

# OSEA Summer Field School — MIRA2005

*July 10 through August 17*

## Orientation

1. Arrival on Saturday and Sunday July 9 and 10. Settle in at the Luz en Yucatán Hotel (Calle 55, entre 58 x 60, behind the Parque Santa Lucia). The reserved rooms are: Nido, Cielos and Oso. Nido is the single for Sergio; option to change to Osito on July 14. Cielos is the two level triple on the 2<sup>nd</sup> floor in the front. Oso is a double on first floor in back behind the shared kitchen. Although Cielos and Oso have kitchenettes, you will be using the main shared kitchen for your breakfast.
2. Activities on Saturday night are open for early arrivals. Sunday during the day is open and participants are encouraged to enjoy the activities of the tourism event, Mérida en Domingo held in the center of town. Please take the opportunity to familiarize yourself with the spatial layout and organization of cultural life in Mérida during this time. This is something of a formal assignment that entails no formal guidelines except to follow your intuition and pleasure. Consider yourself a tourist who is in need of finding out what this city is about for tourists and tourism. This is an experiential, hands-on, interactive learning device. Although you are expected to gain on your own a substantial initial understanding of where things are and how to access them, there is no failure. That you HAVE an experience trying to find out is what will make this a “successful” assignment. No quizzes later, no anxiety about it. No worries. Keep your mind open and alert and flexible. And enjoy yourself! Quetzil and Cesar will be available for you to provide initial suggestions and some tips.
3. Caveat: Do pace yourself today (Sunday). We will have a full day of activities, even if informal and we do start early in the morning on Monday.
4. **First formal meeting at 4:30pm at the OSEA Miraflores Facility.** Orientation meeting from 4-8:30 pm. Break for evening meal as a group downtown and initial informal ethnographic observation of the evening activities of Mérida en Domingo. Guidelines for participant observation are provided for the evening. Expect to be “on” doing fieldwork until about 11 or later if you like or until you poop out and need rest.

**Quick Notes:**

OSEA Miraflores Facility is Quetzil Castañeda’s home and research center. There is a pool for participant use, there are work spaces available and rooms that can be used for study.

<b>Miraflores (Quetzil) 929-8874</b>	From US use prefix 011 [52]-(999) international prefix, country code and Mérida area code, respectively
<b>Quetzil Cell phone 737-0311</b>	from a Mérida landline or pay phone you must use 044-999 prefix. From an amigo Mérida cell phone dial only 737-0311
<b>044-999-129-8387</b>	<b>Cesar Cell</b>
<b>011-52 (999) 924-0035.</b>	<b>The Luz en Yucatán</b> Owner is Madeline Parmet, a US expat.
<b>011-52 (985) 85-100-86.</b>	<b>Posada Olalde</b> owners: Victor Olalde and mother Doña Monica, sister Lourdes and brothers Hilario and Isauro. Victor is Pisté’s cultural ambassador to OSEA
<b>011-52 (984) 80 33724</b>	<b>Hotel Casa Tucan.</b> Horst, a german, & wife (Russian) are owners
Assume that you cannot receive calls at the hotels except under emergency situations in which you need to be contacted in case of a crisis.	

## Agenda for the Orientation Meeting on Sunday, July 10, 2005

1. Hand in all release forms to Cesar at orientation meeting on Sunday at OSEA Miraflores Center, who will review to ensure materials are complete
2. Self introductions of all participants and staff. Be prepared to give meaningful biographic statements about who you are, your goals, fears, dreams, interests, skills
3. Discussion of health, housing, roommates, meals, vegetarian meals, buses, seminar locations, and other logistics for Mérida and in general. Includes statement of norms of use of the OSEA facility
4. Presentation of the research and learning calendar, including modifications to the web published iteration. Crucial operating tenets of OSEA are presented: In fieldwork, structure is just a strategy. Flexibility is the only structure. Principle of adaptation and defining the situation. De Certeau's tactics of "making do."
5. Course syllabi and materials are presented and discussed. Address questions that arise about assignments, research, fieldwork, projects, studying, expectations, grading, etc.
6. Discussion of the norms of behavior in general and in each of the locations in which we will be residing and working in. Norms of comportment with each other as group and as individuals are also discussed. Including Issues of ethics, gender/sex identifications and dynamics, hierarchies of authority, expectations of self presentation.
7. Crucial tenets of OSEA ethics are presented: Respect everyone as a human being. Care for each other. Levinas' notion of substitution.

### Monday Continuation of Orientation:

1. Ideologies and Idea(l)s of collaboration are discussed. Issues of individual research and group work, self-reliance, authorship, independence, and the mandate to care for each other. Sports metaphors of collaboration and training are presented: Football, Bicycling, Theatre, and others. Think of some, think about it.
2. Research Prospects and Plans are presented. Including norms of research activity, participation, norms for writing and documenting research. Coding of fieldwork and collected data.

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### ***An opening onto OSEA ethics***

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*It is not that others do not exist. Others are everywhere. We too are others, each of us is an other. To overcome the Other—and all the fetishizations of alterity—therefore, does not mean to delude oneself in an illusion in which there are no others and no Other. Rather, it means to understand one self as an other, other among others. It means to feel that one is always other—observed, talked about, felt, experienced, talked to, and imagined as other—without erasing or eliding this ontological fact of existence. To be other without fear, without anxiety, without claims of self-righteousness and without worshipping honor, that greatest evil of individuals, is to begin along a path of a certain ethics. To live as an other, not as other nor othered, is to allow for that recognition to seep into your thinking, into your corporeality, into your very way of living, breathing, and dwelling in the world. To begin to act and think and feel with a sentient respect and care of the other is to allow this way of being within one's most profound intimacies—that intimacy of being prior to identity and language. With in/difference and the substitutability of one self for the other, the other for one's self, you live before identity, before language, and before the absolute. In this space that is not spatial, in this moment that is atemporal, in this proximity there is care and forgiving. Let one's self, one's ego and all the rights, honor and false privileges, dissolve and just be human. Just be human*

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## Health

It is crucial that you pay attention to your body. You must drink about a gallon of water a day. That's about 3 liters a day of water and primarily water drinks (lemonade, Jamaica, jugos, sandia, etc.). Coffee and coke do not count. DO NOT TAKE any diarrhea medicine that STOPS you up – lomotil, lomotril. These are evil and will only prolong and hide your problems. Instead, if you start having this need: then eat some bananas. The small, sweet ones are especially good to help control movement. You must pay close attention to your stools when you get sick – note color, consistency, smell. These are factors that will help you inform a doctor if you do get a serious problem.

You need to eat chile with every meal. Just a little to help the whole digestive process and to complete the nutritional value of the food. Many students enter into cycles of constipation and then diarrhea because they do not eat chile or drink enough water. Then because they get dehydrated and lack minerals they get diarrhea. Imagine avoiding this. You can! You will lose the opportunity to tell stories to your friends years from now about the adventures of your bowels and body, but that's a cheap recompensation for having digestive suffering during the next six weeks. If you brought Emergen-C then take one packet a day. Take vitamin and mineral supplements – magnesium, potassium, and V-C are crucial. In lieu of supplements eat bananas daily but also eat something that counters the banana.

It is crucial that when you do start to feel bad, that you start pumping water. 80% of all problems begin because you have not treated your body with enough water, minerals, vitamins. Thus, you will need to also drink suero. This is serious business and you must take a positive attitude that is receptive to what the staff recommends to you to get healthy.

