

# Advanced Sociological and Anthropological Writing

Fall 2017 T/Th 3:10-4:55 Leighton 236	Pamela Feldman-Savelsberg Leighton 233 x4113
<u>Office Hours:</u> By appointment using Carleton's gmail calendaring function. Generally, office hours will be T/Th 1:00-1:45 and W 1:00-4:00, with a little flexibility. <a href="#">Click here to sign up for OFFICE HOURS</a>	



## Description

Did you ever... Feel simultaneously excited and nervous about launching into comps, what may well be your first major independently produced research and writing project? ...Sharpen 20 pencils at once, invest heavily in color-coded note cards, or engage in other “secular rituals” to magically control the risks of writing? ...Wonder what formatting rules are good for, and worry that they get in the way of your creativity? ...Feel mystified about how anthropologists and sociologists—as authors—make it into print? ...Struggle to explain how sociology and anthropology differ and how they interact?

**Advanced Sociological and Anthropological Writing** builds upon experience you already have with writing in the major, to prepare you for the writing and presentation components of your senior comprehensive exercise and for lives of effective written communication beyond Carleton. This course explores different genres of writing and different audiences for writing in the social sciences. By focusing particular attention on scholarly articles published in professional journals in sociology and anthropology, and how they are produced, reviewed, revised, and revised again, the course provides you a measure of professional socialization. And, by exploring the commonalities and differences in academic writing in our two sister disciplines, the course should move us toward clarity regarding the boundaries between sociology and anthropology.

We often wonder about the relationship between the research process and the writing process, and between thinking (like a sociologist or like an anthropologist) and writing. Good sociological/anthropological thinking contributes to lucid and even enjoyable writing, as well as to careful, systematic, and “disciplined” writing. By disciplined writing, I refer not to buckling down at one’s desk and staying on task, but rather to writing in an idiom appropriate to the disciplines of sociology and anthropology.

In this advanced writing course, we use the concept of “thinking across the page” to break the writing process into “pages” that are in some way “thinkable.” With the help of peer-response and instructor feedback you will work—collaboratively—on your own academic writing process, developing your voice as a sociologist-anthropologist.



### Goals

My **goals for this course** are to have you approach the research for your comprehensive projects without fear, to produce innovative and thoughtful writing, to learn the discipline and joys of revision, and to foster a scholarly community within the classroom and among a cohort of majors. Beyond comps, I aim to provide you some professional socialization within sociology and anthropology. I also hope this course will liberate you and your comps advisor to concentrate on topical and conceptual matters.

In the language of our **departmental student learning objectives**, writing, critiquing, and revising the component elements of a journal-type article based upon your own research addresses our second, third, and fourth departmental student learning outcomes: “formulate appropriate sociological and/or anthropological research questions about socio-cultural phenomena; select appropriate sociological and/or anthropological research methods to study socio-cultural phenomena; apply sociological and anthropological theory to analyze socio-cultural phenomena.” Comparing journal articles within and across the disciplines of sociology and anthropology addresses our fifth SLO: “Describe how sociology and anthropology interact with one another, interact with other liberal arts disciplines, and contribute to various interdisciplinary conversations.”





## Requirements

I aim for this syllabus to be responsive to your needs as mature SOAN seniors deeply involved in every aspect of your comps theses. Thus, *some* aspects of this course will be flexible. But until I say so, requirements are requirements!



## Writing

Imagine that you are enrolled in a fitness class—at least 30 minutes of moderate to strenuous activity at least five days per week. Regardless of assignment due dates, I'd like you to **write**—related to your comps—at least 30 minutes a day, at least five days per week. Not all of this will be for others' consumption, and not all of it will make it into your comps, but it will make you more fit as a writer. You'll get your ideas on paper, and be more comfortable revising. (Working on comps is learning to *love* revisions!) Past experience shows that students who do this feel a positive difference. Just like in fitness challenges or in H.S. band/orchestra classes, you will log your fitness writing on a practice card.

At the beginning of the term, you will receive a workbook of writing prompts compiled and derived from a number of writing guides, primarily anthropologist Kirin Narayan's *Alive in the Writing: Crafting Ethnography in the Company of Chekhov*, as well as Jane E. Miller's *The Chicago Guide to Writing about Numbers*. I may occasionally suggest or even assign that you respond to specific prompts, but the main purpose of the workbook is to provide you with inspiration for your fitness writing. It's up to you to develop enough self-awareness to know what will be most useful to you at different points in your writing process.

We will have a number of in-class writing exercises. The majority of your writing, however, will be out of class. Much of your out of class writing will be direct work on your comps thesis. Required writing also includes peer reviews and a series of cover sheets ("focus notes" and "editing notes") for your drafts and peer reviews. I would also like you to write weekly check-ins to peers on Moodle. The purpose of these many assignments is to help you be as reflective and purposeful as possible about your writing process, your goals and progress on your comps, and your roles as a giver and receiver of writing advice.

At **midterm** and at the **end of the term**, you will hand in a **portfolio** of all your written work, neatly divided into sections.

Hint: develop a fail-safe method to **back up all files of your writing every day!** Remember: if you write the most brilliant piece and then lose it to a hard drive crash, no one will ever read it. All writing work is to be turned in via e-mail or on Moodle.

