Course Description
Who, and what, are refugees? How can refugees be seen as out of place in a world characterized by often dizzying senses of dislocation and movement? Hannah Arendt famously defined the refugee as the “scum of the earth,” ultimately deprived of the “right to have rights.” Drawing on case studies from East Africa, the Australia, Europe and North America, we will work against normative views of statelessness that rely on national citizenship and economic flows in order to explore refugee’s perspectives and subjectivities in ways intended to open students to new ways of imagining citizenship, belonging, and modern politics.

Course Goals and Objectives
- to understand how anthropology and related disciplines approach the study of forced migration and displacement
- to recognize historical and contemporary forms of statelessness and to recognize the ways belonging and exclusion shape contemporary culture and human subjects
- to critically analyze scholarly debates about statelessness, conflict, and war across a range of global contexts through ethnographic writing

Assessments and Grading
<table>
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<tr>
<th>Component</th>
<th>Grade</th>
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<tr>
<td>Paper 1</td>
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<td>Paper 2</td>
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<td>Paper 3</td>
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<td>Explications and Participation</td>
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<tr>
<td>Total</td>
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Required Texts
- The Need to Help. Lisa Malkki.
- They Poured Fired on Us From the Sky. Benson Deng, Alephonsion Deng, and Benjamin Ajak.
- Making Refuge. Catherine Besteman.

*The professor reserves the right to alter any and all parts of this syllabus at her discretion as the term progresses.

Grading Scale
- B+=89,   B= 88-84,  B-  = 83-80
- C+=79,   C= 78-74,  C- = 73-70
- D+=69,   D= 68-64,  D- = 63-60
- F=<60
## Course Schedule

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<tr>
<th>WEEK 1 --</th>
<th>Overview</th>
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<tr>
<td>Monday 1/17</td>
<td>Introductions, Agreements, Framings</td>
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<th>WEEK 2 --</th>
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<tr>
<td>Monday 1/22</td>
<td>Dear Dr. Lynch Letter Due; Bullshit Contract; Syllabus review</td>
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**WEEK 2 --**

**Wednesday 1/24**

NYT. 2018.
“Please Tell Us Where We Belong: Deadly Refugee Protest -Rwanda.”

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**Wednesday 1/31**

"Necropolitics." p. 11-40.

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<tr>
<th>WEEK 4 --</th>
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</table>
| Monday 2/5 | Judith Butler. 2006.
"Violence, Mourning and Politics." p. 19-49. |

**Wednesday 2/7**

*Homo Sacer: Sovereign Power and Bare Life.* 1-29; 71-115.

<table>
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<tr>
<th>WEEK 5 --</th>
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“National Geographic: The Rooting of Peoples and the Territorialization of National Identity Among Scholars and Refugees.” p. 24-44 |

**Wednesday 2/14**

Hannah Arendt. 1951.
"We Refugees." p. 110-119.

“We Refugees.” p. 114-119.

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<tr>
<th>WEEK 6 --</th>
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| Monday 2/19 | Marnie Thomson. 2015.
“Mud, Dust, and Marouge.” |

**Wednesday 2/21**

“Staying Out of Place.”

*Paper 1 Draft Due*

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Anthropology of Refugees, Statelessness and Everyday Life
**WEEK 7 --**
Monday 2/26
“Incommensurable Futures and Displaced Lives.”

Wednesday 2/28
Emily Lynch. 2016.
“The Limits of Rations and Cash for Food Programs.”

Friday 3/2
*Paper 1 Final Draft Due*

**WEEK 8--**
Monday 3/5

Clementine Wamariya. 2015.
"Everything Is Yours and Everything Is Not Yours."
https://medium.com/matter/everything-is-yours-everything-is-not-yours-d6f66bd9c6f9

**MEMOIR OF MOURNING AND FLEEING**

Wednesday 3/7
D, D, A. 2005.
*They Poured Fire on Us From The Sky.*
1-95

**SPRING BREAK**

**WEEK 9--**
Monday 3/19
D, D, A. 2005
*They Poured Fire on Us From the Sky.*
95-311

*Film Screening* *The Good Lie* over dinner

**DILEMMAS IN SYMPATHY AND ASSISTANCE**

Wednesday 3/21
Liisa Malkki. The Need to Help.
1-23.

**WEEK 10--**
Monday 3/26
Liisa Malkki. The Need to Help.
24-77.

Wednesday 3/28
Liisa Malkii. The Need to Help.
78-133.

*Paper 2 Draft Due*
EASTER BREAK

WEEK 11--
Wednesday 4/4
Liisa Malkii. The Need to Help.
134-207.

Friday 4/6
* Paper 2 Final Draft Due*

FINDING WAYS FORWARD AND BACKWARD

WEEK 12--
Monday 4/9
Catherine Besteman. Making Refuge.
1-35.

Wednesday 4/11
Catherine Besteman. Making Refuge.
36-57.

WEEK 13 --
Monday 4/16
Catherine Besteman. Making Refuge.
58-103.

Wednesday 4/18
Catherine Besteman. Making Refuge.
104-139.

WEEK 14 --
Monday 4/23
Catherine Besteman. Making Refuge.
140-169.

