

**A BRIEF GUIDE TO CREATING AND IMPLEMENTING
ETHNOGRAPHIC PROJECTS:
A Module Created for the Writing Across Emory Program**

By Sean Dolan

Introduction

Ethnography is a type of research writing that draws its material directly from social life. So, while literary scholars pore over documents, psychologists conduct crafty experiments, and archaeologists and paleontologists patiently sift through dirt to discover artifacts and their contexts, ethnographers engage in conversations and hang-out¹ at the events that compose social life. Such an accessible, personal, authentic, and seemingly casual approach to research is appealing to students. It invites them to explore the world immediately around them and uncover the deeper significance of ordinary life. As instructors, however, we recognize the challenge of setting aside enough time within a course for students to identify topics, gain access and spend time with social groups, write up fieldnotes, analyze those notes, and develop insights from that analysis into shareable (and assessable) final projects. We worry that students will struggle to collect material rich enough to draw satisfying conclusions, that there just isn't time for such projects in our courses.

Drawing on six semesters of experience working with undergraduate, mostly first-year, students in Emory's Writing Program, this module explores ideas about creating, shaping, and facilitating ethnographically based projects. The approach advocated here highlights ethnography as a broad approach to research writing—it strives to avoid becoming bogged down in methodological techniques or overly abstract theoretical issues. It is instead aimed at helping instructors create projects that support student researchers as they strive to compose strong, clear, and compelling texts—no matter their disciplinary focus.

Determining Objectives and Scope

The fact is that, outside of a methodology course, we don't have sufficient time to teach students all the skills of ethnographic research, the subtleties of separating observation from reflexive evaluation in fieldnotes, for example, or the techniques (and importance) of creating kinship charts or mapping communities. Does this mean we ought to turn our backs on the social worlds in which our students are immersed as a source of research material?

A more moderate solution lies in finding ways of limiting the scope of assigned projects. For example, in the writing courses I teach, I want to foreground the processual nature of composing texts—the iterative movements between drafting and revising, between creating ideas and developing them. I have students practice this by emphasizing the steps of moving between field jottings created during participant observation, complete fieldnotes written up shortly after the observation, and drafting an account of observed events for others to read. With this aim in mind, I take class time to read about the process of creating jottings and fieldnotes, to look at examples, to practice, and to give feedback on students' fieldnotes (both from me and from their peers). In one version of my first-year writing course, students work

¹ Cultural studies scholar James Clifford, recounting a comment by anthropologist Renato Renaldo, famously characterized current approaches to ethnography as "deep hanging out." While this was intended as a—mild—criticism, it does capture something of ethnographic practice (Clifford 56, 90, and 351, n2).

through this process two times: once for a low-stakes observation project and a second time for a more sophisticated research project. By intensely focusing on this process, students are deeply engaged in the practice of writing—especially developing and using narratives. Other issues, like sophisticated understandings of analytical frameworks and their application, are relegated to secondary importance. The objective of the course is to inculcate the habits of drafting and revising—other elements are less important. Once it is clear what our course learning objectives are, we can design our projects to emphasize those elements.

It may be useful to think about some different kinds of ethnographic projects and the elements that they emphasize.²

- **Scene Observation**—ask students to spend a specified amount of time observing people in a public space. Such assignments set a low bar for beginning ethnographic research; they allow students to assume a passive role and simply pay attention to some part of the social world. Yet, such assignments require students to engage in descriptive writing that can lead to wonderful insights. They can be assigned as simple, quick reaction papers or something more complex requiring students to take notes about observations and use them to write up developed essays. Such projects could also require students to use secondary resources (about locations or types of activities, for example).
- **Place or Artifact Analysis**—ask students to identify an interesting space (a campus bulletin board, religious space, coffee shop, part of library, wherever) or an object (a specific object in the world—a park bench or a friend’s bicycle, for example) and have them describe and analyze it (perhaps in terms of purpose/function or maybe affect or some other framework). This type of project allows students to focus on social materiality, again, without requiring them to interact and build rapport, so it is very accessible.
- **Experiential Observation**—ask students to do something and report back about the experience. This could be going to a religious service or civic ceremony, a social event like a dance or a party, or a volunteer experience, for example. The idea here is to give students something to do—a more or less structured way of interacting with a community. Introductory psychology and sociology courses sometimes include versions of this sort of project that ask students to break some social norm, like clapping at the wrong point in a performance or facing the wrong way in an elevator, in order to record people’s reactions.
- **Interview**—ask students to develop a series of questions for someone in order to learn about their experiences or expertise. The interviewee might be someone they know, such as interviewing a parent or grandparent to find out about family history, for example, or relative strangers, such as professionals in a field the students are interested in. In a narrow sense, interviews are not ethnographic—they don’t focus on social life as it naturally unfolds—however, all ethnographic projects involve interviews to some extent.
- **Research Project**—have students collect material by any of the above means (observation, participation, or conversation) or perhaps a combination and then connect

