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Chapter 1 : The Ethnographic I: A Methodological Novel about Autoethnography by Carolyn Ellis

The Ethnographic I is such a rich stew—part textbook, part autoethnography, part novel, part transcript, part confession, and part manifesto—that the reader just has to sit back and enjoy the flavors.

A researcher uses tenets of autobiography and ethnography to do and write autoethnography. Thus, as a method, autoethnography is both process and product. Many of these scholars turned to autoethnography because they were seeking a positive response to critiques of canonical ideas about what research is and how research should be done. Autoethnographers recognize the innumerable ways personal experience influences the research process. For instance, a researcher decides who, what, when, where, and how to research, decisions necessarily tied to institutional requirements. A researcher may also change names and places for protection. FINE, , compress years of research into a single text, and construct a study in a pre-determined way. Following these conventions, a researcher not only disregards other ways of knowing but also implies that other ways necessarily are unsatisfactory and invalid. Autoethnography, on the other hand, expands and opens up a wider lens on the world, eschewing rigid definitions of what constitutes meaningful and useful research; this approach also helps us understand how the kinds of people we claim, or are perceived, to be influence interpretations of what we study, how we study it, and what we say about our topic. ADAMS, ; WOOD, The Process As a method, autoethnography combines characteristics of autobiography and ethnography. When writing an autobiography, an author retroactively and selectively writes about past experiences. While epiphanies are self-claimed phenomena in which one person may consider an experience transformative while another may not, these epiphanies reveal ways a person could negotiate "intense situations" and "effects that linger—recollections, memories, images, feelings—long after a crucial incident is supposedly finished" BOCHNER, , p. However, in addition to telling about experiences, autoethnographers often are required by social science publishing conventions to analyze these experiences. What makes your story more valid is that you are a researcher. You have a set of theoretical and methodological tools and a research literature to use. Most often through the use of conversation, showing allows writers to make events engaging and emotionally rich. Adding some "telling" to a story that "shows" is an efficient way to convey information needed to appreciate what is going on, and a way to communicate information that does not necessitate the immediacy of dialogue and sensuous engagement. Sometimes autobiographers may use first-person to tell a story, typically when they personally observed or lived through an interaction and participated in an intimate and immediate "eyewitness account" CAULEY, , p. Sometimes autobiographers may use second-person to bring readers into a scene, to actively witness, with the author, an experience, to be a part of rather than distanced from an event. Sometimes autobiographers may use third-person to establish the context for an interaction, report findings, and present what others do or say CAULEY, Autoethnographic Potentials, Issues, and Criticisms 4. Here the emphasis is on the ethnographic study of others, which is accomplished partly by attending to encounters between the narrator and members of the groups being studied TEDLOCK, , and the narrative often intersects with analyses of patterns and processes. Though the focus is on the participant and her or his story, the words, thoughts, and feelings of the researcher also are considered, e. This form emphasizes the procedural nature of research. But unlike grounded theory, layered accounts use vignettes, reflexivity, multiple voices, and introspection ELLIS, to "invoke" readers to enter into the "emergent experience" of doing and writing research RONAI, , p. Interactive interviews are collaborative endeavors between researchers and participants, research activities in which researchers and participants— "one and the same"—probe together about issues that transpire, in conversation, about particular topics. Interactive interviews usually consist of multiple interview sessions, and, unlike traditional one-on-one interviews with strangers, are situated within the context of emerging and well-established relationships among participants and interviewers ADAMS, Community autoethnographies thus not only facilitate "community-building" research practices but also make opportunities for "cultural and social intervention" possible. Co-constructed narratives view relationships as

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jointly-authored, incomplete, and historically situated affairs. Joint activity structures co-constructed research projects. For example, in the United States, during the s, feminist Betty FRIEDAN identified the "problem that has no name"â€”the "vague, chronic discontent" many White, middle-class women experienced because of not being able to engage in "personal development," particularly of not being able to work outside of the home in equal, supportive working environments WOOD, , p. Isolated to home-work for most of the day, these women did not have the opportunity to share stories of discontent; thus, they felt alone in their struggle, as if their isolation and feelings were issues with which they had to contend personally. We live connected to social networks that include friends and relatives, partners and children, co-workers and students, and we work in universities and research facilities. Consequently, when we conduct and write research, we implicate others in our work. For instance, if a woman studies and develops anti-smoking campaigns within a university, tobacco companies may refrain from financially contributing to the university because of her research; even though she is doing the research herself, she may speak on behalf of othersâ€”in this case, on behalf of her university. For instance, if a son tells a story that mentions his mother, she is implicated by what he says; it is difficult to mask his mother without altering the meaning and purpose of the story. She may try to mask the location of the community, but it does not take much work to find out where she lives and, consequently, may not take much work to identify the neighbor about whom she speaks. Participants often begin as or become friends through the research process. We do not normally regard them as impersonal "subjects" only to be mined for data. Similar to traditional ethnographers, autoethnographers also may have to protect the privacy and safety of others by altering identifying characteristics such as circumstance, topics discussed, or characteristics like race, gender, name, place, or appearance. Most of the time, they also have to be able to continue to live in the world of relationships in which their research is embedded after the research is completed. Autoethnographers also recognize how what we understand and refer to as "truth" changes as the genre of writing or representing experience changes e. Moreover, we acknowledge the importance of contingency. We know that memory is fallible, that it is impossible to recall or report on events in language that exactly represents how those events were lived and felt; and we recognize that people who have experienced the "same" event often tell different stories about what happened TULLIS OWEN et al. Consequently, when terms such as reliability, validity, and generalizability are applied to autoethnography, the context, meaning and utility of these terms are altered. Could the narrator have had the experiences described, given available "factual evidence"? Does the narrator believe that this is actually what happened to her or him? For autoethnographers, validity means that a work seeks verisimilitude; it evokes in readers a feeling that the experience described is lifelike, believable, and possible, a feeling that what has been represented could be true. The story is coherent. It connects readers to writers and provides continuity in their lives. In particular, autoethnographers ask: Readers provide validation by comparing their lives to ours, by thinking about how our lives are similar and different and the reasons why, and by feeling that the stories have informed them about unfamiliar people or lives ELLIS, , p. Critiques and Responses As part ethnography and part autobiography, autoethnographers are often criticized as if we were seeking to achieve the same goals as more canonical work in traditional ethnography or in the performance arts. Critics want to hold autoethnography accountable to criteria normally applied to traditional ethnographies or to autobiographical standards of writing. Thus, autoethnography is criticized for either being too artful and not scientific, or too scientific and not sufficiently artful. Autoethnographers are viewed as catering to the sociological, scientific imagination and trying to achieve legitimacy as scientists. MORO , for example, believes it takes a "darn good" writer to write autoethnography. Autoethnography, as method, attempts to disrupt the binary of science and art. Autoethnographers believe research can be rigorous, theoretical, and analytical and emotional, therapeutic, and inclusive of personal and social phenomena. Autoethnographers also value the need to write and represent research in evocative, aesthetic ways e. One can write in aesthetically compelling ways without citing fiction or being educated as a literary or performance scholar. The questions most important to autoethnographers are: Unless we agree on a goal, we cannot agree on the terms by which we can judge how to achieve it. Simply put, autoethnographers take a different point of

