



COMMUNITY STUDIES CENTER

SPRING / SUMMER 2009

Student Grant Recipient Documents Ancient Tradition

Ryan Koons '10

It began with a simple suggestion. "If you need a project to work on, I have some interesting music you could look into," Sakim had said. It has grown from some interesting music to a full-blown senior research thesis, including field and archival research and three separate video documentaries in addition to the actual thesis paper.

I first met Sakim and the rest of the ceremonial leadership of the Tvlwv Pvlvcekolv Tribal Town of the Muskogee-Creek American Indians about 10 years ago. My father and I took Sakim's class on Southeastern American Indian philosophy at the annual Common Ground on the Hill traditional arts gathering and we both felt an immediate affinity with the Creek world view and with Sakim himself. When he spoke



During the 2009 Soup Dance ceremonial, Sakim (center) instructs four members of Tvlwv Pvlvcekolv in the Hooping Ceremony, which designates the Head Woman for the next year.

to me about the music and dance of the community's winter ceremonies, I became extremely interested. A number of academics have conducted research with Tvlwv Pvlvcekolv in the past, but none have examined their

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Notes from the Director

Professor Susan Rose

This newsletter celebrates CSC's 10 year plus anniversary, featuring reflections from alumni who participated in Mosaic programs, current student research, and rave reviews from our first 10-year evaluation.

After a year-long self-study, CSC welcomed two external reviewers who conducted the first 10-year evaluation of Community Studies Center. They were impressed with just how much had been accomplished:

"Dickinson College's Mission Statement describes the College's unique brand of the liberal arts: "[preparing graduates] to become engaged citizens by incorporating a global vision that permeates the entire student experience, creating a community of inquiry that allows students to cross disciplinary boundaries and make new intellectual connections, and encouraging students to be enterprising and active by engaging their communities, the nation and the world." As I read that, I thought immediately of the American and Global Mosaics, those impressive intellectual experiences that are the cornerstone of the CSC. Now, several weeks after my immersion experience in the CSC, I continue to be impressed with virtually every aspect of the Mosaics. They are intellectually vital; they are truly interdisciplinary from inception to execution to final product; they provide students with a set of skills necessary to do work in local and transnational communities with insight, care, and mutuality; and they yield learning that takes many different forms... The Center exemplifies the core dimensions of excellence for a liberal arts education: interdisciplinarity, intellectual rigor, and engaged citizenship... As I listened to students talk about their course work, field work, and their finished products in the Mosaics, the word that kept coming to mind was "transformational."

- Stephen Valocchi
Professor of Sociology, Trinity College

"The Mosaics "confront students relentlessly with issues that matter" in profound ways that clearly advance [Dickinson] College's commitment to the liberal arts... Inspired, like countless others, by the example of the first Steelton Mosaic to deepen my own practice, I have followed the evolution of the Mosaic community study projects

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Pine Arbor Research

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winter traditions. It was a research opportunity I could not afford to pass up. The timing was perfect, as I had just gained a full semester's worth of faculty-guided ethnographic and oral history research methodology and analysis during the Comparative Black Liberation Movements Mosaic. I had wonderfully supportive relationships with several professors who could guide and oversee my independent research. Furthermore Sakim, the main Tvlwv Pvlvcekolv

tradition-bearer, is advancing in age, so the community extended a personal invitation to me to document the tradition while it was still extant. The only barrier to my taking advantage of this incredible opportunity was money.

Funding was an issue. It's a long drive to Tvlwv Pvlvce-

kolv's northern Florida Square grounds from the Mid-Atlantic region, and I proposed to attend two separate gatherings there. The financial support of the Community Studies Center, through a student research grant, removed this obstacle. The grant covered the travel expenses for both of the road trips.

Once the financial problem was solved, I was able to focus on the research. I used my experience in the Mosaic to design interviews, plan the trips, and begin examining the topical literature. In the Black Liberation Movements Mosaic, we examined the Anti-Apartheid and Civil Rights Movements through coursework as well as field and archival research with communities in South Africa and Mississippi. I was able to design and conduct my own interviews, film and photograph cultural events, and participate in the community ceremonies, just as I had been taught in the Mosaic. The learning experiences of the Mosaic familiarized me with fieldwork methods and practices/ ethics

and thus enabled me to successfully conduct my own research.