Wednesday 4/25
Catherine Besteman. Making Refuge.
170-215.

WEEK 15 --
Monday 4/30
Catherine Besteman. Making Refuge.
216-243.

Wednesday 5/2
Catherine Besteman. Making Refuge.
243-290.

*Paper 3 Draft Due* in class

Wrap Up Discussion/ Debrief

Friday 5/4
Consultations over drafts 11.30-2.30

Anthropology of Refugees, Statelessness and Everyday Life
Seminar Format and Guidelines
Class attendance and reading of all assigned materials together with completion of daily written explications, three 3-5 page essays, smaller, in-class writing assignments, as well as smaller out of class assignments. Papers must be handed-in hardcopy form on the due date to class, unless specified otherwise, and uploaded to D2L.

Preparing for Discussion
The quality of discussion depends on students' preparation prior to class. I do not expect students to come to class with a thorough understanding of the text, but I do expect students to come to class with passages underlined for discussion, questions about terms that are unclear, and a general understanding of an author's arguments. The purpose of our discussions will be to work closely with the text to further understand the nuances of a reading. In most cases, it is wise not to participate in discussion if you have not done the readings. Please remember that our purpose in this class is to understand the dialogue between ideas that can be established in relationship to larger questions. That means that some lines of discussion are more fruitful than others.

Explications
In addition to asking you to come prepared with a passage for discussion, I would like you to write a one-page, typed, double-spaced i.e. (approximately 250 words) explication of the passage. Choose a passage or two from the reading that is interesting or confusing, and write about why it if of interest to you and how. Your explication should demonstrate how the passage is related to the argument made in the reading. You should not merely summarize the reading. Instead, demonstrate that you have done the reading and a degree of thinking about the texts, arguments, and concepts. It is more than acceptable to raise questions in your explications and to outline particular questions for our discussion. You will be expected to print your explication on the day of class and bring it in printed form (not on your laptop) to class. Explications may not be turned in by a peer and you can not email them to me. There will be no late turn-ins of the explications. In total the explications (and your participation in seminar) will equal 25% of your total grade. Simply turning in fabulous explications will not allow you to earn a full 25% of this component of your grade. If you choose not to participate in discussion, you will not earn full credit in this area of the course.

In addition to bringing a printed copy to class, your explication must also be uploaded to Canvas prior to the start of each class period. D2L is programmed to not accept your uploaded document beyond the start of the class. In my previous courses, some students at have struggled to understand how explication notes and discussion contribute toward your final grade. If you are not diligent about tracking your own progress, you will not succeed in the seminar overall. You should also note that I do not take attendance, but rather, count your explications to stand in for more traditional role-call and a sign in sheet. Additionally, I do not run my seminars based on "excused" or "unexcused" absences.

"Our Contract"
How often have you sat in a terrible learning environment? What made it frustrating? Alternatively, what makes learning environments successful? We will establish a set of norms, rules, regulations, and agreements for the terms of our seminar space and collectively compose a list of guidelines. Next class, I will bring a hard copy of this contract, we will sign the contract, and I will make copies for all of us. I expect you to bring "The Contract" to class each meeting time so that you and I can consult the document if necessary. If there is an instance in which someone is being disrespectful to our seminar space, you or I, will pull out the contract and remind the seminar of the terms you agreed on when you signed it, in addition to what you agreed to do as a supportive and productive peer student. If you cannot agree to sign this contract, I would encourage you to re-evaluate if you are well-suited to take my course.

"Dear Dr. Lynch"

Anthropology of Refugees, Statelessness and Everyday Life
First, you will be asked to respond to a letter from me. The letter will ask you about yourself as a learner, your experience with anthropology and your expectations of the course. Your letter back to me will also help me to understand where you are in terms of writing and analytical thinking skills. Turn to the last page of this syllabus to see "Dear Dr. Lynch" letter.

AGREEMENTS
By registering for this course, you and I are agreeing to follow these guidelines:

1.) I agree to serve as a guide as you explore the field of forced migration and refugee studies, to create a safe learning environment, to return all your work (all work that I receive on time) promptly with constructive feedback, to evaluate your work honestly and fairly, and to value each of you as an individual learner.

2.) You agree to take responsibility for your learning in the course: to attend class unless you are ill (or some other emergency), to make arrangements to buy or share the assigned books, to use me as a resource, to prepare for and participate in class discussions, to follow the schedule of assignments as closely as you can, to manage your time so you can complete the course by the end of the semester (no incompletes, please) and to approach each reading assignment and class session with an open, curious, and critical mind.

3.) University classrooms are more than appropriate places to begin to identify and investigate forms of privilege, (racism, sexism, heterosexism, ageism, and classism) but only if we create a safe place to make mistakes, and take responsibility to educate ourselves and others. By registering for this class, you are agreeing to focus on and reflect upon this process regularly.

4.) If you are unable to learn or demonstrate your learning in the format I have provided (ie. due to a specific learning disability, hearing or visual disability, etc.) it is your responsibility to inform me of your needs in the first week of class and work with me toward a solution (the first step is to bring me official Marquette University documentation.)