² *Strategies in Teaching Anthropology* is an edited collection of field-based assignments that is useful for brainstorming different types of projects and thinking through the details of facilitating them.

that material with secondary sources such as previous studies of the same group, of similar phenomena, or of some theoretical framework to be used in analysis.

As mentioned above, the aim in my courses is to push students to understand and practice the habits of good academic writing. However, it is easy to imagine these sorts of projects serving many other learning outcomes. They might be used to encourage students to connect with communities they are unfamiliar with, to explore the social world of the university or the broader communities in which the campus is embedded, to practice analyzing narratives as well as ideas and theories from secondary sources and to synthesize these in their own compositions, or to introduce and practice specific field research methodologies either on their own or in combination with library or archive research.

Importantly, any of these types of projects can be scaled up or down. A project could be as easy as asking students to observe eating habits and jot down some notes to share during the next class meeting. Projects could be much more sophisticated, asking students to develop a research idea, collect research material (perhaps from secondary sources as well as primary), and share that research in a presentation or a written document (or perhaps both). The important thing is that the project allows students to achieve the learning objectives. Key to ensuring progress toward those objectives is thoughtful scaffolding for the project.

Scaffolding

Scaffolding is a teaching technique in which instructors provide specific kinds of supports to enable students to learn new concepts or develop new skills. Once proficiency is achieved, the support can be withdrawn. The question is, then, with ethnographic projects, what sorts of supports should we anticipate providing for our students? Here are several examples from my courses.

Ethics. Because the sorts of projects we are thinking about here are not considered research, they are exempt from IRB (Institutional Review Board) oversight. This exemption is based on the fact that they are intended strictly for learning and not to be circulated as research findings outside the context of the class. Students should be aware, however, that this exemption means that they cannot use these projects outside the context of the course in, say, a campus wide student research showcase. If students do plan to share their research outside the class, the [IRB office](#) could offer assistance in arranging to do so ethically (at Emory, most ethnographic research is exempt from IRB oversight in any case—but this determination has to be made through IRB review).

Even though students do not need to go through an IRB review process, they still must abide by ethical research guidelines. As educators, we should think through how to introduce these guidelines and help students understand how to apply them to their projects. In my writing courses, I incorporate discussions of ethics at several points. Early in the course, we discuss the possibilities of learning from others' experiences and avoiding misrepresentation and appropriation. This meshes well with concerns about plagiarism and contextualization of sources. Depending on the course, a more or less extensive discussion of ethics may be appropriate. I considered, for example, inviting a representative from the IRB office to talk about ethics and undergraduate research. Ultimately, I decided this was too time consuming and tangential for my course. However, it is necessary to provide some guidance to student researchers—perhaps, just a short lecture or as part of a discussion of problematic research

from the past (the [Tuskegee Syphilis Project](#), recent iterations of the [Milgram experiments](#), or [Laud Humphrey's research](#) about anonymous public sex between men are all engaging cases). You could also have students do research about ethics within the disciplines they are interested in (looking up the ethics pages of professional organization websites, for example).

