

Research Methods

Studying Racial and Ethnic Communities?
Ethnic Studies 190 / Urban Studies & Planning 129, Fall 2010
kwayne.tumblr.com

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Th 2 - 3:30

Cross Cultural Center or by Appt.

Th 1 – 2:30

Cross Cultural Center

Th 12 – 1:30

Cross Cultural Center

Note: The first 30 min of our office hours are drop-in, and then we will have a sign-up sheet for the remaining 1 hour.

Wed 8-9:30 pm **collective office hours** All of us can be found @ Roundtable Pizza

For wisdom about life, help with enrollment issues, details on majoring/minoring, love & general 411:

Yolanda Escamilla, Ethnic Studies Undergraduate Advisor, 858-534-3277, yescamilla@ucsd.edu

Lecture Wednesdays 5:00-7:50 p.m., Pepper Canyon Hall 122

Section	Day	Time	Room	ETHN	USP	TA
A01	Th	2:00p - 2:50p	SSB 103	689676	690310	Candice Rice
A02	Th	3:00p - 3:50p	SSB 103	689677	690311	Candice Rice
A03	W	1:00p - 1:50p	SSB 102	689678	690312	Angela Morrill
A04	W	2:00p - 2:50p	SSB 102	689679	690313	Angela Morrill

Final Exam: Thursday, Dec 9, 7 – 10 p.m., Cross Cultural Center

Course Description

Traditionally, social science scholarship has more than often served to characterize the racial, sexual, linguistic, and cultural Other as a deviant object of fetish, fantasy, and fear (Said, 1978). This is especially apparent in the many scholarly depictions of U.S. urban communities – “most reduce it expressions of pathology, compensatory behavior, or creative ‘coping mechanisms’ to deal with racism and poverty” (Kelley, 1997, p.17). Even when intended to bring needed resources to, or to shed light on injustices faced by communities, “the research on our communities has historically been damage centered, intent on portraying our neighborhoods and tribes as defeated and broken” (Tuck, 2009, p.412). This course takes a critical view of these traditions, especially the methodologies and theories through which researchers position themselves as ‘objective’ and ‘scientific’. Ironically, this course also trains students in the same research methods that we critique. Therefore students must develop their skills in three areas at the same time: (1) research techniques, (2) research ethics, and (3) theories of ‘urban’ space.

Although the overarching goals of this course is to give students some practical training in fieldwork, i.e. qualitative research methods in community settings (fieldnotes, interviews, surveys, data coding, cataloging artifacts, etc.), students are expected to engage their research from a strong theoretical framework, and from an even stronger ethical stance. Towards this end the readings in the course will focus on research ethics and theories of urban space. Furthermore, assignments will develop skills relevant for professional community researchers as well as encourage artistic representations of theory, politics, and ordinary life.

This year’s course will revolve around the theme: **Everyday Acts of Regeneration.**

Required Book: *Kindred* by Octavia Butler (any edition)

Other Readings: Provided electronically on WebCT.

- I recommend that you download ALL the readings in the first week of the quarter.
- Always print and bring the readings for the current week *and* **all past weeks** to class.

Tuck, Eve. 2009. "Suspending Damage: A Letter to Communities". *Harvard Educational Review*. 79 (3): 409-428.

Kelley, Robin D. G. 1997. "Looking for the 'Real' Nigga: Social Scientists Construct the Ghetto". Chapter 1, pp. 15-42, in *Yo' mama's disfunkcional!: fighting the culture wars in urban America*. Boston: Beacon Press.

Lipsitz, George. 2007. "The Racialization of Space and the Spatialization of Race: Theorizing the Hidden Architecture of Landscape". *Landscape Journal*. 26 (1): 10.

Moraga, Cherríe. 2000. "Looking for the Insatiable Woman" in *Loving in the War Years. Lo que nunca pasó por sus labios*, Cambridge, MA: South End Press. Reprinted in LOLA Press, retrieved from http://www.lolapress.org/elec2/artenglish/mora_e.htm 9-25-2010.

Goeman, Mishuana. 2008. "(Re)Mapping Indigenous Presence on the Land in Native Women's Literature". *American Quarterly*. 60 (2): 295-302.

Gordon, Avery. 1997. Excerpts from *Ghostly matters: haunting and the sociological imagination*. Minneapolis: University of Minnesota Press.

Morrison, Toni. 1987. Excerpts from *Beloved: a novel*. New York: Knopf.

Ruth Wilson Gilmore. 1999. "You Have Dislodged a Boulder: Mothers and Prisoners in the Post Keynesian California Landscape." *Transforming Anthropology*. 8(1-2), pp. 12-38.

