

World Arts and Cultures/Dance 124
Introduction to Field Based Research Methods
Spring 2017

Time: Mondays and Wednesdays, 10-11:50 am

Location: Kaufman Hall 101

PERSONNEL

Professor

Ryan Koons

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COURSE DESCRIPTION

Introduction to methods, techniques, and issues in conducting field-based research, including uses and limitations of major data-gathering procedures, ethical concerns, sampling, checks and controls, teamwork, interventions, and results as not only tangible and impersonal outcomes of inquiry but also personal and intangible. Through readings, discussion, and hands-on exercises, students learn how to plan fieldwork projects and write proposals, prepare consent forms and deal with ethical issues, observe behavior, construct questionnaires, interview, and manage and present data. Letter grading.

The instructor reserves the right to enact changes to this syllabus throughout the term, being sure to communicate those changes to students as quickly as possible.

COURSE MATERIALS

Required Book: Angrosino, Michael. *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*. Waveland Press, 2006. (Paperback in UCLA Bookstore)

All remaining course materials can be found posted on the course CCLE.

ASSIGNMENTS

10 points	10 Sites/Projects
10 points	Preliminary Field Site Sketch
10 points	Field Notes (5 x 2 points each)
10 points	Interview Transcription
10 points	Auto-ethnography
10 points	Professionalism and Participation
40 points	<u>Final Field Research Project, including CITI Training</u>
100 points	TOTAL POINTS POSSIBLE

EVALUATION CRITERIA

Note: Throughout the term, students will workshop assignments in class prior to the assignment due date. Assignment due dates and in-class-workshops appear in the schedule below. On workshop days, bring a draft of the assignment to class. These assignments are contingent on the fruits of your field research; plan your field work activities ahead of time so you have the necessary materials by the in-class workshop and assignment deadlines.

NOTE: If you plan to use a pre-existing ethnographic project for course assignments, you must develop a distinct research question(s) for the purposes of this course.

Ten Sites/Projects, 10 points (Due April 12, 2017 in hardcopy to TA and via TurnItIn)

Please make a list of ten projects you could imagine developing over the course of this quarter. List them in order of likelihood. For each one, state what your hypothesis would be. Additionally, what few questions best encapsulate what you would explore in that particular study? And lastly, write a sentence or two about the difficulties you could foresee in pursuing that particular study.

Preliminary Field Site Sketch, 10 points (Due April 26, 2017 in hardcopy to TA and via TurnItIn)

In no less or more than two pages (see formatting guidelines), describe the shape of your final project. Be as specific as possible. Will you produce a written description of a field site and a written interpretation of some cultural activity at that site? What question are you attempting to answer by carrying forth this study? Will you be producing something more than a written analysis, a short film, a series of photographs for example, or perhaps a power point? Describe the methodology you plan on using (Life History, Visual Methods, Questionnaires and Surveys, etc.). Who do you hope to speak with? Have you a sense of whether they will talk with you? Have you already told them how much time you plan on visiting them? Again, be specific: how many hours or interviews? How much video? How many surveys?

Field Notes, 10 points (5 x 2 points each)

(Due dates, all in hardcopy to TA and NOT via TurnItIn:

#1: April 19, 2017 | #2: May 3, 2017 | #3: May 24, 2017 | #4: May 31 2017 | #5: June 7, 2017)

These are your on-going notes regarding your field-based project. They can contain information about where you'll be interviewing people, the manner by which you will contact possible interviewees, or a general description of the field research including common stereotypes, physical descriptions, or relation between you and the field collaborators. Each batch should include a ca three page-long reflection upon the data collected, ethics of research, difficulties of the research, preliminary relations between readings (both curricular and about the community/research topic). These pages are in addition to the actual field notes/diagrams/thoughts/reflections that make up one's field notes. For those students with evolving or changing projects (be careful here), you can also use these assignments to clarify your topic and changing list of questions and/or research hypothesis. The key to good field note taking is clarity in design, formatting and legibility. These field notes can be typed or handwritten. If handwritten, please submit Xeroxes or copies rather than the actual field notebook.