Here are some of the major concepts in research ethics I highlight for my students:

- **Expectations of privacy.** In most cases it is unethical to observe someone without their permission when they have a *reasonable expectation of privacy* such as when they are at home (in their dorm room), having private conversations, or leave correspondence (letters, text messages, and the like) where they are accessible. If people are in a public space (for example, a coffee shop, park, or in a common space on campus) where they recognize they are observable and are not attempting to avoid it, there is no expectation of privacy. So, a group of friends rowdily cheering on a game at a sports bar are in public, while a couple having a muted conversation in the corner of a restaurant have an expectation of privacy.
- **Informed consent.** People must give their permission before data or research material can be collected from them. In the context of ethnography, informed consent means that the researcher explains who they are, what their research is about, how information will be used, and what participation in the research involves. Researchers cannot hide the fact they are doing research, misrepresent their research, or trick participants regarding their participation. For most ethnographic projects, oral consent is sufficient.
- **Confidentiality.** Researchers must not reveal the identities of their participants. This means that pseudonyms are to be used in any shared material, including in fieldnotes if they are shared with peers (researchers should keep a key connecting participants to assigned pseudonyms as a separate, private document). Also, distinguishing characteristics should be omitted or altered (in ways that maintain the credibility and validity of the research material). Common exceptions to the requirement of confidentiality include cases in which someone is acting as a spokesperson (for a business or organization, for example) or cases in which a person's identity cannot be obscured without distorting research material, such as when interviewing family members (in such cases, it would often not be possible to contextualize the material without disclosing the researcher's relationship to the participant). In such cases, this must be disclosed to participants as part of obtaining informed consent. As part of maintaining confidentiality, researchers must also secure their fieldnotes and other research material.
- **Beneficence.** Conducting research must not hurt participants and aim at some good or benefit. In my courses, I discuss this with students as a responsibility to represent research material honestly and in a spirit of generosity. Researchers should not represent participants as foolish or aim to embarrass or shame them. When researchers radically disagree with participants or uncover retrograde or plainly unethical attitudes or practices, representation is challenging. **Cultural relativism** and **ethnocentrism** may be useful concepts in this regard as well.

Looking over these guidelines, it is evident that meeting ethical obligations requires considerable judgment and discernment by researchers. In practice, over the past six semesters, students in my courses have rarely proposed ethically complex projects. While above

I have drawn on ethical guidelines in the social sciences (reflecting my disciplinary background), in many cases the sorts of research students are undertaking could be guided by principles taken from ethics in journalism or another discipline that works directly with living people. In any case, it is important to provide some ethical guidance for research projects and provide a framework for students to apply them to their own projects. For example, I ask students to briefly address the ethics of their research in their proposals. I also meet with students individually at the beginning of their major research projects in part to head off any issues.

Generating Ideas. One of the most intimidating things writers at any level face is a blank page. With innumerable topic possibilities, how do we help students settle into one and begin developing it? “Find a topic you are interested in” may be a starting point but is little more; almost everything is interesting from some perspective and all research become dull at some points during a project. To help students get beyond attempts to abstractly evaluate their interests, look for steps that will produce intermediary texts (drafts) that students can build on toward the final text.

While research projects begin with some kind of thinking or brainstorming, this need not be a solitary activity. Consider using class time for students to discuss their ideas in groups. This can be more or less structured depending on the time available, level of the students, and our preferences as instructors about how to give feedback. In some cases, ten minutes with one or two partners in free-form discussion may be enough, in other cases, give more specific guidelines (“come up with three topic ideas and possible sources for those topics”) for the group work.

It is similarly useful to consider different modes of composition even in the early stages of research development. Different modes of composition allow students to form an increasingly concrete notion of what their research is—this may mitigate the anxiety they experience facing a blank page. You might ask students to write a discussion board post about the research ideas they informally discussed with partners. Such posts not only make student’s ideas more concrete through the process of writing them down, but also force students to articulate their ideas for an actual audience (their colleagues in the course). The public posts also become brainstorming aid for students who are having difficulty coming up with ideas. And they are an opportunity for us to give feedback. You might encourage or require students to comment on each other’s posts—though if you want them to get beyond “I really like your idea,” you will have to give them some instruction on what you expect in threaded replies. These posts could then be the basis for students sharing their research topics orally with the class. I take a class period and go around the room to have students briefly describe their projects and give them brief feedback and encouragement. This is possible in a class of sixteen students but may be too time consuming for larger classes. The idea with the above sequence is that over a period of two classes, hopefully with a weekend in between, every student in the class has identified and revised a topic three times using two modes (discussion and written text). They’ve also gotten feedback from both me and their peers.

