

<p><b>Course Name</b> GNDS 820 Special Topics: Writing Ethnography</p> <p><b>Contact Hours</b> Fridays 11:30-2:20 pm</p>	<p><b>Course Instructor</b> Scott Morgensen</p>
<p><b>Course Description</b> This seminar introduces the reading and writing of ethnographic texts. We approach ethnography as a qualitative method of social research, and ethnographic writing as a creative method of representation. The course revisits the history of ethnography (concentrated in anthropology and sociology) while highlighting the methods of feminist ethnography and queer/trans ethnography, as these invoke traditions of Black feminist anthropology, Indigenous women's ethnography, postcolonial ethnography, queer diaspora ethnography, and what Jafari Sinclair Allen and Ryan Jobson (2016) call "the decolonizing generation." Students will: learn to analyze narrative evidence of ethnographic representation in monographs, essays, and film; learn the basic methods of participant observation and ethnographic interviewing; and study the stakes in writing ethnography from the vantages of scholars we study and their own experience. As the final assignment, students will apply their learning in one of two modes: 1) practicing short-term ethnographic research, using the course's GREB-approved research activity (conducting and writing up an ethnographic interview); or 2) reading the oeuvre of a leading feminist and/or queer/trans ethnographer and examining their narrative craft. Advanced students who are already conducting GREB-approved research may prepare original ethnographic writing based on their own ethnographic evidence.</p>	<p><b>Required Course Materials</b> 5 books will be read in full or in part</p> <p><i>Alive in the Writing: Crafting Ethnography in the Company of Chekhov</i>, Kirin Narayan</p> <p><i>Fictions of Feminist Ethnography</i>, Kamala Visweswaran</p> <p><i>There's a Disco Ball Between Us: A Theory of Black Gay Life</i>, Jafari Sinclair Allen</p> <p><i>Filipino Crosscurrents: Oceanographies of Seafaring, Masculinities, Globalization</i>, Kale Bantigue Fajardo</p> <p><i>Queen for a Day: Transformistas, Beauty Queens, and the Performance of Femininity in Venezuela</i>, Marcia Ochoa</p>
<p><b>Course Objectives</b></p> <ul style="list-style-type: none"> <li>- Understand histories and theories of ethnography, when examined as a social research and as a narrative style and genre</li> <li>- Identify and analyze narrative evidence of ethnography in the form, ethics, and creativity of ethnographic works</li> <li>- Learn basic mechanics of ethnographic research methods</li> <li>- Understand the stakes in conducting and writing ethnography, from the vantages of scholars on our syllabus and, possibly, students' own research experience</li> <li>- Gain and practice skills in close reading of academic texts and demonstrating comprehension of book-length arguments</li> <li>- Develop and practice skills in graduate-level analytical writing (short- and long-form) and, specifically, in writing ethnography</li> </ul>	<p><b>Course Evaluation</b></p> <p>Attendance and Participation 20%</p> <p>Reading Responses (3-4 pgs) 20% (10% each; one may examine the same text as the Book Presentation)</p> <p>Book Presentation 10%</p> <p>Short Essay 20%</p> <p>Final Paper 30%</p> <ul style="list-style-type: none"> <li>- Ethnographic Interview + Creative Interview Analysis <i>Or</i></li> <li>- Analysing an Ethnographer's Craft</li> </ul>

## **Topics in Course Outline**

- I. Colonial and Anti-Colonial Ethnography:  
Histories and Practices
- II. Case Studies in Contemporary Feminist and  
Queer/Trans Ethnography
- III. Training in Ethnographic Research Methods  
and Interpreting Ethnographic Evidence
- IV. Composing Ethnographic Narrative: Stakes  
and Craft