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view toward the subject matter of social science. Autoethnographers view research and writing as socially-just acts; rather than a preoccupation with accuracy, the goal is to produce analytical, accessible texts that change us and the world we live in for the better HOLMAN JONES, , p. Carolyn Ellis, Tony E. Reprinted with friendly permission of the authors and the publisher. Finding the "whos" of discourse. Soundings, 88 , Relationally reframing a troubled love story. Qualitative Inquiry, 12 4 , A review of narrative ethics. Qualitative Inquiry, 14 2 , Denzin , Yvonna S. Journal of Contemporary Ethnography, 35 4 , Narrative turn or blind alley? Qualitative Health Research, 7 3 , The life story interview as a bridge in narrative inquiry. Image, music, text transl. To the "speeches" themselves: An ethnographic and phenomenological account of emergent identity formation. International Journal of Communication, 15 , Gay body seeks acceptance. Qualitative Inquiry, 13 2 , Blair, Carole; Brown, Julie R. Quarterly Journal of Speech, 80 4 , The functions of human communication in interpersonal bonding. Perspectives on inquiry II: Narrative and the divided self. Qualitative Inquiry, 3 4 , Qualitative Inquiry, 6 2 , Qualitative Inquiry, 7 2 , Perspectives on inquiry III: The moral of stories. Personal narrative as a social approach to interpersonal communication. Communication Theory, 2 2 , Narrative co-construction and the practices of interpersonal relationships. In Wendy Leeds-Hurwitz Ed. Between a hard rock and postmodernism: Opening the Hard Rock Hotel and Casino.

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Chapter 2 : Table of contents for Library of Congress control number

A methodological textbook on autoethnography should be easily distinguishable from the standard methods text. Carolyn Ellis, the leading proponent of these methods, does not disappoint.

History[edit] s: The term autoethnography was used to describe studies in which cultural members provide insight about their own cultures. Walter Goldschmidt proposed that all "autoethnography" is focused around the self and reveals, "personal investments, interpretations, and analyses. Unlike more traditional research methods, Hayano believed there was value in a researcher "conducting and writing ethnographies of their own people. Scholars became interested in the importance of culture and storytelling as they gradually became more engaged through the personal aspects in ethnographic practices. At the end of the s, the scholars applied the term "autoethnography" to work that explored the interplay of introspective, personally engaged selves and cultural beliefs, practices, systems, and experiences. Emphasis began to be heavily placed on personal narratives and expansion of "autoethnography" use. Series such as *Ethnographic Alternatives* and the first *Handbook of Qualitative Research* were published to better explain the importance of autoethnographic use.. Autoethnography "as a form of ethnography," Ellis writes, is "part auto or self and part ethno or culture" p. In other words, as Ellingson and Ellis put it, "whether we call a work an autoethnography or an ethnography depends as much on the claims made by authors as anything else" p. In embracing personal thoughts, feelings, stories, and observations as a way of understanding the social context they are studying, autoethnographers are also shedding light on their total interaction with that setting by making their every emotion and thought visible to the reader. This is much the opposite of theory-driven, hypothesis-testing research methods that are based on the positivist epistemology. In this sense, Ellingson and Ellis see autoethnography as a social constructionist project that rejects the deep-rooted binary oppositions between the researcher and the researched, objectivity and subjectivity, process and product, self and others, art and science, and the personal and the political pp. Dr Ian McCormick has outlined many of the benefits of combining visual technologies such as film with participant-led community development. Autoethnographers, therefore, tend to reject the concept of social research as an objective and neutral knowledge produced by scientific methods, which can be characterized and achieved by detachment of the researcher from the researched. Anthropologist Deborah Reed-Danahay also argues that autoethnography is a postmodernist construct: The concept of autoethnographyâ€synthesizes both a postmodern ethnography, in which the realist conventions and objective observer position of standard ethnography have been called into question, and a postmodern autobiography, in which the notion of the coherent, individual self has been similarly called into question. Thus, either a self-auto- ethnography or an autobiographical auto- ethnography can be signaled by "autoethnography. According to Ellingson and Ellis , autoethnographers recently began to make distinction between two types of autoethnography; one is analytic autoethnography and the other is evocative autoethnography. Analytic autoethnographers focus on developing theoretical explanations of broader social phenomena, whereas evocative autoethnographers focus on narrative presentations that open up conversations and evoke emotional responses. Denzin, and the anthology *The Ends of Performance* and many things in between. Symbolic interactionists are particularly interested in this method, and examples of autoethnography can be found in a number of scholarly journals, such as *Qualitative Inquiry* , the *Journal of the Society for the Study of Symbolic Interactionism*, the *Journal of Contemporary Ethnography*, and the *Journal of Humanistic Ethnography*. It is not considered "mainstream" as a method by most positivist or traditional ethnographers, yet this approach to qualitative inquiry is rapidly increasing in popularity, as can be seen by the large number of scholarly papers on autoethnography presented at annual conferences such as the *International Congress of Qualitative Inquiry*, and the *Advances in Qualitative Methods* conference sponsored by the *International Institute of Qualitative Methodology*. The spread of autoethnography into other fields is also growing e. Autoethnography in performance studies acknowledges the researcher and the audience having equal weight.