The actual gatherings I researched were unlike anything I had experienced. The Harvest Busk took place over a single, wet weekend in November 2008. Members of the community gathered together at the ceremonial Square Grounds where they celebrated their community relationships (defined both locally and globally) as well as their relationships

with their environments. Through dance and song, they recognized and "reset" the harmony in those relationships. The Feather Dance and Ribbon Dance create a space for the men and women, respectively, to take on the roles and characteristics of the opposite sex, while



The women of Tvlwv Pvlvcekolv dance prayer for their community—which they define on both a local and global scale—while the men stand in respect during the Ribbon Dance at the 2008 Harvest Busk.

celebrating their own gender identities. Apart from the Ribbon Dance, in which the women dance prayer for the community, the most important part of the gathering is "taking medicine" and "scratching." The community members take medicine by drinking and washing with a series of plant teas, and then they scratch one another with the sharp jawbone of a gar fish. Through the lesions made by the gar teeth, the medicine enters the body and allows the men to bleed, mirroring the women's cleansing menstrual cycle. The Busk closes with the Harvest Dance, in which the community dances out a pattern of growth and renewal on the Grounds. At the culmination of the dance, the community sends the fruits of their harvests to Creator by putting them into the ceremonial fire.

In addition to the Harvest Busk, I documented the Soup Dance in January 2009. I transcribed the interviews conducted at Busk and logged Busk video. Through an Independent Study with Professor Justin Marquis (in con-

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Tvlwv Pvlvcekolv Research

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junction with his Documentary Film-Making class), I created a chronological narrative video documentary on the Harvest Busk. Over the summer, I processed Soup Dance materials and started a second documentary. This fall I will examine the ethnochoreographic aspects of the ceremonies with professor Shalom Staub, while simultaneously writing my senior thesis under the guidance of music professor Blake Wilson. I hope to complete the project during the following semester, with a final video documentary version of my thesis. After graduating from Dickinson College, I intend to continue researching with Tvlwv



Koons interviews Sakim, the Tvlwv Pvlvcekolv mekko, or "king," about music and tradition at Tvlwv Pvlvcekolv in January 2009.

Pvlvcekolv while I pursue a PhD in ethnomusicology.

My Tvlwv Pvlvcekolv project would not have been possible had I not participated in the Black Liberation Movements Mosaic, and had CSC not been particularly generous with financial and academic support. For this and to everyone involved in creating and implementing the Mosaic—especially Professors Jeremy Ball, Kim Lacy Rogers, Susan Rose, and Amy Wlodarski—I wish to extend a hearty thanks. I also encourage Dickinson students contemplating community-based research to apply for this or other research grants. May you discover the rewarding joys of collaborative field research, as I have. ○

Director's Notes

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with tremendous interest over the past decade... CSC provided support for interdisciplinary and collaborative fieldwork enhances the professional development of faculty members even as it fosters deep learning among students. Designing research that "meets the needs and interests of [the College's] partner communities" is a tall order, especially since it is often challenging to balance the needs, interests, and schedules of individual and institutional participants. The CSC's achievements in this area are formidable, ranging from the early projects in Steelton and Adams County through the mid-term projects in Michoacan (Mexico), Comodoro (Argentina), and Montserrat to the more recent projects in Venezuela, South Africa, and the Mississippi Delta region. This geographical range also encompasses tremendous diversity among the local, regional, and international communities that Dickinson students and faculty have engaged. Collecting oral histories that feature the lives and contributions of "ordinary" people enlarges the "official" histories of communities in crucial ways. It is gratifying to see that the CSC follows the protocol of "giving back" to the narrators and the communities by providing copies of interviews, transcripts, and video documentaries."

- Tracey Weis
Associate Professor of History and Director of Women's Studies, Millersville University

So it's been an exciting and productive year. Starting last summer with the Tanzania Field School to the semester-long Black Liberation Movements Mosaic, CSC has been a hub of activity. After an orientation at Dickinson in late July, the team of Professors (Ball, Rogers, and Wlordarski) and students flew to South Africa to begin their field work in King Williams Town. There they worked with their South African colleagues to conduct oral history interviews and ethnomusicological and archival research. The group then returned to campus to continue their studies in South African and African American history, focusing on the anti-apartheid and civil rights movements, and liberation music. At the same time, they were preparing for their next research trip to the Mississippi Delta. Two of the students, James Chapnick '10 and Ryan Koons '10 continued working at CSC, processing and archiving all the materials (transcripts, video tapes, photos, research papers) and sending copies back to host communities. You can see the fruits of their labor on the CSC webpage: <http://itech.dickinson.edu/blacklib>.