# OSEA Headquarters in Mérida

Calle 25 #105 entre 14 and 16  
Fraccionamiento Jardines de Miraflores  
Mérida, Yucatán, México 97168  
011-52-999-929-8874 . cell phone 044-999-737-0311

## ***To get to OSEA headquarters***

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1. Standing in the zocalo, facing the big cathedral church on Calle 60, turn to the right (south) and walk (against traffic) to the next cross street.
  2. This is Calle 63. Make a left on 63. Walk EAST (direction of traffic) 2 ½ blocks until you get to the Department Store called Gran Chapur between Calles 56 and 54 (on calle 63).
  3. Take any bus called Vergel or a Fidel Bus.
  4. FROM LUZ EN Yucatán: exit Luz and make a left. Turn right onto 58. Walk with traffic (south) until you get to 63. Turn left (west) and walk to the Gran Chapur betw. 56 & 54.
- The sidewalk in front of Grand Chapur is a stop point for several bus routes.
  - You can take any Vergel Bus or Fidel bus. Vergel buses are parked almost at the corner with Calle 54. One leaves every 10 minutes.
  - The Vergel or Fidel bus goes straight down Calle 63 for about 1-2 miles.
  - Then it makes a right turn and a quick left again at the Disneyland Park (yes, that's right).
  - This is Calle 27 in Frac. Jardines de Miraflores.
  - The bus goes straight for another set of 8 blocks or so and makes a left onto Calle 14.
  - When the bus makes this turn, get ready to get out of the bus at corner with next street.
  - This first street is Calle 25.
  - When you descend the bus you will see a house with a statue of a sleeping Mexican with Sombrero on the Roof of the House on the corner of Calle 25 and Calle 14 Frac. Miraflores
  - Walk down Calle 25. OSEA is the third house on the right (north) side of the street.
  - It is Aqua-Sky Blue with a White Metal Fence & has two stories with a carport.
  - Come to the door and knock (gringo style) or stand at the white gate and shout repeatedly, "Buenos dias/tardes" until someone answers (Yucatec style).



### ***FROM MIRAFLORES TO DOWNTOWN:***

Exit the house, turning left to Calle 14. Make a right. Go to the end of the block. Go through the pedestrian walk way to get to the other side. The street you meet is Calle 65. Stand here or somewhere in the shade and flag any bus to get to the center.

If you want to go to the Mercado flag a bus that says MERCADO. If you want to get closer to the zocalo or Luz flag a bus that says GRAN CHAPUR

***Caveat: house is #105, but number is not displayed on gate or house***

**Bus fares are 4.5 pesos a trip (sometimes less). No transfers. Bring change or a 20 peso bill. OSEA provides you with a 120 pesos bus fund for 12 days in Mérida**

## TELEPHONES

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Telephone numbers for OSEA are 929-8874 (residence) and 044-999-737-0311 (cell)

- ❑ When dialing from Mérida phone just dial the number
- ❑ When dialing from Cancun, dial 9 for long distance and 999 for area code
- ❑ When dialing from USA, dial 011 for international, 52 for México, 999 for area code.
- ❑ To call a cell phone from a local residence or pay phone, you dial 044-999 then #.
- ❑ To call a cell phone from a cell phone just dial the 7-digit number.



### Pay Phones

- ❑ The pay phones use prepaid calling cards.
- ❑ Buy a TELMEX card, which can be used on payphones throughout México.
- ❑ There is one prepaid card that is valid only for payphone located in the Cancun Airport; my suggestion is to avoid buying this card.
- ❑ Pisté has many Telmex payphones for use with the prepaid card.
- ❑ Once in Pisté, telephone casetas are also available for making and receiving calls to any destination. A good caseta is located on 62 across the street from the Italian Café (near Fridas)
- ❑ Telmex cards can be bought in any corner store that sells cigs, soda, chips, lottery; at a pharmacies; and almost any place else when in town or airports; stores often have a TELMEX sign in front. Cards are sold in 30, 50, 100 peso sizes.
- ❑ For local calling during your one month stay, a 30 peso card would be good to start. Calls to phones are cheap if local. Calls to cell phones are outrageously priced at 5pesos a minute (50¢ a min.). Long distance calls are expensive as well. Use one 100 peso card for about 5 minutes of direct dialed; this price makes it only viable for emergencies.
- ❑ Note also that you can use calling card from the USA such as IDT, Sprint, ATT, MCI, etc. from the Telmex pay phones HOWEVER you must insert a valid calling card into the machine. No charges will be made on the card. You must also call your USA based company in advance to get the 800# that you must call while IN México. Make sure they understand you want to call the USA FROM México to get rates and the correct #800 to call.



### cell phones

- ❑ Your service provider may offer service in Yucatán. Please contact your company.
- ❑ Another option is ask your service provider for a one month suspension on your contract.
- ❑ Once in Mérida you can re-format a cell phone for use based on pre-paid cards called AMIGO. Re-servicing cost can vary, from 250 pesos (\$25) on specials to 600 pesos. Cell Phones are not so expensive to make calls. Incoming calls are free but the person CALLING a cell phone pays for the call. If it is local call then it is 50¢ a minute. International calls are extremely expensive to make and to receive, but this can work as a safety/security for emergency situations. Although other people have said that they have received international long distance calls on their cell phone, I have neither received or called internationally from my cell phone. I am not sure what the correct codes are to call from USA to México Cell phone, but this is something we can check once in Mérida.

### ***Telephone service in Pisté***

The main road in Pisté is supplied with about 20 payphones that you can use at any time of the day or night. You will need to have a telmex or calling card to use.

Pisté also has one very efficient caseta where you can make collect calls and receive calls at appointed times. You will be charged a minimal fee to receive a call there.

You can only receive an emergency phone call at the Posada Olalde. The telephone is 011-52-985-85-100-86

### ***Telephone service in Playa del Carmen***

There are plenty of casetas for tourist and others to make long distance and international calls. The rates are decent so long as you are not constantly on the phone. There is one location very close to the Hotel Casa Tucan that has internet and telephone. This is very convenient and reasonably priced. Its got a nice environment – each computer is named after a rock star and they play alternative electronic stuff. In Playa you will not have any problems finding truly high speed internet 24 hours a day at cheap prices.

### ***Internet Service in Mérida and Pisté***

Mérida has relatively inferior speeds and machines. But the price is good about 10 pesos an hour. These can be found anywhere and you can find many locations with video and audio chatting capabilities (as in Playa). In Pisté, the prices are the same but the technology is woefully painful at times.

### ***ATM and Banking.***

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Mérida and Playa del Carmen have all the Mexican brand-name banks. These are located throughout. The banking district of Mérida is located on called 65 between 58 and 66. Your own bank poses a limit on how much you can withdraw. Each ATM also imposes a limit. In my experience Banamex provides you with the highest possible amount to withdraw. Up to US \$650 or about 7500-8000 pesos. This bank charges a \$5 or \$7 dollar fee for using ATM. Other banks are roughly the same fee. You get the best exchange rates on the ATM. This fee reduces the rate of exchange – thus the more you withdraw the better the rate. The dollar tends to drop in value from the beginning of the summer toward the end of the summer. The tourism season strengthens the pesos. We are now in the middle of the summer season, but the tourist season has actually not yet begun in full force. Thus it is always better to get MORE pesos NOW versus getting pesos later – better in terms of the exchange rate.

In playa you will never have any inconvenience finding a bank or ATM. In Pisté there is one ATM machine located in the Parador of Chichén Itzá. For Cash exchange Pisté rates are the worst for the dollar. Playa may have a slightly better exchange rate for cash than Mérida, but it is essentially the same.

### ***Bus Travel to Playa from Mérida and to Pisté from QRoo Coast***

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When we relocate to Playa and from Playa to Pisté, you will take the ADO bus. OSEA covers your bus fare. Cesar will purchase your tickets. You will be provided instructions on how to get to the terminal in Mérida and what to do on arrival in Playa and in Pisté. OSEA will provide you with the amount of the fare from Playa to Pisté, however this follows the long weekend during which you may decide to visit Tulum, Isla Mujeres, or some other place along the QRoo coast. Thus you will need to arrange for your travel ticket, times, departure location to get from the coast to Pisté by Aug. 1.

