattari, F. (1987). 1837: Of the Refrain. *A thousand plateaus: capitalism and schizophrenia*. Minneapolis: University of Minnesota Press.  
<http://site.ebrary.com.proxy3.library.mcgill.ca/lib/mcgill/reader.action?docID=10151134&ppg=331>
- Wolf, R. K. (2006) The poetics of "Sufi" practice: Drumming, dancing, and complex agency at Madho Lāl Husain (and beyond). *American Ethnologist* 33(2):246-268.  
<http://onlinelibrary.wiley.com.proxy3.library.mcgill.ca/doi/10.1525/ae.2006.33.2.246/abstract>

*Other lines, parallel inquiries*

- Brown, P. 1999. Repetition. *Journal of Linguistic Anthropology* 9 (1-2):223-226.
- Lefebvre, H. (2004). *Rhythmanalysis : space, time, and everyday life*. Minneapolis: London: Continuum. The city is a poem?
- Hymes, D. H. (2003). Franz Boas On the Thresholds of Ethnopoetics. *Now I know only so far: essays in ethnopoetics*. Lincoln: University of Nebraska Press.
- Saussy, H., (2016). *The ethnography of rhythm: orality and its technologies*. New York: Fordham University Press.
- Shell, M. (2015). *Talking the walk & walking the talk: a rhetoric of rhythm*. Fordham University Press.

- Anthony Tuck, "Singing the Rug: Patterned Textiles and the Origins of Indo-European Metrical Poetry," pp. 539– 550 *American Journal of Archaeology* 110(4), 2006.

<http://site.ebrary.com.proxy3.library.mcgill.ca/lib/mcgill/reader.action?docID=10657894&ppg=21>

This is an unusual and possibly problematic but also interesting article on the relationship between weaving and poetry

- Tsing, Anna, and Paula Ebron 2015. Writing and rhythm: call and response with Anna Tsing and Paulla Ebron. *Journal of the Royal Anthropological Institute* 21(3): 683-687. On the rhythm of anthropological research and writing.

### WEEK 8 - SOUND

"The poem: a prolonged hesitation between sound and sense" (Le poème, hésitation prolongée entre le son et le sens) Paul Valéry

Classic ethnography detailing the relationship between sound and song via mythographic and performance analysis

- Feld, S. (2012 third edition). *Sound and sentiment: birds, weeping, poetics, and song in Kaluli expression*. Durham N.C.: Duke University Press.

*Other lines, parallel inquiries*

- René Lussier Le trésor de la langue <https://www.youtube.com/watch?v=TcGTiSf6FQ>

- Sterne, J. (2012). *The sound studies reader*. New York: Routledge. Very good overview of the field

- Bernstein, C. 1999. Close Listeners: Poetry and the Performed World. In *My Way: Speeches and Poems*.

Chicago: University of Chicago Press. <http://epc.buffalo.edu/authors/bernstein/essays/close-listening>

- Boynton, Susan, et al. (2016) Sound Matters. *Speculum* 91(4):998-1039. Sounds without a trace?

- Cecil Taylor <http://wings.buffalo.edu/epc/authors/funkhouser/ceciltaylor.html>

- Moten, F. (2003) *In the break: the aesthetics of the Black radical tradition*. Especially Sound In Florescence 41-62

In Taylor's, the spoken words, the speaking of the words, are not an arbitrary feature but are instead constitutive of that which is not but nothing other than (the improvisation of ) ritual, writing, ritual as a form of writing. There, the words are never independent of gesture, but the gesture is never given priority over the words-as-sound. For gestures (and spatial direction) are given there as the sounded, re-sounded (which is to say transformed, bent, extended, improvised) and resounding (which is to say generative) word.

- Tedlock, D Ideophones, *Journal of Linguistic Anthropology* 1999

- Khlebnikov [http://interlitq.org/issue10/velimir\\_khlebnikov/job.php](http://interlitq.org/issue10/velimir_khlebnikov/job.php) pleap looper ech lipler

- Kane, B. (2014). Kafka and the Ontology of Acousmatic Sound. *Sound Unseen: acousmatic sound in theory and practice*. New York: Oxford University Press.

<http://www.oxfordscholarship.com.proxy3.library.mcgill.ca/view/10.1093/acprof:oso/9780199347841.001.0001/acprof-9780199347841-chapter-7>

- Cage, J. (1961). *Silence : lectures and writings*. Middletown, Conn.: Wesleyan University Press.