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Students Compare Sustainability Movements in Venezuela and United States

Natalie Cortez '09 and Shannon Sullivan '09

In the fall of 2008, a group of fourteen students met once a week in preparation for our study abroad experience in Venezuela during the January break of 2009. The class, *Sustainable Agro-Ecosystems and Cooperative Movements*, introduced us to a range of topics from the chemical compositions of organic compost to the grassroots politics of the Bolivarian Revolution. We spent countless hours reading materials concerning the political process in Venezuela, studying the programs and policies of Hugo Chavez, learning the functions of vermiculture, differentiating good pests from bad ones, examining the goals of numerous cooperatives, and a host of other topics. Over the course of the fall semester, we formulated opinions on Hugo Chavez and the Bolivarian process but tried to always keep an open mind.



Omar (right), a La Alianza farmer, with Dickinson College Farm Directors Jenn Halpin and Matt Steiman and students clearing ground for new greenhouses

In January, we flew to Venezuela. Our first view of the country, well after midnight, was of little blue lights clustered around the mountains surrounding the city. This was our first evidence of the revolution: in order to be more sustainable, Chavez's administration had created a program in which students went door to door replacing light bulbs with energy-saving compact fluorescents which give off a blue glow, as opposed to the yellow light of incandescent bulbs. It was amazing to have a visual representation of the impact of such a low-tech grassroots project!

The first couple of days were incredibly exciting. We spent the first night in Caracas, the country's capital; the following day we made our way to the mountains, where we would spend the majority of our 17-day trip. We spent most of our time working on an organic farm called Las Lajitas, part of a larger cooperative called La Alianza. We learned from the farmers there through both physical labor (weeding, shoveling compost, and removing rocks from the soil) and through lectures by the farmers and other members of the cooperative. The Bolivarian Revolution influenced every word and action of these farmers. In this community, even what people eat is a political decision, and sustainable agriculture was a way to resist exploitation from companies that sell genetically modified seeds and harmful pesticides.

While the lectures were extremely informative, many of us learned the most from conversations with the people of the town. We spent hours talking with farmers at Las Lajitas, picking the brain of Gaudy, one of the organizers of the

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Seed Exchange between Las Lajitas and Dickinson College Farm



Students learning about vermiculture at La Alianza Cooperative Organic Farm



Working hard to install the region's first solar hot water heating system

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women's cooperative, discussing the political process, weighing its benefits and obstacles with youth involved with the Bolivarian Revolution, and asking tons of questions to anyone who was willing to talk - and everyone was! It was clear, the majority of the people of Monte Carmelo and Las Lajitas were in favor of Hugo Chavez and his vision for Venezuela, opinions verified by the Latino-baraméto polls but rarely acknowledged or publicized by U. S. media. After listening to everything that was said and continuing research upon our return to Dickinson, we drew our own conclusions.

The return to D.C. was a bit of a shock. After a week visiting the tropical coastal towns of Choroní and Chuau, we suddenly found ourselves in single digit temperatures! It was also a disappointment to be back in the U.S. where people seem so apathetic, though many in the class were inspired by Obama and his campaign. The most disturbing thing was how little people really know about Venezuela and yet how willing they are to be critical about a country that is clearly democratic and making strides toward greater economic equality and access to education and health care. As a class, our time in Venezuela studying sustainable agriculture and the political economy has certainly bolstered spirits about how much a country and government can change in the service of the common good. ○

Director's Notes

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Spring found Professors Staub and Rose teaching the South Asian Indian diaspora which included visits to area temples, mosques, and gurudwaras as well as oral history research. (see <http://itech.dickinson.edu/southasian>).

This coming year CSC, in collaboration with the Judaic Studies, Religion, and Sociology departments, will be offering a mini-Mosaic on Jewish Immigration to Argentina. The mini-Mosaic involves a winterim research collaboration with ORT secondary school (an excellent Jewish day school) in Buenos Aires, including homestays organized by Gabriela Uassouf '10 and ORT teacher Laura Benadiba. Students will take a fall course in the Ethnography of Jewish Experience and an Oral History course (half credit in the fall, winterim research trip, and half credit in the spring). Benadiba, who directs the oral history program at ORT, will be coming to Dickinson for a 3 week residency to help prepare students for the fieldwork. This mini-Mosaic is supported by the Posen Foundation. Additionally, the fourth Luce Environmental Watershed Semester will take place in the fall, and plans for a spring Montserrat Mosaic (geology and sociology) and an oral history course

with African Communities in Central Pennsylvania are underway.