5.) In general, I expect you to operate with a basic degree of curiosity and an increasingly honed attention to ethnographic form, cultural analysis, and social patterns.

Classroom Conduct
This is an extension of the Contract, but for the sake of clarity and precision, I additionally outline the following guidelines for creating our course space:

1.) Enter the room quietly each day, having brought all materials to seminar-- avoid digital equipment--bring readings and books in hard copy. Phones must be on silent and invisible.
2.) Arrange seating in a large circle so that all students may make eye contact with each other
3.) Do not sit in the same seat repeatedly, sit in different area of the room each day, beside new peers
4.) Take turns speaking and raise your hands to speak until the seminar has established a rhythm internally
5.) Create initiative within our seminar trajectory, send related emails, op-eds, new stories to the group
6.) Do not overwhelm me with questions before and after the seminar, see me in office hours
7.) Actively take notes in class by hand
8.) Make eye contact with the person who is speaking, not only me

Late Paper Policy
I understand that life events sometimes interfere with completing papers on time. However, if you should miss a paper deadline, I will ask you to write a rationale for why I should accept late work, and how you propose I penalize your work accordingly.

Anthropology of Refugees, Statelessness and Everyday Life
General Criteria for Analytical Papers.

Scholarly writing is both an exercise in thinking and an expression of intellectual engagement with a topic or issue. Through writing you discover your relationship to a subject—not simply what you think and feel about it, but your investment or disinterest in this matter. I use the following evaluative registers for assessing the quality of a paper. While they overlap and interrelate, these foci are a means of specifying the fundamental elements of a paper.

A. Contextualize: How well has the subject been introduced? Is the context both clear and developed? Can I immediately recognize the issues that both have generated the discussion and that the paper will address? Are conclusions drawn in clear correspondence with the body of the paper?

B. Summarize: Is the topic well-thought out and clearly expressed? Are the scope and character of the issue cogently rendered? What is the tenor of the discussion and what form of evidence or data is being deployed?

C. Elaboration: How is the argument shaped and embellished? Is it effectively supported through a range of sources? Are examples well marshaled; do they enhance or disorient the discussion? Does the paper evidence developed thinking about the subject? Under this section, I often ask myself whether I have learned something.

D. Writing: Is it good? Remember: emphasis, unity, and coherence make a sentence effective and make its meaning clear; for paragraphs, be sure they correspond to the development of a complete thought, with all its qualifiers and correctives set forth in full. Rhythm and internal strength are fundamental for each of these critical elements of composition.

E. Thoroughness: Is the work complete? Obviously, this answer is relative to the stated length requirements, but the question always keys upon whether a subject is adequately (and energetically) developed. Are ideas given multiple inflections? Is there complexity to the thought process? Am I offered competing views that resolve in a final, clear position or, perhaps, remain suspended in an engaged uncertainty?

I rely on these last registers to assess the overall capacity of a paper.

1. Strength of argument or exposition; is there sophistication to the way connections have been drawn, detailed, and commented upon?

2. Relevance to the course and assigned prompt.

3. Innovation in choice of topic or mode of argument.
A LETTER TO YOUR PROFESSOR

January 2018

Dear Student,

I am looking forward to working with you in the semester. It would help me to work together if you would answer some questions about yourself as a learner and as a student in my class. Please answer my question in a letter format ("Dear Dr. Lynch…"), print a hard copy, and upload to d2L your letter to me for the next class meeting so that I will have this information about you at the beginning of our work together. The letter will also help me gauge your writing skills. Try to answer each question if you can. If you do not understand a question, or are not sure how to answer, tell me that. Keep your letter to 3 pages, maximum, please (it can be shorter).

First, I would like to know something about you as a learner. What kinds of learning experiences do you prefer? Consider: active experimentation (like in a science lab), reflect observation (like in a reflection paper), abstract conceptualization (like in designing an independent project or thinking through a theory) and concrete experience (like hands-on application). Do you prefer some of these learning experiences over others? We will use all of them, but which will offer you the greatest challenge?

Are there other descriptions that you can offer to help me understand you as a learner? Do you think you learn differently than most students (sometimes called a learning disability or giftedness)? If so, you might choose to tell me about that here. What part of the seminar will be hardest for you (reading research articles, scholarly writing, data analysis, detail work like MLA or Chicago documentation, participating in discussions, designing research projects, asking for help, thinking critically about published research)? What will be easiest? What motivates you to excel?

In your view, where does "knowledge" come from? Do knowledgeable people sometimes disagree about "the truth"? When there is a disagreement among knowledgeable people about "the truth," how is that disagreement best resolved? What can you gain from the other students in the class? What do you gain from testing your ideas by participating in a discussion? What is your responsibility for making a class into an effective learning community?

Briefly, tell me what other kinds of seminars in anthropology, the social sciences, and critical thinking you have taken and describe your performance in them. How do you feel about the design of this seminar? What aspects of the course design concern you? Excite you? What are your personal goals for this class? Are you interested in the anthropology major or minor? Finally, is there anything else you would like me to know about you as a learner?

Sincerely yours,

Dr. Lynch