- Erlmann, Veit 2011. Descartes' Resonant Subject, *differences. A Journal of Feminist Cultural Studies* 22/2-3. ([view/download](#))

- Perloff, M., & Dworkin, C. D. (2009). *The sound of poetry, the poetry of sound*. Chicago; London: The University of Chicago Press.

Schaeffer <https://books.google.ca/books?id=FgDgCOSHPysC&pg=PA76&dq=pierre+schaeffer&hl=en&sa=X&ved=0ahUKEwi134aI4fvQAhXs6IMKHTGmCbwQ6AEIJDAB#v=onepage&q=pierre%20schaeffer&f=false>

### WEEK 9 - BREATH

Breathing (a timely topic if there was one in 2020 from BLM to covid) is central to many poetic traditions, related to voice, sound and rhythm

• Green, N. (2008). Breathing in India, c. 1890. *Modern Asian Studies*, 42(2-3), 283-315.

• Mackey, N. (2016), Breath and Precarity

<https://www.youtube.com/watch?v=QlrPmLEYmsE>

or in Kim, Myung Mi, and Cristanne Miller, editors. *Poetics and Precarity*. State University of New York

Press [https://books.google.ca/books?id=97paDwAAQBAJ&printsec=frontcover&source=gbs\\_ViewAPI&redir\\_esc=y#v=onepage&q&f=false](https://books.google.ca/books?id=97paDwAAQBAJ&printsec=frontcover&source=gbs_ViewAPI&redir_esc=y#v=onepage&q&f=false)

• Berardi, Franco Bifo. *Breathing : Chaos and Poetry*. Semiotext(e), 2019

Chapter 1

<https://mcgill.overdrive.com/media/C8080635-B6CA-40B3-A385-8CB3A857944D>

*Other lines, parallel inquiries*

- Lacoue-Labarthe, P.(1999). *Poetry as Experience*. Stanford, Calif.: Stanford University Press. The title says it all

- Scott, J. W. (1991). The Evidence of Experience. *Critical Inquiry* 17(4):773-797. Experience is a problem

- Artaud: Pour en finir avec le jugement de Dieux <https://www.youtube.com/watch?v=EXy7lsGNZ5A>

- Henry Chopin: Sound Poems [https://www.youtube.com/watch?v=mg3NrR7\\_jYk](https://www.youtube.com/watch?v=mg3NrR7_jYk)

- Riley, D 2004. *Impersonal Passions*. Duke University Press.

### WEEK 10 - LINES

Lines are one of the constitutive elements of poetry, in several traditions they distinguish poetry from prose, but as anthropologists have shown, this is not a rigid or clear cut distinction. Lines rather are (imperfect) measures and as such matrixes of repetition and difference.

• Pandolfo, S. (1997). Impasse of the Angels (pp. 247-299). *Impasse of the angels: scenes from a Moroccan space of memory*. Chicago: University of Chicago Press. But the whole book, really.

*Other lines, parallel inquiries*

- Ingold, Tim. *Lines : A Brief History*. Routledge, 2007. Chapter one especially
- Hymes, D., 1994. Ethnopoetics, oral-formulaic theory, and editing texts. *Oral Tradition*, 9(2), pp.330-370. <http://journal.oraltradition.org/issues/9ii/hymes>
- Rothenberg, J <https://www.poetryfoundation.org/poems-and-poets/poets/detail/jerome-rothenberg>
- Kroskirty, Paul V., and Anthony K. Webster 2015. The legacy of Dell Hymes: ethnopoetics, narrative inequality, and voice. Good recent anthology on recent ethnopoetic researches.
- Dragani, A. 2015. La muse de l'anthropologie américaine, *Terrain* [En ligne], 64 | <http://terrain.revues.org/15630> ; DOI : 10.4000/terrain.15630

WEEK 11 - HISTORY

As Vico argued history shapes humans and their forms of thought and feeling: Benjamin historicizes experience in the wake of the birth of the modern metropole – Goodman unpacks the layering of colonialism and nationalism sedimented in a poem.

- Benjamin, Walter [1939] 1968 On Some Motifs in Baudlaire. In *Illuminations*. H. Arendt, ed. New York: Schocken Books.
- Goodman, Jane E. (2002) The Half-Lives of Texts: Poetry, Politics, and Ethnography in Kabylia, Algeria. *Journal of Linguistic Anthropology* 12(2): 157-188.

