

# Appendixes for **The Craft of Ritual Studies**

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The original 20 appendixes are a supplement to *The Craft of Ritual Studies*. This revised version still serves that function, so the numbers of the original appendixes match those cited in the book. However, I have added new ones, many used as handouts in classrooms. The additions are about ritual, theory, teaching, method, field research, writing, and religious life history.

If you find these appendixes useful or locate mistakes, please let me know: [ronaldLgrimes@gmail.com](mailto:ronaldLgrimes@gmail.com)



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## 1. Definitions of Ritual

Unless otherwise specified, the term being defined below is “ritual.” Also note that some are some are descriptions or claims rather than formal definitions.

### Religious Studies

Robert McCauley and E. Thomas Lawson: Religious rituals . . . are those religious actions whose structural descriptions include a logical object and appeal to a culturally postulated superhuman agent’s action somewhere within their overall structural description.<sup>1</sup>

Anonymous: Ritual is a system of actions and beliefs that has a beginning, a middle, and an end, and is directly related to superhuman beings.<sup>2</sup>

Jonathan Z. Smith: [Ritual is] a means of performing the way things ought to be in such a way that this ritualized perfection is recollected in the ordinary, uncontrolled, course of things.<sup>3</sup>

Roland Delattre: [Rituals are] those carefully rehearsed symbolic motions and gestures through which we regularly go, in which we articulate the felt shape and rhythm of our own humanity and of reality as we experience it, and by means of which we negotiate the terms or conditions for our presence among and our participation in the plurality of realities through which our humanity makes its passage.<sup>4</sup>

Catherine Bell: Ritualization is a way of acting that is designed and orchestrated to distinguish and privilege what is being done in comparison to other, usually more quotidian, activities.<sup>5</sup>

Catherine Bell: [Ritualization] can be described as the strategic production of expedient schemes that structure an environment in such a way that the environment appears to be the source of the schemes and their values.<sup>6</sup>

Catherine Bell: For the most part ritual is the medium chosen to invoke those ordered relationships that are thought to obtain between human beings in the here-and-now and non-immediate sources of power, authority, and value.<sup>7</sup>

T. William Hall, Richard B. Pilgrim, and Ronald R. Cavanagh: [Ritual is] a specific and usually repeated complex “language” of paradigmatic word and gesture.<sup>8</sup>

Lauri Honko: [Ritual is] traditional, prescribed communication with the sacred.<sup>9</sup>

S. G. F. Brandon: [Ritual is] action of an imitative or symbolical kind designed to achieve some end, often of a supernatural character, that could not be achieved through normal means by the person who performs it or on behalf of whom it is performed.<sup>10</sup>

Frits Staal: [Ritual is] pure [ideal] activity, without meaning or goal.<sup>11</sup>

Evan Zuesse: [Ritual is] conscious and voluntary, repetitious and stylized symbolic bodily actions that are centered on cosmic structures and/or sacred presences.<sup>12</sup>

Ronald L. Grimes: 1. Ritualizing transpires as animated persons enact formative gestures in the face of receptivity during crucial times in founded places.<sup>13</sup> 2. Rites are sequences of action rendered special by virtue of their condensation, elevation, or stylization.<sup>14</sup> 3. Ritual is embodied, condensed, and prescribed enactment.<sup>15</sup> 4. See also the “family characteristics” of ritual.<sup>16</sup>

Jan Snoek: Ritual behavior is a particular mode of behavior, distinguished from common behavior. Its performers are (at least part of) its own audience. In general, all human actions can be part of ritual behavior, including speech acts. However, in each particular case the large majority of these will be traditionally sanctioned as proper ritual actions. Most ritual behavior takes place at specific places and/or at specific times. Most ritual behavior is more formally stylized, structured, and standardized than most common behavior. Most ritual behavior is based on a script. Most ritual behavior is to some extent purposeful and symbolically meaningful for its participants. At least those playing an active part consider themselves to be participating in non-common behavior.<sup>17</sup>

Jan Snoek: A rite is the performance of an indivisible unit of ritual behavior.<sup>18</sup>

Jan Snoek: A ceremony (or ritual) is a sequence of one or more rites, together framed by transitions from common to ritual, and from ritual to common behavior. These transitions are clearly recognizable for the participants; they may range from instantaneous to longer, more-or-less standardized processes.<sup>19</sup>

Jan Platvoet: [Ritual is] that ordered sequence of stylized social behaviour that may be distinguished from ordinary interaction by its alerting qualities which enable it to focus the attention of its audiences—its congregation as well as a wider public—onto itself and cause them to perceive it as a special event, performed at a special place and/or time, for a special occasion and/or with a special message. It effects this by the use of the appropriate, culturally specific consonant complexes of polysemous core symbols, of which it enacts several redundant transformations by multimedia performance, thereby achieving not only the smooth transmission of a multitude of messages—some overt, most of them covert—and stimuli, but also serving the strategic purposes—most often latent, sometimes manifest—of those who perform it *ad intra*, within unified congregations or *ad extra* as well as *ad intra* in situations of plurality.<sup>20</sup>

## Ethics

David Craig: [Ritual is] a semi-scripted performance, the formal structure and frequent repetition of which helps make participants' desires into meaningful expressions of the identities, bonds and purposes upheld by a religious community or a political association.<sup>21</sup>

## Anthropology

Jean S. La Fontaine: Ritual actions are seen as exemplifying in another medium the cultural values that find expression in statements about the world, society, man—statements which we call beliefs and which are elaborated in narratives of myths. The relation between belief and ritual action is thus derived from their common relation to underlying cultural elements, which they both express. The one must then be used to amplify the other.<sup>22</sup>

Margaret Mead: [Ritual is the] ability of the known form to reinvoke past emotion, to bind the individual to his own past experience, and to bring the members of the group together in a share experienced . . . [giving] people access to intensity of feelings at times when responsiveness is muted.<sup>23</sup>

M. E. Combs-Schilling: [Ritual is] a circumscribed, out of the ordinary, multiple media event—recognized by insiders and outsiders as distinctively beyond the mundane—in which prescribed words and actions are repeated and crucial dilemmas of humanity are evoked and brought to systematic resolution.<sup>24</sup>

Robbie Davis-Floyd: [Ritual is] a patterned, repetitive, and symbolic enactment of a cultural belief or value; its primary purpose is alignment of the belief system of the individual with that of society.<sup>25</sup>

Maurice Bloch: Rituals are moments when the actors make themselves transparent so that other intentional minds can be read through them.<sup>26</sup>

Bruce Kapferer: [Ritual is] a series of culturally recognized and specified events, the order of which is known in advance of their practice, and which are marked off spatially and temporally from the routine of everyday life (even though such events might be vital to this routine).<sup>27</sup>

Bruce Kapferer: [Ritual is] a multi-modal symbolic form, the practice of which is marked off (usually spatially and temporally) from, or within, the routine of everyday life, and which has specified, in advance of its enactment, a particular sequential ordering of acts, utterances and events, which are essential to the recognition of the ritual by cultural members as being representative of a specific cultural type.<sup>28</sup>

Eugene d'Aquili and others: [Ritual behavior is] a subset of formalized behavior that involves two or more individuals in active and reciprocal communication and that (1) is structured; (2) is stereotyped and repetitive in occurrence over time; and (3) results in greater coordination of conspecifics toward some social action, purpose or goal.<sup>29</sup>

Eugene G. d'Aquili: [Ritual is] a sequence of behavior which is structured or patterned; which is rhythmic and repetitive (to some degree at least), that is, it tends to recur in the same or nearly the same form with some regularity; which acts to synchronize affective, perceptual-cognitive, and motor processes within the

central nervous system of individual participants; and which, most particularly, synchronizes these processes among the various individual participants tending to eliminate aggression and to facilitate cohesion among participants.<sup>30</sup>

Eugene d'Aquili and Andrew B. Newberg: We define ritual behavior as a sequence of behavior that: (1) is structured or patterned; (2) is rhythmic and repetitive (to some degree at least), that is, tends to recur in the same or nearly the same form with some regularity; (3) acts to synchronize affective, perceptual-cognitive, and motor processes within the central nervous system of individual participants; and (4) most particularly, synchronizes these processes among the various individual participants.<sup>31</sup>

Claude Lévi-Strauss: Ritual is not a reaction to life; it is a reaction to what thought has made of life. It is not a direct response to the world, or even to the experience of the world; it is a response to the way man thinks of the world.<sup>32</sup>

Barbara Myerhoff: Ritual is an act or actions intentionally conducted by a group of people employing one or more symbols in a repetitive, formal, precise, highly stylized fashion.<sup>33</sup>

Victor Turner: I consider the term "ritual" to be more fittingly applied to forms of religious behavior associated with social transitions, while the term "ceremony" has a closer bearing on religious behavior associated with social states, where politico-legal institutions also have greater importance. Ritual is transformative, ceremony confirmatory.<sup>34</sup>

Victor Turner and Edith Turner: [Ritual is] formal behavior prescribed for occasions not given over to technological routine that have reference to beliefs in mystical beings or powers.<sup>35</sup>

Raymond Firth: By *ceremony* I understand an interrelated set of actions with a social referent, and of a formal kind, that is, in which the form of the actions is regarded as being significant or important, though not valid or efficacious in itself. A *rite*, on the other hand, is also a formal set of actions, but the form in which these are carried out is regarded as having a validity or efficacy in itself, through some special quality which may conveniently be termed of a mystical order, that is, not of the workaday world.<sup>36</sup>

Raymond Firth: Ritual [is] a formal set of procedures of a symbolic kind, involving a code for social communication and believed to possess a special efficacy in affecting technical and social conditions of the performers and other participants.<sup>37</sup>

Raymond Firth: Ceremonial or ceremony [is] a species of ritual in which . . . the emphasis is more upon symbolic acknowledgment and demonstration of a social situation than upon the efficacy of the procedures in modifying that situation. Whereas other ritual procedures are believed to have a validity of their own, ceremonial procedures, while formal in character, are not believed in themselves to sustain the situation or effect a change in it.<sup>38</sup>