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Portraying the performed "self" through writing then becomes an aim to create an embodied experience for the writer and the reader. This area acknowledges the inward and outward experience of ethnography in experiencing the subjectivity of the author. Ethnography and performance work together to invoke emotion in the reader. There are several contributions that are insightful for the student autoethnographer including Sambrook, et al. Researchers have begun to explore the intersection of diversity, transformative learning, and autoethnography. Glowacki-Dudka, Treff, and Usman [8] first proposed autoethnography as a tool to encourage diverse learners to share diverse worldviews in the classroom and other settings. Both transformative learning and autoethnography are steeped in an epistemological worldview that reality is ever-changing and largely based on individual reflexivity. Drick Boyd [9] examines the impact of white privilege on a diverse group of individuals. Through the autoethnographical process and transformative learning he comes to appreciate the impact of "whiteness" on his own actions and those of others. Similarly, Brent Sykes [10] employs autoethnography to make meaning of his identity as both Native American and caucasian. In his implications, he challenges higher education institutions and educators to provide spaces for learners to engage in autoethnography as a tool to promote transformative learning. Another recent extension of autoethnographic method involves the use of collaborative approaches to writing, sharing, and analyzing personal stories of experience. Autoethnography is also used in film as a variant of the standard documentary film. It differs from the traditional documentary film, in that its subject is the filmmaker himself or herself. An autoethnography typically relates the life experiences and thoughts, views and beliefs of the filmmaker, and as such it is often considered to be rife with bias and image manipulation. Unlike other documentaries, autoethnographies do not usually make a claim of objectivity. Autoethnography is being used in multiple subdisciplines in Communication and Media Studies. For example, Bob Krizek took an autoethnographic approach to sports communication during the closing of Comisky Park. Herrmann examined a period of unemployment during the financial crisis through an autoethnographic approach. As Herrmann wrote, "Our identities and identifications with popular culture artifacts assist in our creation of self. Our identities and pop culture have a long-term recursive relationship" p. According to Parry and Boyle, organizational autoethnography illuminates the relationship between the individual and the organization, especially culture as it is practiced and understood within institutional and organizational settings. Herrmann, Barnhill, and Poole wrote a co-authored autoethnography of their experiences and impressions at an academic conference. Reporting an autoethnography might take the form of a traditional journal article or scholarly book, performed on the stage, or be seen in the popular press. Autoethnography can include direct and participant observation of daily behavior; unearthing of local beliefs and perception and recording of life history e. However, rather than a portrait of the Other person, group, culture , the difference is that the researcher is constructing a portrait of the self. Furthermore, the increased focus on incorporating autoethnography and Narrative Inquiry into qualitative research indicates a growing concern for how the style of academic writing informs the types of claims made. As Laurel Richardson articulates "I consider writing as a method of inquiry, a way of finding out about a topic For many researchers, experimenting with alternative forms of writing and reporting, including autoethnography, personal narrative, performative writing, layered accounts and writing stories, provides a way to create multiple layered accounts of a research study, creating not only the opportunity to create new and provocative claims but also the ability to do so in a compelling manner. Ellis says that autoethnographers advocate "the conventions of literary writing and expression" in that "autoethnographic forms feature concrete action, emotion, embodiment, self-consciousness, and introspection portrayed in dialogue, scenes, characterization, and plot" p. According to Bochner and Ellis , an autoethnographer is "first and foremost a communicator and a storyteller. Therefore, according to them, autoethnography is "ethical practice" and "gifts" that has a caregiving function p. In essence autoethnography is a story that re-enacts an experience by which people find meaning and through that meaning are able to be okay with that experience. A life example in which autoethnography could be applied is the death of a family member or someone close by. In this painful experience people often wonder how they will go about living without this person and what

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it will be like. In this scenario, especially in religious homes, one often asks "Why God? Others, wanting to be able to offer up an explanation to make the person feel better, generally say things such as "At least they are in a better place. People, who are never really left with an explanation as to why, generally fall back on the reason that "it was their time to go" and through this somewhat "explanation" find themselves able to move on and keep living life. Over time when looking back at the experience of someone close to you dying, one may find that through this hardship they became a stronger more independent person, or that they grew closer to other family members. With these realizations, the person has actually made sense of and has become fine with the tragic experience that occurred. And through this autoethnography is performed. Evaluation[edit] The main critique of autoethnography and qualitative research in general comes from the traditional social science methods that emphasize the objectivity of social research. In this critique, qualitative researchers are often called "journalists, or soft scientists," and their work, including autoethnography, is "termed unscientific, or only exploratory, or entirely personal and full of bias". This represents an almost total failure to use narrative to achieve serious social analysis". The reluctance to accept narrative work as serious extends far beyond the realm of academia. In , Arlene Croce refused to evaluate or even attend Bill T. Adams, Stacy Holman Jones, and Carolyn Ellis refer to as "illusory boundaries and borders between scholarship and criticism". Or as Craig Gingrich-Philbrook wrote, "any evaluation of autoethnography A theory is falsifiable Under this criterion, autoethnography becomes pseudoscience. How Do We Judge? First, Ellis mentions Laurel Richardson , pp. Does the piece contribute to our understanding of social life? Does this piece succeed aesthetically? Is the text artistically shaped, satisfyingly complex, and not boring? How did the author come to write this text? Does it generate new questions or move me to action? Does this text embody a fleshed out sense of lived experience? Autoethnographic manuscripts might include dramatic recall, unusual phrasing, and strong metaphors to invite the reader to "relive" events with the author. These guidelines may provide a framework for directing investigators and reviewers alike. The list takes encompasses descriptive , prescriptive , practical, and theoretical goals for evaluating autoethnographic work. Make contributions to knowledge Value the personal and experiential Demonstrate the power, craft, and responsibilities of stories and storytelling Take a relationally responsible approach to research practice and representation Contributions to knowledge[edit] Adams, Ellis , and Jones define the first goal of autoethnography as a conscious effort to "extend existing knowledge and research while recognizing that knowledge is both situated and contested". I also needed a new angle toward coming out; my experience, alone, of coming out was not sufficient to justify a narrative. The exploration of the ethics and care of presenting vulnerable selves is addressed at length by Adams in A Review of Narrative Ethics. Adams, Jones, and Ellis write: Adams switches between first-person and second-person narration in Living In the Closet: The Time of Being Closeted as a way to "bring readers into my story, inviting them to live my experiences alongside me, feeling how I felt and suggesting how they might, under similar circumstances, act as I did". Relationally responsible approach[edit] Among the concepts in qualitative research is "relational responsibility". Researchers should work to make research relationships as collaborative, committed, and reciprocal as possible while taking care to safeguard identities and privacy of participants. Similar sentiments are echoed throughout Adams, Jones, and Ellis critiques of their own writing. From "validity" to "truth"[edit] As an idea that emerged from the tradition of social constructionism and interpretive paradigm, autoethnography challenges the traditional social scientific methodology that emphasizes the criteria for quality in social research developed in terms of validity. Carolyn Ellis writes, "In autoethnographic work, I look at validity in terms of what happens to readers as well as to research participants and researchers. To me, validity means that our work seeks verisimilitude; it evokes in readers a feeling that the experience described is lifelike, believable, and possible. You also can judge validity by whether it helps readers communicate with others different from themselves or offers a way to improve the lives of participants and readers- or even your own.

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Chapter 3 : Autoethnography as method | Heewon Chang - theinnatdunvilla.com

Really interesting exploration of autoethnography - actually a textbook written as a novel, as the chapters are organised according to the topic of each class, and each goes into detail about different methods, approaches, ethical issues, genres.

