

Ethnic Studies 107/USP 130
Disrupting Space With Critical Ethnography:
Gender, Race & Sexuality
Tuesday & Thursday
3:30-4:50pm
SSB 102
UCSD

Instructor- Christina Carney
Office Hours – Wednesday 1-2:30pm
SSB 253
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The course will emphasize how the assigned ethnographies challenge and offer a critique of culture and economic segregation through quotidian and cultural performances. Course discussions will revolve around how the authors map the space of the city- along class, gendered, and racial lines. Fieldwork exercises for the course will allow students an opportunity to incorporate different theories/methods for critical and reflexive fieldwork ranging from performance ethnography, affect, to sensory studies. This course's central framing of sexuality insists that we go beyond spatial imaginaries that envision space as 'gay,' 'straight,' 'queer' and incorporate other identities and perspectives that could trouble those representations. Such an inquiry could show the effects of U.S. racialization and its concealment of particular social realities. Based on a local San Diego perspective and a critical, but also reflexive ethnographic examination of space, these ethnographic exercises will allow students to also show what the assigned ethnographies are not capable of illustrating.

Required Texts for Purchase at the UCSD Bookstore:

- Lorde, Audre. *Zami: A New Spelling of My Name*. Freedom, CA: The Crossing Press, 1982. (Also available on reserve at Giesel: PS3562.O75 Z23 1982 c.2)
- Madison, Soyini D. *Critical Ethnography: Method, Ethics, and Performance*. Sage Publications, 2011. (Also available on reserve at Giesel: GN345 .M324)

Required Text available online to read:

[<http://roger.ucsd.edu/record=b4624312~S9>]

- Manalansan, Martin. *Global Divas: Filipino Gay Men in the Diaspora*. Durham, NC: Duke University Press, 2003.

Films on Reserve:

- **Aggressives** directed by Daniel Peddle - RFVLDV 10560-1 (Arts Desk)
- **Flag Wars** directed by Linda Goode Bryant- RFVLV 5671-1 (Arts Desk)
- **Paris is Burning** directed by Jennie Livingston - RFVLV 2492-1 (Arts Desk)

Additionally readings are available on Ted.UCSD.edu or as stated

Grading - Assignments

Attendance

- **20% of Final Grade**

Attendance and active participation will determine 20% of the student's total course grade. You are required to bring ALL course materials to class for reference, including notes and questions. If you miss more than two classes ½ a letter grade will be deducted from the final grade. It is the student's responsibility to link-up with a peer/classmate if absent for any reason.

Additionally, students are required to meet with the instructor Weeks 3,6, and 9 to discuss individual research proposals.

Research Design Proposal

- **20% of Final Grade**

Submit a proposed research design by Week 5, October 30th. Students must stipulate in the format for the final project—written essay, performance, or video. Must include a bibliography of additional texts needed for this project- literature review. See Chapter 2 of the *Critical Ethnography* text for further detail on beginning and outlining a research design.

Field-Notes

- **20% of Final Grade**

Exercises in the field under the following themes: **1-** space (week 4) **2-**performance (week 6) **3-**affect (week 7) **4-** the senses (week 8). Students have a week to complete each assignment.

Critical Ethnography

- **40% of Final Grade**

Final project in written, performative, audio or visual format. See Chapter 8 of the *Critical Ethnography* text for reference.

COURSEWORK

Week 0

Thursday, September 27

- Introductions

Media: Price of Renewal (for further viewing:

http://www.snagfilms.com/films/title/the_price_of_renewal)

Week 1: Disrupting Spatial Metaphors

Tuesday, October 2

- Conquergood, D. "Rethinking Ethnography: Towards a Critical Cultural Politics," *Communication Monographs*, Vol. 58, June 1991, pp.179-194.

- Oswin, N. "Critical Geographies and the Uses of Sexuality: Deconstructing Queer Space," *Progress in Human Geography*, 32 (1) (2008), pp. 89-103.