*Other lines, parallel inquiries*

- Vico, Giambattista [1968] 1744, *The New Science of Giambattista Vico*. Ithaca, N.Y.: Cornell University Press.
- Daniel, E. Valentine 2008. The Coolie. *Cultural Anthropology* 23(2): 254-278.

WEEK 12 - TECHNOLOGY

What defines the apparatuses that we have to deal with in the current phase of capitalism is that they no longer act as much through the production of a subject, as through the processes of what can be called desubjectification. A desubjectifying moment is certainly implicit in every process of subjectification. G. Agamben, *What is an apparatus?*

But WB said everything already and better...Benjamin, Walter 1968 The Work of Art in the Age of Mechanical Reproduction. In *Illuminations*. H. Arendt, ed. Pp. 217-251. New York: Schocken Books.

- Dworkin, C. 2018. Poetry in the Age of Consumer-Generated Content. *Critical Inquiry* 44(4):674-705.
- Kittler, F. A 1999. *Gramophone, film, typewriter*. Stanford, Calif.: Stanford University Press.

## Gramophone

*Other lines, Parallel inquiries*

- Hirshkind, C. (2001). The Ethics of Listening: Cassette-Sermon Audition in Contemporary Egypt. *American Ethnologist*, 28(3), 623-649.
- Eisenlohr, Patrick 2010. Materialities of Entextualization: The Domestication of Sound Reproduction in Mauritian Muslim Devotional Practices. *Journal of Linguistic Anthropology* 20(2): 314-333.
- Miller, Flagg 2007. *The moral resonance of Arab media : audiocassette poetry and culture in Yemen*. Cambridge, Mass.: Harvard University Press.

WEEK 13 - CONCLUSION

## Course calendar

Week	theme	Listen/watch	read	b)Discuss TH	c) Ethnography TUE	d) question	e) Keyword	Zoom	a)Comment FRI
<b>Week 1</b> Sept 2-4	Poetry as deterritorialization	SM digital	De Certeau, Cixous, Moten, Abel	post/s TH 6pm read the others'				FRI 2:30- 3:30	Comment
<b>Week 2</b> Sept 7-11	Poetry as deterritorialization	SM digital	Same as above	post/s TH 6pm read the others'				FRI 2:30- 3:30	Comment
<b>Week 3</b> Sept 14-18	The Languages of Anthropology	SM digital	• Sapir Malinowski	post/s TH 6pm read the others'			Choose Keyword TH 6	FRI 2:30- 3:30	Comment
<b>Week 4</b> Sept. 21-25	Poetry as Function	SM digital	• Jakobson	post/s TH 6pm read the others'	c 1) poem due TUE Sept 22			FRI 2:30- 3:30	Comment
<b>Week 5</b> Sept 28- Oct 2	Language as Performance, as Text	SM digital	• Bauman Briggs • Webster	post/s TH 6pm read the others'		Given out		FRI 2:30- 3:30	Post
<b>Week 6</b> Oct. 5-9	Mode of Existence	SM digital	• Agamben • Bateson	post/s TH 6pm read the others'	c 2) poetic due TUE Oct 6			FRI 2:30- 3:30	Post
<b>Week 7</b> Oct 12-16	Rhythm	SM digital	• Deleuze Guattari • Wolf	Post/s TH 6pm read the others'				FRI 2:30- 3:30	Post
<b>Week 8</b> Oct 19-23	Sound	SM digital	• S. Feld	post/s TH 6pm read the others'		Due Monday Oct 19		FRI 2:30- 3:30	Post
<b>Week 9</b> Oct 26-30	Breath	SM digital	• Bifo • Green • Mackey	post/s TH 6pm read the others'	c 3) cont/entex due TUE Oct 27			FRI 2:30- 3:30	comment

<b>Week 10</b> Nov 2-6	Lines	SM digital	• Pandolfo	post/s TH 6pm read the others'			Make sure to devote some time to keyword	FRI 2:30- 3:30	comment
<b>Week 11</b> Nov 9-13	History	SM digital	• Benjamin • Goodman	post/s TH 6pm read the others'	c 4) relate due Nov. 10			FRI 2:30- 3:30	comment
<b>Week 12</b> Nov 16-20	Technology	SM digital	• Dworkin • Kittler	Post/s TH 6pm read the others'				FRI 2:30- 3:30	Comment
<b>Week 13</b> Nov 23-27	Conclusion	SM digital		No post			Keyword due TH Nov 26	FRI 2:30- 3:30	Comment
December 15		SM digital			c 5) Final Write up				