Introductions and Interruptions 4 Class 2: The Call of Autoethnographic Stories 5 Class 3: Autoethnography in Interview Research 6 Class 4: Putting Self into Research 7 Class 5: Writing Field Notes, Interviews, and Stories: Issues of Memory and Truth 8 Class 6: Bochner 10 Class 7: Writing as Inquiry 11 Friendship Interlude: Autoethnographic Forms of Writing 13 Class 9: Final Projects 14 Class Evaluating and Publishing Autoethnography 15 Community Interlude: Autoethnographic Conversations about Autoethnography 17 Author Interlude: Writing a Methodological Novel: Chart of Impressionistice and Realist Ethnography 20 Appendix 3: Editing Personal Narratives 22 Bibliography 23 Index 24 About the Author show more Review quote The Ethnographic I is such a rich stew-part textbook, part autoethnography, part novel, part transcript, part confession, and part manifesto-that the reader just has to sit back and enjoy the flavors. This wonderful feast, served by a master teacher, satiates with every spoonful. Pelias, Southern Illinois University This is a masterful book that tells a compelling tale about a master class in ethnography taught by a master teacher and scholar on the subject. Carolyn Ellis, in a stroke of genius, adopts the form of a novel to write an imaginative, emotionally rich, and methodologically layered account of teaching the one course that everyone in our field wishes they could take from the one person they wish they could take it with. And now, with this wonderful book, we can. It is not just the story form and truly original voice that separates this text from any competition. It is the undeniable fact that chapter-by-chapter readers gain the knowledge and skills that will help them become personal ethnographers as well as invites them into ongoing scholarly conversations that frequently question as much as advocate them. By the time I finished The Ethnographic I, the wisdom of using fiction to show us what goes on in her course-and in the complex and often conflicted lives of students and teachers constructing it-was abundantly clear. What better way to teach methods than by working them into and through the lives of those who use them? For all of these good reasons, this book is a genuine page turner and will undoubtedly have profound influences on how w -- H. She has, indeed, written a methodological novel. By the time I finished The Ethnographic I, the wisdom of using fiction to show us what goes on in her course-and in the complex and often conflicted lives of students and teachers constructing it-was abundantly clear. For all of these good reasons, this book is a genuine page turner and will undoubtedly have profound influences on how we think about teaching personal ethnography. She is the author of Final Negotiations:

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Chapter 4 : Works Cited – Teaching Autoethnography: Personal Writing in the Classroom

Carolyn Ellis, the leading proponent of autoethnography, weaves both methodological advice and her own personal stories into an intriguing narrative about a fictional graduate course she instructs.

Early life[edit] Ellis was born and raised in Luray, Virginia , a rural mountain community. She continued this fieldwork while she was a graduate student in sociology at State University of New York, Stony Brook , where she received her Ph. Her dissertation was a comparative study of two fishing villages, which was later published as Fisher Folk: Park Award in for outstanding research monograph from the American Sociological Association section on Communities and Urban Sociology. Research and Teaching[edit] Ellis has established an international reputation for distinguished and continuous contributions to qualitative inquiry, particularly autoethnography. The innovative methodological approaches she has developed in the narrative study of subjectivity have been widely adopted by researchers across the human sciences and throughout the world. She has organized two international conferences, participated in many panel and paper sessions, and given keynote presentations and workshops in sixteen countries. Numerous special issues of journals, review symposia, documentaries and conference sessions have featured her work, some of which has been translated into Chinese, Spanish, and Polish. In , she and Art Bochner co-edited Composing Ethnography: Alternative Forms of Qualitative Writing, a book widely recognized as the first volume to promote forms of autoethnographic inquiry designed to bridge humanities and social science research. Ellis and Bochner teamed up as editors of two book series emphasizing autoethnography and personal narrative, which have yielded more than thirty books representing evocative and novel forms of representing lived experience, bringing conscious attention to emotions, subjectivity, embodiment, and personal storytelling. The chapter has been cited in more than 3, academic texts. The surrounding frame describes her reading this personal story to her mother and probes methodological and ethical issues in writing about intimate others. In , The Ethnographic I: Autoethnographic Reflections on Life and Work in , which adds the component of meta-autoethnography, layering new interpretations, reflections, and vignettes to her older work. The book received the Charles H. That same year she chaired the Department of Communication at the University of South Florida and was named a Distinguished Professor at the university. Jones Award for mentoring African American and Hispanic graduate students. Ellis has inaugurated and taught several undergraduate and graduate courses at the University of South Florida, including: Research, writing, story, and method that connect the autobiographical and personal to the cultural, social, and political. Autoethnographic accounts of autoethnography that include revising original representations, considering responses, updating experiences, asking questions, and altering frames, thus turning narrative snapshots into texts in motion. In compassionate research, researchers and participants listen deeply, speak responsibly, feel passionately, share vulnerably, and connect relationally and ethically to each other with care and a desire to relieve or prevent suffering. Multiple researchers act as interviewers and respondents, examining a topic of mutual interest and co-constructing a story. Emphasizes the role of relationship and care in the ethics that guide our research, paying close attention to the particular concrete story at hand and caring for the storyteller. Refers to the active and focused social process of thinking about thinking and feeling about feeling in order to examine the lived experiences of the self, particularly in autoethnographic writing. During summers, they live in the mountains of North Carolina. Compassionate Interviewing and Storytelling with Holocaust Survivors. Storytelling, Self, Society, 10, Qualitative Research in Sport, Exercise and Health, 6, Autoethnographic Reflections on Life and Work. Telling Secrets, Revealing Lives: Relational Ethics in Research with Intimate Others. Qualitative Inquiry, 13, A Methodological Novel about Autoethnography. Making Sense of September 11 and Its Aftermath. Journal of Contemporary Ethnography, 31, I Hate My Voice: Coming to Terms with Bodily Stigmas. The Sociological Quarterly, 39, Talking about Emotional Experience. The Other Side of the Fence: Alternative Forms of Qualitative Writing pp. Telling a Story of Sudden Death. The Sociological Quarterly, 34, Sociological Introspection and

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Emotional Experience. *Symbolic Interaction*, 14, *Qualitative Social Research*, 12 1 , Online.

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Chapter 5 : Autoethnography | Garance Marechal - theinnatdunvilla.com

This led me to the method and methodology of autoethnography. Finding inspiration from Ellis (), I would like to write two findings theinnatdunvilla.com chapter would constitute a traditionally.

