

Ethnic Studies 200C Research in Ethnic Studies Spring 2014

Monday 1:30-4:20 PM SSB 103

Professor: Shelley Streeby

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Course Description: Students examine research designs presented by Ethnic Studies faculty and affiliates to study how to conceive of and pose research questions, integrate theoretical and methodological models, and conceptualize their own research projects.

Course Requirements and Assignments:

Class Discussion and Attendance – 20%. Students must complete all of the required readings before the class meeting for which they are assigned. Your active responses to the readings will provide the foundation for our class discussions. I expect each member of the class to take seriously the seminar's collective project of respectfully engaging and responding to the ideas of the participants.

Satisfactory completion of the class requires attendance and the timely completion of all assignments. Incompletes will not be given except in extreme circumstances accompanied by medical or other official documentation, and in accordance with the departmental and university guidelines regarding incompletes.

Class Presentation – 20%. Each week one student will be responsible for leading the second part of one weekly meeting (from approximately 3-3:15 to 3:50). Analyze one or more of the week's required texts. Then pose a question for discussion with an idea of how you would answer the questions and where you want to lead the class with them. You might decide to present a close reading of a particular passage, or compare the text to readings assigned in previous weeks. Outside critical research on your chosen texts will help you gain a better understanding of their significance. The presentation is a way to allow you to explore and extend the ideas of the seminar. I encourage you to be creative rather than summarizing the texts. On the day of the presentation submit an outline that includes your main points, discussion questions and recommended readings.

6 Weekly 2-3 Page Response Papers – 40%. These are due at the beginning of each class meeting for every meeting except the one when you are presenting. Think about the following questions: What are the writer's object(s) of analysis and key theoretical concepts? What are her/his argument(s) and critical interventions? What kinds of debates and dialogues is the writer entering into? What is the writer's methodology/methodologies and its evidence? Is the evidence persuasive? If there is more than one article or reading per week, approach them

thematically and relationally. How do they critique, advance, or perhaps contradict one another's arguments? How might one aid an understanding of the other?

1 Longer Paper (maximum of 5-7 pages Monday of finals week by 4:00 in the Ethnic Studies Office) – 20%. Your paper should overlap with the oral presentation and develop a deeper analysis of the work. You may also speculate about how this work is relevant for an Ethnic Studies project you are currently working on or are beginning to explore.

Please purchase the following required books, which are available from Amazon and many other places; you should order them as soon as possible:

- Eve Tuck and K. Wayne Yang, *Youth Resistance Research and Theories of Change* (Routledge, 2013)
- Fatima El-Tayeb, *European Others: Queering Ethnicity in Postnational Europe*. (Minnesota, 2011).
- Shelley Streeby, *Radical Sensations: World Movements, Violence and Visual Culture* (Duke, 2013)

Other readings will be made available as handouts, email attachments, and in Dropbox folders.

Accommodations/ADA

If you have a documented disability and anticipate needing accommodations in this course, please inform me and bring a notification letter outlining your approved accommodations. I will make all reasonable efforts to assist you. You may also seek assistance or information from the Office for Students with Disabilities, 858-534-4382.

Course Schedule:

Week 1 (3/31/2014) – Introduction, Scheduling.

Week 2 (4/7) – Curtis Marez

-“Introduction: Drug Wars,” *Drug Wars: The Political Economy of Narcotics* (Minnesota, 2004); handout put in your boxes after class

-“Introduction: Farm Workers in the Machine,” *Speculative Technologies: Farm Workers and Hidden Histories of New Media* (via email link to Dropbox)

-“Cesar Chavez’s Video Collection,” “New Media” special issue of *American Literature* (volume 85, number 4, December 2013): <http://scalar.usc.edu/nehvectors/curtis-marez/index>.

Class Presentation: _____

Week 3 (4/14) – Yen Espiritu

- Introduction to Avery Gordon, *Ghostly Matters*
- Chapters 2 and 5 of *Body Counts* (sent via email attachment)
- Ch. 3 of *Home Bound*

Class Presentation: _____

Week 4 (4/21) – Dennis Childs

- Introduction and chapter 3 of *Slaves of the State: Black Incarceration from the Chain Gang to the Penitentiary* (Minnesota, forthcoming). Via email link to Dropbox.

Class Presentation: _____

Week 5 (4/28) – Wayne Yang

- Eve Tuck and K. Wayne Yang, *Youth Resistance Research and Theories of Change* (Routledge, 2013)

Class Presentation: _____

Week 6 (5/5) – Kalindi Vora

- Introduction and chapters TBA from *Life Support: Race, Gender and New Socialities in the Vital Energy Economy* (Minnesota: forthcoming)

- One piece that shaped her methodology TBA

Class Presentation: _____

Week 7 (5/12) – Jillian Hernandez

- Hernandez, "Carnal Teachings: Raunch Aesthetics as Queer Feminist Pedagogies in Yo! Majesty's Hip Hop Practice," *Women and Performance: A Journal of Feminist Theory* (in press for next issue, should have final pdf hopefully in late April, if not we will make available proof or manuscript 2 weeks before)

- Jillian Hernandez and Anya M. Wallace, 2014. "Nicki Minaj and Pretty Taking All Fades: Performing the Erotics of Feminist Solidarity," *The Feminist Wire*, <http://thefeministwire.com/2014/03/minaj-erotics/>

- Hernandez, 2009. "'Miss, You Look Like a Bratz Doll': On Chonga Girls and Sexual-Aesthetic Excess," *National Women's Studies Association Journal* 21 (3): 63-89.

- Celine Parrenas Shimizu, 2007. Introduction from "The Hypersexuality of Race:

Performing Asian/American Women on Screen and Scene." Duke University Press

Class Presentation: _____

Week 8 (5/19) – Fatima El-Tayeb, *European Others: Queering Ethnicity in Postnational Europe*. Minneapolis: University of Minnesota Press, 2011.

Class Presentation: _____

Week 9 (5/26) – Memorial Day

Week 10 (6/5/13) – Shelley Streeby

-“Introduction: City and Empire in the American 1848” and “Joaquin Murrieta and Popular Culture,” *American Sensations: Class, Empire, and the Production of Popular Culture* (California, 2002)

-Introduction, Part 3, and Epilogue, *Radical Sensations: World Movements, Violence and Visual Culture*

- “Speculative Archives: Histories of the Future of Education” (forthcoming, *Pacific Coast Philology*)

Class Presentation: _____