Raymond Firth: [A privilege ceremonial is] a set of activities carried out in a formal way, the performance being conceded as a social advantage enjoyed as of [*sic*] right by a particular persona or group.<sup>39</sup>

Stanley J. Tambiah: [Ritual is] a culturally constructed system of symbolic communication. It is constituted of patterned and ordered sequences of words and acts, often expressed in multiple media, whose content and arrangement are characterized in varying degree by formality (conventionality), stereotypy (rigidity), condensation (fusion), and redundancy (repetition).<sup>40</sup>

Pascal Boyer: I posit that human rituals are generally recognized as such by virtue of features that apply to many types of animal displays as well. Stereotype, repetition, and the rigid sequencing of elementary actions are all aspects that make animal and human ritual structurally similar.<sup>41</sup>

Pascal Boyer: Religious rituals will be understood as any rituals the identification of which makes it necessary to activate religious assumptions.<sup>42</sup>

Mary Douglas: Ritualism [is] a concern that efficacious symbols be correctly manipulated and the right words be pronounced in the right order. Ritualism is most highly developed where symbolic action is held to be most certainly efficacious.<sup>43</sup>

Mary Douglas: [A ritualist is] one who performs external gestures without inner commitment to the ideas and values being expressed.<sup>44</sup>

- Max Gluckman: [Ritualization is] a stylized ceremonial in which persons related in various ways to the central actors, as well as these themselves, perform prescribed actions according to their secular roles; and that it is believed by the participants that these prescribed actions express and amend social relationships so as to secure general blessing, purification, protection, and prosperity for the persons involved in some mystical manner which is out of sensory control.<sup>45</sup>
- Max Gluckman: [Ceremonial is] any complex organisation of human activity which is not specifically technical or recreational and which involves the use of modes of behaviour which are expressive of social relationships.<sup>46</sup>
- Monica Wilson: [Ritual is] the symbolic enactment of relationships between man and what is conceived of as transcendental reality.<sup>47</sup>
- Roy Rappaport: [Liturgy is] the performance of more or less invariant sequences of formal acts and utterances not encoded by the performers.<sup>48</sup>
- James Fernandez: [Ritual is] the acting out of metaphoric predication upon inchoate pronouns which are in need of movement.<sup>49</sup>
- Edmund Leach: [Ritual is] culturally defined sets of behavior.<sup>50</sup>
- Edmund Leach: [Ritual] denotes those aspects of prescribed formal behaviour which have no direct technological consequence.<sup>51</sup>
- Terence S. Turner: [Rituals are] formulaic patterns of symbolic action for ordering or controlling relatively disorderly or uncontrollable situations by controlling the hierarchical relationship between the levels of the structure within which the relations in question are defined.<sup>52</sup>
- S. F. Nadel: When we speak of “ritual” we have in mind first of all actions exhibiting a striking or incongruous rigidity, that is, some conspicuous regularity not accounted for by the professed aims of the actions. Any type of behaviour may thus be said to turn into a “ritual” when it is stylized or formalized, and made repetitive in that form.<sup>53</sup>
- Raymond Firth: [Ritual is] a kind of patterned activity oriented towards the control of human affairs, primarily symbolic in character with a non-empirical referent, and as a rule socially sanctioned.<sup>54</sup>
- Émile Durkheim: [Rites are] determined modes of action.<sup>55</sup>
- Caroline Humphrey and James Laidlaw: Action is ritualized if the acts of which it is composed are constituted not by the intentions which the actor has in performing them, but by prior stipulation. . . . In adopting the ritual stance one accepts . . . that in a very important sense, one will not be the author of one’s acts.<sup>56</sup>

## Sociology

- Pierre Bourdieu: [A rite is] a performative practice that strives to bring about what it acts or says.<sup>57</sup>
- Steven Lukes: [Ritual is] rule-governed activity of a symbolic character which draws the attention of its participants to objects of thought and feeling which they hold to be of special significance.<sup>58</sup>
- George A. Theodorson: [Ritual is] symbolic behavior that is repeated at appropriate times, expressing in a stylized, overt form some value or concern of a group (or individual).<sup>59</sup>
- Erving Goffman: [Ritual is] a perfunctory, conventionalized act through which an individual portrays his respect and regard for some object of ultimate value to that object of ultimate value or to its stand-in.<sup>60</sup>
- Robert Bockocock: [Ritual is] symbolic use of bodily movement and gesture in a social situation to express and articulate meaning.<sup>61</sup>
- Orrin Klapp: [Ritual is] nondiscursive gestural language, institutionalized for regular occasions, to state sentiments and mystiques that a group values and needs.<sup>62</sup>
- Jack Goody: [Ritual is] a category of standardized behavior (custom) in which the relationship between the means and the end is not “intrinsic.”<sup>63</sup>
- Garry Hesser and Andrew Weigert: [Liturgy is] a public religious performance involving two or more actors, either individuals or teams.<sup>64</sup>

## **Ethology**

Julian Huxley: [Ritualization is] the adaptive formalization and canalization of motivated human activities so as to secure more effective communicatory (“signalling”) function, reduction of intra-group damage, or better intra-group bonding.<sup>65</sup>

## **Business, Consumer Research, Advertising**

Dennis Rook: The term ritual refers to expressive, symbolic activity constructed of multiple behaviors that occur in a fixed, episodic sequence, and tend to be repeated over time. Ritual behavior is dramatically scripted and acted out and is performed with formality, seriousness, and inner intensity.<sup>66</sup>

## **Education**

Peter McLaren: Ritualization is a process which involves the incarnation of symbols, symbol clusters, metaphors, and root paradigms through formative bodily gesture. As forms of enacted meaning, rituals enable social actors to frame, negotiate, and articulate their phenomenological existence as social, cultural, and moral beings.<sup>67</sup>

## **History**

Richard Trexler: [Ritual is] formal behavior . . . that, in specific contexts of space and time, becomes relatively fixed into those recognizable social and cultural deposits we call behavioral forms. The purpose of ritual is to achieve goals. . . . The result of ritual action is, finally, the small- or large-scale transformation of both the actor and the audience.<sup>68</sup>

## **Media Studies**

By ritual in the largest sense, I mean memory-inducing behavior that has the effect of preserving whatever things or ideas are indispensable to the group. On the presumption that all important things in society are ritualized, this definition deliberately encompasses a large range of events.<sup>69</sup>

## **Music**

Christopher Small: [Ritual is] a form of organized behavior in which humans use the language of gesture, or paralinguistic, to affirm, to explore and to celebrate their ideas of how the relationships of the cosmos (or a part of it), operate, and thus of how they themselves should relate to it and to one another. Through their gestures, those taking part in the ritual act articulate relationships among themselves that model the relationships of their world as they imagine them to be and as they think (or feel) that they ought to be.<sup>70</sup>

## **Theology**

Tom F. Driver, Ritual is “work done playfully.”<sup>71</sup>

E. L. Mascall: Properly the word “ritual” signifies the words of a liturgical service and is therefore contrasted with “ceremonial [the actions of the service].”<sup>72</sup>

Urban T. Holmes: [Ritual is] the repetition of those symbols which evoke the feeling of that primordial event which initially called the community into being with such power that it effects our presence at that event . . . in other words, represents the primordial event.<sup>73</sup>

Evelyn Underhill: [Worship is the] response of the creature to the Eternal.<sup>74</sup>

### **Psychology, Psychiatry, Neuropsychology**

Erik Erikson: [Ritualization is] an agreed-upon interplay between at least two persons who repeat it at meaningful intervals and in recurring contexts; and that this interplay should have adaptive value for both participants.<sup>75</sup>

Janine Roberts: Rituals are coevolved symbolic acts that include not only the ceremonial aspects of actual presentation of the ritual, but the process of preparing for it as well. It may or may not include words, but does have both open and closed parts which are “held” together by a guiding metaphor. Repetition can be a part of rituals through either the content, the form, or the occasion. There should be enough space in therapeutic rituals for the incorporation of multiple meanings by various family members and clinicians, as well as a variety of levels of participation.<sup>76</sup>

Justin L. Barrett: [Ritual is] an event during which an agent acts on someone or something to bring about a state of affairs that would not naturally flow from the action.<sup>77</sup>

### **Women’s / Gender Studies**

Judy Grahn: At base, *rituals* and *rites* mean *public menstrual practices*. Repeated practices that women developed in order to teach, confirm, and make social the powers of menstruation were called by words derived from *ritu*.<sup>78</sup>

### **Literature, Literary Criticism**

René Girard: Ritual is nothing more than the regular exercise of “good” violence.<sup>79</sup>

## 2. Ritual Studies Codes

These codes were originally developed for the purpose classifying submissions to the *Journal of Ritual Studies*.