For major projects, it is useful to include a proposal step in which students develop a research question or aim for the project and a plan for carrying out the research. I also include a short (5 item) annotated bibliography as part of the proposal. The written proposal and bibliography are the basis for a 10- or 15-minute individual conference with each student—admittedly a luxury reserved for small classes. The idea here is again to have students build on their topic (with a

guiding question and some relevant sources) as well as continuing drafting their projects both with the text of the written proposal and the “text” of the conversation with me.

Methods. It is easy to get bogged down in methods, but unless your students are likely to specialize in ethnographic methods in their disciplines, I think it is better to treat them lightly. One of the appealing aspects of ethnographic research is, after all, the intuitive character of the research—mainly talking and spending time with people.

Rather than trying to introduce formal methods, consider helping students focus on what sorts of material they can collect in their fieldwork. They can observe what and how people do things—what their *practices* are. They can listen to participants and learn about their experiences, memories, values, and beliefs—what their *ideas* are. So, students’ fieldnotes will primarily consist of narratives, the students’ stories about what participants do and records of the stories that people tell.

Many students, almost as a reflex, want to ask causal questions—“what causes students to eat poorly in the cafeteria?”, for example. While ethnography might lead to some insights here, it is better suited to other types of questions. I push students toward questions about significance/meaning and “how” questions. They might revise the above as “what does *eating well* mean to students?”, “how do students make food choices in the cafeteria?”, or “what are the different types of social work getting done when students eat together in the cafeteria?”. These questions are likely to be more responsive to the narratives students collect as part of their ethnographic research.

While not a primary focus, it is worth outlining some methods and maybe taking a bit of class time to practice them. I like to have students spend 10 to 15 minutes making jottings while they observe different locations on campus. We then debrief focusing on practical considerations like the importance of having a small, palm-sized notebook and the feelings of social awkwardness that may arise when they’re in a space observing people. If there is time, students may also work in groups to compare their observations and see what sort of insights they can develop from them (beginning the transition from describing ethnographic material to interpreting it). Similar exercises could focus on developing questions and conducting interviews. Students will sometimes propose using questionnaires³ or focus groups; I usually try to dissuade them from attempting these (which require more formal training) and encourage them to focus instead on the social world as it presents itself. But depending on the focus of the course and the interest and background of the student, there may be exceptions.

Sharing Research / Assessment. Assessment is often conflated with assigning grades to final versions of projects. A better approach may be to use assessment to let students know about their progress toward learning outcomes during the process of putting together a project. Scaffolding introduces such opportunities for feedback. This also allows instructors to base grades on students’ sustained work overtime rather than just a final product; it’s a more equitable approach to grading.

³ To draw provisional insights from even a small number of surveys involves time consuming data entry and at least rudimentary statistical analysis—none of which contribute to the writing-centered objectives of the courses I teach.

While feedback on scaffolding components of a project may be formal written exchanges from instructors to students, presentations are a way for students to share their research and an opportunity to provide feedback outside comments on drafts. Such presentations allow students to revise and clarify their research for a specific, concrete audience. They are also opportunities for students to get feedback from several perspectives rather than just from the instructor.

The challenge with presentations is that they take up a lot of class time. To make the most out of such an activity, instructors may also need to provide some instruction (ideally, practice even) about public speaking and, if relevant, the creation of slides or other visual supports. Some students also find public speaking anxiety inducing and may need additional coaching. For such reasons, presentations may seem unappealing—particularly for larger classes.

A slightly modified approach to presentations, however, may alleviate some of these difficulties. In my courses students participate in *roundtable discussions*. Students are either in the role of *discussant* or *commentator*. Discussants circulate a two-page summary of their project (I call it a *progress report*) the day before they present. The other students, the commentators, read the report and prepare questions about it. In class, the discussant has three minutes to summarize their project and share an insight, interesting event from their fieldwork, or pose questions about difficult aspects of their research (they cannot just read the progress report). Then we have a class-wide discussion about it. Usually, I assign between 4 and 6 discussants for a 75-minute class and have all the discussants present before opening the floor for discussion. This format eliminates long, sometimes aimless, presentations and encourages broad engagement because commentators have already read the progress reports and have questions in mind. The challenge is to be certain that each discussant gets meaningful feedback.

