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In this book, three leading scholars develop a series of guidelines, suggestions, and practical advice about how to write useful fieldnotes in a variety of settings, both cultural and institutional. Using actual unfinished, "working" notes as examples, they illustrate options for composing, reviewing, and working fieldnotes into finished texts. They discuss different organizational and descriptive strategies, and show how transforming direct observations into vivid descriptions results not simply from good memory but more crucially from learning to remember dialogue and movement like an actor, to see colors and shapes like a painter, and to sense moods and rhythms like a poet. A vigorous and persuasive response to those who say that fieldnotes are too idiosyncratic, personal, and dependent on natural talent to allow formal instruction, this book shows that note-taking is a craft that can be taught. It is an essential tool for students and social scientists alike.

In this companion volume John van Maanen's *Tales of the Field*, three scholars reveal how the ethnographer turns direct experience and observation into written fieldnotes upon which an ethnography is based. Drawing on years of teaching and field research

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experience, the authors develop a series of guidelines, suggestions, and practical advice about how to write useful fieldnotes in a variety of settings, both cultural and institutional. Using actual unfinished, "working" notes as examples, they illustrate options for composing, reviewing, and working fieldnotes into finished texts. They discuss different organizational and descriptive strategies, including evocation of sensory detail, synthesis of complete scenes, the value of partial versus omniscient perspectives, and of first person versus third person accounts. Of particular interest is the author's discussion of notetaking as a mindset. They show how transforming direct observations into vivid descriptions results not simply from good memory but more crucially from learning to envision scenes as written. A good ethnographer, they demonstrate, must learn to remember dialogue and movement like an actor, to see colors and shapes like a painter, and to sense moods and rhythms like a poet. The authors also emphasize the ethnographer's core interest in presenting the perceptions and meanings which the people studied attach to their own actions. They demonstrate the subtle ways that writers can make the voices of people heard in the texts they produce. Finally, they analyze the "processing" of fieldnotes—the practice of coding notes to identify themes and methods for selecting and weaving together fieldnote excerpts to write

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a polished ethnography. This book, however, is more than a "how-to" manual. The authors examine writing fieldnotes as an interactive and interpretive process in which the researcher's own commitments and relationships with those in the field inevitably shape the character and content of those fieldnotes. They explore the conscious and unconscious writing choices that produce fieldnote accounts. And they show how the character and content of these fieldnotes inevitably influence the arguments and analyses the ethnographer can make in the final ethnographic tale. This book shows that note-taking is a craft that can be taught. Along with *Tales of the Field* and George Marcus and Michael Fisher's *Anthropology as Cultural Criticism*, *Writing Ethnographic Fieldnotes* is an essential tool for students and social scientists alike.

Once upon a time ethnographers returning from the field simply sat down, shuffled their note cards, and wrote up their descriptions of the exotic and quaint customs they had observed. Today scholars in all disciplines are realizing how their research is presented is at least as important as what is presented. Questions of voice, style, and audience--the classic issues of rhetoric--have come to the forefront in academic circles. John Van Maanen, an experienced ethnographer of modern organizational structures, is one who

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believes that the real work begins when he returns to his office with cartons of notes and tapes. In *Tales of the Field* he offers readers a survey of the narrative conventions associated with writing about culture and an analysis of the strengths and weaknesses of various styles. He introduces first the matter-of-fact, realistic report of classical ethnography, then the self-absorbed confessional tale of the participant-observer, and finally the dramatic vignette of the new impressionistic style. He also considers, more briefly, literary tales, jointly told tales, and the theoretically focused formal and critical tales. Van Maanen illustrates his discussion of each style with excerpts from his own work on the police. *Tales of the Field* offers an informal, readable, and lighthearted treatment of the rhetorical devices used to present the results of fieldwork. Though Van Maanen argues ultimately for the validity of revealing the self while representing a culture, he is sensitive to the differing methods and aims of sociology and anthropology. His goal is not to establish one true way to write ethnography, but rather to make ethnographers of all varieties examine their assumptions about what constitutes a truthful cultural portrait and select consciously and carefully the voice most appropriate for their tales. Written with grace and humor, *Tales of the Field* will be an invaluable introduction to novices just