### Summary:

- daily fitness writing
- in-class writing, plus midterm and final portfolios
- "focus notes" cover pages for peer reviewers and instructor
- "editing notes" cover page for peers whose work you've reviewed
- peer reviews of your writing buddies'/writing group's work
- assignments due to your advisor on the departmental comps schedule



## Peer Reviews

Responding to your peer’s scholarship, in written form, is a central part of being a professional sociologist or anthropologist. It also teaches you what to aim for in your own scholarly writing, and builds community. In the language of scholarly publishing, the usually anonymous people who respond to your work are termed “peer reviewers.” This is the role that you will take with your writing buddies.

In preparing your own work for peer review, include a “focus notes” cover page, describing one or two aspects you would like your peer reviewers to concentrate on while reading your draft. Describe how you’ve incorporated their previous comments, or—if you have continued to write new material rather than revising—tell your reviewers at what page they should start reading. **For peer review sessions held on Tuesdays, your written work and focus notes cover page is due by 5:00 pm on the previous Sunday.** You can decide with your writing buddies if you’d rather have drafts due to each other before Sunday afternoons. “Due” means you should send your work as an attachment to all of your writing buddies and to me at or before that time. Please label your files with your name and a descriptor. Because of the need for collaboration in peer reviews, I won’t grant extensions of due dates for written work except in case of dire emergency—which do NOT include computer/printer failures.

In responding to your peer’s writing, follow your Peer Review Guidelines handout for both written and oral reviews. Make margin comments *and* write up a one-page summary review on your Editing Notes form. Bring these to class, *in duplicate* (for the author and for me).



## Writing Buddies

To facilitate the peer-review process, the class will be divided into groups of writing buddies. We will **start** the term in groups of (mostly) three, and will **later reshuffle groups** into pairs to get fresh eyes and ideas. Each member of a writing group will read and review drafts of their buddie’s (or buddies’) writing, and will receive written and oral responses from the same writing partner(s). Each writing group should discuss the types and extent of comments they expect from each other.

### **Writing buddy trios+ (for starters):**

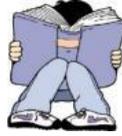
Group A: Raelynne, Clara, Molly

Group B: Naomi, Maddie, Margot

Group C: Sonia, Nick Rohm, Lilly

Group D: Rachel, Jordan, Mara

Group E: Nick Anaclerio, Emily, Anne, Flora



## Reading

Compared to other senior seminars, this class will have relatively little assigned reading. What *is* assigned is important for class discussion. I expect you to read the assigned readings before the day they are due, to read them carefully, and to come prepared to discuss or build on them in class. Some reading assignments, *marked in italics*, ask you to skim, meaning to read selectively those parts that appear most relevant to your own project and/or writing concerns. If marked in *purple italics*, the reading is optional. In addition to assigned readings, I have made a **miniature library of research, writing, and publication guides** available to you in open reserves of Gould Library and in the SOAN lounge bookshelf. A list is appended to this syllabus. I expect you to use these resources as appropriate for your particular writing needs and for your particular projects. For example, if you look at Part Two of *A Guide to Writing Sociology Papers*, you'll see that each chapter describes a different type of paper utilizing different types of data sources. **Style guides** will be your friends—valuable reference works that you will use to revise, revise, and revise again. You will need them, even though I do not assign chapters on independent clauses or when to use semi-colons!

Article-length readings will be made available via Moodle, including some but not all of the optional, merely recommended readings. Required and select optional books are available at the Carleton Bookstore. The required book is:

**Howard S. Becker (2007) *Writing for Social Scientists* (2<sup>nd</sup> edition).  
University of Chicago Press.**



"GOT IDEA. TALK BETTER. COMBINE  
WORDS. MAKE SENTENCES."

## Attendance and Participation

Attendance and *presence* matter! In this seminar, you'll learn much from each other as well as from me. This is not a class in which you should allow yourself to be shy. I'll do what I can to encourage you to participate, but ultimately it is your responsibility to be an active member of the discussion. If you choose never to participate in class discussion, your final grade will be lower than what it would have been had you been an active participant.

Please plan to come to every class unless you're really sick or have a crisis. **If you miss class for some other reason, your final grade will be lowered (one "plus" or "minus" for each unexcused absence).** If you have to miss, please let me know why *before* class; only then can your absence count as "excused."



## Grades

Because I want you to focus on your writing, not get stressed about grades, and give you the freedom to learn from making mistakes, I won't assign letter grades or a pre-determined number of points for the written work I turn back to you; instead you will receive  $\surd$ ,  $\surd+$ , or  $\surd-$ . I will, though, keep tabs both on the writing you do toward your comps thesis and the reviewing you do of your peers' writing, as well as attendance and participation. This is a SCRNC course. In assigning your final class grade of S/Cr/NC, I will take into account all relevant factors, including roughly in descending order:

- the quality of your written work
  - steps in the comps writing process
  - assignments in and for class
  - all compiled in a portfolio (i.e. save everything, even scribbled-on napkins)
- the level of improvement in your writing over the course of the term, especially your reasoned attentiveness to suggestions in your revisions;
- the quality and effort you display in your peer reviews;
- the level and quality of your participation in class discussion;
- your attendance record.

At mid-term I encourage you to sign up for an office-hours conversation. During this meeting I'll share my perspective about your work to this point and invite you to do the same. Bring your portfolio of work along to this meeting for us to review together. Your portfolio is your admissions ticket to the meeting! At the end of term, you will hand in a portfolio of all your written work from the class—from fitness writing and focus notes to peer reviews you've written, and of course segments of your comps.