Thursday, October 4

- Manalansan, M. Chapter 1 'The Borders between *Bakla* and *Gay*,' in *Global Divas: Filipino Gay Men in the Diaspora*
- Madison S. Chapter 1, in *Critical Ethnography: Method, Ethics and Performance*

Week 2: Research Design

Tuesday, October 9

- Madison, S. Chapter 2, in *Critical Ethnography: Method, Ethics and Performance*
- Manalansan, M. Chapter 3, 'Out There: The Topography of Race and Desire in the Global City,' in *Global Divas: Filipino Gay Men in the Diaspora*

Thursday, October 11

- Madison, S. Chapter 3, in *Critical Ethnography: Method, Ethics and Performance*
- Lorde, A. Chapter(s) 1, 10, 23, 29, in *Zami: A New Spelling of My Name*, pp. 1-14, 68-71, 176-183, 220-226.

Week 3: Methods and Ethics

Tuesday, October 16

- Madison, S. Chapter 4, in *Critical Ethnography: Method, Ethics and Performance*

Thursday, October 18 no class!

- Madison, S. Chapter 5, in *Critical Ethnography: Method, Ethics and Performance*
 ---- *Co-performance/Space Exercise in Balboa Park, Saturday October 20, 2012*----

Week 4: Gender, Public Space, & Community

-SPACE FIELD NOTES DUE-

Tuesday, October 23

- Delany, S. *Part I*, Section(s) I (pp. 3-18), II (19-31), III (19-36), VI (86-92). *Times Square Red, Times Square Blue*. New York: NYU Press, 1999. (Also available on reserve: HQ146.N7 D45 1999 c.2)

- D'Emilio, J. "Capitalism and Gay Identity," in *Making Trouble: Essays on Gay History, Politics and the University*. New York: Routledge, 1992.

Media: License to Pimp [<http://www.kickstarter.com/projects/himab/license-to-pimp-documentary>]

Thursday, October 25

- Delany, S. *Part I*, Section(s) VII (pp. 92-108); *Part II*, Section(s) 6.3 (151-152), 7.16 (157-158), 7.31 (160-161) and 8.3-end (176-199). *Times Square Red, Times Square Blue*. New York: NYU Press, 1999. (Also available on reserve: HQ146.N7 D45 1999 c.2)

- Ramirez, Renya K. "Race, Tribal Nation, and Gender: A Native Feminist Approach to Belonging," *Meridians: feminism, race, transnationalism*, Volume 7, Number 2, 2007, pp. 22-40.

Week 5: Performance Ethnography

Tuesday, October 30

-RESEARCH DESIGN DUE-

- Madison, S. Chapter 7 in, *Critical Ethnography: Method, Ethics and Performance Media*: Paris is Burning (Available in Arts Reserves)
- Suggested Text*: Bailey, M. "Gender/Racial Realness: Theorizing the Gender System in Ballroom Culture," *Feminist Studies* 37, no. 2, Summer 2011, pp. 365-386.

Thursday, November 1

- Manalansan, M. Chapter 5, 'To Play with the World: The Pageantry of Identities,' in *Global Divas: Filipino Gay Men in the Diaspora Media: Aggressives* (Available in Arts Reserves)

Week 6: Affect

Tuesday, November 5

-PERFORMANCE FIELD NOTES DUE-

- Ahmed, S. "Orientations. Toward a Queer Phenomenology," *GLQ* 12:4, Duke University Press, 2006, pp. 543-574.
- Manalansan, M. Chapter 6, 'Intimate Geographies of Suffering,' in *Global Divas: Filipino Gay Men in the Diaspora*

----- INDIVIDUAL MEETING WITH INSTRUCTOR -----

Thursday, November 8

- Duggan, L., Munoz, J. "Hope and Hopelessness: A Dialogue," *Women & Performance: a journal of feminist theory*, Vol. 19, No. 2, July 2009, pp. 275-283.
- Sanchez, Alberto S. "Politicizing Abjection: In the Manner of a Prologue for the Articulation of AIDS Latino Queer Identities," *American Literary History*, Oxford University Press, 2005, pp. 542-549.

Week 7: The Senses

Tuesday, November 13

-AFFECT FIELD NOTES DUE-

- Pink, S. Chapter 1, 'Situating Sensory Ethnography: From Academia to Intervention,' in *Doing Sensory Ethnography*. London: Sage, 2009, pp. 7-22.
- Pink, S. Chapter 2, 'Principles for Sensory Ethnography: Perception, Place, Knowing, Memory, Imagination,' in *Doing Sensory Ethnography*. London: Sage, 2009, pp. 23-43.
- Kheshti, Roshanak. "Acoustigraphy: Soundscape as Ethnographic Field" in *Anthropology News*, 50: 15-19, 2009
- Suggested Text*: Manalansan, Martin F. "Immigrant Lives and the Politics of Olfaction in the Global City," in *The Smell Reader*, edited by Jim Drobnick, New York: Berg, 2006, 41-52.