## The JTB Master Calendar (Revised, June 20) for MIRA2005

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
July 10. Mérida Arrival btw 12-6 Orientation & Social Activity	Jul 11 Mérida seminars 4 hrs, study 4 hrs	12 Mérida seminars 4hrs, study 4hrs, fieldwork 4hrs	13 Mérida seminars 3hrs, study 3hrs	14 Mérida seminars 4hrs, study 4hrs, fieldwork 4hrs	15 Mérida seminars 3hrs, study 3hrs	16 Mérida seminar 2 hrs study 4hrs, fieldwork 4-6hrs
17 Mérida all day research event, fieldwork 8-10hrs	18 Mérida <b>"Weekend"</b> break/free	19 Mérida <b>"Weekend"</b> break/free	20 Mérida seminar 3hrs fieldwork & study, 5 hrs	21 Mérida — no seminar, study & fieldwork 4-6 hours	22 Playa seminars 3 hrs, fieldwork 5+ hrs arrive by mid-day	23 Playa seminars 3 hrs, fieldwork 5+ hrs
24 Playa seminars 2 hrs, study & fieldwork 6 hrs	25 Playa seminars 2 hrs, study & fieldwork 6 hrs	26 Playa seminars 2 hrs, study & fieldwork 6 hrs	27 Playa seminars 2 hrs, study & fieldwork 6 hrs	28 Long <b>"Weekend"</b> begins ( <i>lodging open</i> )	29 <b>"Weekend"</b> break/free ( <i>lodging open</i> )	30 <b>"Weekend"</b> break/free ( <i>lodging open</i> )
31 <b>"Weekend"</b> break/free ( <i>lodging open</i> ) <i>Special Mérida en Domingo</i>	Aug 1 <b>Weekend</b> Pisté Lodging in Posada Olalde ( <i>no meals</i> )	2 Pisté orientation & meeting friends Seminar/Study 7 hrs, combined	3 Pisté seminars 2hrs, study/fieldwork 4-6hrs	4 Pisté seminars 2hrs, study/fieldwork 4-6hrs	5 Pisté seminars 2hrs, study/fieldwork 4-6hrs	6 Pisté seminars 2hrs, study/fieldwork 4-6hrs
7 Pisté <b>"Weekend"</b> break/free	8 Pisté <b>"Weekend"</b> break/free	9 Pisté seminars 2hrs, study/fieldwork 6hrs	10 Pisté seminars 2hrs, study/fieldwork 6hrs	11 Pisté study & fieldwork 6-8hrs	12 Pisté study & fieldwork 6-8hrs	13 Pisté fieldwork & finalize projects Lab work
14 Pisté <b>"Weekend"</b> break/free	15 Pisté finalize projects Lab work	16 Pisté finalize projects Lab work	17 Pisté finalize projects Closing Dinner	18 OSEA Closes MIRA Students depart from Pisté		
<p>NOTES: Color-Codes. Orange/Tan indicates overnight in Mérida; Fuchsia indicates overnight in Pisté; Light Blue indicates Playa del Carmen; "weekends" are free and independent; although all weekend food &amp; any transportation are paid for by participant, lodging in the indicated location is provided by OSEA. Thus, OSEA covers 12 nights in Mérida, 6 nights in Playa del Carmen, 17 nights in Pisté. "Weekend breaks" in Mérida and Pisté include lodging. Lodging for the nights of July 28-31 and meals July 28-Aug1 are participant's responsibility. On special occasions, we will have group dinners, such as opening and closing days; which are covered by OSEA.</p> <p>Seminars means any formal seminar, class, or forum activity; study means any independent reading, writing, labwork, or data processing; fieldwork means any type of research activity, whether group or independent, whether focused on special/scheduled or researcher-initiated event.</p> <p>Program travel includes: Mérida to Playa, Playa to Pisté, Pisté to Mérida, and Mérida to Pisté. Departure travel from Pisté to airport at the closing of MIRA is at student cost.</p>						

## Detailed Schedule of Seminars, Study Hours and Field Research, MIRA 2005

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
July 10 Mérida Arrival all day Settle in at Luz en Yucatan 6-8 pm Orientation 9-12 Social	Jul 11 Mérida 9am-1pm Study 1pm Lunch	12 Mérida Breakfast 9am-1pm, Sem 1-2pm Lunch study 4 hrs 7-11pm Classic Cuban Dance Santiago Park	13 Mérida Breakfast 10-1pm Sem 1-2pm Lunch study 4hrs (4-8 pm Zocalo)	14 Mérida Breakfast 9am-1pm, Sem 1-2pm Lunch study 4 hrs 7-11pm Trova, Dance & Folklore Santa Lucia Park	15 Mérida Breakfast 10-1pm Sem 1-2pm Lunch afternoon and evening free	16 Mérida Breakfast 9am-12pm Sem 12-2pm Mercado Trip & Lunch Study 4 hrs 6-12pm Fldwrk, Street Party
17 Mérida en Domingo Fldwrk in Zocalo 10-1pm 1pm-3pm Lunch 5-10 pm	18 Mérida "Weekend" break/free	19 Mérida "Weekend" break/free	20 Breakfast 10-1pm Sem 1-2pm lunch Study, 4-6 hrs	21 Mérida Breakfast No Seminar 12-1pm lunch Study, 4-6 hrs	22 Playa 7am departure mid-day Arrive 1-5pm Orientation and Seminar 8-12pm Fldwrk	23 Playa Breakfast 9am-12pm Sem 12-1pm Lunch 1-3 break 4-9pm Fldwrk
24 Playa Breakfast 9am-11am Sem 11am-6pm Fldwrk 8pm Group Dinner	25 Playa Breakfast 9am-4pm Fldwrk 7pm-9pm Sem 9pm Dinner	26 Playa Breakfast 9am-4pm Fldwrk 7pm-9pm Sem 9pm Dinner	27 Playa Breakfast 9am-4pm Fldwrk 7pm-9pm Sem 9pm Dinner	28 Half-Day & Long "Weekend" Begins <i>Suggested Travel: Tulum, Isla Mujeres, Coba, Cozumel</i>	29 "Weekend" break/free <i>(lodging open)</i>	30 "Weekend" break/free <i>(lodging open)</i>



31 "Weekend" break/free (lodging open) <i>Mérida en Domingo Option</i>	Aug 1 Pisté "Weekend" Travel to Pisté & settle in Posada Olalde by Late Afternoon/early Evening	2 Pisté Breakfast 9-2pm Study/Lab 2-3pm Lunch 3-7pm open 7-9pm Sem	3 Pisté Breakfast 9-2pm Fieldwork 2-3pm Lunch 3-7pm open 7-9pm Sem	4 Pisté Breakfast 9-2pm Fieldwork 2-3pm Lunch 3-7 open/Study 7-9pm Sem	5 Pisté Breakfast 9-2pm Fieldwork 2-3pm Lunch 3-7 open/Fldwrk 7-9pm Sem	6 Pisté Breakfast 9-12pm Sem 12-2pm Study 2-3pm Lunch & break starts
7 Pisté "Weekend" break/free	8 Pisté "Weekend" break/free	9 Pisté Breakfast 9-2pm Fieldwork 2-3pm Lunch 3-7 open/Fldwrk 7-9pm Sem	10 Pisté Breakfast 9-2pm Fieldwork 2-3pm Lunch 3-7 open/Fldwrk 7-9pm Sem	11 Pisté Breakfast 1-2pm Lunch finalize projects Fieldwork/Study	12 Pisté Breakfast 1-2pm Lunch finalize projects Fieldwork/Study	13 Pisté Breakfast 1-2pm Lunch finalize projects Fieldwork/Study
14 Pisté "Weekend" break/free	15 Pisté Breakfast 1-2pm Lunch finalize projects Study/Labwork	16 Pisté Breakfast 1-2pm Lunch finalize projects Study/Labwork	17 Pisté Breakfast 1-2pm Lunch finalize projects Study/Labwork Closing Dinner	18 OSEA Closes MIRA Students depart from Pisté		