### 1. Component Codes

- A. Action (repetition, movement, dance, performance, mime, rhythm, gesture, play, work)
- B. Space (geography, environment, architecture, earth, shrines, sacred places, museums)
- C. Time (season, holiday, repetition, calendar)
- D. Objects (masks, costumes, fetishes, icons, art, gifts, blood)
- E. Symbol, metaphor, culture, tradition
- F. Group (role [e.g., priest, rabbi], kinship, class, caste, family, children, gender, hierarchy, ethnicity, acculturation, society, culture)
  - (1) Women in ritual
  - (2) Men in ritual
- G. Self (body, brain, feeling, knowledge, states of consciousness, mood, experience, self/other, the senses)
- H. Divine beings (gods, demons, spirits, animals, saints, ancestors)
- I. Language (poetry, word, story, texts, myth, speech, sermons, mantras, narrative)
- J. Quality (e.g., color or shape), quantity, theme (e.g., evil)
- K. Cosmology (belief, classification, worldview)
- L. Music (sound, song)

### 2. Type Codes

- A. Rites of passage
  - (1) General theoretical works on rites of passage
  - (2) General descriptive, ethnographic, comparative works on rites of passage
  - (3) Birth and childhood (couvade, naming, churching)
  - (4) Initiation
    - (A) Initiation: puberty, education (circumcision, clitoridectomy, manhood, womanhood, baptism, education, religious education)
    - (B) Initiation: ordination, succession, secret societies (priesthood, sororities, fraternities, sodalities, cults)
  - (5) Marriage rites
  - (6) Funerary rites (mortuary rites, death, mourning, unction, burial, cremation, abortion)
  - (7) Experimental and nontraditional rites of passage
  - (8) Rites of passage in literature and art
  - (9) Rites of passage in business, industry, and law
  - (10) Territorial passage: pilgrimage, journey, relocation
- B. Festivals (celebrations, feasts, carnivals, contests, sports, games)
- C. Pilgrimage (guests, processions, parades)
- D. Purification (fasts, pollution, taboo, sin, confession, consecration)
- E. Civil ceremony (royal rites, enthronement, legal ceremony, warfare)
- F. Rites of exchange (hunting, agricultural rites, ritual ecology, meals, offerings, food, consumption, potlatch)
- G. Sacrifice (scapegoating, ritual warfare, decapitation, cannibalism, executions, violence, atonement)
- H. Worship (liturgy, prayer, spirituality, sacraments, devotion, puja)

## (1) Conversion, revivals

- I. Magic (fertility, divination, sorcery, oracles)
  - J. Healing rites (shamanism, psychedelics, exorcism, illness, therapy, dream incubation, possession, ecstasy)
  - K. Interaction rites (animal ritualization, habit, secular ritual)
  - L. Meditation rites (contemplation, spirituality, trance)
  - M. Rites of inversion (rites of rebellion, clowning, joking, obscenity, revitalization rites)
  - N. Ritual drama (pageants, entertainment rites, media ritual)
  - O. Experimental rites (new age, creativity, invention, parashamanism, ritual in new religious movements)
  - P. Commemorative rites
3. Tradition Codes
- A. Comparative or cross-cultural
  - B. Hinduism
  - C. Jainism
  - D. Sikhism
  - E. Zoroastrianism
  - F. Buddhism
  - G. Confucianism
  - H. Taoism
  - I. Shinto
  - J. Judaism (Jewish studies)
  - K. Christianity
  - L. Islam
  - M. Tribal, folk (specify: \_\_\_\_\_)
  - N. "New," sectarian (specify: \_\_\_\_\_)
  - O. Other (specify: \_\_\_\_\_)
4. Discipline Codes
- A. Religious studies, ethics, history of religions
  - B. Theology, liturgics
  - C. Anthropology, ethnography
    - (1) Fieldwork
    - (2) Folklore
  - D. Sociology, social psychology
  - E. Literature, literary criticism, comparative literature
  - F. Philosophy, ethics
  - G. History, classics, area studies
  - H. Communications, journalism, media studies
  - I. Psychology, therapy
  - J. Education
  - K. Performance studies, theatre
  - L. Music, musicology, ethnomusicology
  - M. Dance
  - N. Kinesics, kinesiology
  - O. Linguistics, languages (French, Spanish, etc.)
  - P. Art, aesthetics
  - Q. Architecture

- R. Political science, economics
- S. Business
- T. Law
- U. Medicine, genetics
- V. Biology, environmental studies
- W. Physics, chemistry
- X. Women's studies
- Y. Ethnic studies (black, Hispanic, Native American)
- Z. Area studies (e.g., American studies, Asian studies)
- AA. Film studies
- BB. Archaeology
- CC. Ethology

#### 5. Location Codes

- A. Comparative or cross-cultural
- B. North America
- C. Latin America
- D. Africa
  - (1) North
  - (2) Sub-Saharan
- E. Europe
  - (1) Western (central)
  - (2) Eastern
  - (3) Southern
  - (4) Northern
- F. Middle East (Near East, West Asia)
- G. Asia
  - (1) South Asia (India, Sri Lanka, etc.)
  - (2) China, Korea
  - (3) Japan
- H. Southeast Asia
- I. Australia and Oceania
- J. Circumpolar regions
- K. Caribbean
- L. Other \_\_\_\_\_

#### 6. Period Codes

- A. Prehistoric
- B. 2000 BCE–600 BCE
- C. 6th cent. BCE–3rd cent. CE
- D. 4th cent.–8th cent.
- E. 9th cent.–16th cent.
- F. 17th cent.–19th cent.
- G. 20th–21st cent.

### 3. Types of Ritual

This is a further revision of the original *Journal of Ritual Studies* type codes.

1. Rites of passage [based on life-stage scenarios]
  - A. birth, birthdays, couvade, naming
  - B. circumcision, clitoridectomy, subincision
  - C. puberty, initiation
  - D. weddings, kin-making
  - E. funerals, mourning
2. Seasonal rites
  - A. new year
  - B. solstices, equinoxes
  - C. harvest
  - D. spring
3. Status conferral rites
  - A. ordination
  - B. coronation, knighting, enthronement
  - C. initiation into orders and societies
4. Status maintenance rites [interaction rites]
  - A. handshaking
  - B. bowing, deference
  - C. decorum, etiquette
5. Status reversal rites
  - A. clowning, obscenity, joking
  - B. annulment
  - C. defrocking
  - D. excommunication
  - E. deconsecration
6. Celebration rites
  - A. feasts
  - B. displays, shows
  - C. festivals
  - D. carnivals
  - E. entertainment rites, ritual drama, pageants
7. Rites of mobility
  - A. greeting, departing
  - B. pilgrimage
  - C. procession
  - D. parade
  - E. quest
8. Purification rites
  - A. fasts
  - B. baptism, baths
  - C. confession
  - D. avoidance, taboo
  - E. sweating, vomiting

9. Rites of exchange
  - A. offerings, trade
  - B. gift-giving
  - C. meal-taking
  - D. propitiation
  - E. potlatch
  - F. currency usage
  - G. cargo system rites
10. Sacrificial rites
  - A. decapitation, execution
  - B. cannibalism
  - C. ritual warfare
  - D. atonement
11. Agonistic rites
  - A. contests, races
  - B. games
  - C. ritual warfare
  - D. protest marches, picketing, civil disobedience
12. Consecration rites
  - A. hallowing objects
  - B. sanctifying spaces
  - C. dedicating buildings
13. Ceremony [civil and legal rites]
  - A. courtroom procedures [or other rules of order]
  - B. ceremonies of surrender or reduction
  - C. coronation, knighting
  - D. inauguration, impeachment
14. Commemoration
  - A. remembering ancestors
  - B. remembering historic events
  - C. remembering mythic events or origins
15. Mystical rites [inducing altered states of consciousness]
  - A. possession
  - B. trance
  - C. meditation
  - D. psychotropic ingestion
  - E. dream incubation
  - F. vision quest
16. Magical rites
  - A. healing
  - B. divining, oracles
  - C. cursing, sorcery
  - D. conjuring
  - E. exorcism
  - F. hunting
  - G. fertility liturgy
  - H. prayer
  - I. thanksgiving
  - J. praise

- K. singing, chanting
  - L. domestic devotions
  - M. preaching, oratory
17. Ritual drama
- A. entertainment rites
  - B. pageants
  - C. liturgical, or chancel, drama
  - D. mystery and morality plays
18. "New" rites
- A. ritual experiment
  - A. aesthetics rites

## 4. Types of Ritual Infelicity

Terms in regular font are those of J. L. Austin.<sup>80</sup>

Terms in *italics* are those of Ronald L. Grimes.<sup>81</sup>

1. Misfire (act purported but void)
  - A. Misinvocation (act disallowed)
    - (1) Nonplay (lack of accepted conventional procedure)
    - (2) Misapplication (inappropriate persons or circumstances)
  - B. Misexecutions (act vitiated)
    - (1) Flaw (incorrect, vague, or inexplicit formula)
    - (2) Hitch (incomplete procedure)
2. Abuse (act professed but hollow)
  - A. Insincerity (lack of requisite feelings, thoughts, or intentions)
  - B. Breach (failure to follow through)
  - C. *Gloss* (procedures used to cover up problems)
  - D. *Flop* (failure to produce appropriate mood or atmosphere)
3. *Ineffectuality* (act fails to precipitate anticipated empirical change)
4. *Violation* (act effective but demeaning)
5. *Contagion* (act leaps beyond proper boundaries)
6. *Opacity* (act unrecognizable or unintelligible)
7. *Defeat* (act discredits or invalidates acts of others)
8. *Omission* (act not performed)
9. *Misframe* (genre of act misconstrued)

## 5. Stages of Ritual Development

From Erik Homburger Erikson, *Toys and Reasons: Stages in the Ritualization of Experience* (New York: Norton, 1977).

| <b>Psychosocial Stage</b> | <b>Ritual Element</b> | <b>Ritual Excess</b>   | <b>Virtues/Antipathies</b> | <b>Psychological Issues</b>    |
|---------------------------|-----------------------|------------------------|----------------------------|--------------------------------|
| <b>Infancy</b>            | numinous              | idolism                | hope/withdrawal            | basic trust vs. basic mistrust |
| <b>Early childhood</b>    | judicious             | legalism               | will/compulsion            | autonomy vs. shame and doubt   |
| <b>Play age</b>           | dramatic              | moralism-impersonation | purpose/inhibition         | initiative vs. guilt           |
| <b>School age</b>         | formal                | formalism              | competence/inertia         | industry vs. inferiority       |
| <b>Adolescence</b>        | ideological           | totalism               | fidelity/repudiation       | identity vs. confusion         |
| <b>Young adulthood</b>    | affiliative           | elitism                | love/exclusivity           | intimacy vs. isolation         |
| <b>Adulthood</b>          | generational          | authoritarianism       | care/rejectivity           | generativity vs. stagnation    |
| <b>Mature adulthood</b>   | integral              | dogmatism (sapientism) | wisdom/disdain             | integrity vs. despair          |

