

Research Methods

Studying Racial and Ethnic Communities?

Ethnic Studies 190 / Urban Studies & Planning 129, Winter 2010

<https://webctweb.ucsd.edu/webct/logon/3011862419001>

Angela Kong

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Tu 4 - 5:30
SSB 241

K. Wayne Yang

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M 12-1:30
SSB 222 (sign-up)

Rashne Limki

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W 3 – 4:30
Cross Cultural Center

collective office hours for AK, KUY, 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

Section	Day	Time	Room	ETHN	USP	TA
A01	Tu	2:00p - 2:50p	SSB 103	670141	668513	Angela Kong
A02	Tu	3:00p - 3:50p	SSB 103	670142	668514	Angela Kong
A03	W	1:00p - 1:50p	SSB 102	670143	668515	Rashne Limki
A04	W	2:00p - 2:50p	SSB 102	670144	668516	Rashne Limki

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.

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 disfunkional!: fighting the culture wars in urban America*. Boston: Beacon Press.

Funari, Vicky, Sergio De La Torre, Darcy McKinnon, Annelise Wunderlich, Carmen Durán, and Lourdes Luján. 2006. *Maquilapolis City of factories*. [San Francisco, CA]: California Newsreel.

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

Leonardo, Zeus, and Margaret Hunter. 2007. "Imagining the urban: The politics of race, class, and schooling". In Michele Foster (Ed.), *International Handbook of Urban Education*. Dordrecht, The Netherlands: Kluwer.

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.

Yang, K. Wayne. 2007. "Organizing MySpace: Youth Walkouts, Pleasure, Politics, and New Media". *Educational Foundations*. 21 (1-2): 9-28.

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

Friday, January 15th 2-3 pm - Unthinking the Nation-State: An Indigenous Studies Symposium
@ Cross Cultural Center

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. 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

- Lipsitz, George. 2007. "The Racialization of Space and the Spatialization of Race: Theorizing the Hidden Architecture of Landscape".

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

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

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

Wed, Feb 17, 3-5pm – Lecture by Eve Tuck, Ethnic Studies Colloquium & Reception

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

Monday 4-7 pm – Curatorial Committee meets with Jury

Thursday 6pm – Jury Decisions for Art Exhibition announced in class

Friday-Saturday Feb 26-27 – Decolonizing the University Conference at UC Berkeley

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

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

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

Tuesday 4-9 pm – Gallery Installation (Option B)

Friday, March 18, 7 – 10 p.m., Cross Cultural Center

32. Final Research Poster and Presentation (Option A only)

33. Art Exhibition Reception (Option B only)

Friday, April 2, 5-7 pm – Deinstallation (Option B only)