Interview Transcription, 10 points (Due May 10, 2017 in hardcopy to TA and via TurnItIn)

Provide a 5-8 page (double-spaced) transcription of an interview you have conducted from your field research project. One of the 5-8 pages will be the cover page with applicable information of who, when, etc. The remainder is to be formatted as we discuss in class.

Auto-Ethnography, 10 points (Due May 17, 2017 in hardcopy to TA and via TurnitIn)

Provide a 3-5 page autoethnographic story from your field research project. This might involve dialogue, quotation from your fieldnotes, text painting, etc. be sure to define and situate yourself in relation to your interlocutors, narrators, field site, etc. Make this prose piece entertaining as well as informative. Get creative and have fun.

Professionalism and Participation, 10 points

Attend class; participate in discussions, workshops, and guest lectures and labs in a professional manner. You are not expected to agree with your peers, TA, professor, or guests. However, you are expected to engage others in respectful dialogue and learn from different perspectives.

Final Research Project, including CITI Training, 40 points (Due noon June 12, 2017 in hardcopy to front office of WAC/D and via TurnItIn)

This project contains both your field research processes and a final interpretation of the field research. The assignment will first feature your final report, followed by a series of appendices containing materials from different points of your field project. In this final report, you are expected to demonstrate the clearest picture possible of your project. The Final Field Reports are to contain no less than 15 pages of your original writing. Whether or not you are also completing a media component to your final report, you must have at least 15 pages of writing. Be sure to end your final report with a section entitled "Further Research" in which you describe how you would suggest the research project be improved or maintained by other researchers working on the same field project. Each final project will have the following structure:

I. Introduction: Here you provide a 2-3 page overview of your project, introduce your readers to the research question you were exploring through ethnographic methods, the results of your study, and spell out what you will be doing in the following page (in the order that you do it).

II. Body:

A. Review of the Literature: Using at least three published sources (journal articles or books), describe what others have written about your research project. Your task here would be to point out how your research contributes to the previous literature.

B. Methodology: Tell your reader why you chose the methodology that you did. Whether it was the use of questionnaires, surveys, interviews, visual data analysis, or some combination of the above, you must explain to your reader the relationship between your methods and the study's results.

C. Data Analysis: Here is where you do the real work, showing how you actually came to the conclusions you did about the research. You must present the data, interpret the data and evaluate your own results. This section must end with a clearly stated significance of your study. For example, if you chose interviewing as a method, you would provide an analysis of that narrative data. If you chose visual data analysis, you would show the images you took and provide the interpretation of those images by the subjects you are studying. This is the core of your paper.

D. Recommendations for Future Studies: In what ways could your project have been done better? How would you do it over? How might someone else use your project as a starting point for his or her own? How much time or money would you need to do this project as an expert? Answer these questions and point your reader to future possible studies of your chosen topic.

III. Conclusion: Here you provide overall statements about the research, including anything you would like to add ethnographically that you did not include in your previously completed autoethnographic assignment.

IV. Bibliography

V. Appendices: All the actual materials clearly marked such as research flyers, informed consents, questionnaires, surveys, recordings from field research, transcripts from your field recordings.

For all assignments, including this final project, be sure to conform your paper to the mandatory formatting guidelines provided separately on the CCLE.

CITI Training: Each student must complete the Collaborative Institutional Training Initiative (CITI) at <https://www.citiprogram.org/default.asp> in order to receive a passing grade in this class. After completion, print out your completion report and attach to your final paper. Note, although you can start and stop this on-line training during the modules, the entire process can take up to four or five hours. You have the entire quarter to complete this training.

CLASS POLICIES

Being Fully Present: Students can productively take lecture notes using their laptops in the class. Because our classroom has WIFI available, the temptation to check emails, surf the web, or use the Internet will be great, intolerable for some. Resist that temptation. If we see your laptop has an Internet connection open or a browser application running, we will ask you to close your laptop and continue in class using other means to record notes. This request, if it occurs to you, will be for the remainder of the quarter. Additionally, if you bring a cellular phone to class, it should be silenced, in airplane mode, or completely switched off from class beginning to end.