In addition to these programs, CSC has awarded student research grants to five students, three of whom have now graduated, all with honors theses based on CSC-supported research. These include Anabella Atach '08 (*Perspectives on Mexican Patrimony, Anthropology*), Manuel Saralegui '09 (*The Revolution Will Not Be Represented: From the Bolivarian Revolution to a Critique of Social Theory, Sociology and Economics and the Gaylord Patterson Prize in Sociology*), and Shannon Sullivan (*Imagined Communities and Embodied Experience: The Creation of a Feminist? Nationalist Identity in Bosnia and Herzegovina, Women's Studies*). Ryan Koons '10, participant in the Black Liberation Movements Mosaic is doing his senior thesis in Music on his oral history and ethnomusicological research with the Pine Arbor Nation in Florida. And Gabriela Uassouf '10 was awarded a research grant to do research in Venezuela that continued work she did as part of the '07 Venezuela Mosaic. In the last four cases, the students have produced not only research papers but also video documentaries that have been or will be screened at professional academic conferences, including the Oral History Association Meetings in Pittsburgh, PA ('08) and Louisville, KY ('09), the International Oral History Conference in Guadalajara ('09) as well as more local and regional conferences including the CPC Women's Studies Conference and the Harrisburg Foreign Affairs Policy Forum.

The use of grounded theory to inform both practice and scholarship is a critical part of the work of CSC. Students are not only gaining experience in designing, conducting, documenting, and analyzing research but also in presenting it in meaningful ways to varied audiences. Importance is placed on *useful* research, with an emphasis on giving back to the communities with which we collaborate. For more information on student research award, presentations, and publications see: <http://www.dickinson.edu/departments/commstud/publications.html>. Also check out our new CSC YouTube channel that features a sample of abridged documentaries on (Im) migration to Patagonia, the Bosnia Clothesline Project, and Venezuela: www.YouTube.com/communitystudies. We are currently working on our Facebook Page which should be up and running in a few weeks. ○



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Dickinsonian Abroad Engages in Oral History Seminar

Gabriela Uassouf '10

Deciding to do something meaningful with my four-day holiday from the University of Toulouse, I participated in the Oral History Seminar “Oral Sources: The Classroom as a Space for Memory” in Tarragona, Catalonia. I arrived at the local high-school “F. Vidal I Barraquer” the afternoon of Friday, February 13 and found an environment of lively debate that would last for the next 48 hours. Tomás Biosca i Esteve, a Catalan oral historian whom I met when presenting my research at the 2008 IOHA Conference in Guadalajara, Mexico, was one of the main organizers of the event. He voiced his surprise that people from all over the Hispanic world: Northern and Southern Spain, Argentina, Venezuela, the Dominican Republic, as well as other European countries, would be attending the seminar. It was originally conceived as a local event, to the point that many presenters translated their materials to Castilian Spanish at the last minute, having originally prepared them in Catalan. The good news behind Biosca’s surprise is that oral history is continuing to attract young students and professionals. Alternative ways of analyzing the past “outside of the archives,” such as oral history, both broaden and deepen the analysis of events and processes.

The first part of the Seminar consisted of a workshop led by an Argentine oral historian, Professor Laura Benadiba. She first introduced me to oral history when I was a student at ORT, a private Jewish high school in Buenos Aires. Her workshop focused on “Childhood during the Spanish Civil War” because there were likely to be survivors in the Tarragonan audience. Split into groups, the participants were guided through the process of designing interviews and conducting oral history research. Susan Rose, professor of sociology and CSC director at Dickinson College, also met Benadiba and Biosca at the IOHA Conference. They started planning a collaborative project between ORT and Dickinson. As a result, Dickinson will offer the Mini-Mosaic on Jewish Immigration to Latin-America, with a winterim oral history research trip to Buenos Aires.



Gabriela Uassouf '10, Argentinian Oral Historian Laura Benadiba and another conference partici-

ual presentations on different oral history projects throughout the Hispanic world. I learned about the history of a community school (*Ikastola*) in the Basque Country from its own students and alumni; about the methodology used by a professor in the Venezuelan countryside to teach Latin-American history; and about a comparative study of the Spanish *franquismo* and the Argentine dictatorships carried out by Benadiba’s and Biosca’s students. The key note speaker, Giovanni Levi, opened this part of the Seminar with a lecture on the possibilities and limitations of alternative social science methodologies. Levi is considered one of the fathers of micro history. His methods are reflected in many of his works: *Inheriting Power: The Story of an Exorcist* (1985), *A History of Young People in the West* (with Jean-Claude Schmitt, 1996), among others.

