Ethnography Division Book List (2016-2019)

This book list was compiled in an effort to highlight the scholarship and book publications of our members. While not exhaustive, this list includes books submitted by the authors with publication dates 2016-2019. Please use this list as a resource if/when looking for books for your classes, and as source references.

Books with an (*) are current or previous ethnography division best book award winners.


In this examination of the ubiquitous practice of bullying among youth, compelling first person stories vividly convey the lived experience of peer torment and how it impacted the lives of five diverse young women. Author Keith Berry's own autoethnographic narratives and analysis add important relational communication, methodological, and ethical dimensions to their accounts. The personal stories create an opening to understand how this form of physical and verbal violence shapes identities, relationships, communication, and the construction of meaning among a variety of youth. The layered narrative

- describes the practices constituting bullying and how youth work to cope with peer torment and its aftermath, largely focusing on identity construction and well being;
- addresses contemporary cyberbullying as well as other forms of relational aggression in many social contexts across race, gender, and sexual orientations;
- is written in a compelling way to be accessible to students in communication, education, psychology, social welfare, and other fields.


This comprehensive text introduces evocative autoethnography as a methodology and a way of life in the human sciences. Written as the story of a fictional workshop, it describes the history and purposes of evocative storytelling, provides detailed writing instruction, examines ethical issues, illustrates ways ethnography intersects autoethnography, and calls attention to how truth and memory figure into the practice and product of evocative autoethnography.


Sweetwater: Black Women and Narratives of Resilience is a multi-generational story of growing up black and female in the rural south. At times heartbreaking, at times humorous, Sweetwater captures the artistry, strength, language and creativity shared by first-hand accounts of black women in small-town North Carolina during the twentieth century.

Written from field notes and memory, the author reveals the complexities of black women's lived experiences by exposing the communicative and interpersonal choices black women make through storytelling. Narrative inquiry and black feminism are offered as creative educational tools for discussing how and why black women's singular and interior lives are culturally and globally significant.

This revised edition preserves the original narratives but features new content including re-views, re-visions and re-considerations for re-writing autoethnography.
For the Crunk Feminist Collective, their academic day jobs were lacking in conversations they actually wanted—relevant, real conversations about how race and gender politics intersect with pop culture and current events. To address this void, they started a blog. Now with an annual readership of nearly one million, their posts foster dialogue about activist methods, intersectionality, and sisterhood. And the writers' personal identities—as black women; as sisters, daughters, and lovers; and as television watchers, sports fans, and music lovers—are never far from the discussion at hand.

These essays explore "Sex and Power in the Black Church," discuss how "Clair Huxtable is Dead," list "Five Ways Talib Kweli Can Become a Better Ally to Women in Hip Hop," and dwell on "Dating with a Doctorate (She Got a Big Ego?)." Self-described as "critical homegirls," the authors tackle life stuck between loving hip hop and ratchet culture while hating patriarchy, misogyny, and sexism.


This book highlights the dialectic between fictional death as depicted in the media and real death as it is experienced in a hospital setting. Using a Terror Management theoretical lens, we explore the intersections of life and death, experience and fiction, as we seek to understand the relationship between the two. We employ multiple and complementary perspectives to understand what it means when we speak and think of death, from the most intimate of communicative exchanges to narrative spectacles that enthrall millions of readers and rapt audience members. More specifically, we explore interpersonal health communication as it is constructed by and circulates between patients, health professionals, and supportive family members and friends; and we offer a thick description of how mediated narratives construct arresting reflections on what it means to pass away.


*Talking Through Death* examines communication at the end-of-life from several different communication perspectives: interpersonal (patient, provider, family), mediated, and cultural. By studying interpersonal and family communication, cultural media, funeral related rituals, religious and cultural practices, medical settings, and legal issues surrounding advance directives, readers gain insight into the ways symbolic communication constructs the experience of death and dying, and the way meaning is infused into the process of death and dying. The book looks at the communication-related health and social issues facing people and their loved ones as they transition through the end of life experience. It reports on research recently conducted by the authors and others to create a conversational, narrative text that helps students, patients, and medical providers understand the symbolism and construction of meaning inherent in end-of-life communication.


*Talking White Trash* documents the complex and interwoven relationship between mediated representations and lived experiences of white working-class people—a task inspired by the author's experiences growing up in a white working-class family and neighborhood and how she came to understand herself through watching films and television shows.