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Learning the fieldwork trade and provocative stimulant to veteran ethnographers. "Engaging and well written."--H. Ottenheimer, Choice

Anton Chekhov is revered as a boldly innovative playwright and short story writer—but he wrote more than just plays and stories. In *Alive in the Writing*—an intriguing hybrid of writing guide, biography, and literary analysis—anthropologist and novelist Kirin Narayan introduces readers to some other sides of Chekhov: his pithy, witty observations on the writing process, his life as a writer through accounts by his friends, family, and lovers, and his venture into nonfiction through his book *Sakhalin Island*. By closely attending to the people who lived under the appalling conditions of the Russian penal colony on Sakhalin, Chekhov showed how empirical details combined with a literary flair can bring readers face to face with distant, different lives, enlarging a sense of human responsibility. Highlighting this balance of the empirical and the literary, Narayan calls on Chekhov to bring new energy to the writing of ethnography and creative nonfiction alike. Weaving together selections from writing by and about him with examples from other talented ethnographers and memoirists, she offers practical exercises and advice on topics such as story, theory, place, person, voice, and self. A new and lively exploration of ethnography, *Alive in*

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the Writing shows how the genre's attentive, sustained connection with the lives of others can become a powerful tool for any writer.

Collaboration between ethnographers and subjects has long been a product of the close, intimate relationships that define ethnographic research. But increasingly, collaboration is no longer viewed as merely a consequence of fieldwork; instead collaboration now preconditions and shapes research design as well as its dissemination. As a result, ethnographic subjects are shifting from being informants to being consultants. The emergence of collaborative ethnography highlights this relationship between consultant and ethnographer, moving it to center stage as a calculated part not only of fieldwork but also of the writing process itself. The Chicago Guide to Collaborative Ethnography presents a historical, theoretical, and practice-oriented road map for this shift from incidental collaboration to a more conscious and explicit collaborative strategy. Luke Eric Lassiter charts the history of collaborative ethnography from its earliest implementation to its contemporary emergence in fields such as feminism, humanistic anthropology, and critical ethnography. On this historical and theoretical base, Lassiter outlines concrete steps for achieving a more deliberate and overt collaborative practice throughout the

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what is found. Becker's advice ranges from

simple tricks such as changing an interview question from "Why?" to "How?" (as a way of getting people to talk without asking for a justification) to more technical tricks such as how to manipulate truth tables. Becker has extracted these tricks from a variety of fields such as art history, anthropology, sociology, literature, and philosophy; and his dazzling variety of references ranges from James Agee to Ludwig Wittgenstein.

Becker finds the common principles that lie behind good social science work, principles that apply to both quantitative and qualitative research. He offers practical advice, ideas students can apply to their data with the confidence that they will return with something they hadn't thought of before. Like *Writing for Social Scientists, Tricks of the Trade* will bring aid and comfort to generations of students. Written in the informal, accessible style for which Becker is known, this book will be an essential resource for students in a wide variety of fields. "An instant classic. . . . Becker's stories and reflections make a great book, one that will find its way into the hands of a great many social scientists, and as with everything he writes, it is lively and accessible, a joy to read."—Charles Ragin, Northwestern University

Ethnography centers on the culture of everyday life. So it is ironic that most

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scholars who do research on the intimate

experiences of ordinary people write their books in a style that those people cannot understand. In recent years, the ethnographic method has spread from its original home in cultural anthropology to fields such as sociology, marketing, media studies, law, criminology, education, cultural studies, history, geography, and political science.

Yet, while more and more students and practitioners are learning how to write ethnographies, there is little or no training on how to write ethnographies well. From

Notes to Narrative picks up where methodological training leaves off. Kristen Ghodsee, an award-winning ethnographer, addresses common issues that arise in ethnographic writing. Ghodsee works through sentence-level details, such as word choice and structure. She also tackles bigger-picture elements, such as how to incorporate theory and ethnographic details, how to effectively deploy dialogue, and how to avoid distracting elements such as long block quotations and in-text citations. She includes excerpts and examples from model ethnographies. The book concludes with a bibliography of other useful writing guides and nearly one hundred examples of eminently readable ethnographic books.

Writing the New Ethnography provides a foundational understanding of the writing processes associated with composing new forms