It was a great opportunity to reflect on the research methods I want to adopt as a future social scientist. The Seminar confirmed once more that research on the past and present of our societies is about how creative and attentive we can be in interpreting what is in front of our eyes. In comparison to the frenetic pace of life university students maintain, methods like oral history offer pause for reflection, as well as incorporating non-traditional points of view which are often very different from the “official history” and more elitist perspectives found in most books and journals. Moreover, the various methods that encourage us, as researchers, to establish a dialogue with our narrators, leads to a more inclusive history of the past and present. ○

Alumni Reflections

As part of the internal review that preceded CSC’s external evaluation, the Center contacted alumni who participated in CSC programming during their time at Dickinson. Dr. Tracey Weis, one of the external reviewers, commented that “numerous students testified ardently about the ways in which their participation in various Mosaic programs forced them, as one reported, to “think of myself, others, and my country” in new and different ways. Engaged in a deeply dialogic process, students recognized that the most difficult part of the immersion experience was often “sorting out where I come from and...where I will go.”

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Alumni Reflections

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The students we met in the course of our visit elaborated on the transformative effect of the intensive programs on their understandings of themselves and their worlds. As one student tersely reported, “the Mosaic exploded my brain.” The eloquent testimony we heard from current students echoed the extensive commentary contained in the self-study; many alumni also declared that the training they received as Mosaic participants—in participant observation, oral history interviewing, documentary filmmaking—prompted them to walk down “Mosaic-inspired road[s].” Here we’ve included some of the stories that prompted Dr. Weis to say that “American and global immersion programs profoundly shaped both personal and professional goals,” testifying to the value of experiences and skills gained in the process of engaging in CSC-related fieldwork:

Marie Gschwindt de Gyor '03

The first college experience that really pushed me to break out of my shell was the American Mosaic program. Not only did this intense semester prepare me for internships and life after college by teaching me public speaking, research, writing, interviewing, web designing and filmmaking skills, but because the class work became personal, I became deeply invested in putting forth my best

work. I was proud of what I accomplished that semester, and it made me more confident to pursue other opportunities.

I decided to focus my independent study on racism in education because Professor Rogers' history course piqued my interest in educational issues. At that time, I didn't realize that it would end up materializing into much more than a semester's worth of research. Following the mosaic semester, I presented my research at the Eastern Sociology Meetings, and last year I earned my Master's degree at the University of Virginia in social and cultural issues in education. I only graduated a year ago, but I already miss school and I am considering going back for my PhD in the same field. One of my wildest moments in graduate school was when I was sitting in class and realized that the information being presented to my peers was data I had put together during the Mosaic semester. And sure enough, my UVA professor had found the information off my [Mosaic website](#). The Mosaic semester was by far my most enjoyable and thought-provoking academic semester at Dickinson.



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Lipan Apache Blessing Ceremonies

Over graduation weekend, 136 years after the massacre at Remolino, known by the Lipan Apache as “The Day of Screams” (May 18, 1873), CSC welcomed Daniel Castro

Romero, Jr., chief of the Lipan Band of Texas, Richard and Anita Gonzalez, and Rudy Perez and his family to Carlisle. They performed blessing ceremonies for the lost ones – children who were taken by the U.S. Cavalry and eventually brought to the Carlisle Indian School. Read more about the ceremony and the research done by CSC visiting fellow Jackie Fear-Segal in the Dickinson Magazine and other media:



<http://www.dickinson.edu/magazine/article.cfm?article=309>

<http://www.dickinson.edu/magazine/article.cfm?article=203>

<http://www.dickinson.edu/departments/commstud/pasthighlights/jacquelinefearsegal.html>

http://www.pennlive.com/midstate/index.ssf/2009/05/lost_one_buried_in_carlisle_in.html

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Intercultural Relations and Hip-Hop in Italy

Danielle Goonan '07

On February 17, 2009, the Community Studies Center sponsored Danielle Goonan '07 to return to campus and give a talk on "Intercultural Relations and Hip-Hop in Bologna." She discussed the ethnographic research she conducted 2007-2008 as a Fulbright Scholar and the ways her experiences as an American Studies major, exchange student in Bologna and participant in CSC's Patagonia Mosaic and the New Religious Diversity course prepared her well for fieldwork in Italy.



