

## **ETHN 107**

*Critical Ethnography:*

*Performance and Sensory forms of Meaning-Making*

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UCSD

Spring 2010

Office Hours:

Professor Roshanak Kheshti

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11:30am-1pm SSB 231

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### **Description:**

Ethnographic research methods enable unique insights into and distinct forms of knowledge about communities, practices, objects, experiences and sites. Rather than relying on knowledge contained in official archives, ethnography makes knowledge and meaning from innumerable aspects of the lived, ghostly, dreamed, performed and manipulated world. Originally a colonial tool that aided in the control of indigenous, “oriental” and enslaved populations, ethnographic research has been reclaimed as a means of alternative knowledge production that can contribute to epistemological decolonization.

This research methods class will focus on a holistic approach that combines critical studies of ethnographic practice and texts, studies in theoretical foundations and exercises aimed at instilling an ethical approach that is attuned to the complexities of life worlds.

### **Assignments:**

Research design proposal: propose a critical ethnographic research project by the April 22, 2010 including the format for the final project (written, sonic, visual or performative).

Ethnographic Field notes: Four sets of field notes submitted under the themes of 1) performance (week 5); 2) the senses (week 6); 3) Affect (week 7); 4) sound (acoustigraphy) (week 8).

Ethnography: Final project will be a critical ethnography presented in written, sonic, visual or performative form.

### **Grading & Assignment Details:**

Attendance (20% of final grade)

Attendance and participation will constitute 20% of the student’s overall course grade. Presence and preparedness are key aspects to the successful fulfillment of requirements for this course. Because this course meets a total of twenty times, more than two absences will absolutely not be tolerated. If you miss class, it is your responsibility to keep up with the notes, any films and assignment submission schedule. It is advised that you network with peers on this matter. If you miss more than two classes ½ a letter grade will be deducted from your final grade.

Research design proposal (20% of final grade): propose a critical ethnographic research project by the April 22, 2010 including the format for the final project (written, sonic, visual or performative). Your research design should be informed by some degree of library research on your topic. Have there been books published on this topic? What scholar (if any) has performed similar ethnographic research? Please consult Chapter Two of *Critical Ethnography* for a detailed outline of a research design.

Ethnographic Field notes (20% of final grade): Four sets of field notes submitted under the themes of 1) performance (week 5); 2) the senses (week 6); 3) Affect (week 7); 4) sound (acoustigraphy) (week 8). See handout "Writing field notes".

Ethnography (40% of final grade): Final project will be a critical ethnography presented in written, sonic, visual or performative form. Please consult Chapter Eight of *Critical Ethnography* for a detailed discussion of ethnographic writing.

### **Course Materials:**

Available for purchase at Groundworks Books Co-op:

-Zora Neale Hurston *Mules and Men*

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

-Please purchase a composition book for field notes. If you will be performing acoustic ethnography you will also need a hand-held digital recording device with a microphone feature or external microphone. **Please note: all sound files submitted to me must be in mp3 format.**

All other readings available through library eReserves

### Additional Resources:

*Mule Bone* can be found here:

<http://solomon.bladr.alexanderstreet.com/cgi-bin/asp/philol/navigate.pl?bladr.114>

*Mules and Men* can be found here:

<http://xroads.virginia.edu/~MA01/Grand-Jean/Hurston/Chapters/index.html>

### **Coursework:**

Week 1 Critical Ethnography

**March 30, 2010** Course Introductions

**April 1, 2010** Conquergood, Dwight. 1991. "Rethinking Ethnography: Towards a Critical Cultural Politics"

**Film** *Babakiueria*

Week 2 Who, What, When, Where, Why & How: research design pt. 1

**April 6, 2010**-Ch. 1 S. Madison *Critical Ethnography: Method, Ethics and Performance*

-Introduction Z.N. Hurston *Mules and Men*

**April 8, 2010** -Ch. 2 S. Madison *Critical Ethnography: Method, Ethics and Performance*

-Ch. 1 Z.N. Hurston *Mules and Men*

Week 3 Research design pt. 2

**April 13, 2010** -Ch. 3 S. Madison *Critical Ethnography: Method, Ethics and Performance*

-Act 1 *Mule Bone*

<http://solomon.bladr.alexanderstreet.com/cgi-bin/asp/philol/navigate.pl?bladr.114>

**April 15, 2010** -Ch. 2 Z. N. Hurston *Mules and Men*

- Lori Jirousek "Ethics and Ethnographers: Zora Neale Hurston and Anzia Yezierska"

Week 4 Methods & Ethics

**April 20, 2010** -Ch. 4 S. Madison *Critical Ethnography: Method, Ethics and*

*Performance*

**April 22, 2010** -Ch. 5 S. Madison *Critical Ethnography: Method, Ethics and Performance*

Assignment 1: Research Design due

Week 5 Performance Ethnography

**April 27, 2010** -Conquergood "Performance Studies: Interventions and Radical Research"

-Ch. 7 S. Madison *Critical Ethnography: Method, Ethics and Performance*

**April 29, 2010**-Dwight Conquergood "Performing as a Moral Act"

-Ch. 3 Z. N. Hurston *Mules and Men*

Assignment 2: Co-performance field notes due

Week 6 The Senses in Ethnography

**May 4, 2010** - David Howes "Coming to Our Senses" in *Sensual Relations*

-Constance Classen "The Scented Womb and the Seminal Eye: Embodying Gender Codes Through the Senses"

**May 6, 2010** -Nadia Seremetakis "The Memory of the Senses Part 1" in *The Senses Still*

-Constance Classen "Worlds of Sense" in *Worlds of Sense*

Assignment 3: Senses field notes due

Week 7 Affect Studies: Collective Feeling

**May 11, 2010** –Jose Munoz "Feeling Brown, Feeling Down"

**May 13, 2010** - Kathryn Linn Geurts "Consciousness as 'Feeling in the Body'" in *Empire of the Senses*

Assignment 4: Affect field notes due

Week 8 Listening

**May 18, 2010**-Don Ihde "Auditory Imagination" in *The Auditory Culture Reader*

**May 20, 2010**-Roshanak Kheshti "Acoustigraphy" in *Anthropology News* 50(4)

-Act 2 *Mule Bone*

<http://solomon.bladr.alexanderstreet.com/cgi-bin/asp/philo//navigate.pl?bladr.114>

Assignment 5: Sound field notes due

Week 9 Interpretation, Analysis and Writing

**May 25, 2010**- Ch. 8 S. Madison *Critical Ethnography*

**May 27, 2010**- Act 3 *Mule Bone*

<http://solomon.bladr.alexanderstreet.com/cgi-bin/asp/philo//navigate.pl?bladr.114>

Week 10 Writing: Making Meaning

**June 1, 2010-**

Part II Ch. 1 & 2 Z.N. Hurston *Mules and Men*

**June 3, 2010**

Part II Ch. 6 & 7 Z.N. Hurston *Mules and Men*

Assignment 6: Critical Ethnography due June 8, 2010
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