OSEA Course Number	OSEA Course Name ( <i>UADY course in italics; course names used on Facultad de Ciencias Antropológicas transcripts</i> )	Classroom Actual Hrs	Interactive & Fieldwork	Total Hours	Credits
Anth 456	Theory and Practices of Tourism (Anthropology of Tourism)  <i>Etnografía y Culturas Turísticas: Antropología de Turismo</i>	24	24	48	3
<p>This course reviews key topics and debates in the Anthropology of tourism. Specifically the course focuses on the articulation of the body, visibility and space in tourism processes and dynamics. Lectures and seminars explore and elaborate the concept of double articulation as methodological paradigm in the study of tourism. Principle themes include performativity, visual structures, and the semiotics of vision. This course provides the groundwork in the field of study of tourism for the students to develop their projects within the MIRA program.</p>					
Anth 596	Visual Fieldwork Methodologies in Ethnography  <i>Etnografía Visual (MIRA): Metodologías de Trabajo de Campo</i>	12	48	60	3
<p>This course provides training EthnoGraphic methods, specifically in visual documentation and production of knowledge and analysis based in visual materials. The course focuses on the debates over the difference between ethnographic and the documentary methods of photography and video and how these relate to linguistic based forms of fieldwork methodologies and knowledge production. The course is structured to provide students with the necessary materials and foundation to conceive, design, and actualize their own project in visual ethnography.</p>					
Ethn 576	Visual Research of Tourism Cultures  <i>Etnografía Visual de Culturas Turísticas de Yucatán</i>	18	30	48	3
<p>This seminar introduces the student to the tourism cultures of Yucatán and, more broadly, to the ethnography of the region. Readings include articles that address specific issues of tourism development in the peninsula and focus on the cultures and tourism of Mérida, Chichén Itzá, Pisté, Playa del Carmen, Cancun and the Maya Riviera. The course provides the substantive ethnographic and historical knowledge of the region that enables students to conduct their research.</p>					
OSEA Credits, MIRA 2005 Field School Program		54	102	156	9

In the following pages you will find course descriptions with list of readings and specifications of assignments and evaluation. Following this you will find a daily schedule of readings. This structure is our template. Be aware that this program is an ethnographic research project in fieldwork. Fieldwork requires every participant to be flexible, adapt, to be able to adjust to known circumstances, expressed needs, and surprise factors. The conditions of success include not only structure, but the ability to re-define the situation at hand with a positive, respectful and collaborative attitude and approach.

## Anth 456 Theory and Practices of Tourism & Ethnography (Anthropology of Tourism)

This course reviews key topics and debates in the Anthropology of tourism. Specifically the course focuses on the articulation of the body, visibility and space in tourism processes and dynamics. Lectures and seminars explore and elaborate the concept of double articulation as methodological paradigm in the study of tourism. Principle themes include performativity, visual structures, and the semiotics of vision. This course provides the groundwork in the field of study of tourism for the students to develop their projects within the MIRA program. Course evaluation is based on preparation and presentation for seminar and success in applying principles and ideas in the design and conduct of research.

### *Readings*

#### *Course Packet of Copied Articles*

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Erve Chambers, preface and chapter 1 of his book, *Tourism and Culture*

Malcom Crick, "Representations of International Tourism in Social Sciences" *Annual Review of Anthro*

Rojek and Urry, "Introduction" In Chris Rojek and John Urry, eds., *Touring Cultures*. Routledge, 1997.

Eeva Jokinen and Soile Veijola, "The Disoriented Tourist" pp. 24-51. In Chris Rojek and John Urry, eds.,

*Touring Cultures*. Routledge, 1997.

Malcolm Crick, *Anthropologist and Tourist: Identity in Question*, ch 14 in *International Tourism*.

Ed Bruner, "The Ethnographer/Tourist in Indonesia", ch. 13 in *International Tourism*. M-F Lanfant, J. B. Allcock, and E. Bruner, eds., Sage, 1995, 224-241.

Deleuze and Guattari, from *A Thousand Plateaus*, chapter 3 and 15.

- Chap. 3 "10,000 BC: The Geology of Morals" focus on pp. 39-45— try through Pp. 39-74.
- Chap. 15. "Conclusion" pp. 501-514.

#### *Provided in Electronic Format*

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Castañeda and Wallace, *Workbook for the NAPA Tourism Workshop*

Georg Simmel, "The Adventurer" and "The Stranger"

Castañeda, "Simmel and Similar Adventures"

Dennison Nash, Brief Commentary on ATR essay on "Travelers, Tourists, and Anthropologists,"

Michel DeCerteau, from *The Practice of Everyday Life*. "Walking in the City", "Spatial Practices,"

"Introduction/Making Do" — texts not in course packet; copies are made available in Pisté.

#### *Assignments and Evaluation*

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Course evaluation is based on preparation and participation in seminars and ethnographic assignments.

These assignments are fieldwork based tasks such as collecting tourism literatures in Mérida and Playa, participant observation in and of designated locations and activities, writing fieldnotes and taking visual documentation. Assignments are presented and discussed during the seminar.

## Anth 596 Visual Fieldwork Methodologies in Ethnography

This course provides training EthnoGraphic methods, specifically in visual documentation and production of knowledge and analysis based in visual materials. The course focuses on the debates over the difference between ethnographic and the documentary methods of photography and video and how these relate to linguistic based forms of fieldwork methodologies and knowledge production. The course is structured to provide students with the necessary materials and foundation to conceive, design, and actualize their own project in visual ethnography.

This course is an intensive combination of seminar and fieldwork. We use a primary text by Sarah Pink with additional materials to cover other topics. The majority of the reading and discussion is held in Mérida as we conduct research on the visual culture of an urban tourism destination, Mérida. In the context of this course we may also have additional guest lectures who discuss their own fieldwork.

### *Readings in Course Packet*

Sarah Pink, Doing Visual Ethnography. Chapters intro, 1, 2, 3, pp. 1-76.

In Jon Prosser, Image –Based Research, chapter 2, pp. 24-4; chapter 6 pp. 84-96; chapter 8, pp. 115-130.

Select pages from the book, Ethnomethodology

Pages from Designing Qualitative Research

In Ethnography Handbook by Atkinson et al., Chapters 24 on Participant Observation & Fieldnotes & 25 on Interviewing

Jackson, chapter on coding and field notes from his book.

### *Readings in Electronic Format*

Castañeda, “What is an Ethnographic Photograph?” essay, unpublished.

MIRA2004 Seminar, “What is an Ethnographic photograph” (additional background reading in word doc)

Castañeda, excerpt on researcher positioning in essay, “Research Positioning: Anthropology as Subject”

Castañeda, unpublished essay, “Invisible Theatre: Ontology of Fieldwork”

Castañeda, OSEA handout on Coding Fieldnotes and Archiving Research Materials

### *Assignments and Evaluation*

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Course evaluation is based on preparation and participation in seminars as well as the conduct of ethnographic project. For this course you will design and conduct an ethnographic research project and complete an ethnography or ethnographic “report” that is based in both writing and visual materials, in certain cases this may also include audio and/or audio-visual materials. The specificity of these projects, norms for writing etc. are introduced during the coursework. Please note that you need to begin to take fieldnotes according to the OSEA Guide to Fieldnotes and Coding. You will be required to turn in your collected ethnographic data/materials—in “original” or copies. (Whats an original, any way?!). Thus toward the end of the program there are days that simply dedicated to finalizing research projects, writing up, analyzing and coding materials. Beware that you must complete the requirements according to instructions for this aspect of the course in order to receive full credit.