On St. Patrick's Day 2006, I was standing outside of a Bolognese hip-hop club having an informal conversation with a Tunisian acquaintance. That night, he looked me in the eyes and told me that I was not American. He knew my family was originally from Italy though I had made it clear to him in the past that I was born and raised in Brooklyn. He said that I was more Italian than American, as America was the enemy and therefore I could not be American. I had known him for months and he never seemed to have any ill feelings towards Americans. In fact, his involvement with hip-hop culture made him seem more American than me! How could he consider the U.S.A. an enemy yet embrace the culture by purchasing rap CDs, Sean John clothing and Nike sneakers?

This encounter offered me the opportunity to discover why the hip-hop lifestyle was so appealing to this group of young North African Muslim males living in Italy even though the United States' foreign policy frustrated them. The following year I received a J. William Fulbright grant to return to Bologna, Italy in order to research this phenomenon in a structured way. I wanted to investigate the invented and/or adapted ideologies communicated in the hip-hop culture of North African male immigrant youth; and how these ideologies expressed perceptions of self-identity and adaptation to a new environment.

Historically, hip-hop culture offers a critique of the larger society in that it is a form of expression for marginalized, oppressed groups. During my time in Italy, artists of North African descent suggested that they were attracted to this

culture because it was one of the only ways in which they were able to express themselves in a society where they lacked political, economic and social rights and representation. Many artists, predominantly teenagers, gather in piazzas, markets and parks where there are often confrontations with authorities.

Enthusiasts as young as thirteen years old were attracted to hip-hop culture because they felt they could express their version of *la verita*, the truth, through rap music. These young men are living in an environment in which the government and the media have demonized them as a threat to Italian society. Rap music

gives them the opportunity to articulate a version of history in which they are the victims of Italian bias.

The hip-hop culture of North Africans in Italy, however, is different from other hip-hop cultures as it communicates the everyday experiences specific to this tiny community in Italy. Musically, they combine beats and rhythms that have roots in Italy, North Africa, France and the United States, producing an eclectic mix not found elsewhere. Most artists express themselves in Italian; however, English, French and Arabic have been used in several songs. For example, in his song *Shimi*, featuring the female Italian RnB singer of Arabic descent Nefer, Amir raps in Italian about the sexuality and beauty of Arabic women:

"...e nostre radici sono origini antichissime / and our roots are of ancient origins

una cultura dominata da donne bellissime / a dominant culture of beautiful women

come Nefertiti bellezze rarissime..." / rare beauty like Nefertiti.

Set to an Arabic beat, Nefer's verses complement Amir by focusing on the Middle Eastern origin of the seductive belly dance. The video, set in Rome, highlights their North African roots, such as Egyptian jewelry and belly dancing, while simultaneously presenting their quotidian life in Italy. Also, many of their stage names, such as *Maghreb*, *Meskin*, *LamaIslam*, etc., have North African roots.

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Hip-Hop in Italy

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During all of my interviews, I asked the simple question, “Why do you like hip-hop culture?” One of the most popular responses was, “Because it’s for people like us, black people.” This identification as *neri* or black contradicts the stereotype held by Americans that considers North Africans to be Arabs and Arabs to be Caucasian.) My research suggests that this identification is influenced by the ways in which Italians categorize immigrants living in Italy.

“*Marocchino*,” literally meaning Moroccan, is a term used to describe any immigrant living in Italy who has darker skin than the majority of Italians. Moroccans, Pakistanis, Nigerians, etc. are all referred to as *Marocchini*. In fact, Italians living in the North also refer to their fellow Italians in the South as *Marocchini*. This term has negative connotations as Italians historically have used Africa as the “other” onto which they project their fears and inadequacies. In this context, *Marocchino* does not refer to Morocco or its culture. Instead, it refers to Africa as a whole, and the negative stereotypes associated with Africa, such as incivility, barbarism, poverty, and laziness. The general public rarely makes an effort to distinguish immigrant groups. Instead, immigrants, particularly those with darker skin, are commonly categorized as one in the same.

Their identification as *neri* makes perfect sense when examining their attraction to hip-hop culture. During interviews, they identified with the greater African Diaspora throughout Europe and North America when discussing the oppressed position of Africans in the Western World. For example, this group of North African males idolizes American rap artists because they compare their situation with that of African-Americans living in the ghettos of inner cities. A career as a rapper is attractive to these young men as their marginalized lifestyles are not only fashionable, but also lucrative, within hip-hop culture.