## 6. Common Errors in Using Fieldwork Equipment

1. General
  - A. Treating equipment as if it were an accessory, like a hat, rather than as an extension of yourself, like your arm
  - B. Not knowing your equipment like the back of your hand, e.g., not knowing what each jack or button is for; in short, not practicing until you are skilled
2. Notebooks, notes, note-taking, word processing
  - A. Not taking any notes
  - B. Keeping only a log (record of calls and contacts)
  - C. Taking notes that only you can read now, so that later neither you nor anyone else can make sense of them
  - D. Taking too few, too sporadic, or too brief notes
  - E. Not putting notes in a word processor so they can be copied easily onto write-ups, moved, shared, or easily indexed
  - F. Not using full headers (title, date, keywords, etc.)
  - G. Not knowing how to use the indexing function of your word processor
3. Video camera
  - A. Not turning it on; thinking it's on when it's off; thinking it's off when it's on. You may laugh at this warning, but you will also be surprised how often it happens even among experienced field researchers.
  - B. Not using a tripod. Few things are more irritating than a constantly bouncing camera. Every little movement with a camera looks big on a big screen.
  - C. Not knowing when to put your tripod aside. Tripods can also destroy your mobility when you most need it. When things move quickly or become intimate, a tripod can inhibit your ability to follow or interact with action.
  - D. Not wearing headphones, thus being unaware that your sound is poor or, worse, nonexistent
  - E. Shooting toward a window or other backlit source, which will cause faces to be dark on the screen
  - F. Using low-quality, cheap, off-brand SD cards that are too slow to keep up highly compressed video
  - G. Failing to have completely recharged batteries (always check; use the A-V adaptor when you can, then there are fewer surprises); failing to have at least one backup battery
  - H. Failing to turn on the in-line microphone switch (when using an external microphone that has one), or failing to have a good battery in this mike
  - I. Not getting the microphone(s) close enough to the person you are recording. (This is the mistake that most often ruins interview recording.) Being close enough for video usually does not mean that you are close enough for audio.
  - J. Having background noises (e.g., traffic, TV, nervously tapping the table) or picking up the sounds of the recorder's own motor by placing the microphone on top of the recorder itself. If the microphone has a foam windscreen, use it when outside even though it may not be a windy day.
  - K. Nervous focus. The autofocus on some cameras can be jumpy, so if you can work with it turned off (that is, with your subject is relatively still), do so.
  - L. Focusing between two subjects. If you have two subjects and you aim between them, the autofocus of most cameras will focus on the wall behind them.
  - M. Not having an extension cord when you need one

- N. Not having a long enough microphone cord when you have to be a long way back from your subject
  - O. Excessive zooming and panning. Zooming or panning is mainly useful for getting quickly to another kind of shot, but the zoom or pan itself will probably be cut from the final draft.
  - P. Not having the right adapters or cables for the power or audio sources you will encounter
4. Video editing
    - A. Not having the right hardware: three or four large, fast hard drives; a good video card; a good motherboard; adequate power supply and cooling fans. Most laptops are not up to the task of video editing.
    - B. Not having the right software, usually Adobe Premier Pro or Final Cut Pro
    - C. Not knowing how to use your editing software
    - D. Overuse of flashy transitions
    - E. Poor sound quality
    - F. Inability to export to useful formats
    - G. When capturing from a video camera, leaving on the date or counter, which will then be permanently recorded on your output version
  5. Microphone(s)
    - A. Assuming the built-in one is good enough (it usually isn't)
    - B. Not using the right kind of microphone for the job
    - C. Using a low-quality microphone
    - D. Not having the microphone close enough (the most serious, most common A-V error)
    - E. Not checking the microphone battery
    - F. Not carrying fresh extra batteries
    - G. Not carrying a microphone extension cord
  6. Transcribing
    - A. Not knowing how to transcribe from your recorder, computer, or video camera's sound track
    - B. Over- or under-transcribing; transcribing without a clear purpose
    - C. Over- or under-editing transcriptions
  7. Digital still camera
    - A. Poor viewfinder or one that can't be seen in bright sun
    - B. Not having a large enough memory card and therefore running out of space
    - C. Poor framing; tilting the camera
    - D. Wrong exposure or speed
    - E. Over-flash
    - F. Resolution too low
    - G. Not editing, or not editing well
    - H. Not having decent editing software, e.g., Adobe Photoshop
  8. Tripod
    - A. Assuming that a tripod isn't worth the trouble
    - B. Not knowing when a tripod is necessary and when it is, in fact, more trouble than it's worth
    - C. Legs not evenly extended, or floors is uneven, so picture slants
    - D. Heads too loose or too tight
    - E. Camera not tightly mounted
  9. Audio recorder
    - A. Not getting the microphone close enough to the person you are recording. This is, by far, the most common error in fieldwork technology.

- B. Failing to have fresh or completely recharged batteries. When you are recording, many machines do not warn you that your batteries are low or dead, so check frequently. Using an AC adapter is best. New alkaline batteries are next-to-best.
- C. Turning on the pause button and then failing to release it. Thus, you think you are recording, but you are not.
- D. Failing to turn on the in-line microphone switch (if you are using the sort that has one), or failing to have a good battery in this switch. It is a small button cell. Always carry a spare.
- E. Using voice-recording activator; it quits recording if there are three or four seconds of silence. Silence can tell you important things, so don't suppress silence until you are ready to do so deliberately in the editing phase.
- F. Having background noises (e.g., traffic, TV, nervously tapping the table) or picking up the sounds of the recorder's own motor by placing the microphone on top of the recorder itself
- G. Failing to use microphone's foam windscreen when outside
- H. Not having an extension cord when you need one
- I. Not having the proper cables or adapters

## 7. Research Questions and Theses

1. The Question
  - A. This is the question that you want to put to your data. You are not merely surveying data but asking a question of it. Do not merely report. Query what you study. Therefore formulate carefully the question that you want to ask of your material.
  - B. Restrict yourself to one question. A weak question generates a weak thesis. No question, no thesis. If you have several questions, they should be subquestions of the controlling, or guiding, question. If you pose multiple questions, think carefully about their relationship to one another, and ask yourself whether each question deserves its own paper.
  
2. The Thesis
  - A. State this in one sentence if you can; doing so will help you locate problems in it. Your thesis is the answer you anticipate getting to your question. Even if you have only a hunch rather than a demonstrable thesis, say what it is. Guess at the answer if you have to. Later, when you know more, you can change it.
  - B. Resist the temptation to write several theses. Write one, then revise it as your writing progresses.
  - C. Troubleshoot your thesis (see Appendix 8: Troubleshooting Theses). A lame thesis produces a lame article or book.
  
3. Counterarguments
  - A. For every good thesis there must be at least one counterthesis. If you can't think of one, you don't have a real, which is to say, debatable thesis. Instead, you probably have a statement of the obvious, a truism, or tautology.
  - B. Strong papers do not avoid counterarguments. In fact, silence about possible counterarguments is usually a cover-up for insecurity or a weak argument.
  - C. Therefore, anticipate and articulate possible counterarguments. Ask: Who would disagree with my central claim? What criticisms might be levied? (In the paper itself you should, of course, refute these counterarguments.)

## 8. Troubleshooting Theses

The following is an adaptation and expansion of Rolf Norgaard's *Ideas in Action: A Guide to Critical Thinking and Writing* (New York: HarperCollins, 1997).

Try to summarize the core of your thesis in a single sentence. Then ask whether it suffers from one or more of the following maladies:

1. Go-nowhere thesis
  - A. Self-evident thesis. Relies on what “everybody” knows. States the obvious or is merely definitional (“Let  $x = y$ .”)
    - (1) Example: “Everybody deserves to be treated fairly.”
      - (A) Cure: Make a claim, take a risk, argue for a point of view. Saying something that is debatable or even wrong is better than saying nothing.
    - (2) Example: “Ritual is the worship of divine beings.”
      - (A) Cure: Never use a definition as a thesis. However, you could argue that this definition is more useful than some other (or all other) definitions.
  - B. Merely personal thesis. Is merely private; there are no shared grounds for discussion or debate.
    - (1) Example: “The *Gita* is more profound than the Psalms.”
      - (A) Cure: Specify *for whom* this is true.
      - (B) Cure: Lay out the criteria for profundity. Propose a profundity scale and then measure both documents by it.
    - (2) Example: “Wearing religious garb is merely a way of being pretentious.”
      - (A) Cure: Get rid of the “merely.”
      - (B) Cure: Specify the conditions under which it is pretentious, and the conditions under which it is something else, say, respectful.
2. Underpowered thesis
  - A. One-dimensional thesis. Mentions an idea but makes no specific or substantive claim about it.
    - (1) Example: “A situation not receiving as much attention as it deserves are the obstacles that women students face when pursuing Buddhist ordination.”
      - (A) Cure: Make a claim with an edge, e.g., “Certain Buddhist principles imply that women are worthy candidates for ordination. These principles should override others which suggest that women ought not be ordained.” Or, “Without women practicing, meditation is not truly Buddhist.”
  - B. Umbrella thesis. Multiple, diverse ideas are loosely linked into a single thesis. Too many ideas are rolled into a single, muddy claim.
    - (1) Example: “Ritual plays a major role not only in national politics but also in family and campus life.”
      - (A) Cure: Specify the role, e.g., constitutive? Destructive?
      - (B) Cure: Separate the two claims (national and domestic) and pursue only one.
  - C. List-generating thesis. A thesis that generates “points” but with no clear claim about their relationship.
    - (1) Example: “Religion consists of myth, ritual, ethics, theology, religious institutions, and religious experience.”
      - (A) Cure: Figure out what the list implies. For example, you could claim that myth, ritual, etc., work together *systematically* to generate religion. Show what happens if they are not *systematically* related.