## Ethn 576 Visual Research of Tourism Cultures

This seminar introduces the student to the tourism cultures of Yucatán and, more broadly, to the ethnography of the region. Readings include articles that address specific issues of tourism development in the peninsula and focus on the cultures and tourism of Mérida, Chichén Itzá, Pisté, Playa del Carmen, Cancun and the Maya Riviera. The course provides the substantive ethnographic and historical knowledge of the region that enables students to conduct their research in the MIRA program.

This course has three distinct units that correspond to the three tourism destinations in which we will be working— Mérida, Playa del Carmen and Pisté/Chichén Itzá. The Mérida unit is primarily based on the reading of one essay that works toward mapping the cultural destinations of the region within an analytical framing of the construction of rhetorical and practical places. This becomes a fundamental springboard from which our ethnographic research in the urban tourism of Mérida is conducted within the context of the visual fieldwork methodologies course.

In Playa del Carmen we continue our work we establish in Mérida by applying the visual methodologies in the investigation and analysis of the representational apparatus of Playa tourism destination culture. Beginning in Mérida we collect and read various texts provided by the tourism industry regarding the region and specific destinations. This reading is based on the free tourism “guides” or promotional brochures such as Cancun Tips, Yucatán Today, Explore Magazine, maps, flyers, and related materials that can be collected by students and brought into discussion during seminar. Our focus here is on the problem of pleasure — specifically visual and corporeal through the structuring, strategies and tactics of consumption.

In Pisté, our focus shifts considerably and the seminar becomes structured along two focal points. In this unit we will spend significant time viewing and studying a selection of filmic materials — that is, educational films, visual ethnographies, documentaries. Accompanying this material are a set of reviews or commentaries that directly address one or more these texts. The second focal point is a selection of readings that deal with the specific visual cultures of the Maya and their intersection with various scientific, political, and governmental discourses as they relate to the Maya or specifically to Chichén Itzá. This section of the course relies heavily on the written texts of Castañeda since this work forms the primary published analysis of tourism in the Yucatán in terms of these issues of representation, visual cultures, and discursive formations.

### Readings

Castañeda, “An Archaeology of the Tourist Landscape”

Castañeda, “Approaching Ruins.” VAR 16:1-2

Castañeda, “Maya Modernity, Hybridity, and Aesthetics in Pisté Maya Art”

Castañeda “Tourism Wars in Yucatán”

Brooke Thomas and Oriol Pi-Sunyor, (copies will be made available in Playa)

Locally Available Free Tourism Guides to be collected by students: Cancun Tips, Yucatán Today, Explore Magazine, airplane magazines, flyers, tourism maps, etc.

### Visual Ethnographies, Documentaries, Educational Film and Tourism Videos

Chichén Itzá: La Palabra de Chilam Balam, from INAH tourist video México Antiguo Series

In Search of the Mayas, from INAH tourist video México Antiguo Series

Incidents of Travel in Chichén Itzá, by Jeff Himpele and Quetzil Castañeda (DER Distributor)

Father Sun Speaks: Cosmic Maya Message for the 21<sup>st</sup> Century, Baird Bryant Productions

National Geographic, Lost Kingdoms of the Maya.

Time-Life Magazine video on Maya Civilization-- ¿Blood of Kings?

Discovery Channel on the Maya of Chichén and the Equinox

Eisenstein, Que Viva México (the initial five minutes) & Collage of Clips

Ruins: A Fake Documentary

Univ. Autónoma de Yucatán and Gobierno del Estado tourism films (Pavarotti concert, dancing in Chichén, etc.) we will see part of these to get the flavor of the videos.

### Reviews and Commentaries on Video Materials (all in electronic format)

Hilary Kahn, “Review of Ruins”

Luis Vivanco, “Performing ....” Review of Incidents of Travel

Castañeda, “Equinox or Eclipse? Adventurous Travel with Simmel Among Maya Ruins”

Peter Hervik, “The National Geographic Maya” in Journal of Latin American Anthropology.

## *Assignments and Evaluation*

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Course evaluation is based on preparation and participation in seminars. During the component of the course in Pisté that involves the reading and analysis of videos, students are asked to take a leading role in the commentary and to prepare based on their discussion one brief analysis/review/commentary on one or more of the films. In addition, students are asked to prepare one analytical-conceptual paper that integrates these films, visual media, the ethnographic fieldwork, tourism literatures, and cultural performances into an analytics of the double articulation of tourism cultures and destinations. This last paper is based on the films as well as the entire program of activities and learning. You are to address the crucial issues of visual anthropology, the anthropology of tourism, anthropology of media, Maya studies, that you have come to understand through this program.

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The role of an intellectual is not to tell others what they must do. By what right would he do so? And remember all the prophecies, promises, injunctions and plans intellectuals have been able to formulate in the course of the last two centuries and of which we have seen the effects. The work of an intellectual is not to mold the political will of others; it is, through the analyses that he does in his own field, to re-examine evidence and assumptions, to shake up habitual ways of working and thinking, to dissipate conventional familiarities, to re-evaluate rules and institutions and starting from this re-problematization (where he occupies his specific profession as an intellectual) to participate in the formation of a political will (where he has his role as a citizen to play)

Michel Foucault, *FOUCAULT LIVE*, pp. 305-6.



## Daily Reading Schedule for each Course, July 10-21

Date, Day, Location	Anthropology of Tourism <b>Anth 456</b>	Visual Fieldwork Methodologies <b>Anth 596</b>	Visual Research of Tourism Cultures <b>Ethn 576</b>
July 10. Sun Mérida	Arrival, Orientation, Group Orientation		
July 11. Mon Mérida	Chambers, preface & Intro	Ch 24 in Handbook of Ethnography (Participant Observation & FieldNotes) OSEA Guide to Coding Pink, Intro Background: Jackson	
July 12. Tues Mérida	Tourism Workbook	Ch 25 in Handbook of Ethnography (Interviewing)	
July 13. Wed Mérida	Crick on Tourists & Anthropologists	Pink, chapter 1	
July 14. Thurs Mérida	Nash Comment on Anthropologists & Tourists	Ch. 2 in Prosser Ch 8 in Prosser	
July 15. Fri Mérida	Jokinen & Veijola "Disoriented Tourist"	Pink, chapter 2	
July 16. Sat Mérida	Rojek & Urry, "Intro" Background: Crick, "Sex, Sun, etc.	Pink, chapter 3	
July 17. Sun Mérida		Fieldwork, Mérida en Domingo	
July 18 & 19. Mon & Tues	Mérida / "weekend" . Consider short or overnight trip to the Puuc (Uxmal, Loltun, Oxkutzcab, etc) or Progreso. Day trips to: Rio Lagartos to see Pink Flamingos, Dzibilchaltun, Izamal, Sisal Port. Palenque is 9 hrs each way & too far to make worthwhile		
July 20. Wed Mérida	Deleuze & Guattari		



## Daily Reading Schedule for each Course. July 22-28

Date, Day, Location	Anthropology of Tourism <b>Anth 456</b>	Visual Fieldwork Methodologies <b>Anth 596</b>	Visual Research of Tourism Cultures <b>Ethn 576</b>
July 21. Thurs Playa	Bruner	QC What is Ethnographic Photo? Background: MIRA2004 Seminar on Photography	Mapping Zones & Collecting Materials
July 22. Fri Playa		Ethnomethodology readings QC Invisible Theatre & Research Positioning	Mapping Cont. Specify Research Focus; Collect Visual Materials
July 23. Sat Playa		Designing Research Readings Becker, Chap 6 In Prosser	
July 24. Sun Playa	Simmel, Stranger Simmel, Adventurer		
July 25. Mon Playa	QC: Simmel & Similar Adventures Among Ruins		
July 26. Tues Playa			Thomas & Pi-Sunyor
July 27. Wed Playa			QC Archaeology of Tourist Landscape
July 28. Thurs Half-Day			
July 28-31	Break / Long Weekend		
Sunday July 31	The last weekend of each month is a special double session of Cuban music and dancing in the streets in front of City Hall. Depending on your research focus, a return to Mérida for the special end of month <i>Mérida en Domingo</i> may be a significant option.		