Works Cited Barnard, Ian. A Conversation with Peter Elbow. Bishop, Wendy and Hans Ostrom, eds. Colors of a Different Horse: Rethinking Creative Writing Theory and Pedagogy. Academic Discourse and Critical Consciousness. University of Pittsburgh Press, Bradway, Becky and Douglas Hesse. A Guide and Anthology. Academic Writing as Social Practice. Temple University Press, Writing Permitted in Designated Areas Only. University of Minnesota Press, Brown, Stephen Gilbert and Sidney I. From Theory Shock to Cultural Praxis. State University of New York Press, The Story and its Writer: An Introduction to Short Fiction. Readings in Language and Culture. The Future of Performance Studies: National Communication Association, Toward a Performative Cultural Politics. Handbook of Qualitative Research. Making the Personal Political. A Conflict in Goals. Alternative Forms of Qualitative Writing. Carolyn Ellis and Arthur C. A Methodological Novel About Autoethnography. Writing Emotionally About Our Lives. Re-Framing the Narrative Voice. Tierney and Yvonna S. Ellis, Carolyn and Arthur C. The constraints of choice in abortion. Carolyn Ellis and Michael Flaherty. Research on Lived Experience. Spring University of Illinois Urbana-Champaign. Fashion Institute of Technology. Ethnography of the University Initiative. Writing Ourselves into the Story: Unheard Voices from Composition Studies. Southern Illinois University Press, How Students Define Themselves as Writers. Forche, Carolyn and Philip Gerard, eds. The Original Scroll, New York: Refiguring Ethnography in Composition. Ethnography and The Making of Knowledge in Composition. Women Writing the Academy: Audience, Authority, and Transformation. The Problematic of Experience. Jarratt and Lynn Worsham. Lunsford, Andrea and Jenn Fishman. Method, Ethics and Performance. Dynamics of Gender, Race and Privilege. Rowman and Littlefield, The Politics of Composition. Studying Language at Home. Gesa Kirsch and Patricia A. The Performance of Self in Student Writing. The Making of Knowledge in Composition: Portrait of an Emerging Field. Phelps, Louise Wetherbee and Janet Emig, eds. Lessons of the Feminist Workplace. Writing Alone and With Others. Oxford University Press, The Truth About Cops and Dogs. Web Aug 10 Smith, Sidonie and Julia Watson, eds. Everyday Uses of Autobiography. The University of Wisconsin Press, Reading and Writing Research. Moving Myself Beyond a Textual Model. University of Illinois at Urbana-Champaign, Little, Brown and Company, Autobiography in Composition Scholarship.

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Chapter 6 : The Ethnographic I : Carolyn Ellis :

Gives useful strategies for conducting a study, including the need for introspection, the struggles of the budding ethnographic writer, the practical problems in explaining results of this method to.

This conscious positioning of authors within their texts opens up possibilities for evocative, innovative ways in which researchers may represent realities, themselves and their research participants in their texts. Autoethnography, a genre of writing that involves personalized accounts in which authors draw on their own lived experiences, connects the personal to the culture and places the self and others within a social context REED-DANAHAY, This concept of authoring views a self that is answerable not only to the social environment but also a self that is answerable for the authoring of its responses. From this perspective, dialogue is a socially embedded meaning-making process, human life and action are synonymous and a self is answerable and responsive to both self and other. This use of first person voice that is intently subjective connects to evaluating the role of reflexivity in understanding the self and personhood of the researcher. Autoethnography, a form of discourse and genre, offers much dialogic and expressive potential to qualitative and ethnographic researchers dealing with the complexities of selves and others who cross cultural borders. Indeed, it challenges traditional epistemologies about whose knowledge is privileged and whose voices are expressed, recognized and heard. It boldly calls for alternative, more expansive ways, creative forms and textual spaces in which researchers construct research texts, position themselves and others. However, autoethnography is still quite vulnerable to the hegemonic pressures of more canonical, powerful discourses within mainstream methodologies and traditional epistemologies HOLT, Whose stories are deemed plausible? The Act of Authoring: A Methodological Novel About Autoethnography. It promises to stimulate continued debate and dialogue about the role and personhood of the researchers in qualitative and ethnographic research with their myriad forms and traditions DENZIN, Using figurative tropes, dialogue, fictional techniques such as character, plot development, scene setting and other rhetorical conventions which I associate with my background in literature, ELLIS p. It should also provoke researchers to think about their own authorial intentions, reflexive projects of selfhood and the emotional salience and valence of their stories IVANIC, Is this blurring of fact and fiction a creative solution to postmodern representational dilemmas or a fibbing of results in the "doing" and "writing" of ethnography? For example, is she adopting the role of the seer, scholarly priestess helping readers connect vicariously to the complexities of "a dense academic plot" on the human condition that focuses on lived experiences that are too problematic to engage with directly? Or is she taking readers on a solipsistic, therapeutic journey about unresolved vexing issues in her own lived experiences? ELLIS claims, "the plot she constructed had to fit what plausibly might happen in a classroom and convey academic and practical information about doing autoethnography" p. From the very first page, she pulls readers into her fictional graduate classroom of diverse students who are mostly composite characters with attributes similar to students she has taught. She sets the scene, tone and herself as the "speaking subject" of the novel in the first paragraph of her Preface p. A matching scarf hangs loosely around her neck. Her pedagogical intent is obvious in the content of each seminar class such as the early chapters that focus on the history of ethnography, various approaches to and publishing of autoethnographies. She structures this fictional account of a semester seminar into ten classes, four interludes she titles as friendship, community, participant and author interludes. She also includes four appendices with suggested readings and assignments for an autoethnography class, a chart of impressionistic and realist ethnography, guidelines for personal writing papers and editing personal narratives. While very useful and also an insightful reflexive synopsis of her teaching, they are not normally the "narrative" matters included in novels! Noteworthy as well is her aim to create more textual spaces for their emotionally evocative work and "speaking personalities" BAKHTIN, to be expressed and recognized. What emotional valence might these stories have for other readers in the "real" world? For example, in constructing these tales, I wondered to what extent she really advances and enhances

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our sociological and human sensibilities—what EISNER calls more "empathetic forms of understanding" and BAKHTIN refers to as "active understanding. They may leave some readers wondering about the relationships between intentions and emotions in acts of authoring—an issue that warrants further exploration in using alternative forms of writing ethnography and autoethnography. Evocative expression of personal experiences and emotions is the essence of autoethnography, Indeed, autoethnography can represent events in diverse powerful ways and generate understandings that traditional research texts cannot. It may cause some readers to question what kind of inferences can be made about who these characters are at any one moment in the novel. Re-Authoring the Self and Others: There is no doubt that ELLIS invites and intends readers to make emotional connections with her and her students. In doing so a number of questions emerge similar to earlier ones posed in this review. Is she engaging in a solipsistic exercise in "selfing" in which, through the imagination, readers might learn how to enter subjunctive worlds and connect their scholarly and personal voices? Or are some subjunctive worlds really more privileged than others? Reframed as self-representation and re-authoring of self and others, in autoethnography theoretically speaking, all subjects can enter the discourse or dialogue in some particular textual form, place, time and space. In the actual act of self-fashioning fictive personas, the author has the authorial power to also write characters out of the narrative. Jack, a composite character, serves two oddly dual functions. He appears as an obvious foil character representing those who resist or dismiss qualitative research and narrative in particular as unscientific, lacking in rigor or who are uncertain about its merits. He also takes on a rather stereotypic persona representing those who are interested in interracial relationships. Readers discover in the last chapters that some are actual students whom she interviewed about their experiences as characters in her novel. They appear to have given their consent for and approved their stories as constructed in the novel, although how authority, power and transference issues between instructor and students are dealt with is rather opaque. Through these conversational interviews about autoethnography and their lived experiences, she attempts to tease out diverse issues such as doing autoethnographic research on family members, mentor-mentee relationships, confidentiality, embodied writing, authenticity, faith and context—all important in the doing and act of writing autoethnography, re-authoring selves and others. While the students and their stories appear plausible to some degree, they lack depth, focus and imaginative appeal and did not have emotional valence and intellectual impact on this reviewer. Her interludes of reflective conversations with her partner and mentor Art about ethnography, their after class dinners, wine and food preferences include superfluous minutia of detail about their home and private life and "dog children. In addition to the useful introductory chapter mentioned earlier, in which she very clearly compares various methodological approaches and traditions, she also introduces readers and students in her fictional seminar to interview research techniques such as dyadic interviews, interactive interviews and co-constructed narratives. These are the obvious strengths of the book, especially to students and readers new to qualitative and ethnographic research in general and autoethnography in particular. Despite the frequent, tiresome referencing of self and colleagues in the "inner circle" of autoethnography after each chapter, the book is timely and useful in provoking readers to think more deeply about many issues that remain unresolved in the art and ethics of doing and evaluating autoethnography. The early chapters are stronger than the latter ones that mostly focus on the subplots. I frequently sensed the latter chapters losing their coherence, clarity and focus. She includes a restaurant scene as she engages in conversations with the guest lecturer from the fictional seminar, Laurel RICHARDSON, and episodic interludes at her home as she self reports fictive conversations with her partner and mentor Art as they sip Veuve Clicquot champagne or eat pasta or take out Thai food. From an ethnographic perspective, she does not evoke for this reader a strong cultural sense of place, scene, setting or community—some of the defining characteristics of ethnographic writing. The Role of the "I" in Ethnography: A Necessary Double-Voicing in Re-authoring the Self and the Social Autoethnography encourages multiple layers of consciousness in different places, times and ideological spaces. Human consciousness comes into existence through the medium of the surrounding ideological world and finds itself "inevitably facing the necessity of having to choose a language" BAKHTIN, , p. A dialogic view of authoring