- (B) Cure: Show that a religion is diminished if one of the components is missing.
    - (2) Example: “Rites of passage have three phases.”
      - (A) Cure: Consider rites that seem to have two or eight or . . .
      - (B) Cure: Show that other kinds of ritual also have three phases, so the theory isn’t well enough focused to exclude rites that are not rites of passage.
  - D. Generic thesis. Thesis is too general; the claim could apply to several other topics, or the claim is so large that one could never argue it successfully.
    - (1) Example: “Spirituality is good for the soul.”
      - (A) Cure: Show that it is better than something else, e.g., sex, moviegoing.
    - (2) Example: “Without ritual there would be no war.”
      - (A) Cure: Consider “Without money/sex/food/men there would be no war.” How would you prove any of the claims wrong?
  - E. Big-think thesis. Invokes hot topics, current jargon, or impressive language, but, in the end, relies on facile generalizations.
    - (1) Example: “Ritual is currently facing a postmodern dilemma.”
      - (A) Cure: Substitute some other buzzword, e.g., “homophobic,” “multicultural,” and you’ll see that your claim doesn’t say much; it’s too vague.
    - (2) Example: “Multiculturalism is a postcolonial phenomenon.”
      - (A) Cure: Ditto.
3. Multiple theses
- A. Hydra-headed thesis. There is a thesis but it has two or more distinct claims in need of demonstration.
    - (1) Example: “Mahatma Gandhi and Martin Luther King Jr. were revolutionaries in the 1960s.”
      - (A) Cure: Focus on one of the figures.
      - (B) Cure: Compare the two, e.g., Gandhi was more revolutionary than King.
  - B. Shadow thesis. Has a thesis, but makes additional claims that sound like thesis statements and thus compete with, or distract from, the main thesis.
    - (1) Example: The claim “Joseph Campbell is Jung’s best-known disciple,” followed in the next paragraph by the claim “Joseph Campbell fails to understand C. G. Jung” without clarifying the relationship between the two claims.
      - (A) Cure: Cut the shadow claim or turn the shadow into the thesis. In this case, the second claim is stronger than the first one, so cut the first claim; otherwise, you’re in a squabble over something trivial, i.e., the word “best-known.”
4. Cryptic thesis (because of):
- A. Ambiguous terms. Thesis has terms that beg for clear definition.
    - (1) Example: “Altering forms of protest against globalism would help deter victimization.”
      - (A) Cure: Define “forms of protest” and “victimization” and narrow the thesis.
  - B. Hidden freight. Thesis contains words or phrases that need unpacking, thus generating potential subtheses.
    - (1) Example: “Neoshamanic entrepreneurs rip off Native spirituality.”
      - (A) Cure: Get rid of all but one of the loaded terms: “neoshamanic,” “entrepreneurs,” “rip off,” “Native,” “spirituality.”
  - C. Excessive reliance on context. Thesis can’t stand alone as an assertion.
    - (1) Example: “Technology is transforming scripture. Once a simple tool, the holy book is now becoming a complex electronic device.”
      - (A) Cure: Complex how? Where? In what circumstances? For whom? Specify the context and narrow the claim.

- D. Buried or mixed intentions. Author's intention is not discernible from the thesis statement but has to be inferred or guessed at.
- (1) Example: "Religion in the public schools, when supported by city funds, would promote broader and more active citizen involvement in local community affairs."
  - (A) Cure: Figure out whether your central aim is to change the curriculum, get people involved, or raise money.

## 9. Santa Fe Fiesta Schedule, 2007

| Date, Event   | Date, Time            | Place   |
|---|-----------------------|---|
|   | <b>May</b>            |   |
| 03 Competition for Don Diego de Vargas                                    | 7:00 p.m.             | Lensic Performing Arts Theater                |
| 05 Baile de Mayo  | 7:00–midnight         | College of Santa Fe, Alumni Hall              |
|   | <b>June</b>           |   |
| 08 Announcement of the Fiesta Queen                                       | 8:00 p.m.             | Ohkay Casino                                  |
| 17 Knighting and Coronation. Procession to Rosario Chapel                 | 3:00 p.m.             | Cathedral Basilica of Saint Francis of Assisi |
| 18–24 Novenas   | 6:00 a.m.             | Rosario Chapel                                |
| 24 Return Procession to the Cathedral                                     | 4:30 p.m.             | Rosario Chapel                                |
| 25 Novena   | 6:00 a.m.             | Cathedral Basilica of Saint Francis of Assisi |
|   | <b>July</b>           |   |
| 03 Las Vegas Royalty Contest Selection                                    |                       | Las Vegas                                     |
| 04 Las Vegas Mass, Coronation, Dinner, Dance                              | 5:30 p.m.             | Las Vegas                                     |
| 07 Las Vegas Parade   | 9:00 a.m.             |   |
| 11 Espanola Fiestecita  | to be announced       | to be announced                               |
| 14 Taos Fiestecita  | 5:00 p.m.             |   |
| 20 Taos Mass, Coronation, Event on the Taos Plaza                         | 5:30 p.m.             | Our Lady of Guadalupe (Taos)                  |
| 22 Taos Parade  | 1:00 p.m.             |   |
|   | <b>August</b>         |   |
| 26 Pre-Fiesta Show  | 4:30–8:30 p.m.        | Plaza   |
|   | <b>September</b>      |   |
| 01 Labor Day Arts and Crafts  | 9:00 a.m.–6:00 p.m.   | Santa Fe Plaza                                |
| 01 Santa Fe Pre-Fiesta Show   | 4:30–8:30 p.m.        | Corner of Federal Place and Paseo de Peralta  |
| 01 Santa Fe Night-Light Parade  | 8:30 p.m.             | Fort Marcy                                    |
| 02 Labor Day Arts & Crafts  | 9:00 a.m.–6:00 p.m.   | Santa Fe Plaza                                |
| 02 Mariachi Extravaganza with Mariachi Sangre Mexicana                    | 7:30 p.m.             | Santa Fe Opera                                |
| 03 Labor Day Arts and Crafts  | 9:00 a.m.–6:00 p.m.   | Santa Fe Plaza                                |
| 04 Special City Council Meeting   | 5:00 p.m.             | City Council Chambers                         |
| 04 Fiestecita (by invitation only)  | 6:00–9:00 p.m.        | El Museo Cultural de Santa Fe                 |
| 05 Historical Lecture: Women on the Camino Real by Henrietta M. Christmas | 6:00 p.m.             | St. Francis Auditorium, Museum of Fine Arts   |
| 05 Mariachi Matinee featuring Mariachi Azteca de Sol and Mariachi Tepeyac | 2:00–4:00 p.m.        | Lensic Performing Arts Theatre                |
| 06 Burning of Zozobra   | 3:00 p.m.–dusk        | Fort Marcy Park                               |
| 07 Arts, Crafts, and Food Booths  | 9:00 a.m.–6:00 p.m.   | Santa Fe Plaza                                |
| 07 Entertainment on the Plaza   | 10:00 a.m.–12:00 p.m. | Santa Fe Plaza                                |

|  |                       |   |
|--|-----------------------|---|
| 07 Pregon (proclamation) de La Fiesta  | 6:00 a.m.             | Rosario Chapel  |
| 07 City and State Opening of Fiesta  | 12:00 noon            | Santa Fe Plaza  |
| 07 Entrada of Don Diego de Vargas  | 2:00 p.m.             | Santa Fe Plaza  |
| 07 Fiesta at the Lensic, featuring Mariachi Azteca de Sol and Mariachi Tepeyac | 7:30 p.m.             | Lensic Performing Arts Theatre  |
| 08 Entertainment on the Plaza  | 10:00 a.m.–12:00 p.m. | Santa Fe Plaza  |
| 08 Desfile de Los Ninos (children's parade)                                    | 9:00 a.m.             | Santa Fe Plaza  |
| 08 Queen's Audiencia (audience)  | 11:30 a.m.–12:30 p.m. | Santa Fe Plaza  |
| 08 Grand Baile (grand ball)  | 6:00–11:00 p.m.       | El Dorado Hotel   |
| 09 Entertainment on the Plaza  | 10:00 a.m.–5:00 p.m.  | Santa Fe Plaza  |
| 09 Solemn Procession   | 9:30 a.m.             | From the Palace of the Governors to St. Francis Cathedral Basilica  |
| 09 Pontifical Mass   | 10:00 a.m.            | St. Francis Cathedral Basilica  |
| 09 Desfile de la Gente (the Historical-Hysterical Parade)                      | 1:00 p.m.             | From De Vargas Mall down Paseo de Peralta to the Palace by way of Sandoval, Alameda, and Guadalupe Streets, then back to De Vargas Mall |
| 09 Closing Ceremony  | 5:30 p.m.             | Santa Fe Plaza  |
| 09 Mass of Thanksgiving and Candlelight Procession                             | 7:00 p.m.             | St. Francis Cathedral Basilica, Cross of the Martyrs  |

## 10. The Santa Fe Fiesta Proclamation

Date: September 16th, 1712.

Source: Caballeros de Vargas website <http://www.santafefiesta.org/wp-content/uploads/2012/07/Santa-Fe-Feista-1712-Proclamation.pdf>

In the Villa of Santa Fe, on the sixteenth day of the month of September of the year seventeen hundred and twelve, gathered and met together in the house of residence of the General, Juan Páez Hurtado, Lieutenant Governor and Captain General, because the official meeting houses were unfit as a result of the continuous rains that have fallen since the thirteenth day of the present month, as also the lightning storms not seen before at the time of the year, the purpose being that, recalling how this Villa had been reconquered on the Fourteenth day of September of the past year of sixteen hundred and ninety two by General Don Diego de Vargas Zapata Luján Ponce de León, Marqués de la Nava de Barcinas, and that in twenty years no fiestas had been observed, as this Villa should have, in honor of the Salutary Cross of Our Redemption, and so that in the future the said fourteenth day be celebrated with Vespers, Mass, Sermon and Procession through the Main Plaza, all the gentlemen of the Illustrious City Council, Justice and Magistrate, remaining bound to its observance by this writ, through the solemn oath which those of the Present City Council made at the hands of the Reverend Father Guardian of said Villa, Fray Antonio Camargo, who said Illustrious City Council had invited to graciously attend said meeting with the rest of the citizens of said Villa, especially those who have received decorations, and former council members, being that a formal invitation had already been presented by the Captain Alfonso Rael de Aguilar, Magistrate Ordinary, and the Adjutant and Regent, Salvador Montoya, to the Lord Marqués of La Peñuela, Governor and Captain General of this Kingdom, in order that his Lordship might assist at said meeting as President, who in turn gave an order to the aforesaid his Lieutenant Governor to preside over it, who in compliance with it thus carried it out. And said Fiesta, since the Fourteenth Day was past, which is the one designated for future years, we determined to celebrate on the seventeenth Day, which is the one in which the Catholic Church Our Mother, Celebrates the feast day of the Bleeding Wounds of the Lord Saint Francis, in whose Church it is our will that it be celebrated for all time, Fiesta in honor of the Exaltation of the Holy Cross.