Peer review exercises are another way for students to share and get feedback on their work. However, peer review that focuses narrowly on drafts has its shortcomings: it does not provide writers a chance to re-present (rework, revise) their work for the reviewer and feedback can be shallow, naïve, or even misleading. In most cases, if peer review is going to be productive, students need some instruction about how to give feedback. Students' instincts are often to take a role of advice-giver and focus on sentence level issues and grammatical mistakes. This is sometimes useful if writers have a *real* final draft of a text—but that's seldom the case. Instead, my aim in peer review is to provide writers with an opportunity to talk through their projects, re-presenting their ideas in another mode to a specific audience—one or two of their peers. I encourage reviewers to think of themselves on one hand as inquisitive students trying to understand what the project is about, what it is trying to achieve. And, on the hand, co-creators who have an interest in the project being as strong and clear as it possibly can. I emphasize that it is okay if the writer does most of the talking and relatively little advice is given. I also stress that it is not necessary to "get through" the entire text—it is more important that they talk about one or two important things.

In practical terms, I ask students to read the text aloud (having groups work in separate parts of the room or even outside the classroom cuts down on the din). For longer texts, it is better to do this in sections—stopping for discussion after the introduction, for example. Also, particularly for the body paragraphs, it may be sufficient (or even better) for writers to describe what they are doing in each section of the text rather than reading it. Reviewers should focus primarily on clarity, purpose, and use of evidence (what does the writer need to include to

ensure readers understand the ideas being developed?). Finally, I also have reviewers write a short reflection (5-6 sentences) about what they did during the session and what was accomplished (this reflection is shared with the writer as well as with me). The idea here is to push students toward discussing the projects and their ideas rather than trying to edit each other's texts.

Conclusion

Ethnographic projects can be a terrific way of getting students to engage critically with the social world in which they're immersed. In this module I've shared some ideas, based on my experience teaching first-year writing courses, about how to cut such projects down to manageable size and tailor them to the aims of different courses. I've also considered some of the practical aspects of structuring projects. Below, I provide two prompts from my own course. The first is a short project based on observing a social scene. The second is a longer full research project. As the last section of the module, I've included a short bibliography of some useful resources.

Example Project 1

SCENE OBSERVATION

Ethnographic research rests on a broad set of methodologies collectively called *participant observation*. By both participating in and observing social life, the ethnographer gains insights inaccessible through interviews or surveys. Ethnographers themselves become the research tool. Writing is essential to this undertaking. Ethnographers must develop techniques for making records while "in the field." These jottings are then used to write full fieldnotes soon after the experience. Fieldnotes are the personal archive of the ethnographer—the material which they will analyze and reflect upon to refine and answer their research questions. This exercise focuses on the second part of the *participant observation* pair, *observation*.

Task: In this project, you will observe a social scene—a scene in which people interact and you can observe their behavior. To choose the social scene, you will need to develop a preliminary research question—some issue you are interested in exploring. Preliminary online research about potential locations may help you develop this initial question. After you arrive at your research site, you may choose to focus on another aspect of the scene, but the initial question will help narrow the focus of your observations. While you are at the site, jot notes about what you observe—interactions, behaviors, attitudes (and how those attitudes are expressed), interesting or confusing conversations, and your general observations. Also note the general environment. For this project, restrict your research to making observations. Do not interview people.

As soon as possible after the visit, use these brief jottings to write fieldnotes. These fieldnotes constitute your personal archive—the more detailed they are, the more material you will have to develop your essay. To retain the richness of your observations, ideally write the fieldnotes before you go to sleep or within a day at the latest. Include a description of the context in which the scene takes place—location, time, number of people, physical environment, whatever seems significant.