## Daily Reading Schedule for each Course. Aug 1-18

Date, Day, Location	Anthropology of Tourism <b>Anth 456</b>	Visual Fieldwork Methodologies <b>Anth 596</b>	Visual Research of Tourism Cultures <b>Ethn 576</b>
Aug 1. Mon Pisté			QC Approaching Ruins QC Tourism Wars in Yucatán
Aug 2. Tues Pisté	De Certeau, Making Do, Walking in City		Video Incidents of Travel
Aug 3. Wed Pisté			Vivanco "Performing..." QC "Equinox or Eclipse?"
Aug 4. Thurs Pisté			Hervik "National Geographic Maya" QC "Mysterious Science"
Aug 5. Fri Pisté			Video National Geographic, Time-Life, & Discovery
Aug 6. Sat Pisté			Video Father Sun Speaks
Aug 7. Sun Pisté. Weekend Break			
Aug 8. Mon Pisté. Weekend Break			
Aug 9. Tues Pisté			Video Ruins Kahn, Review of Ruins
Aug 10. Wed Pisté			Video Que Viva México & Video Collage
Aug 11. Thurs Pisté	Wolf, Metaphor of Travel		
Aug 12. Fri Pisté	Finalize Research Projects		
Aug 13. Sat Pisté	Finalize Research Projects		
Aug 14. Sun Pisté. Weekend Break			
Aug 15. Mon Pisté	Finalize Research Projects		
Aug 16. Tues Pisté	Finalize Research Projects		
Aug 17. Wed Pisté	Finalize Research Projects		
Aug 18. Thurs Departures	Finalize Research Projects		

## Daily Reading Schedule for each Course, July 10-21

Date, Day, Location	Anthropology of Tourism <b>Anth 456</b>	Visual Fieldwork Methodologies <b>Anth 596</b>	Visual Research of Tourism Cultures <b>Ethn 576</b>
July 10. Sun Mérida	Arrival, Orientation, Group Orientation		
July 11. Mon Mérida	Chambers, preface & Intro	Ch 24 in Handbook of Ethnography (Participant Observation & FieldNotes) OSEA Guide to Coding Pink, Intro Background: Jackson	
July 12. Tues Mérida	Tourism Workbook	Ch 25 in Handbook of Ethnography (Interviewing)	
July 13. Wed Mérida	Crick on Tourists & Anthropologists	Pink, chapter 1	
July 14. Thurs Mérida	Nash Comment on Anthropologists & Tourists	Ch. 2 in Prosser Ch 8 in Prosser	
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July 16. Sat Mérida	Rojek & Urry, “Intro” Background: Crick, “Sex, Sun, etc.”	Pink, chapter 3	
July 17. Sun Mérida		Fieldwork, Mérida en Domingo	
July 18 & 19. Mon & Tues	Mérida / “weekend” . Consider short or overnight trip to the Puuc (Uxmal, Loltun, Oxkutzcab, etc) or Progreso. Day trips to: Rio Lagartos to see Pink Flamingos, Dzibilchaltun, Izamal, Sisal Port. Palenque is 9 hrs each way & too far to make worthwhile		
July 20. Wed Mérida	Deleuze & Guattari		

## Daily Reading Schedule for each Course. July 22-28

Date, Day, Location	Anthropology of Tourism <b>Anth 456</b>	Visual Fieldwork Methodologies <b>Anth 596</b>	Visual Research of Tourism Cultures <b>Ethn 576</b>
July 21. Thurs Playa	Bruner	QC What is Ethnographic Photo? Background: MIRA2004 Seminar on Photography	Mapping Zones & Collecting Materials
July 22. Fri Playa		Ethnomethodology readings QC Invisible Theatre & Research Positioning	Mapping Cont. Specify Research Focus; Collect Visual Materials
July 23. Sat Playa		Designing Research Readings Becker, Chap 6 In Prosser	
July 24. Sun Playa	Simmel, Stranger Simmel, Adventurer		
July 25. Mon Playa	QC: Simmel & Similar Adventures Among Ruins		
July 26. Tues Playa			Thomas & Pi-Sunyor
July 27. Wed Playa			QC Archaeology of Tourist Landscape
July 28. Thurs Half-Day			
July 28-31	Break / Long Weekend		
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## Daily Reading Schedule for each Course. Aug 1-18

Date, Day, Location	Anthropology of Tourism <b>Anth 456</b>	Visual Fieldwork Methodologies <b>Anth 596</b>	Visual Research of Tourism Cultures <b>Ethn 576</b>
Aug 1. Mon Pisté			QC Approaching Ruins QC Tourism Wars in Yucatán
Aug 2. Tues Pisté	De Certeau, Making Do, Walking in City		Video Incidents of Travel
Aug 3. Wed Pisté			Vivanco "Performing..." QC "Equinox or Eclipse?"
Aug 4. Thurs Pisté			Hervik "National Geographic Maya" QC "Mysterious Science"
Aug 5. Fri Pisté			Video National Geographic, Time-Life, & Discovery
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Aug 7. Sun Pisté. Weekend Break			
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Aug 9. Tues Pisté			Video Ruins Kahn, Review of Ruins
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Aug 11. Thurs Pisté	Wolf, Metaphor of Travel		
Aug 12. Fri Pisté	Finalize Research Projects		
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Aug 15. Mon Pisté	Finalize Research Projects		
Aug 16. Tues Pisté	Finalize Research Projects		
Aug 17. Wed Pisté	Finalize Research Projects		
Aug 18. Thurs Departures	Finalize Research Projects		



## OSEA MIRA 2005 Program Final Project Description:

The final project is an ethnographic portfolio that comprises all of the results of work conducted during the program. This is an intricate and involved document that requires significant amount of time and attention to ensure that it is complete. You will need to schedule enough lab/study time throughout the final weeks in order to write, produce and assemble all of the materials and to put it into the designated order. You will no doubt have questions about various aspects of this assignment. Do not hesitate to ask for clarification,. I will be available to help you as individuals or in groups as you need, whether a quick question or a long “office hour.” However, because I have my own obligations and activities, I will not be available at a moments notice. You will need to schedule time in advance so that the appropriate amount of time can be arranged to thoroughly address your needs.

The portfolio actually consists of two separate entities. One is the written ethnography (either an ethnographic report or ethnographic essay) and the other is the fieldwork archive (field notes, collected information, databases, research materials, etc.)

### **Part I. Ethnography**

See separate guidelines for the narrative. You have two options. One is a structured narrative that touches upon all your work in a comprehensive manner and the other is an ethnographic essay shaped as a journal article.

