# Contents

Preface ix
Acknowledgments xiii

1. Introduction to Critical Ethnography: Theory and Method 1
   Dialogue and Others 10
   The Method and Theory Nexus 13
   Summary 15
   Warm-Ups 17

2. Methods: “Do I Really Need a Method?”
   A Method . . . or Deep Hanging Out? 19
   “Who Am I?” Starting Where You Are 21
   “Who Else Has Written About My Topic?”
   Being a Part of an Interpretive Community 22
   The Power of Purpose: Bracketing Your Subject 22
   Preparing for the Field: The Research Design and
   Lay Summary 24
   The Research Design 24
   The Lay Summary 25
   Interviewing and Field Techniques 27
   Formulating Questions 28
   Two Classic Models 29
   One: The Patton Model 29
   Two: The Spradley Model 31
   Extra Tips for Formulating Questions 33
   More Models 33
   Initial Brainstorming and Puzzlements 33
   Memory and the Oral History Interview 34
   Langellier and Peterson’s Four Entry Points of Analysis 37
Attributes of the Interviewer and Building Rapport  39

Mindful Rapport  39
Anticipation  39
Positive Naïveness  39
Active Thinking and Sympathetic Listening  40
Status Difference  40
Patiently Probing  40
Classic “Threats”  41
Coding and Logging Data  43

An Alternative View: Amira De La Garza and
the Four Seasons of Ethnography  45

Summary  49
Warm-Ups  49

3. Three Stories: Case Studies in Critical Ethnography  51

Case 1: Local Activism in West Africa  52

Key Concepts in Postcolonial and Marxist Theory  52
Key Concepts in Postcolonialism  55
Key Concepts in Marxist Thought  62

Case 2: Secrets, Sexuality, and Oral History  67

Key Concepts in Phenomenology  70
Subjectivity and Belonging  73
Biopolitics and Affect  75
Key Concepts in Sexuality  77

Case 3: Community Theatre: Conflicts and Organization  81

Key Concepts in Theories of Difference: Race  84
Key Concepts in Theories of Difference: Gender  89
Problems of Gender in the Field: “Women Like Us
and Women Not Like Us”  91

Warm-Ups  93

4. Ethics  95

Ethics Is . . .  96

Advocacy and Ethics  97

Religion and Ethics  102

Interview With Desmond Tutu  102

The Question of Freedom  107

Critical Ethnography and the Ethics of Reason,
the Greater Good, and Others  109

Reason  109

The Greater Good  111

Maria Lugones: Contemporary Ethics, Ethnography,
and Loving Perception  118
Summary 123
Warm-Ups 125

5. Methods and Ethics 127
   Codes of Ethics for Fieldwork 128
      Code of Ethics of the American Anthropological Association 128
   Extending the Codes 137
      Moral Dilemmas 137
      Conceptual Errors 140
      Dialogical Performance 142
   Warm-Ups 146

6. Methods and Application: Three Case Studies in Ethical Dilemmas 147
   Case 1: Local Activism in West Africa 147
      Advocacy, Representation, and Voice 147
      Method and Advocacy 151
   Case 2: Secrets, Sexuality, and Oral History 155
      Trust, Confidentiality, and Informed Consent 155
      Method and Confidentiality 158
   Case 3: Community Theatre: Conflicts and Organization 160
      Fairness, Critical Judgment, and Policy Implications 160
      Method and Criticism 161
   Warm-Ups 163

7. Performance Ethnography 165
   Foundational Concepts in Performance and Social Theory 166
      Performance as Experience 166
      Performance as Social Behavior 168
      Performance as Language and Identity 177
      Performativity 179
      Utopian Performatives 182
   The Performance Interventions of Dwight Conquergood 184
      Process and Performance 184
      The Body and Scriptocentrism 185
      Dialogical Performance 186
      Cultural Politics 187
   Staging Ethnography and the Performance of Possibilities 190
      The Subjects 191
      The Audience 193
      The Performers 195
   Autoethnography and/or Reflexive Ethnography 197
Three Examples of Critical Reflexivity in Autoethnography 199
Warm-Ups 208

8. It’s Time to Write: Writing as Performance 209
Getting Started: In Search of the Muse 210
   Research Questions and Statement of Purpose 211
   The Muse Map and the Road Map 211
   Schedules and Time Management 213
   First Draft and Free Writing 216
The Anxiety of Writing: Wild Mind and Monkey Mind 217
   Continents, Islands, and the Editor 218
Writing as Performance and Performance as Writing 220
   Performative Writing Is to Embrace 220
   Performative Writing Is to Enact 223
   Performative Writing Is to Embody 227
   Performative Writing Is to Effect 230
Warm-Ups 232

9. The Case Studies 233
Case 1: Staging Cultural Performance 233
   Why Did Joan Choose to Adopt and Direct a Cultural Performance From Her Fieldwork? 234
   How Did Joan Translate Her Fieldwork to the Stage? What Was Her Process? 234
   What Stage Techniques Did Joan Adapt? 235
   Did Joan Encourage a Collaborative Process in Directing the Performance? 237
   Could Joan Have Employed a More Collaborative Approach? 238
Case 2: Oral History and Performance 238
   What Is Poetic Transcription? 239
   Did Robert’s Theoretical Analysis Threaten to Diminish the Living Voices and Perspectives of His Narrators? 242
Case 3: The Fieldwork of Social Drama and Communitas 243
   When Did the Breach Occur? 244
   How Did the Crisis Evolve? 244
   What Form Did Redressive Action Take? 245
   How Did Communitas Invoke Reintegration? 246
Warm-Ups 248

References 249
Index 271
About the Author 285