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entails being responsive to the voices of others and a necessary double-voicing in re-authoring the self and others. Double-voicing refers to utterances that may be attributable to two speakers at once. The Ethnographic I raises important issues about the "speaking subject" or "subjects" in writing ethnography and autoethnography. Is ethnography only about the other? Might the researcher also be a subject? ELLIS is indeed the inscribed subject of this novel. Parsing the title, *The Ethnographic I: If autoethnography has the potential for socio-cultural criticism, it is surprising that ELLIS does not locate her narratives of individual experiences within larger more macro level socio-cultural political spaces, especially in contexts of asymmetrical power relationships. In many ways, the book falls short of the expectations Ellis sets out to achieve which she clearly explains in her Preface: Autoethnographic writing goes hand in hand with fictional techniques such as dialogue, scene setting, and plot development. These strategies allow me to show rather than tell, present a feeling for how life flows, and display the autoethnographic process as I teach it" p. What kind of text is this blurred genre? Noteworthy, given her pedagogical intent, is that ELLIS sets her "methodological novel" about autoethnography and doing autoethnography in a fictional graduate classroom with a deliberately created group of fictional and composite students to showcase different aspects and issues in engaging in autoethnography that she wants to highlight. She confesses that she set out "to create what I needed to make the plot work" p. This begs the question as to whose authorial intentions are being served here. A movie trailer might well convey a portrait of this empathetic teacher as a superwoman who lives a chaotic life until she meets Art, the love of her life, conversational partner, editor, mentor and calming influence. As omniscient narrator, ELLIS assumes the persona of "heroine," a caring nurturing professor engaging students in the "process of doing and writing autoethnography," teaching them about it and empathizing with their struggles as she helps them locate their own ethnographic projects within her own narrative. These final projects presented in chapter nine range from psychodrama about abuse and cross racial relationships to cancer experiences and crises of self representation that all aim to display multiple layers of consciousness. However, the end result is a "something"â€”a blurred genre text that blends fact and fiction, but at times distracts readers in its minutia of detail, excessive self-referencing and disruptive interludes. In "her" methodological novel, she really offers three interwoven narratives: This may explain why, as a novel, the plot and subplots seem too contrived and calculated, the character composites flat and stereotypic, and the setting mundane in its minutia of local details that do not enrich a cultural sense of place, setting, context or community. Readers might ask the following questions when reading this book. Is it really a novel? Or is it a therapeutic solipsistic, self-indulgent journey for the author herself? Or is it an exercise of selfing by a class of "white women who want to write victim narratives" p. I wrestled with these questions as I read this book during the fall semester when I was teaching a course in Qualitative and Ethnographic research methods in a multilingual urban city within a unilingual French province. Opening Spaces and Possibilities In writing this review, I am convinced that autoethnography as a "blurred genre" has much to offer researchers and graduate students who are also researchers being socialized into different communities of practice. It offers much potential for opening real or imagined spaces and textual possibilities for ethnographers and writers to tell their stories. This is both a positive and negative feature of the text. It is both a method and a text. The debate is obviously personified in some of her fictional characters like Jack who resists the kind of narrative writing she is advocating and Ken who ultimately drops the fictional seminar. As Ethnography enters the spaces of literature and cultural studies and becomes more intimate and self-reflexive, the political and ethical challenges abound about who has the authority to write about others and represent complicated issues of emotionality, subjectivity and intersubjectivity, and with what kind of emotional-volitional tones and valence. Indeed *The Ethnographic I* is an evocative book that signals the need for more inspirational and alternative genres for writing and representing and ways of knowing about self and others and, as such, serves as a useful text to engage the issues that autoethnography raisesâ€”as both a genre and discourse for authoring self and others. Four essays by M. University of Texas Press. University of Minnesota Press. Speech genres and other late essays V. University of Teas Press. Early philosophical essays M. University of Taxis Press. Narrative and*

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the divided self. *Qualitative Inquiry*, 3 4 ,

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Chapter 7 : The Ethnographic I: A Methodological Novel about Autoethnography - Carolyn Ellis - Google B

The Ethnographic I: A Methodological Novel About Autoethnography. Walnut Creek: Alta Mira, pp. ISBN , \$ Carolyn Ellis's *The Ethnographic I*, subtitled *A Methodological Novel About Autoethnography*, captures the changing nature of this cross-disciplinary genre.