## Citations

In your written work for this class, anything you quote must be cited with author's name, date of publication, and page number. Significant ideas you refer to should be cited with author's name and date of publication, in some instances with page numbers. Choose one of the citation styles of the two major sociological and anthropological associations, and use it consistently throughout the term (and in your comps thesis):

American Sociological Association: please refer to [Sociology Style Quick Tips](#), and find the ASA Style Guide on the bookshelf in the SOAN lounge.

American Anthropological Association: use the [Chicago Manual of Style Author-Date Version](#). Most things you need will be covered in their [Quick Guide](#); for more specific questions, consult the manual on the SOAN bookshelf. **WARNING:** The "Notes and Bibliography" version, which you do NOT want to use, pops up first; thus, before consulting the [Quick Guide](#), click on the **Author-Date tab** (just below the introduction).





## Helpful Information



### Office Hours

Please see me during my office hours at least once during the first two weeks of the term. After that, please make use of my scheduled office hours. I'm there for you! Please use the Google Calendar appointment function in gmail to sign up for office hours. The link is in several places, including my email signature and here: [Click here to sign up for OFFICE HOURS](#). If you absolutely cannot attend my normal office hours, please e-mail me about scheduling another time.

### Inclusivity

I strive to create an inclusive and respectful classroom that values diversity. Our individual differences enrich and enhance our understanding of one another and of the world around us. This class welcomes the perspectives of all ethnicities, genders, religions, ages, sexual orientations, disabilities, socioeconomic backgrounds, regions, and nationalities.

### Ask a Librarian

Ask a librarian—especially our social science superhero specialist librarian **Kristin Partlo**—for help with your research in this class. You can drop by the library's [Research/IT desk](#) to ask any question you have, at any point in your process. Librarians help students find and evaluate articles, books, websites, statistics, data, government documents, and more. For more information on hours and librarians, visit the Gould Library website at [go.carleton.edu/library](http://go.carleton.edu/library). But remember, Kristin is a gem. Not only will she hold a workshop with our class about literature reviews; she also can help you with: organizing your readings, naming PDF files so they don't get overwhelming, keeping notes that are searchable, streamlining your bibliographies resulting in less typing, and visualizing patterns in your thought or cognitive mapping tools. You can sign up for a consultation with Kristin via her web page at [go.carleton.edu/kpartlo](http://go.carleton.edu/kpartlo) has a scheduler where students can sign up for a 25 minute consultation (or more). Kristin writes that she's happy to help!

### Accommodations/Special Needs

If you have any challenge that you think may pose obstacles to your successful completion of the course, please discuss this with me at the beginning of the term so that we may accommodate your situation.

Please be aware that Carleton faculty are strongly encouraged to wait for official notification of accommodations before modifying course requirements for students. Thus, if you have, or think you may have, a disability (e.g., mental health, attentional, learning, autism spectrum disorders, chronic health, traumatic brain injury and concussions, sensory, or physical), please contact Chris Dallager, Director of Disability Services, by calling 507-222-5250 or sending an email to [cdallager@carleton.edu](mailto:cdallager@carleton.edu) to arrange a confidential discussion regarding equitable access and reasonable accommodations.

In addition, Carleton also provides technological resources for students with disabilities. The Assistive Technology program brings together academic and technological resources to complement student classroom and computing needs, particularly in support of students with physical or learning disabilities. Accessibility features include text-to-speech (Kurzweil), speech-to-text (Dragon) software, and audio recording Smartpens. If you would like to know more, contact [aztechs@carleton.edu](mailto:aztechs@carleton.edu) or visit [go.carleton.edu/aztech](http://go.carleton.edu/aztech).

### **The Writing Center**

The Writing Center, located in 420 4th Libe, has peer writing consultants who can work with you during any stage of the writing process (brainstorming to final proofreading). Hours and more information can be found on the [writing center website](#). You can reserve specific times for conferences in 420 4th Libe by using their [online appointment system](#). Walk-ins are welcome, though writers with appointments have priority.

### **Writing Assistance for Students Whose First Language Is Not English**

If you are a second language writer and believe you might benefit from working individually with a writing consultant on a regular basis this term, email Renata Fitzpatrick, [Multilingual Writing Coordinator](#), call her at x5998, or stop by her office in 420D 4th Libe. She can arrange once- or twice-a-week meetings between you and a specific writing consultant throughout the term.

### **Public Speaking (Thinking ahead to Comps Presentations/Poster Talks)**

Speech coaching is a student-staffed resource designed to assist you with class presentations, **comps talks**, and other speech-related events. Your coach can assist you with speech & communication skills including clarity, organization, articulation, projection, body language, eye contact, and effective use of aids (e.g., notes, PowerPoint, Keynote, etc.). Depending on your goals, your coach can also work with you on the content of the presentation: organization, voice, clarity, and, ultimately, persuasive impact. Individuals and groups are welcome to request a speech coach by completing a [brief, online form](#). The speech coach will meet you at a mutually convenient time and place. For more information, visit [go.carleton.edu/speakeasy](http://go.carleton.edu/speakeasy).

### **Time Management (can be an issue with a long-term project like comps)**

All Residential Life Area Directors are trained to work with you to improve your time management and academic skills. Their goals are to heighten your awareness of your personal strengths and skills and to offer different ways you can approach your academic work so you're more efficient and effective. Meetings are by appointment; you simply need to email one of them to arrange a visit. For details and resources: [Academic Skills Coaching website](#).