Hip-Hop culture is not a new phenomenon in Italy; it was born in the *Centri Sociali* in the early 1990s during the *Pantera* movement. Recently, artists of North African descent and ethnic Italians have begun to collaborate. Musical collaborations and educational workshops have led to the subtle integration of migrant artists into Italian society. Hip-hop artists of North African descent suggested

that they identify themselves as Italians because of their involvement with hip-hop culture. In fact, North African artists in Italy have had to perfect their use of the Italian language, understand the Italian political and party system, and maneuver through Italian social norms in order to create and market their music. Activism and artistic production within hip-hop culture has created an environment in which Italian and migrant artists have formed relationships built on mutual respect.

When I began my first year at Dickinson, I never realized that I would be able to connect a form of art born in the city of my birth with a culture located thousands of miles away. Dickinson gave me the opportunity to combine my everyday experiences and academic work in order to study topics that interest me. And my experience in the Patagonia Mosaic and various courses gave me the skills to pursue such research and earn a Fulbright Research Fellowship. My Dickinson experience and all the opportunities with which it provided me have helped to shape my future goals, which are to continue to create programs in which youth can express themselves through an internationally embraced media outlet so that they may build connections with others – both similar to and different from themselves – in meaningful ways.

Please visit http://www.dickinson.edu/departments/commstud/PDF_files/GoonanHipHopInItaly.pdf to read Danielle’s unabridged essay. ○



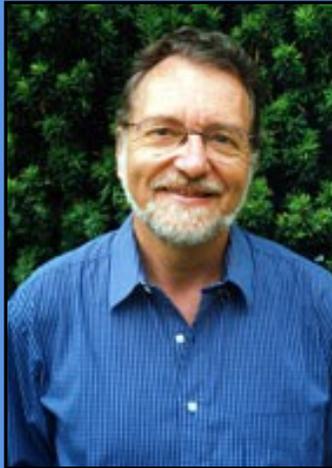
Danielle Goonan '07 and Hip-Hop artists in Bologna, Italy

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CSC Welcomes Father Bernard Ugeux

The Community Studies Center is pleased to announce that Father Bernard Ugeux, Director of the Science and Theology Institute in Toulouse, France will be on campus this coming September 2009 for a month-long residency. A member of Medicine Applied to Development and Health Association (AMADES) and the World Council on Religion and Peace (WCRP), Ugeux is a cultural anthropologist and theologian. He specializes in the study of spirituality and religions of Africa, the body and sexuality, and health and healing in cross-cultural perspective. His research explores the divergent, yet complementary, approaches to healing offered by ancient medical practices, spirituality and modern medicine. Through his analysis of sub-Saharan African and Tibetan contexts, Ugeux also will share his insight into the current success of holistic therapeutic techniques in the West.

Ugeux will be giving guest lectures in a number of courses, including Africana Studies, Anthropology, French, Health Studies, Religion, Sociology, and several first-year



Father Bernard Ugeux of l'Institut de Science et de Théologie des Religions de Toulouse

seminars involved in the Humanities Collective this fall. With a doctorate in theology from The Catholic Institute of Paris and another in History and Anthropology of Religions from the University of Paris-Sorbonne, Ugeux has taught many Dickinsonians at the Catholic Institute in Toulouse.

In addition to lecturing and conducting workshops on campus and in the community, Ugeux will be working on translating his work into English, including portions of his most recent book, *Healing at What Price? (Querir, a quel prix?)*. Ugeux spent fourteen years conducting anthropological research in Tanzania and speaks French, English, Dutch and Swahili. Following his stay in Carlisle, Ugeux he will be heading to the Congo. His stay is co-sponsored by the Community Studies Center, the Office of Global Education, the Clarke Forum, and the French, Sociology, and Religion departments.

For more information, contact Susan Rose at the Community Studies Center at (717) 245-1244 or Catherine Beaudary of the French Department at (717) 245-1275.

Alumna Reflection: Rosemary McGunnigle '01

I participated in both the Fall 1998 Mexican-American Mosaic in Adams County, PA and the Spring 2001 International Mosaic in Comodoro Rivadavia, Argentina. To say that my Mosaic experiences revealed a path for me is to imply that their influence is in the past. In fact, I remain very much in dialogue with those experiences both personally and professionally; I have yet to exhaust what they can teach me. For example, when it came time to produce a short documentary as a film student in 2005, my project idea was inspired by my memory of Chuey, a Mexican migrant I met in Adams County in 1998 who said there's no such thing as Sunday in the US.