Thursday, November 15

- Conquergood, D. "Health Theatre in a Hmong Refugee Camp: Performance, Communication and Culture," 174-205.

- Pink, S. Chapter 4 'Re-sensing Participant Observation: Sensory emplaced learning,' in *Doing Sensory Ethnography*. London: Sage, 2009, pp.63-80.

- Guest Lecture on food-sensory studies/consumption/class/race:
Marilisa Navarro, Ethnic Studies, PhD Candidate

Week 8: Mapping Your Project I

-SENSORY FIELD NOTES DUE-

Tuesday, November 20

- Madison, S. Chapter 8 in, *Critical Ethnography: Method, Ethics and Performance*

Thursday, November 22 - - Holiday

Week 9: Mapping Your Project II

Tuesday, November 27

- Lorde, A. Pre-Prologue, Prologue, Epilogue, in *Zami: A New Spelling of My Name*. California: Freedom, 1982, p. 3-6, 7, 255.

- Madison, S. Chapter 9, Section 'Case Two: Oral History and Performance'

Media: Untitled Black Lesbian Elder Project [<http://www.ublep.com>]

----- INDIVIDUAL MEETING WITH INSTRUCTOR -----

Thursday, November 29

Media: Flag Wars [UCSD Media Reserves]

- Guest Speaker from Logan Heights
Guest Speaker who will discuss contestations over space in downtown San Diego/Imperial Avenue during the 1960s.

Week 10: Space Disrupted

Tuesday, December 4

- Manalansan, M. Chapter 4, 'The Biyuti and Drama of Everyday Life,' in *Global Divas: Filipino Gay Men in the Diaspora*

Thursday, December 6

- Lorde, A. Chapter(s) 24, 25, 26, and 31 in *Zami: A New Spelling of My Name*, pp. 183-210, 241-253.

FINAL PROJECT DUE DECEMBER 13, 2012

Excerpted from Christopher Prendergast. "The Typical Outline of an Ethnographic Research Publication"
in Teaching Sociology, Vol. 32, No. 3 (Jul., 2004), pp. 322-327

Outline of **research design (see everything in boldface below)** & final ethnography (includes everything on page):

I The research question.

May be formally stated as a hypothesis or informally as a motive to under-take the study. Usually found in the opening paragraphs. Poses a question or identifies a problem experienced by aggrieved communities. The study's findings answer the question; its methods ensure the answer's reliability.

II The field site or community

The place(s) where your interlocutors interact and where the observations and interviews are conducted. Identifies the key actors by pseudonym and describes the social categories of actors that inhabit the area. Typically situates the field site in a wider social or physical environment.

III The fieldwork experience.

Getting in, being accepted, establishing trust and rapport, getting the data. The learning and discovery process from the researcher's point of view.

IV The conceptual or theoretical framework

In our course this will fall under the themes sound studies, the senses, performance studies and affect studies.

V Literature review.

Other published studies on the research question, the population, or the field site. Often includes other studies using the author's preferred conceptual or theoretical framework. May generate hypotheses or ideas that the author wishes to adapt, test, contest, or extend in the present study.

VI Ethical considerations

Include here steps taken to ensure interlocutors' privacy, safety and agency.

VII Methods and procedures.

How the data were collected (by participant observation, structured or unstructured interviews, etc.). Site selection. Access to the field site or the population studied. Use of visual images or recordings.

VIII The presentation of results.

Major findings or observations. An efficient ethnography hews closely to the principle of relevance. Subheadings often help organize the presentation of results. Generally the longest section of the article.

IX Summary/conclusion.

Reiteration of the research question and the main findings. If the conceptual framework fruitfully supports the observations, the findings are treated as confirmed facts. If the conceptual framework is deemed inadequate in some respects, the study offers finer distinctions or recommends a different conceptual framework. New issues or questions raised by the study. Suggestions for further research.

X Discussion.

Explores the implications of one or more findings. Often prompted by an unexpected finding or methodological difficulty.