Grounded in poststructuralist, posthumanist, and feminist perspectives, this innovative book synthesizes current interdisciplinary theories and research on embodiment; explores research examples from across the social sciences, education, and allied health; and features embodied ethnographic tales and evocative moments from everyday life for reflexive consideration. Each chapter offers flexible starting points for doing embodiment actively throughout every stage of qualitative research. An awareness of, and an active engagement with, issues of embodiment enhances scholars’ ability to produce high quality research and enlarges their capacity as public intellectuals to spark positive social change, particularly within marginalized communities. The strategies offered relate to methodologies from across the entire spectrum: from traditional qualitative methods such as grounded theory, critical/theoretical analysis, and discourse analysis, to arts-based research — including performance, autoethnographic narrative, poetry, and documentary film making.


In this revised and expanded edition (with a new foreword by Arthur Bochner), Ellis offers a personal account of caring for a former partner and coping with losing him to chronic emphysema, and then reflects back on her experiences as a caregiver and an autoethnographer of this experience. In her new epilogue, Ellis describes her changed identity and the aging process of an engaged academic and how Final Negotiations informs her life and her understanding of how she and her current partner grow older together. She also includes recent developments in the rise of autoethnography, focusing particularly on ethics.


*Real Women Run* is an innovative feminist ethnography that consists of a series of linked essays and presentations about women who run at the intersections of queer, feminist, and running identities. Faulkner uses feminist grounded theory, poetic inquiry, and qualitative content analysis to examine women’s embodied stories of running: how they run, how running fits into the context of their lives and relationships, how they enact or challenge cultural scripts of women’s activities and normative running bodies, and what running means for their lives and identities.


Through detailed exercises, exemplars, and a breakdown of the key elements and considerations of personal writing, Faulkner and Squillante provide a lively introduction and guide for writers to the art and craft of personal writing. Their conversational tone about audience, point of view, form, structure, ethics, research, and finding and making time for writing practice is a not-to-miss primer and reference.


*Transcribing for Social Research* demonstrates how best to represent talk and interaction in a manageable and academically credible way that enables analysis. It describes and assesses key methodological and epistemological debates about the status of transcription research while also setting out best practice for handling different types of data and forms of social interaction.

The 18 chapters from 25 authors are written largely from autoethnographic perspectives grounded in solid academic research but full of anecdotes and self-reflexive narratives that provide insights into the lived experiences of the authors. Woven into the narratives are discussions of the complexities of self-disclosure and self-advocacy; the varied—and often problematic—ways disability is experienced, perceived and discussed in society and in the classroom; the challenges of navigating academe with disability, the value of disability pedagogy, the positive student outcomes achieved by teaching through disability, as well as practical applications and lessons learned that will benefit educators, administrators and students preparing to become teachers.


This book reports on ethnographic fieldwork over a period of seven years within the adapted sport of power soccer—the first competitive team sport for motorized wheelchair users. Jeffress, whose son played the sport, shares rich self-reflexive narratives and weaves in the stories of 34 athletes from around the United States to present what participation means and the impact it has on participants’ identity, self-beliefs, social relationships, and more.


You’re Doing it Wrong! investigates the storied history of mothering advice in the media, from the newspapers, magazines, doctors’ records and personal papers of the nineteenth-century to today’s websites, Facebook groups, and Instagram feeds. Johnson and Quinlan find surprising parallels between today’s mothering experts and their Victorian counterparts, but they also explore how social media has placed unprecedented pressures on new mothers, even while it may function as social support for some. They further examine the contentious construction of prenatal and baby care expertise itself, as individuals such as everyone from medical professionals to experienced moms have competed to have their expertise acknowledged in the public sphere.


In Killing Poetry, renowned slam poet, Javon Johnson unpacks some of the complicated issues that comprise performance poetry spaces. He argues that the truly radical potential in slam and spoken word communities lies not just in proving literary worth, speaking back to power, or even in altering power structures, but instead in imagining and working towards altogether different social relationships. His illuminating ethnography provides a critical history of the slam, contextualizes contemporary black poets in larger black literary traditions, and does away with the notion that poetry slams are inherently radically democratic and utopic.


This book uses the metaphors of practice spaces and practice sessions to demonstrate the connection between creative and performance practices, and critical pedagogy. It offers a conceptual framework for using performance and creative practices as starting points for developing philosophies and practices of teaching that are grounded in aesthetic, creative, and critical approaches to education. The practice sessions for pedagogy presented include a range of creative
endeavours, such as performance workshops, musical routines, crafting practices, and writing. By focusing on the critical function of creative practices, the book emphasizes the ways creativity can reveal the relationship between everyday acts, and social and cultural ideologies and structures.


In this book, Blake Paxton shows how a community in southern Illinois continues a relationship with one deceased individual more than ten years after her death. Through this gripping autoethnographic account of his mother’s struggles with a rare cancer, her death, and his struggles with sexuality, he poses possibilities of what might happen when cultural prescriptions for grief are challenged, and how continuing bonds with the dead may help us continue or restore broken bonds with the living.