Class Attendance: You cannot remain in this class if you are not able to attend the entire lecture and/or section meetings. In other words, if you expect to be late to class or leave early, please drop the course. According to university policy, there are extenuating circumstances that define excused absences in cases such as severe injury, loss of a family member, religious holidays, etc. If the student feels that she/he has missed/will miss a class that falls into this category, the student should immediately meet with the instructor to arrange completion of missed assignments. Students can review university absence policy. Additionally, it is the student's responsibility to inform the instructor in a timely manner of any missed class due to the observance of a major religious holiday and arrange completion of missed assignments.

Email: When writing either the professor or TA, please note that, unlike students, we are paid employees. We may not keep your same hours and it may take a full business day or two, or even the entire weekend before we respond to your inquiries. The best advice is to plan ahead so as not to expect your TA or professor to bear the burden of your procrastination.

Dialogue: Students are required to engage in respectful dialogue with one another, with TAs, with the professor, and with guest artists and/or lecturers. No two people hold precisely the same opinions; use these differences as an opportunity to learn from one another. Conduct yourself in a manner in accordance with the UCLA Student Conduct Code in order to create and maintain a safe, supportive, and inclusive classroom community. Disrespectful communication will result in a series of consequences, potentially including a warning or points removed from the professionalization/participation grade, up to and including administrative action. For more information, please visit http://www.deanofstudents.ucla.edu/Portals/16/Documents/UCLACodeOfConduct_Rev030416.pdf

Grading: Grading will be completed by both the professor and the teaching assistant. At various times, students may be expected to meet with the professor or TA directly to discuss the students' progress in the course. Grades are assigned in points and final grading will be calculated using a 100-point scale.

Incompletes: Incompletes will be offered for this class only under the most serious of conditions. Please communicate early with the professor if you feel that you might not be able to complete the course requirements before the last day of Week Eleven.

Late Assignments or Missed Pop Quizzes: In the most rare of cases, any professor can expect to receive late assignments from students. In fact, your professor does expect to receive a late assignment now and then. He does not, however, want to hear about why the assignment is late or when the assignment will be completed. If you absolutely must turn an assignment after the due date, please know that you will receive an automatic 10% of the total assignment grade deduction for every business day the paper is late. Do not attempt to excuse yourself from this policy.

Plagiarism: Plagiarism is a serious academic offense and will not be tolerated. Failure to quote sources or cite those sources correctly amounts to plagiarism. Plagiarism is academic dishonesty and is evidenced by attempting to fool the professors or TAs on the course assignments. The *American College Dictionary* defines plagiarism as "copying or imitating the language, ideas, and thoughts of another author and passing off the same as one's original work." As commonly understood, plagiarism is all forms of cheating. Students are therefore required to submit every assignment in both hardcopy to the TA and to TurnItIn, found on the CCLE.

Missed Classes: Missed classes do not excuse you from the late policy pertaining to any due assignments. If you miss a class, do NOT ask the professor or TAs if you have missed anything. You are best served by developing a mutually beneficial relationship with your classmates for at least this purpose.

Recording: Audio and/or video recording of lecture, section, guest lectures, etc, is NOT allowed without permission from the instructor. The instructor is willing to allow recording exclusively for non-commercial, private, and study use only, through prior arrangement. For more information, please visit <http://www.registrar.ucla.edu/Registration-Classes/Enrollment-Policies/Class-Policies/Class-Notes>.

TurnItIn: can be accessed via the "TurnItIn" tab in the left-hand menu on the course CCLE; all assignments must be submitted through TurnItIn IN ADDITION to hard copy submission to the TA.

CLASS RESOURCES

Academic Accommodations: Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at 310-825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information, please visit www.cae.ucla.edu.

Counseling and Psychological Services: Counseling and Psychological Services supports student mental health needs to foster the development of healthy well-being necessary for success in a complex global environment. Please visit <http://www.counseling.ucla.edu/>.