As the third part of the project, you will write an essay about the observation based on your fieldnotes. The essay, unlike the fieldnotes, is a narrative. Whereas the fieldnotes are expansive and detailed, the essay should focus on telling the reader something specific about your observations—how the observation answers your research question or, at least, begins to. In the essay you will also reflect on the experience of doing the observation. What strategies did you use to do the observation and how did you feel about it?

Post your brainstorming notes in the discussion section on Canvas by **11:59 PM on Sunday, January 30**. Post your fieldnotes by **Monday, February 7**. We will also workshop drafts of the essays on **Monday, February 7**. The revised essays are due by **11:59 PM, on Friday, February 11**.

Guidelines: The essay should be 3 to 4 pages long. Follow MLA-style guidelines and standard writing conventions.

Example Project 2

ETHNOGRAPHIC RESEARCH PROJECT

The Ethnographic Research Project brings together several types of research and genres of writing. At the core of the project is information or data generated through ethnographic research—that is, through direct engagement with the social world. This project builds on the observation project in that, not only will you observe an event or group, but you will also take part in it and talk with other participants or members. So, the ethnographic component, the **primary source**, will consist of observations of other people, the researcher's own experiences as a participant, and others' reports about the event and their experiences. This data will focus on or respond to a research question that you are interested in investigating.

Additional information for the project will come from **secondary sources**. Such sources may include journal articles, books (ethnographies and monographs, for example), and chapters from edited volumes. Popular media and online sources may also be used, but sparingly. Using these sources, you will identify the claims that other scholars and experts have made about the topic you are investigating. These previous claims will provide a framework in which you position your own claim. Does your research confirm what others have written? Does it challenge others' claims? How does your research build on the claims that have already been made?

The project, then, involves **two "archival" encounters**. One with an event or group and the second with a collection of sources. You will *inscribe* the event by making jottings in the field while participating and then writing fieldnotes based on those jottings. These fieldnotes are your personal archive. Similarly, in the second encounter, you will identify likely sources and vet them. Then you will read, annotate, and take notes about your selected sources. These annotations and notes are your second personal archive.

Drawing on these two personal archives, you will write a 5-page research paper. This paper will be based on a claim that answers, at least tentatively, your research question. The content of the paper will come from your fieldnotes and at least 2 secondary sources.

In addition to the research paper, you will also present your research to the class in a **roundtable discussion**. This presentation is based on your project as *a work in progress* (you do not need to have a final draft of the paper for the presentation—just an account of how your project is progressing). For the roundtable discussions, you will circulate a short write-up (2 pages) about your project the day before you present. On the day of the presentation, you will briefly talk about your project (3-5 minutes) and then your colleagues will ask questions and provide feedback.

Important dates:

Conferences (with proposal and annotated bibliography): Week 12 (March 28 and 30)

Roundtable discussions (with progress report): Weeks 13 and 14 (April 4, 6, 11, and 13)

The final research paper is due on **Sunday, April 22 at 11:59 PM**.

PROPOSAL AND ANNOTATED BIBLIOGRAPHY (supplement A to Project 2 prompt)
During the week of March 28 and 29, we will not meet for our usual class. Instead, we will meet for individual conferences and you will have time to do research for your projects. In preparation for our individual conferences, prepare a project proposal and an annotated bibliography. Conferences will be March 28-30.

Project Proposal: The proposal is a short statement about what you plan to do for the project. In it you will describe the group, community, or event you are researching. Explain what your research question is (or, in some cases, the claim you are making) and why it is significant (or interesting to readers). Also include a brief statement about your progress with the research. For example, have you visited the community and taken fieldnotes or interviewed anybody from the community? What is your schedule for completing the research? The proposal need not be longer than three-quarters of a page.

Annotated Bibliography: The purpose of annotating a bibliography is to keep track of potential sources for your project and create a record about how they may be useful. The bibliography consists of a complete MLA works cited style entry for each source. Immediately following the entry is a brief (one or two sentence) summary of the source and a short explanation of how it relates to your project. This bibliography must include at least five sources. Three of these must be scholarly/academic sources.