Course materials and expenses (\$\$\$)

Basic equipment & supplies

1. Digital camera
2. Audio recorder – capable of at least 10 minutes of recording
3. Microsoft PowerPoint & Excel
4. Facebook and Tumblr accounts
5. Fieldnotes journal
6. 1” 3-Ring binder with plastic sleeves to hold artifacts
7. Box for your archive

Major expenses

1. Transportation to/from community research site
2. Art materials
3. Research supplies: Fieldnotes journal, binder with inserts to hold artifacts, archive box
4. Professionally printed research poster or Art show costs (estimate \$20-\$70)
5. Any donations for reception for final research conference and art show.

Assignments and Grading

This is not a class for the passive. In this course, you are required to produce. Be prepared read, write, and study as if lives depended on it.

Section grade – 20% - Attendance is critical! Your section is your research support home.

Art/Theory Assignments – 20%

- Photo/collage projects with 1 page written response. Uploaded to your section's FB wall. Lowest grade dropped. 5 assignments. 3 pts + 2 pts for leaving comments.

Theories of Space Art Project – 10% (midterm)

- Mixed-media art project that applies theories of space to your research site. 2-page write-up. You may build off of the Art/Theory assignments.

Methodology Statement – 10% (midterm)

- You choose an article to read about methodology, and then write an essay describing your own methodology.

Research Blog & Archive – 25%

You will create a research blog & digital archive on Tumblr. The 10 FW (Fieldwork) assignments comprise the blog. You will also have a physical archive.

- **Weekly FW assignments:** site description, research questions, fieldnotes, artifacts, transcriptions, surveys, researcher ethics, photos, maps, interviews, transcriptions
- **Physical Archive:** Box and binder of artifacts, and catalog

Final – 15%

Option A: Professional Research Poster & Conference Presentation

- Additional options: Grant, PAR project, scholarship application, Panel

Option B: Juried Art Exhibition – by application only

- **Artists** are responsible for artist statements, gallery installation/deinstallation, and reception. Artists should not be on the curatorial committee.
- **Curatorial committee** is responsible for jury selection, gallery planning, exhibition & reception management and catalogue notes. *Curators should not submit artwork.*

Attendance & Participation – (up to negative 100%)

This course demands perfect attendance! In class discussion, I expect democratic participation that involves careful listening as well as speaking thoughtfully. Because everyone participates differently, it is fine if some people speak often, and others speak infrequently. However it is possible to over-participate, dominating the discussion without listening. It is also possible to be risk-averse, and not speak enough out of a sense of insecurity. Both of these will result in a lower participation grade.

My basic system is to give you a 0 or up to -5% each class.

0 = Student actively listens, and seeks to contribute to class discussion or group work.

-1% = Student often does not listen to others, or is often passive when opportunities arise to participate in class discussion and group work.

-2% = Student is late

-5% = Student is absent

+/- = In special circumstances, I may add or subtract additional percentage points.

Calendar

1st Week – Epistemology and the Gaze: Introduction to Race, Space, and Research

Within Our Gates (Film, 1920, Oscar Micheaux)
Friday, October 01, 2010 at 3:00 PM, Geisel Library, Seuss Room

1st Annual Ethnic Studies Conference, “Honoring Our Communities, Building Our Futures”
Friday (5-9pm) & Saturday (8:30-5:30, October 1-2, 2010. San Diego Mesa College, G101

2nd Week –The Researcher Gaze

Reading due

- Tuck, Eve. 2009. "Suspending Damage: A Letter to Communities".
- Kelley, Robin. 1997. “Looking for the ‘Real’ Nigga: Social Scientists Construct the Ghetto”.
- *Maquilapolis City of factories* [DVD on reserve at UCSD library]

Assignments due

1. The Gaze – A/T assignment #1
2. 3 Space-times – FW assignment #1
3. Friend us on Facebook

3rd Week – Space as Racialized

Reading

- Lipsitz, George. 2007. "The Racialization of Space and the Spatialization of Race: Theorizing the Hidden Architecture of Landscape".
- *Kindred* – please finish reading by 3rd lecture. We will discuss it over the next 3 weeks.