Equity, Diversity, and Inclusion: The Office of Equity, Diversity, and Inclusion (<https://equity.ucla.edu/>) works to build an equal learning and working environment by holding the UCLA community accountable to its professed ideals. To report an incident of hate or bias, please visit <https://equity.ucla.edu/report-an-incident/>.

LGBT Campus Resource Center: The UCLA LGBT Campus Resource Center provides a series of education and advocacy services that support intersectional identity development. The Center works to foster unity, wellness, and an open, safe, and inclusive environment for the university's LGBTQ community. For more information, please visit: <https://www.lgbt.ucla.edu/>.

Sexual Assault: The Campus Assault Resources and Education (CARE) Program promotes an environment free of sexual and gender-based violence. The Program offers free consultation and supportive services to those impacted by violence. You can get help without formally reporting an assault or requesting formal treatment. Please visit <http://www.careprogram.ucla.edu/>.

Undocumented Students: The Undocumented Student Program (USP) provides support and caring, personalized services to undocumented students. Please visit <http://www.usp.ucla.edu/>.

COURSE SCHEDULE

Week 1

1. **Monday, April 3:** Syllabus Overview; Introductions
 - a. Reading
 - i. *Encyclopedia of Social and Cultural Anthropology*, 3rd ed., s.v. "Ethnography."
 - ii. Bronislaw Malinowski, "Introduction: The Subject, Method, and Scope of this Inquiry," in *Argonauts of the Western Pacific* (London: Routledge, 1922), 1-25.
 - b. In Class
 - i. Personnel introductions
 - ii. Review syllabus, schedule, assignments, expectations, formatting guides
 - iii. Discuss "Ethnography" and Malinowski
2. **Wednesday, April 5:** Ethnography
 - a. Reading
 - i. Horace Miner, "Body Ritual among the Nacirema," in *Fieldworking: Reading and Writing Research*, 2nd ed., eds. Bonnie Stone Sunstein and Elizabeth Chiseri-Strater (Boston: Bedford/St. Martin's, 2002), 10-15.
 - ii. CedarBough T Saeji, "Transmission and Performance: Memory, Heritage, and Authenticity in Korean Mask Dance Dramas" (Ph.D. diss., UCLA, 2012), 265-270.
 - iii. Deidre Sklar, "The Movement Does Not Stop," in *Dancing with the Virgin: Body and Faith in the Fiesta of Tortugas, New Mexico* (Berkeley: University of California Press, 2001), 176-195.
 - b. Optional/Recommended Reading
 - i. Rick Zollo, "Friday Night at Iowa 80: The Truck Stop as Community and Culture," in *Fieldworking: Reading and Writing Research*, eds. Bonnie Stone Sunstein and Elizabeth Chiseri-Strater, 2nd ed. (Boston: Bedford/St. Martin's, 2002), 26-43.
 - c. In Class
 - i. Reading Response and Discussion
 - ii. Discuss Ethnography and large picture
 - iii. Workshop 10 Sites/Projects

Week 2

3. **Monday, April 10:** Participation-Observation
 - a. Reading
 - i. Gerry Tierney, "Becoming a Participants Observer," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 9-18.
 - ii. Laurie J. Price, "Carrying Out a Structured Observation," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 91-98.
 - iii. David Shorter, "Yoeme Indian Narratives," Unpublished Fieldnotes

- b. In Class
 - i. Reading Response and Discussion
 - ii. Discuss observation-participation
 - iii. Workshop Fieldnotes
- 4. **Wednesday, April 12:** Field Notes
 - a. Reading
 - i. Bonnie Sunstein and Elizabeth Chiseri-Strater, "Considering Fieldnotes," in *Fieldworking: Reading and Writing Research* (Boston: Bedford/St. Martin's, 2002), 79-83.
 - b. Optional/Recommended Readings
 - i. Robert Emerson, Rachel Fretz, and Linda Shaw, "In the Field: Participating, Observing, and Jotting Notes," in *Writing Ethnographic Fieldnotes* (Chicago: University of Chicago Press, 1995), 17-38.
 - c. In Class
 - i. Reading response and discussion
 - ii. Discuss writing field notes
 - iii. Workshop Preliminary Field Sketch
 - d. Due
 - i. 10 Sites/Projects in hardcopy to TA and via TurnItIn