And we oblige, in the manner with which we are empowered, all those who could succeed us in said Illustrious City Council, in whose charge will be the burden of collecting the contributions as well as assigning the Sermon to the Person whom it should please, who will give twenty-five pesos; and of the rest that should be collected thirty pesos will be paid for the Vespers, Mass, and Procession, which is what we the Present ones bind ourselves to, and we bind those who should succeed us, as we likewise oblige ourselves to furnish the beeswax that should be needed, and if perhaps, with the passing of time this Villa should have some of its own funds, a portion of them will be designated for said festivity, which, as we have finished saying, we swear in due form of law;

I, the General, Juan Páez Hurtado, President in the place of said Lord Marqués de la Peñuela—the Captain, Alfonso Rael de Aguilar, Magistrate Ordinary—the Captain, Don Felix Martinez, Regent—the Adjutant Salvador Montoya, Regent—Miguel de Dios Sandoval Martinez, Council Member and Secretary of the Council—the Field Commander, Lorenzo Madrid, Council Member—the Captain Antonio Montoya, Council Member—the Captain Juan Garcia de la Riva, Council Member—the Captain, Francisco Lorenzo de Casados, Council Member—and we declare that the beeswax which is left over after being burned and used in said festivity shall be gathered up by said Illustrious Council, or the person it should assign for the purpose, and this we do because of the scarcity in this land.

And, all together we bind ourselves to assist at Vespers, Mass, Sermon and Procession, and we swear to the Most Holy Cross, for its being Patron and Title of this Villa of Santa Fe.  
And, we sign this writing and obligation on said day, month and year.



## 11. Santa Fe Chronology, 1521–2007

|      |   |
|------|---|
| 711  | Muslim conquest of Visigoths in Spain   |
| 718  | Spanish <i>Reconquista</i> begins   |
| 1218 | England becomes first European country to require Jews to wear badges   |
| 1290 | Edict of Expulsion: Jews expelled from England by King Edward I   |
| 1478 | Spanish Inquisition begins  |
| 1492 | Spanish <i>Reconquista</i> ends. Expulsion of Jews from Spain. Columbus's voyage.   |
| 1493 | Pope Alexander VI grants Spain general dominion in the Americas   |
| 1493 | Institutionalization of <i>encomienda</i> system, whereby <i>encomenderos</i> , often Spanish soldiers, were rewarded by being allowed to receive tribute from Indians in exchange for protection and Christian instruction |
| 1510 | <i>Requerimiento</i> , to be read in ceremonies of possession, written by jurist Palacios Rubios of the Council of Castile  |
| 1519 | Spaniards land in Mexico  |
| 1521 | Cortés conquers Aztec empire  |
| 1528 | –1536 Álvar Núñez Cabeza de Vaca's journey  |
| 1531 | Our Lady of Guadalupe appears to Juan Diego   |
| 1537 | In the bull <i>Sublimis Deus</i> Pope Paul III confirms Indians' capability of understanding and receiving the Christian faith  |
| 1539 | Esteban de Dorantes de Amazor, a “black” Spanish Morisco, killed at Zuni  |
| 1540 | –1542 Coronado begins to explore Southwest  |
| 1542 | New Laws ( <i>Leyes Nuevas</i> ) enacted to curb abuses of <i>encomenderos</i>  |
| 1552 | Publication of Bartolomé de Las Casas, <i>The Devastation of the Indies: A Brief Account</i>  |
| 1559 | Debate between Bartolomé de Las Casas and Juan Ginés Supúlveda in Valladolid, Spain   |
| 1565 | Founding of St. Augustine, Florida, first permanent European settlement in U.S.A.   |
| 1571 | The Roman Catholic Church revokes authority of Inquisition over Native people, but it continues informally  |
| 1598 | Don Juan de Oñate founds the first Spanish capital at San Juan de los Caballeros  |
| 1607 | Founding of Jamestown, the first permanent English settlement in United States  |
| 1608 | Establishment of a French settlement in Quebec by Samuel de Champlain   |
| 1609 | –1610 Expulsion of Moriscos from Spain  |
| 1609 | –1614 Expulsion of Muslims from Spain   |
| 1610 | New capital established at Santa Fe by Pedro de Peralta   |
| 1625 | Fray Alonso Benavides brings a statue of Our Lady of the Assumption ( <i>La Conquistadora</i> ) to Santa Fe   |
| 1625 | England declares war on Spain   |
| 1625 | –1664 France establishes settlements in the West Indies   |
| 1630 | Publication of <i>Memorial</i> , a chronicle of Franciscan missions in New Mexico by Alonso de Benavides  |
| 1665 | A confraternity is established to cultivate the veneration of the statue of <i>La Conquistadora</i>   |
| 1680 | Pueblos revolt, killing four hundred Spanish and driving the rest to El Paso. Josefa Lopez Sambrano de Grijalva removes <i>La Conquistadora</i> from Palace of the Governors before fleeing.                                |
| 1680 | Recompilation of the Laws of the Indies   |
| 1682 | La Salle claims Louisiana for France  |
| 1692 | September 14, the ritual reconquest of Santa Fe led by General Diego de Vargas under the banner of Our Lady of Remedies   |
| 1692 | Witchcraft trials in Salem, Massachusetts   |

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| 1693 | De Vargas's second, bloody reconquest; recolonization of Santa Fe  |
| 1696 | Second and last Pueblo war for independence, killing five Franciscans and twenty-one colonists; quelled by De Vargas   |
| 1700 | –1703 De Vargas on trial in Mexico City; reappointed governor of New Mexico  |
| 1704 | De Vargas dies in Bernalillo, New Mexico   |
| 1712 | September 16, proclamation of the Santa Fe Fiesta first decreed by veterans of the 1692 campaign. The proclamation, signed by Governor Marquez de la Penuela, does not mention La Conquistadora, but it prescribes vespers, Mass, sermon, and procession through the central plaza   |
| 1717 | Le Conquistadora Chapel built  |
| 1726 | –1770, deterioration of Confraternity of La Conquistadora  |
| 1770 | Revival of Confraternity of La Conquistadora   |
| 1786 | Signing of the Treaty of 1786, the “Pax Commanche,” at Pecos Pueblo, between Don Juan Bautista de Anza and Ecuercapá   |
| 1807 | Rosario Chapel built   |
| 1821 | Mexican rule in New Mexico; opening of Santa Fe Trail  |
| 1823 | Santa Fe City Council and the secular clergy proclaim St. Francis of Assisi as the city's patron; his feast is celebrated the first week in October  |
| 1846 | General Stephen Watts Kearny's American troops occupy Santa Fe   |
| 1848 | Treaty of Guadalupe Hidalgo ends Mexican-American War  |
| 1849 | Stagecoaches begin using Santa Fe Trail; first Baptist missionary arrives in New Mexico  |
| 1850 | John Baptist Lamy becomes vicar-apostolic of Santa Fe; French clergy begin to replace Mexican clergy; first Methodist missionary arrives in Santa Fe   |
| 1851 | First Presbyterian missionary arrives  |
| 1866 | –1868 Erection of Santa Fe Plaza monument  |
| 1870 | –1889 Building of the present St. Francis Cathedral  |
| 1874 | Spanish culture is represented by Don Quixote and Sancho Panza in Santa Fe's Fourth of July parade   |
| 1876 | Pueblos begin dancing their own dances in Fourth of July celebration   |
| 1883 | “Tertio-Millennial” Exposition commemorates the exploration of Coronado and the founding of Santa Fe with processions and mock battles depicting the Spanish reconquest led by Don Diego de Vargas and the American conquest led by Gen. Stephen Watts Kearny. De Vargas pageant reenacts the bloody 1693 rather than the bloodless 1692 reconquest. |
| 1888 | Death of Archbishop Lamy   |
| 1897 | M. A. Otero becomes the first “native-born Mexican” governor of the Territory of New Mexico  |
| 1898 | Spanish-American War   |
| 1907 | Founding of the School of American Archaeology (later, School of American Research, 1917; then, most recently, School of Advanced Research, 2007)  |
| 1909 | Renovation of the Palace of the Governors  |
| 1910 | –1917 Peak of American historical pageantry movement   |
| 1910 | De Vargas pageant with George Washington Armijo playing De Vargas  |
| 1911 | De Vargas pageant enacted by La Alianza Hispano-Americana as part of Fourth of July celebration; also performed in 1912  |
| 1912 | A City Beautiful plan is instituted in Santa Fe  |
| 1912 | New Mexico becomes a state   |
| 1913 | De Vargas pageant lapses   |
| 1919 | Revival of Santa Fe Fiesta under the leadership of Edgar Hewett utilizing historical pageantry to dramatize three cultures: Indian, Spanish, Anglo-American  |