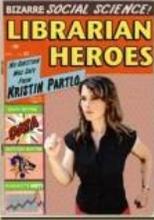


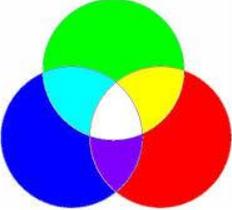
## Schedule

WEEK	DATE	READING	ACTIVITY	WRITING ASSIGNMENT DUE
		Read things in this font, <i>and skim in this font!</i> <i>Purple italics = recommended only!</i>		
I	9/12	 <ul style="list-style-type: none"> <li>Narayan, pp. 7-12</li> </ul>	<b>1a</b> Why Write? <b>1b</b> Social Science Writing and Getting Started	Write 5 minutes on the prompt on page 8 in the Narayan excerpt, and bring your writing to class
	9/14	<ul style="list-style-type: none"> <li>Becker, Ch 1</li> <li>Thoroughly read the comps proposal you wrote in methods (or your first rough draft if you changed your topic)</li> <li><i>GWSP, Ch 1</i></li> </ul>	<b>2</b> Proposals: What good are they?	If you have changed your comps topic, write a rough draft of your new proposal and bring it to class.
II	9/19	<ul style="list-style-type: none"> <li>PFS Proposal to Wenner Gren Foundation</li> <li>Review SOAN guidelines on comps proposals:</li> <li><a href="http://apps.carleton.edu/curricular/soan/major/comps/comps_proposal/">http://apps.carleton.edu/curricular/soan/major/comps/comps_proposal/</a></li> </ul>	<b>3</b> Proposal Assignment I: Fieldwork Surprises Case Problem 	Take notes on: <ul style="list-style-type: none"> <li>➤ structure of the proposal;</li> <li>➤ assumptions about what I would find in the field; bring to class.</li> </ul>
	9/21 Rosh Ha-shana	<ul style="list-style-type: none"> <li>Becker, Ch 2</li> </ul> 	<b>4</b> Individual conferences, held in Weitz Commons (near Weitz café) <a href="#">Click here to sign up for OFFICE HOURS</a> 	Answer questions about persona, authority, & audience in your own comps. In each section of your comps proposal, insert in red ink or in boxes what you now need/want to change.*
			* Bring all of above to individual conference.	

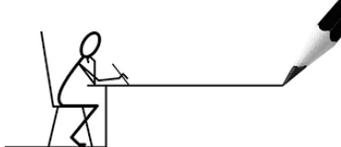
	Su 9/24			Su 9/24, 1 p.m. Turn in your final proposal draft for peer editing, with focus notes cover sheet, to writing buddies, cc'ing professor.
III	9/26	<ul style="list-style-type: none"> <li>• Becker Ch 3, Ch 4, Editing by Ear</li> <li>• <i>Booth, Ch 3, 4</i></li> <li>• <i>Grinker &amp; Besnier 2016, "Peer Review and Academic Citizenship"</i></li> </ul>	<b>5</b> Proposal Assignment II: From topic to question <b>6</b> Peer Review (discussion and practice)	Bring your editing comments 
	9/28	<ul style="list-style-type: none"> <li>• Choose a SOAN distinction comps from the past 10 years to read <i>thoroughly</i>. <i>Booth, Ch 14</i></li> <li>• We will, as a class, edit a section of a volunteer's comps proposal.</li> </ul>	<b>7</b> Proposal Assignment III: From proposal to draft <b>8</b> Peer Editing, continued 	Using a SOAN distinction comps of your choice, take note of issues of organization, argument, evidence, persona, authority, and audience.
	Friday 9/29		Deadline to submit abstracts for the Student Research Celebration: <a href="https://apps.carleton.edu/campus/lrc/student_research/">https://apps.carleton.edu/campus/lrc/student_research/</a>	<b>Fri 9/29 Thesis proposal (12-15pp) and annotated bibliography due to your comps adviser (via Moodle), 4:00 pm</b>
IV	10/3	<ul style="list-style-type: none"> <li>• Boellstorff 2010, Making Peer Review Work (up to "In This Issue")</li> <li>• Boellstorff 2008/2010, How to Get an Article Accepted, Parts 1&amp;2</li> <li>• Pamela's handout on Becker's <i>Tricks of the Trade</i></li> <li>• <i>Narayan, Ch 4</i></li> <li>• <i>Miller, Ch 11 (on intros, results, conclusions)</i></li> <li>• <i>GWSP Ch 2, 3</i></li> <li>• <i>Ackerman (Ch. 14 in Graff and Birkenstein, on parts of an article)</i></li> </ul>	<b>9</b> Our model: the scholarly journal article  *N.B.: Prompts in <b>Narayan, Ch. 2 (Place)</b> might also be useful for you to think about context in a concrete way. Although Narayan focuses on ethnographic writing, her prompts are usefully adaptable for students using other methodologies.	Take notes listing the main points in the Boellstorff articles. Write at least two pages starting with prompt #3 from Chapter Four (Voice) in the <i>Narayan Alive in the Writing</i> workbook, and pairing that prompt with #11 and/or #12 from that same chapter. The "key words" that you point to can come from interviews, ethnographic observation, texts/archives, or even categories in quantitative data sets.*