It is no coincidence that the themes of those programs – ethnicity, migration and work – are still among the guiding themes of my work. My current

Ph.D. research at Columbia University focuses on *Immigrant Business Owner Political Action in Suburban Immigration Gateways*. The training I received as a Mosaic participant – in participant observation, oral history interviewing, and digital video – are the methods I use today. The Mosaics played no small part in my choice of profession. It was upon returning to the

US from Argentina that I first imagined a future teaching. My nascent teaching philosophy is very much rooted in the Dickinson College Mosaic programs. The Mosaics taught me the value of experiential education; teaching students intercultural and interpersonal, interviewing, listening, critical thinking and teamwork skills that are transferable to other professions; and en-



"The mosaic exploded my brain!"

- Student Interviewed by external evaluators

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gaging students in dialogue about the multiple identities they bring to their work.

As I gain teaching experience, I intend to work on a syllabus for application to the Columbia University GSAS Summer Teaching Scholars program. The Teaching Center is especially interested in innovative course content, methods and learning activities that take advantage of New York's diverse resources. This will be my first opportunity to put into practice the goal I set after returning from Argentina – not only to bring the world to students, but to facilitate students' engagement with the world. As a teaching assistant, I carry with me into the classroom the stories encountered in life and fieldwork – a rich portfolio of memories to draw upon. Thanks to Dickinson College's Mosaics, it includes the voices, faces and names of community workers, day-care workers, factory workers, migrant laborers, and growers in Adams County, Pennsylvania and Argentina. And without them my life would not have been the same.

Alumnus Reflection: Eric Wiediger '03



Immediately after college, I became a Peace Corps volunteer in the Gobi Desert of Mongolia. If there are two cultures and landscapes that cannot be more different, it is Americans living in the Mid-Atlantic United States and the Mongolians of the Gobi Desert. Through

the combination of study abroad, the American Mosaic in Steelton and the Luce Environmental Watershed Mosaic, I was equipped with the confidence and ability to quickly adapt and interact with the local residents in a meaningful and productive way.

Another direct impact for me from the Mosaic program is the ability to communicate with factory workers. My current job regularly takes me into urban industries to speak with on-site operations managers. If I had to rely only on my past interactions with academics and liberal arts students, I would have had a difficult time con-

versing with blue-collar employees. Such cross- and intra-cultural exchanges within our own communities can be as hard as learning a foreign language. The Mosaic opened the door to this concept for me. I am currently in graduate school studying environmental health. I have learned that the public health profession relies heavily on the ability to communicate effectively with a wide variety of individuals and communities. I feel the American Mosaic has definitely given me an advantage over my fellow graduate students: I have already conducted interviews, worked with a group in the field, gathered demographic data and presented a coherent topic through website and video.

Alumna Reflection: Erica Monheit Silver '97



For the past 10 years, I have been employed as a social worker (and now a supervisor) in the HIV/AIDS Program at Family & Community Service of Delaware County, a multi-service agency providing assistance to residents of Delaware County, PA for over 85 years. My job is to link clients to the appropriate community resources to enable them to stabilize their disease and to live the best quality of life possible. My experience in the Mosaic program years ago (in Steelton, PA) was a unique opportunity that took me out of the "ivory tower" and into the real world where I came into contact with people in socio-economic circumstances very different from my own. That experience is very relevant and applicable to my work today in Chester, an extremely depressed and underprivileged area. Learning how to gather oral histories in Steelton really prepared me for my current work which also includes conducting client intakes and com-

piling information for client bio-psycho-social assessments. Collecting an oral history involves the ability to establish a connection with a person and to understand that person in the context of their environment—and that is really the essence of social work. ○

"When I tell people about the Community Studies Center at Dickinson, the common reaction is a state of awe. I usually respond by saying, that's just how Dickinson rolls."

- Eric Weidiger '03



COMMUNITY STUDIES CENTER

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125 Years of Women at Dickinson: Oral History Project. The College Archives, the Community Studies Center, and various faculty will be interviewing women from different eras about their experiences at Dickinson. The first set of interviews to be conducted over Homecoming and Family Weekend will focus on women's activism at Dickinson. For more information please contact Malinda Triller, Amy Farrell, or Susan Rose. We welcome your contributions and input! Please contact: archives@dickinson.edu

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<http://www.oralhistory.org/annual-meeting>

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Prague: July 7-11, 2010

<http://iohanet.org>