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| 1920  | Erection of the Cross of the Martyrs, Santa Fe   |
| 1920  | Pageant performance of the court martial of Pueblo governors and warriors thought to have conspired in massacring Franciscan friars  |
| 1921  | Fiesta moved to first week of September to attract more tourists. The fiesta program claims that the first fiesta was celebrated in 1712.  |
| 1921  | Beginning of Gallup Intertribal Indian Ceremonial  |
| 1921  | Mexican Independence reenacted in Santa Fe   |
| 1922  | Founding of the Santa Fe Little Theater (now “Santa Fe Playhouse”) by Mary Austin  |
| 1922  | First fiesta melodrama, <i>The Sorcerers of Nambe</i>  |
| 1922  | Indians are paid to dance in the new Indian Crafts Market  |
| 1923  | Yellow Corn Dance, Basket Dance, and White Buffalo Dance performed at fiesta by San Juan Pueblos   |
| 1924  | Artist Will Shuster burns an unnamed puppet for a domestic fiesta celebration  |
| 1924  | Witter Bynner and Dolly Sloan organize Pasatiempo (also called Hysterical Parade and Hysterical Pageant), carnivalesque events including a children’s animal show and a queen    |
| 1925  | Fiesta moved to first week of August to attract more tourists  |
| 1925  | Founding of Spanish Colonial Arts Society  |
| 1925  | Candlelight procession to the Cross of the Martyrs opens the fiesta  |
| 1926  | Zozobra, Old Man Gloom, introduced into Santa Fe Fiesta  |
| 1927  | Incorporation of the fiesta  |
| 1927  | Local artists mount a counterfiesta and wrest control from Edgar Hewett  |
| 1928  | Kearny’s American conquest no longer performed during fiesta   |
| 1929  | Anglos no longer perform the role of Don Diego de Vargas   |
| 1929  | Candlelight Procession added to fiesta.  |
| 1935  | Founding of La Sociedad Folklorica to foster Spanish culture, language, and tradition  |
| 1935  | Having a Fiesta Queen becomes a regular feature of fiesta  |
| 1938  | John Gaw Meem tries to spark the spirit of 1920s fiestas   |
| 1942  | Shortened to two days because of World War II, the “Little Fiesta” emphasizes the religious dimensions of the event  |
| 1940s | Zozobra is made smaller, given Japanese and German features, and nicknamed “Hirohitlmus”   |
| 1945  | Atomic bomb test at Trinity site   |
| 1945  | First Hispano elected Fiesta Council president   |
| 1945  | Because of World War II, no fireworks available for the Burning of Zozobra   |
| 1947  | Using a traditional melody, Johnny Valdes Jr. and Billy Palou write the fiesta theme song  |
| 1948  | Publication of <i>Our Lady of the Conquest</i> by Fray Angelico Chavez   |
| 1950  | Bodily Assumption of Mary declared dogma by Pius XII   |
| 1954  | Marian Year; centennial of Immaculate Conception dogma; Episcopal coronation of La Conquistadora by Cardinal Francis Spellman; La Conquistadora’s “pilgrimage” around New Mexico |
| 1955  | Founding of the Santa Fe Opera   |
| 1956  | Founding of Caballeros de Vargas   |
| 1956  | Reestablishment of the Confraternity of La Conquistadora   |
| 1958  | Scenario written for Entrada pageant by Edmundo Delgado  |
| 1958  | De Vargas Mass added to fiesta   |
| 1960  | La Conquistadora crowned by an apostolic representative of Pope John XXIII   |
| 1961  | Fiesta Melodrama produces scripts by anonymous committee so it is free to mock high-profile citizens and take up controversial issues  |
| 1964  | Kiwanis Club takes over Will Schuster’s Zozobra  |

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| 1966  | Caballeros de Vargas gains control over Entrada; church rejoins fiesta; Fiesta Council comes under jurisdiction of city council  |
| 1967  | Fiesta's Entrada script revised by Pedro Ribera-Ortega   |
| 1967  | La Conquistadora stolen, then recovered  |
| 1967  | Alcohol prohibited at the Santa Fe Fiesta  |
| 1972  | Knighting of De Vargas and crowning of Fiesta Queen added to fiesta  |
| 1973  | Two teenagers steal the statue of La Conquistadora. Later it is recovered.   |
| 1976  | Fiesta date moved to after the end of tourist season to make it more local   |
| 1976  | Publication of <i>Symbol and Conquest: Public Ritual and Drama in Santa Fe, New Mexico</i> by Ronald L. Grimes   |
| 1977  | Two of three Indian princesses withdraw from the queen's court. Nambe Pueblo boycotts the event "because the Indian vendors are asked by the Fiesta Council president to vacate the plaza during Fiesta"   |
| 1980  | Tricentennial celebration/commemoration of the Pueblo Revolt   |
| 1980s | Popularization of "Santa Fe style" begins spreading throughout North America   |
| 1984  | Publication of English translation of <i>The Conquest of America</i> by Tzvetan Todorov  |
| 1990  | Fiesta filmed by Jeanette De Bouzek and Diane Reyna  |
| 1990  | Census shows that Anglos outnumber Hispanics for the first time in Santa Fe history  |
| 1991  | Fiesta costumes changed to be more in accord with Pueblo practices   |
| 1991  | Publication of <i>When Jesus Came, the Corn Mothers Went Away</i> by Ramon Gutierrez   |
| 1992  | Archbishop Robert Sanchez renames La Conquistadora "Our Lady of Peace." Later, in the face of controversy and protest, he says he gave her this title <i>in addition to</i> her earlier one.   |
| 1992  | Quincentennial of Columbus; "Cultural Conversations" on the National Mall  |
| 1992  | Publication of <i>By Force of Arms: The Journals of Don Diego de Vargas, New Mexico, 1691-93</i> , edited by John Kessell and others   |
| 1992  | Publication of, and controversy over, the film <i>Gathering up Again: Fiesta in Santa Fe</i>   |
| 1992  | Fiesta revisions: new introduction to Entrada saying that Indians and Spanish now live in harmony as a consequence of De Vargas's actions; "Mass of Reconciliation" added to fiesta to "help heal old wounds between Pueblos and Hispanics"; De Vargas carries a cross rather than a sword into the Entrada; "culturally appropriate attire" is worn by characters playing Indians |
| 1993  | Herman Agoyo, of San Juan Pueblo and executive director of the Eight Northern Pueblos Council, calls for the end of the Santa Fe Fiesta  |
| 1993  | Governor of Tesuque Pueblo is consulted about the Entrada script   |
| 1993  | Archbishop Michael J. Sheehan replaces Archbishop Robert Sanchez   |
| 1996  | Publication of <i>Secrecy and Deceit: The Religion of the Crypto-Jews</i> by David M. Gitlitz  |
| 1997  | Gang-related shootings during fiesta   |
| 1997  | Swords, spears, and armor reintroduced into the Entrada  |
| 1997  | Publication of <i>The Myth of Santa Fe</i> by Chris Wilson   |
| 1998  | Burning of Zozobra moved to Thursday evening; Kiwanis reports revenues down  |
| 1999  | Monica Maestas, of Hispanic and Pueblo heritage, is disqualified because of mixed heritage. She withdraws from Fiesta Queen competition, charging the Fiesta Council with racism.  |
| 2000  | Candy-throwing banned from children's parade   |
| 2001  | Release of a documentary film on the Burning of Zozobra  |
| 2001  | Controversy over a display in the Museum of International Folk Art of Alma Lopez's depiction of Our Lady of Guadalupe in a bikini  |
| 2002  | Fiesta dedicated to Pedro Ribera-Ortega  |
| 2003  | 150th anniversary of the Archdiocese of Santa Fe; statue of Kateri Tekakwitha dedicated at the   |

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|      | Cathedral  |
| 2003 | Pedro Ribera-Ortega, a founder of the Caballeros de Vargas and “a Santa Fe Living Treasure,” dies  |
| 2006 | Because of his command of English, Jaime Dean, an Anglo, is elected to play de Vargas  |
| 2007 | Publication of <i>Rereading the Black Legend</i> by Margaret Greer and others  |
| 2010 | Publication of <i>The Santa Fe Fiesta, Reinvented: Staking Ethno-Nationalist Claims to a Disappearing Homeland</i> by Sarah Bronwen Horton |

## 12. Major Symbols of the Santa Fe Fiesta

From Ronald L. Grimes, *Symbol and Conquest: Public Ritual and Drama in Santa Fe, New Mexico*, Symbol, Myth and Ritual Series edited by Victor Turner (Ithaca, NY: Cornell University Press, 1976). The last column was not in the original publication.

|  | <b>La Conquistadora</b>                            | <b>De Vargas</b>         | <b>Fiesta Queen</b> | <b>Zozobra</b>         |
|--|--|--------------------------|---------------------|------------------------|
| <b>Ethos</b>                           | <i>ecclesia</i>                                    | <i>ethnos</i>            | <i>civitas</i>      | <i>civitas</i>         |
| <b>Symbolic form</b>                   | sacred icon  | dramatic role            | figurehead          | dispensable icon       |
| <b>Level of reality</b>                | supernatural, eternal                              | historical, temporal     | natural, spatial    | material culture       |
| <b>Gender</b>                          | feminine   | masculine                | feminine            | masculine              |
| <b>Marital image</b>                   | virgin mother                                      | married father           | single              | neuter, sexless        |
| <b>Corporeal image</b>                 | soul   | body                     | clothing            | puppet                 |
| <b>Rite</b>                            | Mass, procession                                   | Entrada                  | enthronement        | sacrifice              |
| <b>Music</b>                           | <i>canticos</i>                                    | <i>El Cid</i> soundtrack | national anthem     | varies yearly          |
| <b>Organization</b>                    | Catholic Church, Confraternity of La Conquistadora | Caballeros               | Fiesta Council      | Kiwanis                |
| <b>Metaphor of motion</b>              | receptive  | dynamic                  | static              | inert, then volatile   |
| <b>Metaphor of location</b>            | above  | in front                 | behind              | above                  |
| <b>Mode of power</b>                   | inspiration  | pressure                 | representation      | spectacle              |
| <b>Mode of intercultural relations</b> | conversion   | conquest                 | cooperation         | celebration, festivity |