	10/5	<ul style="list-style-type: none"> <li>Read one article each—relevant to your comps—from a scholarly <b>anthropological</b> journal and a <b>sociological</b> journal</li> </ul>	<b>10</b> Distinguish sociology and anthropology	Write a sentence each describing the structure, arguments, data, methods, and theories of the two articles you read.
V	10/10	<ul style="list-style-type: none"> <li>Read several (<math>\geq 3</math>) data, methods, and analysis sections of scholarly articles relevant to your comps. Focus on data analysis.</li> <li><i>Miller, Ch 10 (Writing about Data and Methods)</i></li> </ul> 	<b>11</b> Writing about your research  Time working with writing buddies in class	1. Map out the structure of the methods and analysis sections you read; write a brief summary of models they provide for connecting methods and analysis to the research question. 2. Map out your own methods and analysis sections. Start writing them (focusing esp. on data analysis)! 3. For one of this week's Fitness Writings, write on Narayan Chapter 4, prompt #13 <i>or</i> on a prompt from Miller Ch 10
	10/12	 Please read one of the following articles on methods and analysis <ul style="list-style-type: none"> <li>Corbin and Strauss (grounded theory)</li> <li>Burawoy (extended case method)</li> <li>Timmermans and Tavory (from grounded theory to abductive analysis)</li> </ul>	<b>12</b> Drawing together methods, analysis, and theory  Hint on analysis sections: Narayan's prompt from Ch 4 #8 might be helpful!	 Write me half a page evaluating your work so far this term. Hand in this and a portfolio of your work, electronically, no later than 5 pm.
	Sunday 10/15	*Please include an outline of what you need to do to prepare for your analysis section		<b>Su 10/15, 5 p.m.</b> Turn in your methods draft* for peer editing, with focus notes cover sheet, to writing buddies, cc'ing professor.

<p>VI</p> <p>Professor overseas this week (MPI board meeting)</p>	<p>10/17</p>	<ul style="list-style-type: none"> <li>Re-read your proposal</li> </ul> 	<p><b>13</b> Puzzling it Out—how your professors do it  <b>Guest Speaker:</b> Prof. Constanza Ocampo-Raeder</p>  <p><b>14</b> Peer review of methods sections</p>	 <p>Bring your peer reviews to class.</p>
	<p>10/19</p>	<ul style="list-style-type: none"> <li>Becker, Ch 8</li> <li>Narayan, pp. 12-22</li> <li>Familiarize yourself with <i>Annual Review of Anthropology</i> and <i>An. Rev. of Sociology</i> (skim through some volumes)</li> <li><i>GWSP, Ch 7</i></li> <li><i>Belcher, Ch 5</i></li> </ul>	<p><b>14</b> Review Articles and Literature Reviews I  <b>Class meets in Library 306</b>  Workshopping with Kristin Partlo</p> 	<ol style="list-style-type: none"> <li>1. Make an idea map or outline of your literature review; write down five significant ideas that you want to address.</li> <li>2. Write on the two prompts from Narayan, p. 16 (15 minute each; turn them in)</li> </ol>
	<p>Friday 10/20</p>		<p>Student Research Symposium and Celebration, 3:30-5:30, Weitz Commons—consider participating or just checking out what your fellow Carls are up to!</p>	
	<p>Sunday 10/22</p>			<p><b>Sun. 10/22, 5 pm</b> Turn in literature review section draft for peer review, with focus notes cover sheet, to writing buddies, cc'ing professor. (You should <b>expand</b> and <b>revise/re-organize</b> your proposal's lit review.)</p>

VII	10/24	<ul style="list-style-type: none"> <li>• Read at least one review article relevant to your comps (e.g. from <i>Annual Reviews of Sociology</i> or <i>Annual Reviews of Anthropology</i>)</li> <li>• <i>Read additional review articles to address the multiple overlapping angles through which you are approaching your comps.</i></li> </ul>	<p><b>15</b> Review Articles and Literature Reviews II</p>  <p><b>16</b> Peer review of literature review section.</p>	<p>Either through sentences or diagrams, map out the structure of your review article, and write down five significant ideas that it addresses.</p> <p>Revisit the five significant ideas you want to address in your lit review; continue expanding and refining it.</p>
	10/26	<ul style="list-style-type: none"> <li>• Read the SOAN comps guidelines about first drafts, and the thesis:</li> <li>• <a href="http://apps.carleton.edu/curricular/soan/major/comps/comps_calendar/">http://apps.carleton.edu/curricular/soan/major/comps/comps_calendar/</a></li> <li>• <a href="http://apps.carleton.edu/curricular/soan/major/comps/comps_thesis/">http://apps.carleton.edu/curricular/soan/major/comps/comps_thesis/</a></li> <li>• <a href="http://apps.carleton.edu/ampus/doc/integrity/">http://apps.carleton.edu/ampus/doc/integrity/</a></li> </ul>	<p><b>17</b> Working on Analysis and Putting it Together</p> <p>We will—as an entire class—edit a volunteer’s analysis section.</p>	<p>We’ll include some in-class writing/ buddying today. Choose from one of the following prompts in Narayan, writing half a page: Ch 5, #1-2, 5, 7</p> 
	Sunday 10/29	 <p>WRITER'S BLOCK, OFTEN BLAMED ON THE BLANK PAGE, IS CAUSED BY EVIL PENCILS.</p>		<p><b>Sun. 10/29, 5 pm.</b> Turn in first draft including outline of remaining research, analysis, and writing steps, for peer review, with focus notes cover sheet, to writing buddies, cc'ing professor.</p>