Heewon Chang 1 Title: Autoethnography as Method Subtitle: Davids, PA office ; hchang eastern. Autoethnography is an ethnographic inquiry that utilizes the autobiographical materials of the researcher as the primary data. Autoethnography should be ethnographical in its methodological orientation, cultural in its interpretive orientation, and autobiographical in its content orientation. In this chapter the author discusses the definition of this inquiry method, methodology, and benefits of autoethnography as well as pitfalls to avoid when doing autoethnography. A, where she teaches courses on multicultural education, research design, gender equity education, and global education. She founded an open-access e-journal, Electronic Magazine of Multicultural Education <http://www.emmjournal.com>. Her book, *Adolescent Life and Ethos: Trained as an educational anthropologist*, she keeps her research focus on multicultural education, anthropology and education, and ethnographic and autoethnographic methodology. Her lived experience with the Korean, US, and German cultures inform her teaching and research agenda. Autoethnography is ethnographical and autobiographical at the same time. This character connotes that autoethnography utilizes the ethnographic research methods and is concerned about the cultural connection between self and others representing the society. This ethnographic aspect distinguishes autoethnography from other narrative-oriented writings such as autobiography, memoir, or journal. *Rewriting the Self and the Social*. Since then, an extensive list of labels has been used to refer to autobiographical applications in social science research according to Ellis and Bochner , pp. For Reed-Danahay , the label of autoethnography includes at least three varieties: These varied autoethnographic studies do not place an equal emphasis on autobiography content and ethnography inquiry process. Ellis and Bochner offer an insightful triadic model to illustrate the complexity of the autoethnography nomenclature. Some of them place more value on the ethnographic process; others on cultural interpretation and analysis; and yet a third kind on self-narratives. Keeping in mind the triadic balance, I argue that autoethnography should be ethnographical in its methodological orientation, cultural in its interpretive orientation, and autobiographical in 4 its content orientation. The list of the names is also extensive according to these authors. Some are more ethnographic than others in terms of its ethnographic intent and research process. The autobiographical inquires with the ethnographic orientation are the ones I focus on in this chapter. Like ethnography, autoethnography pursues the ultimate goal of cultural understanding underlying autobiographical experiences. They collect field data by means of participation, self-observation, interview, and document review; verify data by triangulating sources and contents; analyze and interpret data to decipher the cultural meanings of events, behaviors, and thoughts; and write autoethnography. Like ethnographers, autoethnographers are expected to treat their autobiographical data with critical, analytical, and interpretive eyes to detect cultural undertones of what is recalled, observed, and told of them. At the end of a thorough self-examination within its cultural 5 context, autoethnographers hope to gain a cultural understanding of self and others. Autobiographical narratives will add live details to this principled understanding, but narration should not dominate autoethnography. In the following subsections, I will break down the research process into two interconnected, not always sequential, steps: *Composing Autobiographical Field Texts* The initial step of research involves collecting data, which continues throughout the research process with different intensity at different points. Memory is both a friend and foe of autoethnographers. Whereas it allows researchers to tap into the wealth of data to which no one else has access, memory selects, shapes, limits, and distorts. Memory fades as time goes, blurring the vitality of details. Memory also triggers aversion when it attempts to dig deeper into unpleasant past experiences. Memory can also select and embellish pleasant moments. Omission and addition are natural occurrences in our recalling. In the same way as subjectivity, they are detrimental to our autobiographical research endeavor unless they are

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properly recognized and disciplined. Autoethnographers can use various techniques to facilitate their recalling, organize memories, and compose field texts as data. These techniques are elaborated in my book, *Autoethnography*, to be published by Left Coast Press in *Autoethnographers* are commended to develop their own techniques of data collection to meet their research goals. One of the commonly used data collection techniques for ethnography is participant- observation, in which researchers participate in the lives of their informants while observing their behaviors. In a similar fashion to this, autoethnographers can observe their own behaviors and document their thoughts while living them. Field journals or a self-developed recording form may be used to document unstructured or structured self- observation. Through interviewing with myriad informants, ethnographers gather information unavailable from participant observation. When applied to autoethnography, interviews with others fulfill a different goal. The interviews provide not only outsider perspectives, but also external data to confirm, complement, or dispute internal data generated from recollection and reflection. One caveat, however, is that face-to-face interview can hamper honest exchanges between interviewers and autoethnographers themselves and interviewees. To obtain more candid perspectives on autoethnographers from interviewees, external interviewers or other creative alternatives such as email survey or questionnaire compiled by a third party may be adopted. Rather, the data collection process is often intertwined and interactive with data analysis and interpretation. In other words, these activities often take place concurrently or inform each other in a web-like fashion. For example, when autoethnographers recall past experiences, they do not randomly harvest bits of fragmented memories. Rather, they select some according to their research focus and data collection criteria. Evaluating certain experiences against the criteria is an analytical and interpretive activity that is already at work during data collection. During this data collection process, the researchers are also able to refine their criteria, which will in turn shape the analysis and interpretation process. When analyzing and interpreting autoethnographic field texts, autoethnographers need to keep in mind that what makes autoethnography ethnographical is its ethnographic intent of gaining a cultural understanding of self that is intimately connected to others in the society. Yet some simple strategies—searching for recurring patterns, applying existing theoretical frameworks, and compare-contrasting with other autoethnographies—can be adopted as a starter in the process of analysis and interpretation. The interweaving of data collection, analysis, and interpretation ultimately leads to the production of autoethnography. This means that autobiographical writing cannot come without a methodical process of ethnography and its focus on cultural understanding. This suggestion is useful for autoethnographers. Ethnographers who employ realist tales tend to speak of the people they have studied with the authority of an expert. If autoethnographers keep in mind that these tales are originally identified with ethnography and thus need to be modified when applied to autoethnography, the different tales may provide alternatives in autoethnographic writing. Whichever style autoethnographers decide to employ, autoethnographers are advised not to lose the sight of the quintessential identity of autoethnography as a cultural study of self and others. Benefits of Autoethnography Autoethnography is becoming a useful and powerful tool for researchers and practitioners who deal with human relations in multicultural settings: Benefits of autoethnography lie in three areas: Methodologically speaking, autoethnography is researcher-friendly. This inquiry method allows researchers to access easily the primary data source from the beginning because the source is themselves. Autoethnography is also reader-friendly in that the personally engaging writing style tends to appeal to readers more than the conventional scholarly writing. This unique voice of the autoethnographer is what readers respond to. Secondly, autoethnography is an excellent vehicle through which researchers come to understand themselves and others. I found this benefit particularly applicable to my teaching of multicultural education. As a teacher educator, I feel compelled to prepare my students to become cross-culturally sensitive and effective teachers for students of diverse cultural backgrounds. Self-reflection and self-examination are the keys to self- understanding Florio-Ruane ; Nieto Others of similarity refer to members of cultural groups that one belongs to, feels comfortable with, and share common values with. Others of difference are those who belong to groups that have different cultural

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standards than the self. Connelly 13 shares a poignant story of how reading the self-narrative of his doctoral student of Chinese heritage stirred up his childhood memory of a Chinese store owner from his rural hometown in Canada. Clandinin and Connelly Through self-reflection, he discovered shared humanity between this stranger of his childhood and himself. This discovery of self and others is a definite benefit of doing and sharing autoethnographies. Thirdly, doing, sharing, and reading autoethnography also help transform researchers and readers/listeners in the process. The transformation of self and others is not necessarily a primary goal of autoethnography but a frequently occurring, powerful by-product of this research inquiry. Self-transformation may be manifested in different ways in the education field. Some may become more self-reflective in their daily praxis (Florio-Ruane; Nieto; Obidah and Teel). Self-transformation may also take place as they seek to reach out to unfamiliar others and pursue a new learning of unfamiliar cultures. As 14 their understanding of others increases, unfamiliarity diminishes and perspectives on others change. The liberating force of autoethnography was the foundation of self-empowerment for Foster. Through the increased awareness of self and others, they will be able to help themselves and each other correct cultural misunderstandings, develop cross-cultural sensitivity, and respond to the needs of cultural others effectively.