### **Part II. Fieldwork Archive**

1. Field Notes. You are required to submit the following components of your fieldnotes in electronic format:
  - a. Thematic Codes of Issues and Research Subjects
  - b. Scanned or retyped copies of all table of contents and indices from each field notebook
  - c. Cross-Listing Index of Data Documentation (scanned or retyped)
  - d. Summary/Synthetic Notes written & submitted in electronic format
  - e. Activities Log books, retyped in electronic format from all jog notes, etc.
2. Audio and Visual Documentation (as appropriate to your project)
  - a. Photographic Film, Coding and Descriptions
  - b. Digital Film, Coding and Descriptions
  - c. Audio-Visual Documentation, Coding and Descriptions
  - d. Audio Documentation, Coding and Transcriptions of Audio including ancillary field notes regarding event of documentation

## *OSEA Guidelines for MIRA 2005 Student Ethnography*

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Students have two options for the final ethnography component of the MIRA2005 project. Option 1 is an essay in which the student follows structured guidelines on reporting the results of the research conducted. This format is more along the lines of a comprehensive term paper in which all elements of the research are presented and discussed. Option 2 is more of an open assignment in which the student aims to creatively and rigorously develop a publishable ethnographic journal article. These two options are given to allow each participant the opportunity to work within the limits of their interests, abilities, strengths, and motivations. Both options have different difficulties and “easy/easier” parts. The hope is that everyone will be up for the challenge of trying to write a publishable journal article, but your choice of options has no bearing on your grade. Assuming high quality of your final product and your interest, we can discuss the possibility of actually bringing these essays into print with a relevant and appropriate journal.

**technical specifications for Either Option..** As part of the process of learning to write journal articles you must comply with rigorous formatting and technical specifications. Submission in hard copy and as electronic file on disk using MSWord. Please use the Word style sheets for this formatting. You will need to create a special style sheet.

Set norml: Use Times New Roman or Times Roman, 12 pt, 1" margins, double spacing for main body of text including quotes but not bibliography or captions; set the paragraph indentation at .5. Set these specs for the normal style. Quotes are set with indentation at .3 left and .3 right side; no additional paragraph indentation (flush left). Follow these guidelines for formatting of title and section headers.

Title in 18 pt Times, centered, capitalize first letter of words;

Section header 1 in 16 pt Times, centered;

Section header 2 in 14 pt Times left underlined, no extra spacing before;

Section header 3, in Arial 12, underlined, left, no extra spacing before.

Endnotes are numbered and use superscript

Citation and Bibliography is the American Anthropological standard. (see separate guidelines) use “Endnotes” and “Bibliography” as the titles for sections, use header level 2.

You have a range of 4-8,000 words total (including main body of text, captions, endnotes, bibliography, front matter). There are approximately 300 words per page if double spaced and 1 inch margins on all sides. This means you have a range of 13 to 26 pages (of just text). Aim for a minimum and maximum limit of 5 and 20 images for your essay. Remember that these must be appropriately captioned and that these captions are included in the total word count. You will need to prepare two sets of images. One set is publication quality jpeg format at 300 dpi at 4x6 in size (roughly). The other set is draft format of 72 dpi and reduced size of 2x3 in more or less according to how and where you want it placed in the file. Thus, you will use the second set to insert into your file. You will also need to make an identical file of the text without images and without captions. Also create a file that includes just the captions.

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Name these files in the following manner:

MIRA05\_Quetzil\_0All.doc — this includes main body, images and captions

MIRA05\_Quetzil\_1text-only.doc only main text and captions with indicators where illustrations

MIRA05\_Quetzil\_2Image01.jpg, MIRA05\_Quetzil\_2Image02.jpg, MIRA05\_Quetzil\_2Image03.jpg

MIRA05\_Quetzil\_3Captions.doc

In the body of the text use the word “illustration” to refer to the images. Number these in sequence with roman numerals. To indicate where the image goes in the text without the actual images, place the word “illustration 1 here” on a separate line in the text use arial bold 9 pt. And then follow with the caption. Captions should be in arial 10 pt. Normal Single spacing. All of this should be flush left with no indentation.

### **Office Hours and Help**

During the writing you will have opportunity to make office hours with me to meet either individually or with others to discuss your writing project. While individual help on your writing is—or at least should be helpful!—sometimes it is also productive and valuable to hear about the difficulties that other persons are having in terms of writing and to hear ways in which *their* project can be successfully worked through. This allows you to expand your thinking about issues of writing and to understand the diversity of ethnographic writing issues and resolutions. Thus, I encourage you to make individual or group appointments to discuss your writing. Also note that the time in Mérida is for finalizing projects and that I will be available for you to make appointments. However, **you need to schedule in advance** to ensure that we can find an appropriate time when we can meet and that there is adequate time to discuss the issues that need to be treated. Although my time is primarily dedicated to helping you with your writing during the final week, I will also have other commitments — from paying bills to meeting with colleagues on projects.

### **Course Evaluations**

You will also need to turn in your course evaluations. These are a two part evaluation consisting of a numerical scoring and a narrative assessment. You will not receive a final grade for the MIRA program until these are turned in. Separate instructions are provided.

## **Option 2. Journal Article.**

The MIRA2005 project was a comparative study of tourism cultures and destinations. Each participant had a specific research focus and project. Your research had a specific theme/issue. You must now organize all of your materials in terms of how it directly and most effectively addresses, illustrates, explores, problematizes your research theme.

The following themes were developed (more or less, no?!):

- **Devon: the pleasures/experience of tourism in visual culture**
  - **Tanya and Mallika: Performativity and performance of culture**
  - **Jenna: Marketing, meaning and identity of cultural tourism commodities**
  - **Aimee: the tourist experience and meaning in narrative and space**
  - **Sergio: performance of culture and identity**
-

You must first organize and assemble your research materials, including transcription of interviews, re-coding of digital images, cross-indexing, jog-notes, activities log, etc. This also includes re-reading your notes and writing additional commentaries, explanations, contextualizations to materials that you have. This is a fundamental element of the process of writing. As you do this you will gain ideas, inspiration, and a strategy for writing. You will develop story lines/plots. Identify key encounters, anecdotes, information,

There are several theoretical-analytical themes that we have developed in seminar. These ideas, issues, and concepts that were introduced there form a toolkit for you to use in the analysis of your materials. They form an analytical toolkit and framework. Some of these issues are:

- **Similarity and difference between ethnographers and tourists,**
- **How to take an ethnographic photograph – difference betw. tourist photos & ethnographic photo—how to take visual documentation**
- **“Local” visual culture, the meaning of taking photos/ of being photographed**
- **Different types of adventure, the aporias or contradictions in Simmel’s notion of adventure**
- **DeCerteau’s notions of space/place, spatial practice, tactics/strategies, the proper order**
- **Staging/performing culture, front space/back space, authenticity/ tactics of authentication,**
- **Performing ethnography, tactics of rapport, double sensation (observing/being observed)**
- **Fluidity of identity, semiotic versus structuralist approaches to signs/identity**
- **Corporeal languages and visual communication of identity, meanings, experience. Hamsters**
- **Sexual/gender styles and “tones”; masculinities, femininities as style, structure, message**
- **The articulation of language and visual based meanings and communication**

These themes are tools for you to organize/ your research materials into the shape of an ethnography. Use these to analyze the materials. You can tell stories or assume a more distanced narrative position (tour or map!). Focus on developing a theme thoroughly with the materials that you have. This means you will make a selection of your materials. Not everything you have produced goes into the ethnography. Only in so far as it allows you to elaborate your theme should it be included.