Week 3

- 5. **Monday, April 17:** Ethics, IRB, and Permissions
 - a. Reading
 - i. American Anthropological Association, "Statement on Ethics"
 - ii. Oral History Association, "Principles and Best Practices"
 - iii. Society for Ethnomusicology, "Statement Position on Ethics"
 - iv. Elizabeth Smith Parrott, "Ethnographic Research," in *Institutional Review Board: Management and Function*, 2nd ed., eds. Robert J. Amdur and Elizabeth A. Bankert (Sudbury, MA: Jones and Bartlett Publishers, 2002), 402-409.
 - v. Gary Alan Fine, "Ten Lies of Ethnography: Moral Dilemmas of Field Research," *Journal of Contemporary Ethnography* 22 (1993): 267.
 - b. In Class
 - i. Reading Response and Discussion
 - ii. Discuss ethics, IRB, and permissions
 - iii. Workshop Preliminary Field Sketch
- 6. **Wednesday, April 19:** Recording and Photography
 - a. Reading
 - iv. S. Elizabeth Bird, "Applying Visual Methods in Ethnographic Research," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 129-138.
 - v. Sarah Pink, "The Visual in Ethnography: Photography, Video, Cultures, and Individuals," in *Doing Visual Ethnography: Images, Media and Representation in Research*, 2nd ed. (Los Angeles: Sage Publications, 2007), 21-39.

- b. In Class
 - i. Reading Response and Discussion
 - ii. Recording and Photography Lab
 - iii. Analyzing film and images (Christina Novakov- Ritchey)
- c. Due
 - i. Fieldnotes #1 in hardcopy to TA and via TurnItIn

Week 4

7. **Monday, April 24:** Interviews

- a. Reading
 - i. Michael V. Angrosino, "Conducting a Life History Interview," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 33-44.
 - ii. SKIM Valerie Raleigh Yow, "Interviewing Techniques," in *Recording oral History: A Guide for the Humanities and Social Sciences* (Lanham, MD: AltaMira Press, 2005), 92-120.
 - iii. Willa K. Baum, "Transcribing Procedures," in *Transcribing and Editing Oral History*, 2nd ed. (Lanham, MD: AltaMira Press, 1991), 22-34.
- b. In Class
 - i. Reading Response and Discussion
 - ii. Discuss interviewing techniques

8. **Wednesday, April 26:** Questionnaires and Surveys

- a. Reading
 - i. Roberta D Baer and Susan C. Weller, "Designing a Questionnaire for Cross-Cultural Research," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 99-108.
- c. In Class
 - i. Senior Projects Discussion, Hayley Safonov, WAC/D Undergraduate Advisor
 - ii. Reading Response and Discussion
 - iii. Discuss questionnaire techniques
 - iv. Workshop Interview Transcription
- d. Due
 - i. Preliminary Field Sketch in hardcopy to TA and via TurnItIn

Week 5

9. **Monday, May 1:** Ethnography and Auto-ethnography

- a. Reading
 - i. Leigh Berger and Carolyn Ellis, "Composing Autoethnographic Stories," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 161-176.