VIII	10/31	<ul style="list-style-type: none"> <li>Concentrate on thorough reading/review of your writing buddies' drafts.</li> </ul> 	<p><b>18</b> Peer editing of first drafts</p> <p>In-class editing of a section of a volunteer's first draft.</p> <p><b>19</b> Writing Matters and Writer's Cramp</p> 	
	11/2	<ul style="list-style-type: none"> <li>Becker, Ch 6 (esp. pp. 117-120; <i>you may skim the rest of the chapter as you wish</i>)</li> <li>Read the style guide you will use for your comps.</li> <li><a href="#">Sociology Style Quick Tips</a> (ASA)</li> <li>Anthropology Style (Chicago Manual <a href="#">Quick Guide</a> AUTHOR-DATE version) (AAA)</li> </ul>	<p><b>20</b> Research Ethics and Writing Ethics: IRBs, academic honesty, plagiarism, and citations</p> 	<p>We can workshop citation and ethical issues that you are facing in class, and do in-class writing.</p>
	Friday 11/3			<p>First draft of thesis (<math>\geq 20</math> pp.) due to your comps adviser (via Moodle), 4:00 pm</p>
IX	11/7	<ul style="list-style-type: none"> <li>Read another SOAN distinction comps.</li> </ul> <p>For the rest of the term we can do some in-class writing and/or workshoping of specific issues you'd like to deal with.</p>	<p><b>21</b> First draft celebration and post-mortem</p> <p>What are you pleased about, displeased about, worried about, looking forward to?</p> <p>How to best work with your comps advisor?</p> <p>What's up for the second draft?</p>	<p>Take notes on lessons gained from the distinction comps, and how you can apply them to your own comps thesis.</p> 

	11/9	Becker, Ch. 7, 10 <i>Booth et al., skim Parts III and IV for what's useful; look at the definition of a warrant on p. 152.</i>	<b>22</b> Writing Abstracts  What's up for the second draft?	Start putting together your final portfolio. Write me a one-page letter evaluating your work this term.
X	11/14		<b>23</b> Writing conclusions, oral presentations (poster & talk)  	Feedback to me on this course. Hand in your final portfolio.  





**4a** After reading Becker, Ch. 2, in succinct and clear paragraphs answer the following questions about persona, authority, & audience in regard to your own comps.

1. *Persona*: what do you want people to think of you via the style in which you write? By who you cite?
2. *Authority*: How do you establish your authority as a scholar—especially when you are still a young, novice scholar? When you are only *proposing* research rather than have completed it?
3. *Audience*: Who is your audience? (Who is your immediate audience? Who is your imagined/ hoped-for audience?)

**4b** In each section of your comps proposal, insert in red ink or in boxes what you now need/want to change. Bring all of above to individual conference.

**5** Proposal Assignment II:

- Good introductions; topic statements, articulating the research question
- Persona, authority, and the myth of One Right Way
- How do you not get *stuck* at this early point in your thinking (make sure you revise and revise and revise again to reflect your research and analysis)?

**6** Peer Review—how do we do it?

- Editing note comments should be ca. 1 page long
- Create a set of common standards with your writing buddies, regarding:
- Responding to conceptual issues—what are the primary and secondary messages?
- Editing for repetition and organization (but don't let editing make you think you should be “stuck” with this version; your thesis is a living, growing, changing creature!)
- Editing for surface error (important for later stages; for earlier stages, only if it gets in the way of *meaning*, of communicating your message, and to perceive patterns that the writer can avoid in the future)
- Using checklists: look at them once at the beginning, then don't look at them during your writing process; look at them again once you are done, to help you *revise*.

**7** Proposal Assignment III: From Proposal to Draft

- Which parts of the proposal can be turned into *drafts* of sections of your thesis?
- What do you have to change to incorporate these parts into your thesis? (Grammar/tense; actually do the research; revise, cut and expand different areas of lit review—for ex—to fit with how your research focus develops)
- What are the dangers (traps) of “lifting” from the proposal?
- Recognizing what's *good* in what you have so far.
- Use some class time for writing/outlining

**8** Peer editing session

## Part Three: The Scholarly Journal Article in So/An

**9** What is our model?—the scholarly journal article in sociology and/or anthropology. Includes and integrates theory and empirical data.

- Review: what are the parts of a journal article? What are the different ways of dividing it up? How do journal editors evaluate manuscripts?

**10** Distinguish sociology and anthropology by examining our models for the thesis (scholarly journal articles)

- Soc-anthro family tree (from AT&T and ST&T)
- Comparing two journal articles on the same topic (Do this for your own research topic): What are the parts of a journal article? Are they divided up in different ways in soc vs in anthro? Variation within disciplines?
- What about tone, form of presentation? Types and use of data? Methods? Theories? How explicit are the theories, and where in the articles are they made explicit?

**10a** A trans-discipline experiment

- In-class assignment: Brainstorm with one another, in pairs, if you consider your project to fall more into anthro, more into soc, or at the intersection of the two sister disciplines.
  - What methodological considerations make it so?
  - Which theoretical frameworks are you using, and why?
- Then, how might you transform your project into either a soc or an anth question?
  - How might you reframe the research question?
  - What assumptions would be different?
  - Whose work would you reference and build upon?
  - What differing methods and theories would you apply?
- Pay particular attention to the methods and **data analysis** sections. Map how they are structured, then create a similar map for the structure for your own data analysis section.

**11** Writing about your research

- How do anthropologists and sociologists talk about their methods of data *collection* and of data *analysis*? Articles, and the Hirsch et al. appendix as models
- Thinking and writing about methods in a reflexive way (the research encounter as a social encounter)
- Data collection methods are related to analysis and interpretation; anticipate what you need for the latter to decide about the former.

**12** Drawing together methods, analysis, and theory

- Comparison of three related articles
- Grounded theory is both a method of analysis and a “theory,” widely applicable and adaptable

- Extended case method (in soc and anth) gives a framework for what many students do with their comps
- Abductive analysis builds on g.t. and e.c.m. to uncover—and then explain—what is surprising or novel based on theory
- Helps you think about your analysis sections in an integrative way
- Midterm portfolios and self-evaluations due.