GUIDELINES FOR ROUNDTABLE DISCUSSIONS (supplement B to Project 2 prompt)
On April 4, 6, 11, and 13, we will have roundtable discussions. For these discussions the class will be divided into four panels of four presenters. On each of the roundtable days, one of these groups will share their research in presentations (3 to 5 minutes). Presenters will also prepare progress reports of no more than two pages to circulate to the group by noon of the day prior to the roundtable discussion (April 3, 5, 10, and 12).

The progress reports will introduce the projects including a description of the group, community, or event being researched, the research question and its significance, findings so far, and any preliminary conclusions. The presentation may overlap somewhat with the report (the presenter will want to briefly reintroduce the project, for example) but should add to the report. The presenter may discuss an interesting anecdote from their research so far, raise for discussion an interesting issue that has emerged from the research, or highlight certain problems in the project about which the presenter would like feedback. It is important to not merely regurgitate what is already in the report. The presenter may use slides or other visual material—though this is not required.

The commentators will read the reports and annotate them before the roundtable discussion. Thus, the commentators should come to the discussion ready with several points or questions about the projects. Commentators will keep notes throughout the presentations and further develop their comments and questions in light of them. After the presentations (about 20 minutes), the floor will be open for discussion of the projects. The commentators may ask questions and raise points about any of the projects. All the presenters should receive feedback and have the opportunity to respond in this discussion.

We will use the discussions section of Canvas to distribute the two-page reports and to provide written feedback to the presenters. By noon on the day prior to the roundtable, the presenters will post their reports to the Discussion section as an attached Word document or PDF. After the live roundtable discussion in class, commentators will attach their feedback as a Word document or PDF in a threaded reply. Although you should read all the progress reports and participate in the discussion of each of the projects, on the day you present, you do not need to post written feedback to your co-panelists.

Presentation Panels

April 6:

April 11:

April 13:

Bibliography

Bell, Lindsay A. "Five Simple Steps for Helping Students Write Ethnographic Papers." *Teaching Culture*, 11 Sept. 2013, <http://www.utpteachingculture.com/five-simple-steps-for-helping-students-write-ethnographic-papers/>. Accessed 9 July 2022.

Brown, Shan-Estelle. *Writing in Anthropology: A Brief Guide*. Oxford University Press, 2017.

Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press, 1997.

Emerson, Robert M., et al. *Writing Ethnographic Fieldnotes*. 2nd ed, The University of Chicago Press, 2011.

"Engaging Communities: Writing Ethnographic Research." *Engaging Communities*, <http://www.engagingcommunities.org/>. Accessed 9 July 2022.

- Gay y Blasco, Paloma, and Huon Wardle. *How to Read Ethnography*. Routledge, 2007.
- Hjorth, Larissa, et al. *Creative Practice Ethnographies*. Lexington Books, 2020.
- Jahnke, Lori. "Anthropology how to: A guide for undergraduates undertaking in-depth anthropological research project." *Emory Libraries*, <https://guides.libraries.emory.edu/main/anthropologicalmethods>. Accessed 9 July 2022.
- Narayan, Kirin. *Alive in the Writing: Crafting Ethnography in the Company of Chekhov*. University of Chicago Press, 2012.
- Nielsen, Morten, and Nigel Rapport. *The Composition of Anthropology: How Anthropological Texts Are Written*. Routledge, 2018.
- Rice, Patricia C., and David W. McCurdy, editors. *Strategies in Teaching Anthropology*. 5th ed., Pearson Prentice Hall, 2008.
- Van Maanen, John. *Tales of the Field: On Writing Ethnography*. 2nd ed, University of Chicago Press, 2011.
- Vivanco, Luis Antonio. *Field Notes: A Guided Journal for Doing Anthropology*. Oxford University Press, 2017.
- Winick, Stephen, and Peter Bartis. *Folklife & Fieldwork: An Introduction to Cultural Documentation*. 4th ed., Library of Congress, 2016, <https://www.loc.gov/folklife/fieldwork/pdf/FolklifeandFieldwork2016forWeb.pdf>. Accessed 9 July 2022.
- Wulff, Helena, editor. *The Anthropologist as Writer: Genres and Contexts in the Twenty-First Century*. Berghahn Books, 2016.