- ii. Heewon Chang, "Autoethnography," in *Autoethnography as Method* (New York: Routledge, 2008), 43-57.
 - b. Optional/Highly Recommended Reading
 - i. Robert Emerson, Rachel Fretz, and Linda Shaw, "Writing an Ethnography," in *Writing Ethnographic Fieldnotes* (Chicago: University of Chicago Press), 169-210.
 - e. In Class
 - i. Reading Response and Discussion
 - ii. Conducting auto-ethnography (Christina Novakov- Ritchey)
 - iii. Workshop Interview Transcription
- 10. **Wednesday, May 3:** Movement Description and Analysis
 - a. Reading
 - i. Joann Kealiinohomoku, "Field Guides," in Tamara Comstock, ed., *New Dimensions in Dance Research: Anthropology and Dance* (New York: Committee on Dance Research, 1974), 245-60.
 - ii. Deidre Sklar, "First Steps," in *Dancing with the Virgin: Body and Faith in the Fiesta of Tortugas, New Mexico* (Berkeley: University of California Press, 2001), 1-4.
 - b. Optional/Recommended Reading
 - i. Sally Ann Ness, "Dancing in the Field: Notes from Memory," in *Moving History/Dancing Cultures: A Dance History Reader*, eds. Ann Dils and Ann Cooper Albright (Middletown, CT: Wesleyan University Press, 2001), 67-86.
 - c. In Class
 - i. Reading Response and Discussion
 - ii. Movement Description Lab with guest artists Arushi Singh and Shweta Saraswat
 - d. Due
 - i. Fieldnotes #2 in hardcopy to TA and via TurnItIn

Week 6

- 11. **Monday, May 8:** Archival Research **MEET IN YRL 23167, THE "WEST ELECTRONIC CLASSROOM"**
 - a. Reading
 - i. Cheryl Rodriguez and Yvette Baber, "Reconstructing a Community through Archival Research," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 63-70.
 - ii. **SKIM** Christina Bombaro, *Finding History: Research Methods for Students and Scholars* (Lanham, MD: Scarecrow Press), 5-13.
 - iii. Diana Taylor, "Performance and/as History" *TDR* 50, no. 1 (2006), 67-86.
 - b. In class—class will occur in the Young Research Library; meet in YRL 23167 promptly at 10am
 - i. Reading Response and Discussion
 - ii. Archival research methods guest lecture with Peggy Alexander, Special Collections Performing Arts Curator

12. **Wednesday, May 10:** Copyright

- a. Reading
 - i. Simon Frith and Lee Marshall, "Making Sense of Copyright," in *Music and Copyright*, 2nd ed., ed. Simon Frith and Lee Marshall (Edinburgh: Edinburgh University Press, 2004), 1-18.
 - ii. Anthony Seeger, "Traditional Music Ownership in a Commodified World," in *Music and Copyright*, 2nd ed., eds. Simon Frith and Lee Marshall (Edinburgh: Edinburgh University Press, 2004), 157-170.
- b. In Class
 - i. Reading Response and Discussion
 - ii. Discuss Copyright; view copyright video
 - iii. Workshop auto-ethnography
- c. Due
 - i. Interview Transcription in hardcopy to TA and via TurnItIn

Week 7

13. **Monday, May 15:** Museums and Representation **MEET IN FOWLER FOYER**

- a. Reading
 - i. Serena Nanda, "Using a Museum as a Resource for Ethnographic Research," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. **Angrosino** (Long Grove, ILL: Waveland Press, 2007), 71-82.
 - ii. Ivan Karp, "Introduction: Museums and Communities: The Politics of Public Culture," in *Museums and Communities: The Politics of Public Culture*, eds. Ivan Karp, Christine Mullen Kreamer, and Steven D. Lavine (Washington, DC: Smithsonian Institution Press, 1992), 1-15.
- b. In class—class will occur in the Fowler Museum. Meet in the foyer promptly at 10am
 - i. Reading Response and Discussion
 - ii. Guest lecture on museum exhibitions and goals with Terri Geis, Fowler Museum Director of Education and Interpretation
 - iii. Wander through the Fowler at your own pace

14. **Wednesday, May 17:** Entangled Anthropology and Advocacy

- a. Reading
 - i. Anthony Seeger, "Theories Forged in the Crucible of Action: The Joys, Dangers, and Potential of Advocacy and Fieldwork," in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed., ed. Gregory Barz and Timothy J. Cooley (New York: Oxford University Press, 2008): 271-289.
 - ii. Faye Ginsburg and Rayna Rapp, "Entangled Ethnography: Imagining a Future for Young Adults with Learning Disabilities," *Social Science and Medicine* 99 (2013): 187-193.
- b. In Class
 - a. Reading Response and Discussion
 - b. Discuss entanglement and advocacy re objectivity
 - c. Discuss Ruth Behar
 - d. Workshop Fieldnotes