### **13** Puzzling it Out—how your professors do it (Constanza Ocampo-Raeder, guest speaker)

- Moving from ethnographic observation to deep contextualization
- Fitting together methods, data collection, data analysis, and scholarly literature—and how to write about it

### **14** Review Articles and Literature Reviews I

- Lit reviews in the thesis place your topic as part of a wider conversation; should not be hermetically sealed, but rather integrated into the whole comps, referred to in other sections.
- Narayan prompts (writing a theatrical dialogue between key authors) helps you think of your literature review as a conversation about ideas among scholars with varying kinds of data and points of view.
- Review Articles provide *topic-driven* models for literature reviews.
- Make a proto-topic; review the literature; refine the question
- Thinking in Venn Diagrams—how do the elements of your literature review fit together?
- Class will be workshop style, with Kristin Partlo, meeting in Library 306

### **15** Literature Reviews II

- How are literature reviews structured *in review articles directly relevant to your comps topic?*
- If you read both sociology and anthropology review articles, are they concerned with different aspects of your topic, give different angles, call upon different types of theoretical frameworks?
- Map out 1) the review article(s) you read; 2) your own literature review.
- List five ideas you want to address in your literature review. Keep writing!

### **16** Peer review of literature reviews

- Is the lit review section organized by *ideas* rather than by authors? Does it have a logical order, in which the ideas build upon each other? Is it clearly written? Is it properly linked to the research question?
- Create a Venn diagram to illustrate the parts of the literature review. Play with possibilities, creating several Venn Diagrams.
- If you outline the review, do you notice unnecessary repetitions or gaps, and can you suggest solutions to these problems?
- Take into account what you have learned about literature reviews from our readings and session with the librarian

## **17** Working on Analysis and Putting it Together

- Now it is time to pull the different parts of your thesis together into a first draft
- Parts to include: introduction; clear, meaningful, and comprehensive statement and discussion of the research question; where does it fit in broader scholarly conversations (a.k.a. your literature review); detailed and reflexive explanation of methods—but not too long (data collection, sampling, your positionality and research ethics, data analysis); detailed outline of your analysis/interpretation section, with sample subsection or two written out
- Include an outline of what's left to get to a complete draft, along with a timeline of concrete tasks you plan to reach this goal.
- For guidance, refer back to the Boellstorff articles, to our SOAN comps rubric, and to materials on our SOAN website
- Choose a writing prompt from Narayan Chapter 5 as a warm-up.
- We will—as an entire class—edit a volunteer's analysis section.

## **Part Four: Writing (and not Writing) like a Professional**

### **18** Peer editing of first drafts

- This draft should be approximately half of the final thesis (at least 20 pp.)
- In addition to cleanliness and clarity of writing, logical interrelation of parts, good use of sociological and/or anthropological ideas (ways of posing questions and answering them):
  - are remaining sections and tasks clearly outlined?
  - is a references cited, and a comprehensive bibliography included (with or without the annotations from the proposal)?

### **19** Writing Matters and Writer's Cramp

- Daily writing
- Writing out of order (and choosing which order to write in)
- The why's of page limits

### **20** Research Ethics and Writing Ethics

- IRBs, academic honesty, plagiarism (and workshopping ethical issues you are facing in your research/writing)
- Citations (and workshopping citation issues); read appropriate style guides
- Revisit your writing about methods (revision from proposal is not just about correctness, but about re-seeing)
- Read about risk in writing and in sharing your writing (we are all in this together!)
- Good idea to include focus notes when you hand in the first draft of your thesis to your comps adviser on Friday at 4 pm. You should hand in at least 20 pages of your comps.

## 21 First draft celebration and post-mortem

- What are you pleased about, displeased about, worried about, looking forward to?
- How to best change to a new advisor (if applicable)?
- How to use winter break
- What's up for the 2<sup>nd</sup> draft?
  - ["Put a complete second draft of your comps in your comps adviser's mailbox. This draft should include all of the elements of your final paper in this order:
    1. title page
    2. abstract (75-100 words)
    3. table of contents
    4. list of figures
    5. acknowledgements
    6. full text of paper's body
    7. appendices
    8. references cited
    9. Also put a copy of your abstract (labeled with your name and thesis title) in Annette's mailbox."]

## 22 Writing Abstracts (and moving along and looking ahead)

- Writing abstracts
- Making progress while still collecting and analyzing data
- Start putting together your final portfolio.
- Write me a one-page letter evaluating your work this term.

## 23 Writing Conclusions, Final Presentations Feedback to me on this course.

- Writing conclusions
- Oral Presentations/Poster Presentations—visual, oral, content and performance
- Feedback to me on this course; your recommendations for the junior class
- Hand in your final portfolio.





## A Library of Readings

### Key:

**Required reading (in the bookstore)**

**Required readings to choose among (on closed reserve)**

Readings that are either part of the open reserve library of reference works, and/or available in our SOAN lounge library.