Pitfalls to Avoid in Doing Autoethnography

In the shadow of the growing interest and support of autoethnographic research methods, critiques are lurking. The criticism of autoethnography does not necessarily imply that this inquiry is inherently faulty. Rather, it reminds researchers to look out vigilantly for appropriate application of this research inquiry and to avoid potential pitfalls. Here are five pitfalls that autoethnographers need to watch out for:

1. In the minds of anthropologists, culture is inherently a group-oriented concept. Culture and people have a symbiotic relationship according to de Munck who says: Culture requires our presence as individuals. By these authors, an individual culture is an individual version of their group cultures, which they construct in relationship with others. Autoethnography, therefore, should reflect the interconnectivity of self and others. Unfortunately the methodological focus on self is sometimes misconstrued as a license to dig deeper in personal experiences without digging wider into the cultural context of the individual stories commingled with others. Autoethnographers should be warned that self-indulgent introspection is likely to produce a self-exposing story but not autoethnography.
2. Autoethnographers swept by the power of story telling can easily neglect the very important mission of autoethnography—cultural interpretation and analysis of autobiographic texts. Unless autoethnographers stay focused on their research purpose, they can be tempted to settle for elaborate narratives with underdeveloped cultural analysis and interpretation.

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Chapter 8 : Project MUSE - The Ethnographic I: A Methodological Novel About Autoethnography (review)

The Ethnographic I is such a rich stew—part textbook, part autoethnography, part novel, part transcript, part confession, and part manifesto—that the reader just has to sit back and enjoy the flavors. This wonderful feast, served by a master teacher, satiates with every spoonful.

Garance Marechal Autoethnography¹ Autoethnography is a form or method of research that involves self observation and reflexive investigation in the context of ethnographic fieldwork and writing. This distinction can be blurred in some research traditions. Auto-ethnography is sometimes made synonymous with self-ethnography, reflexive ethnography, performance ethnography and can be associated with narrative inquiry and autobiography. Conceptual overview and discussion The emergence of autoethnography as method, text or concept was described by Ellis and Bochner, and Reed-Danahay as a manifestation of a recent reflexive turn in ethnography. Paul Atkinson, Sara Delamont and Amanda Coffey argued that a diversity of methods and points of view have characterized ethnography since its outset, and the exclusive focus of this turn on methodological innovation, change and discontinuity gives a misleading account of the field. Nevertheless, anthropology has recently shown a widespread and renewed interest in personal narrative, life history and autobiography as a result of changing conceptions of self-identity and relations between self and society. Autoethnography broadly operationalises three different conceptions of self: It displays three main intersecting qualitative research traditions: Analytic autoethnography is a subgenre of analytic ethnography as practised from realist or symbolic interactionist traditions. Here a researcher is personally engaged in a social group, setting or culture as a full member and active participant but retains a distinct and highly visible identity as a self-aware scholar and social actor within the ethnographic text. It differs from analytical ethnography by its increased interrogation of the relationships between self and others and a developed awareness of reciprocal influences between ethnographers, their settings and informants. Researchers are in a paradoxical position in the field: Analytic autoethnography thereby reaffirms the distinctions between researchers¹ Earlier draft of an entry published in: Encyclopedia of Case Study Research. It is also committed to an analytic agenda: Subjectivist experiential autoethnographic writing aims to account for the subjective density of ethnographic fieldwork, often in an expressive, emotional and existential way. Subjective experiential auto-ethnography investigates subjectivity as a distinct phenomenon, in all its emotional, cognitive and behavioral density. Personal stories are not a means to an end, as in the analytic tradition, but singular expressions of human life that fill and shape the text. Subjectivist experiential autoethnography often conveys a specific standpoint or voice accounting for emotional and embodied experience of illness or discrimination, as in healthcare and feminist research. It is often used critically as a political means of expressing the repressed voices of minorities and communities. These contribute to remaking self and identity as a site for the negotiation of social, cultural and political dialogue, often in a carnivalesque form. Autoethnography is here mostly evocative rather than expressive and its relevance is accomplished through a balancing act: Social and cultural artifacts can be used as forms of autoethnography as they provide a form of self-reference for the members of a particular region or community. Traditional ethnography sees its task as the description, inscription and interpretation of culture, but from a postmodern perspective the professional ethnographer becomes redundant as everyday practices are increasingly pervaded by impulses for self-documentation and the reproduction of images of the self. Application Autoethnography can take varied forms and genres. In anthropology, it is at the intersection of three genres of writing: In native or insider anthropology, auto-ethnography is carried out in the social context which produced it. Confessional tales or partial autobiographical accounts have also long been used in analytic ethnographic fieldwork to supplement ethnographic narration and provide the readers with details which unveil how fieldwork was concretely performed, often presented separately from the main ethnographic narrative. Autobiographical vignettes can also enhance the subjectivity and liveliness of ethnographic discourse. Autobiographical ethnography,

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including ethnic or indigenous autobiography, presents native life stories having ethnographic interest as life trajectories and identities are set in their social, cultural and historical contexts. Using different written genres and methods, ethnography and autobiography are blended into new hybrids: Narrative inquiry can provoke identification, feelings, emotions and dialogue. The development of experiential and postmodern auto-ethnography has expanded the range of cultural artifacts and textual projects used to document subjective and creative flows of human life. Performance autoethnography engages with creative non-fiction poems, short stories, memoirs, comedy or satire, conversations and dances as fields of inquiry. Critical summary Early criticism of autobiographical methods in anthropology questioned their validity on grounds of unrepresentativeness and lack of objectivity. Recent critiques of evocative and emotional genres of autoethnography have mostly emphasized their lack of ethnographic relevance as a result of being too personal. Nevertheless, such critiques should be relocated in a broader reflection on and discussion of the scope, purposes and forms of ethnographic work itself. Evocative and emotional autoethnography promotes the ethnographic project as a relational commitment to studying the ordinary practices of human life, which involves engaged self-participation, makes sense in the context of lived experience and contributes to social criticism. Analytical autoethnography finds it necessary to look outward at distinct others in order to generate meaningful social analysis. Ethnography, reflexivity, poststructuralism, autobiography Further reading and references Anderson, L. Post, Past and Present. *Journal of contemporary Ethnography*. Which Way to Turn? A Methodological Novel about Autoethnography. Ellis, C, and Flaherty, M. *Research on Lived Experience*. *Rewriting the Self and the Social*.

Chapter 9 : Autoethnography | University of Phoenix Research Hub

Carolyn ELLIS has published five books and four edited collections, the most recent of which are The Ethnographic I: A Methodological Novel about Autoethnography; Revision: Autoethnographic Reflections on Life and Work; and Music Autoethnographies: Making Autoethnography Sing/Making Music Personal. She has published numerous articles, chapters.