XI Bibliography

Include a bibliography with all of your references (even film or other media). Must use APA (American Psychological Association) format (this is the standard for the social sciences).

Courtesy of Professor Roshanak Kheshti, Ethnic Studies, UCSD

What?

The basic task of writing field notes requires little more than **paying close attention** to your subject matter and recording that which you've deemed "note worthy" (i.e. **using an audio or video recorder** or **jotting down notes**). This seems simple enough but you will soon discover that it takes a knack to determine 1) how to bracket your **subject matter** from other **peripheral matter** and 2) what is "note worthy". For example, if you are performing ethnographic fieldwork among street performers in Balboa Park, do you also include patrons, audiences and passers-by? Is it worth noting the performances only or should you also take notes when the performer's break for coffee?

-For more on what go to section called "**Data Collection**".

How?

Ultimately, these are judgments that you as a qualitative researcher must make, as there is **no omnipotent perspective** that anyone can attain; you are limited to your positionality and perspective. Description of an event can involve many modes of perception and each will give you a different **sense** of what you've just encountered. When taking notes, **tune your senses** to the details you've deemed most important for the exercise. If you're specifically taking notes on the topic of performance, focus your attention on every possible detail, offering what anthropologist Clifford Geertz calls "**thick description**"; don't just describe details of the action or behavior but also provide details on the **context** that will make those actions and behaviors meaningful (e.g. if you describe someone winking, the reader would want to know if there was debris in the actor's eye, if he or she was being flirtatious, or if the wink was a gesture between two actors conspiring in a shared secret).

When?

Get permission to take notes or record the interaction bearing in mind that in some cases it is inappropriate to take notes while in other cases it is totally acceptable. Use your better judgment: if jotting down notes is distracting your interlocutors, use an audio recorder or wait until later to take notes by memory. When taking notes by memory try to do so as soon after the fieldwork encounter as possible.

Vantage Point:

Be mindful of the vantage point you are using in the documentation of the encounter. Are your notes written from your vantage point or are you interviewing an interlocutor regarding her or his vantage point? In either case field notes should prioritize local knowledge and meanings: don't just make up a meaning for something you encounter but cross-reference your interpretation with those of your interlocutors (this has the added benefit of opening up a dialogue on the topic). Prioritize interaction, performance and dialogue-based field notes so that we get a sense of as many vantage points as possible including your own.

Anonymity:

It is important to respect the privacy of your interlocutors whose lives you risk exposing. While you may use proper names in your own field notes, all field notes handed in or included in the final ethnography should use only first names or pseudonyms in order to ensure anonymity.

Challenges to fieldwork: resistance, falsifications, half-truths & denial of participation

- If an interlocutor denies you access or declines to participate, it is most ethical to accept and honor their wishes. Since ethnographers rely on voluntary participation in our research, we must anticipate that not everyone will want to take part. Always have a plan B or additional individuals you can recruit for your research.
- How would you feel if someone wanted to know personal information about you for research purposes? You should always anticipate resistance because ethnographic fieldwork is invasive and people will naturally want to protect themselves against harm, scrutiny and surveillance. Try to begin with the least invasive data collection methods (the most informal) and work your way more organically to complex & challenging methods (formal interviews that involve personal questions).
- When an interlocutor gives you what you believe is false information, you must accept it as truth, because it is the truth of that moment. Perhaps he or she wants you to go away by lying to you, perhaps it is what he or she wishes to be true. In either case, this is as valid as a verifiable "truth" because the answer can illuminate some other cultural, political, personal or historical dynamic.

Tips & timesaving tricks:

If you don't have time to write everything down, **jot down keywords** that will jog your memory in the near future when you actually sit down to write the complete field notes. It is always easier to audio record your interactions (video recording is less so because of the bulkiness of the technology); use this method if you get permission to do so (note: if you plan to submit a written ethnography as your final project, you will have to transcribe the audio, which tends to be time-consuming).

Data Collection:

What counts as data: Qualitative data can include almost anything in the world, including: transcribed interviews; old photos or movies; ephemera (sentimental objects, collectibles, flyers and posters, things that should have been discarded that were kept for some reason); performances (which must be recorded somehow); memos or notes taken on an experience.

Data collection techniques: deep hanging out; interviewing (from formal to informal and everywhere in between); participatory; performative; felt-sensing...