*N.B. This bibliography is NEITHER in AAA nor ASA style!*

### Specifically on Social Science Writing

Paul Atkinson, Sara Delamont, and William Housley (2008) *Contours of Culture: Complex Ethnography and the Ethnography of Complexity*. Lanham, MD: AltaMira Press. GN345 .A83  
**Howard S. Becker (2007) *Writing for Social Scientists (2<sup>nd</sup> edition)*. Chicago: University of Chicago Press. H61.8 .B43**

Howard S. Becker (2007) *Telling About Society*. Chicago: University of Chicago Press. HM511 .B43

Howard S. Becker (1998) *Tricks of the Trade: How to Think about Your Research While You're Doing It*. Chicago: University of Chicago Press. H91 .B38 1998

**Burawoy, Michael. (1998) "The Extended Case Method." *Sociological Theory* 16(1):4-34.** (see also his 2009 book on the same topic, HB90.B87 2009, and in e-book)

**Corbin, Juliet and Anselm Strauss. (1990) "Grounded Theory Research: Procedures, Canons and Evaluative Criteria." *Qualitative Sociology* 13(1):3-21.**

**Robert M. Emerson, Rachel I. Fretz, and Linda L. Shaw (2011) *Writing Ethnographic Fieldnotes, Second Edition* Chicago: University of Chicago Press. GN307.7 .E44**

James D. Faubion and George E. Marcus (Eds.) (2009) *Fieldwork Is Not What It Used to Be: Learning Anthropology's Method in a Time of Transition*. Ithaca: Cornell University Press. GN34.3.F53 F52

H.L. Goodall (2008) *Writing Qualitative Inquiry: Self, Stories, and Academic Life*. Walnut Creek, CA: Left Coast Press. PE1404 .G6444

**Luke Eric Lassiter (2005) *The Chicago Guide to Collaborative Ethnography*. Chicago: University of Chicago Press. GN33 .L35**

Jane E. Miller (2004) *The Chicago Guide to Writing about Numbers*. University of Chicago Press. (A [study guide](#) of exercises is available online.) (Second edition, 2015) T11 .M485

Kirin Narayan (2012) *Alive in the Writing: Crafting Ethnography in the Company of Chekov*. Chicago: University of Chicago Press. GN307.7 .N37

Sociology Writing Group (2008) *A Guide to Writing Sociology Papers (6<sup>th</sup> Edition)*. New York: Worth. HM585 .G78

**Timmermans, Stefan and Iddo Tavory (2012) "Theory Construction in Qualitative Research: From Grounded Theory to Abductive Analysis." *Sociological Theory* 30(3):167-186.**

John Van Maanen (2011) *Tales of the Field: On Writing Ethnography, Second Edition*. Chicago: University of Chicago Press. GN307.7 .V36

### On Sociology/Anthropology through Literature

Howard S. Becker (2007) *Telling About Society*. Chicago: University of Chicago Press. HM511 .B43

Lewis Coser (1963) *Sociology Through Literature*. Englewood Cliffs, NJ: Prentice Hall. PN6014 .C64

### Social Science Works that Experiment with Writing

Ruth Behar (1996) *The Vulnerable Observer: Anthropology That Breaks Your Heart*. Boston: Beacon. GN346.4 .B44

Alma Gottlieb and Philip Graham (1993) *Parallel Worlds: An Anthropologist and a Writer Encounter Africa*. Chicago: University of Chicago Press. DT545.45.B45 G73

Alma Gottlieb and Philip Graham (2012) *Braided Worlds*. Chicago: University of Chicago Press. DT545.45.B45 G72

Richard Price. (1990) *Alabi's World*. Baltimore: Johns Hopkins University Press. F2431.S27 A457 1990

Marjorie Wolf. (1992) *A Thrice Told Tale: Feminism, Postmodernism, and Ethnographic Responsibility*. Stanford: Stanford University. GN345 .W65

### More General Research and Writing Guides

Wendy Laura Belcher (2009) *Writing Your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success*. Thousand Oaks: Sage. Z471 .B45

Susan D. Blum (2009) *My Word!: Plagiarism and College Culture*. Ithaca: Cornell University Press. (*an ethnographic study written by an anthropologist who has visited Carleton*) PN167 .B48

[Wayne C. Booth](#), [Gregory G. Colomb](#), and [Joseph M. Williams](#). (2008) *The Craft of Research*, Third Edition. Chicago: University of Chicago Press. Q180.55.M4 B66

Ted Conover (2016) *Immersion: A Writer's Guide to Going Deep*. Chicago: University of Chicago Press.

Gerald Graff and Cathy Birkenstein (2007) *They Say I Say: The Moves that Matter in Persuasive Writing*. New York: W.W. Norton. PE1431 .G73

Beth Luey (2002) *Handbook for Academic Authors* (4<sup>th</sup> Edition). Cambridge: Cambridge University Press. PN146 .L84

Charles Lipson (2005) *How to Write a BA Thesis: A Practical Guide from Your First Ideas to Your Finished Paper*. Chicago: University of Chicago Press. LB2369 .L54

Walter W. Powell (1985) *Getting into Print: The Decision-Making Process in Scholarly Publishing* Chicago: University of Chicago Press. (*a sociological study of scholarly publishing, written by a well-known sociologist*) Z479 .P68

Peg Boyle Single (2010) *Demystifying Dissertation Writing: A Streamlined Process from Choice of Topic to Final Text*. Sterling, VA: Stylus. LB2369 .S55  
Kate L. Turabian (2007) *A Manual for Writers of Research Papers, Theses, and Dissertations, Seventh Edition: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press. LB2369 .T8

### Style Guides

Diane Hacker and Nancy Sommers (2012) *A Pocket Style Manual* (6<sup>th</sup> Edition). Boston: Bedford/St. Martin's. PE1408 .H26

William Strunk and E.B. White (2000) *Elements of Style* (4<sup>th</sup> Edition). Pearson. PE1408 .S772

