Research Methods
Studying Racial and Ethnic Communities?
https://webctweb.ucsd.edu/webct/logon/3011862419001

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Tu 4 - 5:30  M 12-1:30  W 3 – 4:30
SSB 241  SSB 222 (sign-up)  Cross Cultural Center

collective office hours for AK, KWY, RL: Thu 8-9:30 pm @ Café Roma

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 Thursdays 5:00-7:50 p.m., Peterson 104

<table>
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<tr>
<th>Section</th>
<th>Day</th>
<th>Time</th>
<th>Room</th>
<th>ETHN</th>
<th>USP</th>
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<tr>
<td>A01</td>
<td>Tu</td>
<td>2:00p - 2:50p</td>
<td>SSB 103</td>
<td>670141</td>
<td>668513</td>
<td>Angela Kong</td>
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<td>A02</td>
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<td>3:00p - 3:50p</td>
<td>SSB 103</td>
<td>670142</td>
<td>668514</td>
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<td>A03</td>
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<td>1:00p - 1:50p</td>
<td>SSB 102</td>
<td>670143</td>
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<td>Rashne Limki</td>
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<td>Rashne Limki</td>
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Final Exam: Friday, March 18, 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: **Solidarity in times of adversity.**

**Required Texts**

- All readings will be provided electronically on WebCT, with the exception of films, which will be on reserve at the library.
- 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.


**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. Fieldnotes journal
5. 1” 3-Ring binder with plastic sleeves to hold artifacts
Optional equipment
   6. Camcorder
   7. Film editing software – recreational, not professional level, e.g. i-Movie

Major expenses
   1. Transportation to/from community research site
   2. Art materials
   3. Research supplies: Fieldnotes journal, binder with inserts to hold artifacts
   4. Professionally printed research poster (estimate $70-$100)
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 – 25%

Art/Theory Assignments – 20%
- Photo/collage projects with 1 page written response. 5 assignments. Lowest grade dropped. Graded for theoretical insight.

Theories of Space Art Project – 10%
- 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.

Fieldwork Assignments – 25%
- Graded on completion & competency. Weekly FW assignments build up to the research binder and archive.
  - Weekly FW assignments: site description, research questions, fieldnotes, artifacts, transcriptions, surveys, research role
  - Research binder: fieldnote journal, photos, maps, interviews, transcriptions
  - Archive: Artifacts and catalog

Research Proposal – 10%
- The research proposal uses the extended case method. You may build off of the weekly Art/Theory and Fieldwork assignments.

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

2nd Week – The Researcher Gaze

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<td>Friday, January 15th 2-3 pm</td>
<td>Unthinking the Nation-State: An Indigenous Studies Symposium @ Cross Cultural Center</td>
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Reading due
- *Maquilopolis City of Factories* [DVD on reserve at UCSD library]

Assignments due
1. 1st A/T assignment: The Gaze
2. 1st FW assignment: Research Site Proposals
3. Research Teams Selected (in section)

3rd Week – Space as Racialized

Reading

Assignments due
4. 2nd A/T assignment: Black/White Spatial Imaginary
5. 2nd FW assignment: Fieldnotes #1 (includes questions, comments)
6. Research Teams Finalized (in section)

4th Week – Space as Sexualized

Reading
- Leonardo, Zeus, and Margaret Hunter. 2007. “Imagining the urban: The politics of race, class, and schooling”.

Assignments due
7. 3rd A/T assignment: Gendered Space
8. 3rd FW assignment: Fieldnotes #2 (includes questions, comments)

5th Week – Space as Haunted

Reading

Assignments due
9. 4th A/T assignment: Haunted Space
10. 4th FW assignment: Artifact #1 (includes questions, comments)
11. In class – survey development
### 6th Week – Space and the Politics of Pleasure

**Reading**
- Yang, K. Wayne. 2007. "Organizing MySpace: Youth Walkouts, Pleasure, Politics, and New Media"

**Assignments due**
- 12. 5th A/T assignment: Politics of Pleasure
- 13. 5th FW assignment: Research Proposal due
- 14. Survey questions due
- 15. Curatorial Committee Bids due

### 7th Week – Theories of Space Art Projects

**Assignments due**
- 16. Theories of Space: Mixed-media Art Project
- 17. Art Exhibition Submissions Due (Option B only)
- 18. In class - Survey Analysis, Interview questions

### 8th Week – Fieldwork

**Assignments due**
- 19. 6th FW assignment: Maps & Timelines due
- 20. 7th FW assignment: Live speech due
- 21. 8th FW assignment: Interview questions due

### 9th Week – Produce, produce, produce

**Assignments due**
- 22. Powerpoint dog “ruff ruff” draft due (Option A only)
- 23. Artist statements draft, Hi-resolution photos and dimensions due (Option B only)
- 24. Curatorial catalog notes due (Curatorial Committee only)
- 25. 9th FW assignment: Interview transcript due
- 26. Research journal, binder, and archive due (TA will grade/return during lecture)

### 10th Week – Revise, revise, revise

**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

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

**Assignments due**
- 31. Rehearsal – In Class

**Final exam**
- Tuesday 4-9 pm – Gallery Installation (Option B)
- Friday, March 18, 7 – 10 p.m., Cross Cultural Center
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<tr>
<td>32.</td>
<td>Final Research Poster and Presentation (Option A only)</td>
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<td>33.</td>
<td>Art Exhibition Reception (Option B only)</td>
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<td>Friday, April 2, 5-7 pm – Deinstallation (Option B only)</td>
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