Assignments due

4. Black/White Spatial Imaginary – A/T assignment #2
5. Fieldnote entry – FW assignment #2
6. Create Research Blog on Tumblr
7. Research Support Groups selected (in section)

4th Week – Space as Sexualized

Reading

- Goeman, Mishuana. 2008. "(Re)Mapping Indigenous Presence on the Land in Native Women's Literature". *American Quarterly*. 60 (2): 295-302.
- Moraga, Cherríe (2000). “Looking for the Insatiable Woman” in *Loving in the War Years. Lo que nunca pasó por sus labios*, Cambridge, MA: South End Press. Reprinted in LOLA Press, retrieved from http://www.lolapress.org/elec2/artenglish/mora_e.htm 9-25-2010.
- *Kindred*

Assignments due

8. Gendered Space – A/T assignment #3
9. Fieldnote entry – FW assignment #3

“Reel Injun”. Cross-Cultural Center Social Justice L.E.N.S. Film Series
Thursday, October 21, 12:00pm, Discussion to follow film Cross-Cultural Center Comunidad

YELLOW FACE performance followed by talk-backs with playwright David Henry Hwang.
Friday, October 22, 7:30 PM & Sunday, October 24, 2:00 PM
Mo'olelo at The 10th Avenue Theatre, 930 10th Avenue, San Diego, CA 92101

5th Week – Space as Haunted

Reading

- *Kindred*
- Gordon, Avery. 1997. Excerpts from *Ghostly matters: haunting and the sociological imagination*.
- Morrison, Toni. 1987. Excerpts from *Beloved: a novel*.

Assignments due

10. Haunted Space – A/T assignment #4
11. Artifact description – FW assignment #4
12. Curatorial Committee Bids due

Before next lecture – Curatorial Committee will be informed by email/phone

Native American identity, gender, sexuality, and other intersecting identities
Campus Community Center's Social Justice Reading Circle
Wednesday, October 27, 2010, 12:00pm, Cross-Cultural Center Library

6th Week – Reclaiming Space & Theories of Space Art Projects

Reading

- Ruth Wilson Gilmore. 1999. "You Have Dislodged a Boulder: Mothers and Prisoners in the Post Keynesian California Landscape." *Transforming Anthropology*. 8(1-2), pp. 12-38.

Assignments due

13. Reclaiming Space – A/T assignment #5
14. Theories of Space: Mixed-media Art Project (midterm due)
15. Art Exhibition Submissions Due (optional, part of midterm)

Thursday, November 6, 4:30-7:30 pm – Curatorial Committee meets with Jury. SSB 103.

Friday, November 5. 20th Anniversary of UCSD Ethnic Studies

7th Week – Research Proposals & Methodology Statements due

Reading

- Your choice of methodology statements (on WebCT)

Assignments due

16. Research proposal – FW Assignment #5
17. Methodology Statement (midterm due)
18. Jury Decisions for Art Exhibition announced in class (Curatorial Committee only)

8th Week – Fieldwork Journals and Archives Due

Assignments due

19. Space-time mappings – FW Assignment #6
20. Interview questions – FW Assignment #7
21. Survey questions – FW Assignment #8

Gordon Johnson author of *Fast Cars and Frybread*
Friday, November 19 6:00 to 8:00pm Multi Purpose Room, Student Services Center

9th Week – Produce, produce, produce

Assignments due

22. Interview transcript – FW Assignment #9
23. Survey responses – FW Assignment #10
24. Powerpoint dog draft “ruff ruff” (Option A only)
25. Artist statements draft, Hi-resolution photos and dimensions (Option B only)
26. Curatorial catalog notes (Curatorial Committee only)

10th Week – Revise, revise, revise

Friday – Recommended day to print research posters

Assignments due

27. Powerpoint rough draft (Option A only)
28. Script/outline of 10 min talk (Option A only)
29. Final artist statements due (Option B only)
30. Installation plan due (Curatorial Committee only)
31. Rehearsal – In Class
32. Archive box and binder – In Class

Final exam – Theories of Space: Art Exhibition and Research Conference

Tuesday December 7, 10am – 7pm – Gallery Installation (Option B)

Thursday, December 9, 7 – 10 p.m., Cross Cultural Center

33. Final Research Poster and Presentation (Option A only)
34. Art Exhibition Reception (Option B only)

Friday, January 7, 10am - 7 pm – Deinstallation (Option B only)

Majoring or Minor in Ethnic Studies at UCSD

Many students take an ethnic studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of “interest” yet have no information about the major or minor and don’t realize how close they are to a major, a minor, or even a double major. An ethnic studies major is excellent preparation for a career in law, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the ethnic studies major or minor at UCSD, please contact Yolanda Escamilla, Ethnic Studies Department Undergraduate Advisor, at 858-534-3277 or yescamilla@ucsd.edu.