## Option 1. Structured Ethnographic Narrative or Report

All ethnography, despite all the variations of theory, research practices, writing, representing and media of communication, provide some basic kinds of information indicated by these three questions:

- ***What was the research project and what was the research problem?***
- ***What were the fieldwork dynamics and processes of research?***
- ***What were the results of fieldwork and are the results of the research project?***

This structure provides you with a guideline for how to write an ethnographic narrative that addresses these three questions. If you choose this option, you need to stick very close to the structure. The page length is

*The Introduction. Statement of Purpose, Goals, Definition of Genre-Form*

- ***What was the research project? What was the research problem?***

The presentation of the research project and research problem functions as an introduction to the main ethnography. This introduction should be no less than half a page and probably no more

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than one page of the final project portfolio. It should normally consist of 2-4 paragraphs; but depending upon the content, additional paragraphs can extend the discussion.

Here you briefly state the research problem and research project. The description is brief. It can rely heavily on statements in the research proposal (if available), yet these must be stated in a different way, i.e., rephrased for this different genre, audiences, and contexts of writing. If the proposal describes a model of research that “will be” or “could be,” the expression of the project and problem in the ethnography is as accomplished, realized, conducted, completed. [Of course, if the ethnographic reporting is prior to the completion of the project then this calls for yet a third kind syntax and tense that is not discussed here.] Be brief, concise, and precise. Include a brief synthetic or summary statement regarding any modifications to the conceptualization and conduct of the research project; on this point you must be synthetic and general in your statements since you will flesh out these points in detail in the other sections, whether in the discussion of dynamics and processes or in discussion of the results of fieldwork and research.

It must include a statement that defines how you are addressing the other core questions of ethnography: What is the structure, narrative or expository style, outline (order), and goals of your ethnography? What does each component of the ethnography set out to present (i.e., describe, analyze, interpret) and accomplish? Why this structure? Identify how you are going to discuss, describe, and present the research results, dynamics, and processes of fieldwork.

#### *The Body of the Ethnography. Presenting the Content of Your Ethnographic Research*

The body of the ethnography must deal with or address the other two core questions in 7-15 pages. Your presentation of your ethnographic materials can take any shape, style, and structure so long as you justify these decisions in the introduction. Use past tense.

- ***What was the fieldwork dynamics and processes of research?***

Present (discuss, describe) your research methodologies, strategies, tactics, and relations with research subjects. Present methodological problems, failures, achievements, hurdles, etc. What kinds of methods created what kinds of data, how and why? Relate these points to issues of intersubjectivity, transcultural interaction, and subjectivity that are often grouped together under the concept of “reflexivity” and “researcher positioning.” (See bibliography). You must decide whether include a separate subsection here to deal the above issues or whether you will narratively integrate (or interweave) these aspects into the discussion of results of fieldwork and results of the research project. This material will also inform the separate component in the conclusions Self-Assessment of your fieldwork, which includes how well you planned and actualized (or carried out) the research project.

- ***What were the results of fieldwork and are the results of the research project?***

Results of fieldwork derive from fieldwork. Results of the research project are a second order derivation based on the results of fieldwork (data, research materials, fieldwork interactions, experiences); from these additional understandings and knowledge is derived that is based on the interpretation, analysis, coding, writing, and representation of your fieldwork materials or results.

There are many different kinds of results of fieldwork. The primary results are the data that you collected, produced, created, documented. Describe your data. It is crucial that you remember that **data is information that directly relates to your research questions and research problem**. Thus, your description of the results of fieldwork must be clearly related to those criteria. Other kinds of results include aspects reflexivity, researcher positioning,

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intersubjectivity and transcultural interaction; you must figure out how to address these issues as a separate element or as something interwoven into your narrative description of results.

Based on your description of these data you must then present an analysis or interpretation of the fieldwork results and materials. This is the **main part** of what constitutes the “results of the research project.”

By results of the research project we are here relying upon a common distinction between a) description (of fieldwork data and material) and b) the analysis or interpretation (of these materials). The relationship between description and analysis is tricky, sometimes elusive, but utterly significant and fundamental. **See OSEA Handout on Forms of Analysis.** There are two major forms of writing analysis based on ethnographic description: A) first you present the description and then subsequently do the analysis; B) interweave description and analysis together. Neither is necessarily more or less difficult; the nature of the research and fieldwork results will determine which is the more appropriate form.

The **secondary part** of what constitutes the “results of the research project” is the larger implications that you can draw out from your analyses and interpretations. The results of research is a second level or meta-level of “results”— it is not the data per se but the meaning, understanding, value, and significance that the data and fieldwork dynamics have for you. This (meaning, understanding, value, significance) is something that you actively create through different kinds of interpretation and analysis. These points are elaborated (“argued” or “presented”) in detail in the body of the ethnography. These points are also fundamental for you to draw out your content conclusions, which in part synthesis and summarize these points.

#### Conclusions of the Ethnography. Self-Assessment and Content Conclusions

The conclusions of your ethnography are of two sorts, content conclusions and self assessment. In the context of the OSEA Training Program, the former should be between half page to a page but no more than a page and a half. The latter should be one full page of text.

Content conclusions include synthetic summary of the descriptions, analyses, and interpretations that you made in the body of the ethnography. It should also include the extraction of broader points based on the research materials you presented. These “broader points” can be of different types according to the theoretical tradition and genre-form of ethnographic writing. It can aim toward the definition of generalizations, whether to build theory or to make humanist statements regarding cultural realities. These statements can be abstract and philosophical “mid-range” theory building or typifications, implications, consequences that are closely tied to the ethnographic reality that was presented in the ethnography.

The Self-Assessment component of the conclusions is a discussion of the successes, failures, frustrations, detours, and rethinking of the research project. Especially important is an honest consideration of the amount and quality of energy, motivation, commitment, and time that you put into the project. You need discuss your use of the methodologies and the overall structuring of the time and time table for conducting research.

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The following chart is a simplified schema of types of ethnographic writing/representation  
 You may find it useful to think with in terms of this or future projects. If not then ignore it.

A Comparison of Three Generic Types of Ethnographic Genres or Genre-Forms of Ethnographic Representation			
Genre-Form	"Narrative"/Story	Report	Analysis
Master Trope	Narrative or Story Telling, (re-) telling stories	Presentation, Presenting Information	Interpretation, Interpreting Information
Type of Description	Stories, narrative re-telling of events from subject position of author or other	Cases or data-sets / events, processes, dynamics, situations, texts	"Puzzles"/events, processes, dynamics, situations, texts
Type of Analysis	Story telling  Many different theoretical frameworks are available and can be used for each type of analysis	Explanation	Interpretative
Objects of Description	Lived experiences in diverse forms (reported 2 <sup>nd</sup> hand or witnessed 1 <sup>st</sup> hand),	Observable behaviors, social relations, material or objective culture, social patterns, institutions	Texts, narratives, meanings, symbols, events, situations, social action, power relations
Goal of Analysis	Existential, dialogical, intersubjective, subjectivist, and/or trans-cultural experience & meaning; "nature" of being human	To make or test models of reality (using causality, correlation, association, probability, structural conditioning of factors)	"critique" in the sense expressed by Marx: breaking down of object into elements thorough understanding the "root" of how it works or exists
Main Theoretical Traditions that are associated with each Genre	Phenomenology, dialogical anthropology, "philosophical" &/or humanist anthropologies, postcolonial and subaltern feminisms, neo-enlightenment feminisms	Positivism, objectivism, empiricism, traditional Marxisms, enlightenment feminisms, some standpoint gender feminisms, functionalisms, social structuralisms	Interpretive, symbolic, dialogical anthropologies, queer theory, "postmodern" & postcolonial feminisms, critical theory Marxisms, linguistic structuralisms, deconstructive & discourse theories
Goal of the Ethnography	Communicate experience  (experiential knowledge)	Explain social reality  (representational knowledge)	Understand cultural realities  (theoretical knowledge)
Rationale of the Ethnographic Project	To get at the nature of human existence in relation to sociocultural life-worlds	Build or test theory; or to produce knowledge of social reality	To intervene in the world through the production of knowledge