- c. Due
 - i. Autoethnography in hardcopy to TA and via TurnItIn

Week 8

15. Monday, May 22: "Authenticity"

- a. Reading
 - i. Dimitrios Theodossopoulos, "Laying Claim to Authenticity: Five Anthropological Dilemmas," *Anthropological Quarterly* 86, no. 2 (2013), 337-360.
- b. Optional/Recommended Reading
 - i. Regina Bendix, "Introduction," in *In Search of Authenticity: The Formation of Folklore Studies* (Madison: University of Wisconsin Press, 1997), 3-23.
 - ii. CedarBough T Saeji, "Transmission and Performance: Memory, Heritage, and Authenticity in Korean Mask Dance Dramas" (Ph.D. diss., UCLA, 2012), 68-74.
- c. In Class
 - i. Reading Response and Discussion
 - ii. Problematize and discuss "authenticity"

16. Wednesday, May 24: Virtual Fieldwork

- a. Reading
 - i. S. Elizabeth Bird and Jessica Barber, "Constructing a Virtual Ethnography," in *Doing Cultural Anthropology: Projects for Ethnographic Data Collection*, 2nd ed., ed Michael V. Angrosino (Long Grove, ILL: Waveland Press, 2007), 139-148.
 - ii. J. Martin Daughtry, "Russia's New Anthem and the Negotiation of National Identity," *Ethnomusicology* 47, no. 1 (2003), 42-67.
- b. In Class
 - a. Reading Response and Discussion
 - i. Discuss online field research
 - ii. Workshop Final Project
- c. Due
 - i. Fieldnotes #3 in hardcopy to TA and via TurnItIn

Week 9

17. Monday, May 29: no class—Memorial Day Holiday

18. Wednesday, May 31: Reading Ethnographies in Order to Write Ethnographies

- a. Reading—CHOOSE TWO; SKIM THE REST
 - i. Natasha Winegar, "Catching Babies: An Ethnography of a Licensed, Traditional Midwife," in *The Cultural Experience: Ethnography in Complex Society*, 2nd ed., eds. David W. McCurdy, James P. Spradley, and Dianna J. Shandy (Long Grove, ILL: Waveland Press), 179-190.
 - ii. John Hoch, "Dealing with Dickheads: An Ethnography of a Nightclub Staff Member," in *The Cultural Experience: Ethnography in Complex Society*, 2nd ed., eds. David W. McCurdy, James P. Spradley, and Dianna J. Shandy (Long Grove, ILL: Waveland Press), 148-155.

- iii. Jennifer Boehlke, "Juicing Their Way to the Top: Ethnography of a Tattoo Shop," in *The Cultural Experience: Ethnography in Complex Society*, 2nd ed., eds. David W. McCurdy, James P. Spradley, and Dianna J. Shandy (Long Grove, ILL: Waveland Press), 112-129.
 - iv. Melissa Cowell, "No Money, No Honey,: An Ethnography of Exotic Dancers," in *The Cultural Experience: Ethnography in Complex Society*, 2nd ed., eds. David W. McCurdy, James P. Spradley, and Dianna J. Shandy (Long Grove, ILL: Waveland Press), 121-129.
- b. In Class
 - i. Reading Response and Discussion
 - ii. Discuss ethnographic prose style
 - iii. Workshop Final Project
 - c. Due
 - i. Fieldnotes #4 in hardcopy to TA and via TurnItIn

Week 10

- 19. **Monday, June 5:** Workshop
 - a. In Class
 - i. Bring minimum 5 pages of final project to workshop
- 20. **Wednesday, June 7:** Workshop
 - a. In Class
 - i. Bring minimum 5 pages of final project to workshop
 - b. Due
 - i. Fieldnotes #5 in hardcopy to TA and via TurnItIn

Week 11

- 21. **Monday, June 12**
 - a. Due
 - i. All Final Projects Due by 12 noon PT in front office of WAC/D and via TurnItIn