Part I of the book focuses on four qualitative methods, autoethnography, performative writing, narrative inquiry, and poetic inquiry. Each of these Chapters use the method to discuss the method. Part II of the book turns creative writing with chapters on empathy and ethic, writing engaging texts, using the words of others, and collaborative writing.


The chapters in this collection represent outstanding work from the five Doing Autoethnography conferences (2011, 2013, 2014, 2015, 2016). Together, authors interrogate autoethnography ethically, theoretically, relationally, and methodologically. Readers will encounter many overlapping themes: identity norms and negotiations; experiences tied to race, gender, sexuality, size, citizenship, and dis/ability; exclusion and belonging; oppression, injustice, and assault; barriers to learning/education; and living with/in complicated relationships. Some chapters provide clear resolutions; others seemingly provide none. Some authors highlight conventionally positive aspects of experience; others dwell in what might be understood as relational darkness. Some experiences will likely resonate with many readers; others will feel unique, unusual, exceptional. In its entirety, the collection will take readers on an evocative, reflexive, and insightful journey.


*A Feminist Post-transsexual Autoethnography* attempts to demythologise trans and gender diversity by conducting an in-depth critical analysis of the life choices of the autoethnographic subject (the author), who was so uncomfortable with their culturally allocated masculinity that they chose to live an apparently normal female life. It takes a sociological approach in explicating strategies for improving the liveability of the lives of trans and gender diverse individuals, what the trans experience can teach us about the operation of gender in society and an examination of the need to remake the gendered world.


This book follows a physically disabled researcher’s journey from stigmatized embodiment on her way to creating accessible storytelling performances. These unique performances function not only as traditional, peer-reviewed forms of critical qualitative research, but also as ‘narrative teaching productions’ that guide students and their audiences in the pursuit of social justice and equality. The
book begins by developing the author’s personal standpoint, and provides an evocative discussion of the multiple perceptions and identities experienced by those with disabled bodies. It negotiates how performance research can be created and conducted within the confines of course learning objectives, moves through complications encountered in research design and data collection, and explores a range of insightful responses from community members, social activists, and performance critics, as well as more traditional academic audiences. Critical autoethnographic personal narratives, performance scripts, and poetry are used to illuminate struggles over legitimate methodological practice and storytelling performance pedagogy. Each chapter confronts the fear of mortality that presses us to stigmatize those who remind us of our inescapably vulnerable embodiments and offers hope for an inclusive, adaptable culture. The book will be compelling reading for scholars in Performance Studies, Disability Studies, Cultural Studies, Narrative Methodology, Ethnography, Higher Education, Autoethnography, Creative Nonfiction and everyone interested embodiment and/or storytelling for social change.


Bearing witness. Imagining otherwise. Moving audiences and mobilizing resources. The potential of storytelling to transform selves and society is revealed in this poignant collection of stories artfully compiled by Silverman and Baglia. The storytellers who populate this volume write with clarity and raw honesty, inviting readers to consider the social and political dimensions of pregnancy loss. Healthcare practitioners and the general public alike will find Communicating Pregnancy Loss an invaluable resource for enacting social support and shifting public dialogue surrounding pregnancy loss specifically and vulnerability writ large. (as described by Lynn Harter, Ohio University)


In this book, Mark Pedelty explores Cascadia’s vibrant eco-musical community in order to understand how environmentalist music imagines, and perhaps even creates, a more sustainable conception of place. Highlighting the music and environmental work of such various groups as Dana Lyons, the Raging Grannies, Idle No More, Towers and Trees, and Irthlingz, among others, Pedelty examines the divergent strategies—musical, organizational, and technological—used by each musical group to reach different audiences and to mobilize action. He concludes with a discussion of "applied ecomusicology," considering ways this book might be of use to activists and musicians at the community level.


Against conventional wisdom, pervasive black-white disparities pair with vitriolic public conversation in politically progressive communities throughout America. Networked News, Racial Divides examines obstacles to public dialogues about racial inequality and opportunities for better discourse in mid-sized, liberal cities. The book narrates the challenges faced when talking about race through a series of stories about each community struggling with K-12 education achievement gaps. Media expert Sue Robinson applies Bourdieusian field theory to understand media ecologies and analyze whose voices get heard and whose get left out. She explores how privilege shapes discourse and how identity politics can interfere with deliberation. Drawing on network ethnography of community dialogues, interviews with journalists, politicians, activists, and citizens and deep case study of five cities, this reflexive and occasionally narrative book chronicles the institutional, cultural and other problematic realities to amplifying voices of all people while also recommending strategies to move forward and build trust.