### 13. Shot List for Santa Fe Fiesta

| Elements<br>↓  | Shots   |
|----------------|---|
| <b>Actions</b> | <ul style="list-style-type: none"> <li><input type="checkbox"/> being present, attending, being seen, networking</li> <li><input type="checkbox"/> sharing, helping</li> <li><input type="checkbox"/> cooperating, competing</li> <li><input type="checkbox"/> witnessing, watching</li> <li><input type="checkbox"/> going with, being together</li> <li><input type="checkbox"/> talking, listening (to talk, to music)</li> <li><input type="checkbox"/> building, making</li> <li><input type="checkbox"/> dressing up</li> <li><input type="checkbox"/> walking, processing</li> <li><input type="checkbox"/> buying, selling</li> <li><input type="checkbox"/> making music, singing, dancing</li> <li><input type="checkbox"/> cooking, eating, drinking, getting drunk</li> <li><input type="checkbox"/> taking photos, posing for photos</li> <li><input type="checkbox"/> preparing, cleaning up</li> <li><input type="checkbox"/> displaying</li> <li><input type="checkbox"/> exercising authority (e.g., wearing badges, giving orders)</li> <li><input type="checkbox"/> carrying out duties</li> <li><input type="checkbox"/> acting, pretending</li> <li><input type="checkbox"/> playing</li> </ul>  |
| <b>Actors</b>  | <ul style="list-style-type: none"> <li><input type="checkbox"/> leaders</li> <li><input type="checkbox"/> followers, spectators</li> <li><input type="checkbox"/> children, adolescents, adults, old people</li> <li><input type="checkbox"/> women, men</li> <li><input type="checkbox"/> pairs, friends</li> <li><input type="checkbox"/> ethnic groups</li> <li><input type="checkbox"/> clubs, organizations</li> <li><input type="checkbox"/> bodies, body types</li> <li><input type="checkbox"/> postures and gestures: ordinary and special (e.g., fiesta entrance step, royalty waving)</li> <li><input type="checkbox"/> people touching things; being touched</li> <li><input type="checkbox"/> people smelling things</li> <li><input type="checkbox"/> people tasting things</li> <li><input type="checkbox"/> people seeing things; being seen</li> <li><input type="checkbox"/> people hearing things; being heard</li> <li><input type="checkbox"/> people in motion</li> <li><input type="checkbox"/> people being still or withdrawing</li> <li><input type="checkbox"/> not directly accessible to being recorded; must be stated, displayed, or inferred</li> <li><input type="checkbox"/> values: e.g., things Hispanic, togetherness</li> <li><input type="checkbox"/> believing: e.g., in the Virgin, in Santa Fe</li> </ul> |

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|------------------|--|
|                  | <input type="checkbox"/> attitudes: e.g., interested, fascinated<br><input type="checkbox"/> feelings: e.g., bored, moved, festive, happy  |
| <b>Places</b>    | <input type="checkbox"/> central/main places (Santa Fe Plaza)<br><input type="checkbox"/> public/private places<br><input type="checkbox"/> frontstage/backstage<br><input type="checkbox"/> sacred/nonsacred places<br><input type="checkbox"/> transition spaces (e.g., streets, sidewalks, alleys)<br><input type="checkbox"/> homes (where fiesta activities are happening)<br><input type="checkbox"/> places not utilized; places avoided, off-limits<br><input type="checkbox"/> official places (e.g., city hall)<br><input type="checkbox"/> churches<br><input type="checkbox"/> hotels<br><input type="checkbox"/> restaurants, bars<br><input type="checkbox"/> theaters<br><input type="checkbox"/> the spatial “reach” of fiesta (represented by photos of maps)                         |
| <b>Times</b>     | <input type="checkbox"/> September: Labor Day, school beginning, end of vacation (shoot calendars, beginning-of-school ads in newspaper)<br><input type="checkbox"/> rising/falling action of fiesta as a whole (opening speeches, hugging, good-byes, greetings)<br><input type="checkbox"/> of parts, e.g., Entrada, Burning of Zozobra<br><input type="checkbox"/> early morning, midday, night activities<br><input type="checkbox"/> the past, tradition, fiesta memories (e.g., shoot albums of clippings)<br><input type="checkbox"/> the temporal “reach” of fiesta (represented by a photo of a timeline)   |
| <b>Objects</b>   | <input type="checkbox"/> special/symbolic/sacred objects: e.g., cross, sword, La Conquistadora statue<br><input type="checkbox"/> distinctive (to fiesta) but nonsacred objects (e.g., T shirts)<br><input type="checkbox"/> ordinary (nonfiesta) objects (before-and-after shots of people dressing up for fiesta)<br><input type="checkbox"/> fiesta royalty attire: e.g., princesses, DeVargas, cuadrilla, citizens, clergy<br><input type="checkbox"/> fiesta visual arts: e.g., postcards of Zozobra, photos<br><input type="checkbox"/> art available or seen at fiesta but not of fiesta  |
| <b>Languages</b> | <input type="checkbox"/> fiesta speeches, e.g., summaries of fiesta history, declarations<br><input type="checkbox"/> fiesta music, instrumental and vocal<br><input type="checkbox"/> ecclesiastical speech (e.g., homilies)<br><input type="checkbox"/> musical genres heard during fiesta<br><input type="checkbox"/> chat, gossip<br><input type="checkbox"/> argument, criticism, praise<br><input type="checkbox"/> Entrada script<br><input type="checkbox"/> fiesta schedule<br><input type="checkbox"/> Mass programs<br><input type="checkbox"/> words said in public as part of fiesta<br><input type="checkbox"/> words said about fiesta but not as part of it<br><input type="checkbox"/> newspaper accounts, reporting or editorializing<br><input type="checkbox"/> scholarly accounts |

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|---------------|---|
|               | <ul style="list-style-type: none"> <li><input type="checkbox"/> films, photos, audio recordings</li> <li><input type="checkbox"/> Internet sites and links</li> <li><input type="checkbox"/> Fiesta Council minutes, correspondence, documents</li> </ul>   |
| <b>Groups</b> | <ul style="list-style-type: none"> <li><input type="checkbox"/> Fiesta Council (chambers or actual meeting)</li> <li><input type="checkbox"/> city of Santa Fe (chambers or actual meeting)</li> <li><input type="checkbox"/> Roman Catholic Church (cathedral, churches, processions)</li> <li><input type="checkbox"/> Kiwanis (logos, meeting places, hats)</li> <li><input type="checkbox"/> Caballeros de Vargas (distinctive dress, e.g., red sashes)</li> <li><input type="checkbox"/> economic activity: cash registers, money changing hands</li> <li><input type="checkbox"/> politicians speaking, being seen</li> <li><input type="checkbox"/> historic artifacts, e.g., helmets, posters, manuscripts</li> <li><input type="checkbox"/> articles about the Santa Fe Fiesta</li> <li><input type="checkbox"/> books on festivity</li> </ul> |

## 14. Phases of Roman Catholic Liturgy

One way of conceiving the structure of the Roman Catholic Eucharist:

- Introductory Rites
  - Entrance
  - Greetings
  - Penitential Rite
  - Gloria (when there are special celebrations)
  - Opening Prayer
- Liturgy of the Word
  - First Reading
  - Responsorial Psalm
  - Second Reading
  - Alleluia
  - Gospel
  - Homily
  - Profession of Faith/Creed
  - Prayer
- Liturgy of the Eucharist
- Offertory
- Holy, Holy, Holy
- Consecration
- Memorial Acclamation
- Lord's Prayer
- Peace Greeting
- Lamb of God
- Communion
- Concluding Rite
- Final Blessing
- Dismissal

## 15. Major Claims of *The Craft of Ritual Studies*

1. Human interaction is marked by the twin quotidian processes, ritualization and dramatization. Ritualization is characterized by belief, idealization, denial of fictionality, sequestering conflict, resistance to criticism, and repetition. Dramatization is characterized by fictive role-playing, audience-orientation, conflict, and unpredictability. Rites and plays draw on both ritualization and dramatization.
2. Rituals have no singular, shared, definitive quality. Rather, they share a collection of family resemblances. Events are not ritual/nonritual; rather, they are more or less ritualized—ritualized to lower and higher degrees.
3. Rituals are performances insofar as they are witnessed or tolerate subjunctive, or make-believe, attitudes.
4. Rituals are enactments insofar as they are put into force or have discernible consequences.
5. Rituals function and dysfunction in varying degrees and from various perspectives.
6. Rituals do social, psychological, economic, or ecological work with varying degrees of efficiency or effectiveness.
7. Rituals vary not only in the degree of their efficacy but also in the degree to which intentions and consequences coincide.
8. Rituals act and are acted upon; they determine and are determined.
9. Rituals display varying degrees of resistance to analysis and criticism, sometimes requiring that these processes be sequestered spatially (away from ritual authorities) and temporally (after performances).
10. The primary criteria for judging rituals should be ethical and evolutionary, but more likely they are theological, political, or aesthetic.
11. Rituals are embodied. They may involve more but not less. Rituals are enacted physically even though rituals vary in the degree to which they value the body or make bodily demands on participants. Rituals are fundamentally dependent on know-how, embodied knowledge, implying a practice-dependent epistemology.
12. Ritual actions may be covert rather than public, but if they are all in the mind (even though mind is a function of brain) or only in a book (even though books can prescribe or describe bodily acts), scholars should either not call them ritual or should flag them with an adjective such as “mental,” “literary,” or “imagined” ritual.
13. Ritual actors intend to be or do something even if that intention is only to enact a ritual correctly.
14. Rituals themselves imply intentionality, but such intention has to be inferred.
15. Having a good or high intention does not guarantee attentiveness or effect in performing ritual actions.
16. Most rituals are bounded, and they occupy cultural domains, but domains have varying degrees of permeability, and they sometimes overlap.
17. Some kinds of ritual are comparatively unbounded, e.g., Internet or televised rituals.
18. The temporal, spatial, and cultural boundaries of rituals display varying degrees of permeability.
19. Rituals interact with their social contexts, selectively incorporating and filtering them. Social contexts permeate rituals, some more thoroughly than others. Rituals exercise influence and are influenced by forces outside these boundaries.
20. Rituals are dynamic, consisting minimally of internal processes and external functions.
21. Ritual can be made to appear static, but only with enormous outlays of energy to disguise or control their dynamics.
22. Rituals are social. They vary in the degree of solitude permitted or sociality required.

23. The degree to which rituals bind participants varies, but no ritualist escapes socialization, even though anyone can attempt to minimize or counteract it. Like imagined or mental rituals, solitary anti-rituals or counter-rituals are inescapably social, because humans are enculturated. Society is not only around ritualists but in them.
24. Rituals are usually performed in groups, but may be enacted by individuals as well.
25. The more obviously rituals appear to be made up by individuals, the more they seem fictive (or theatricalized), therefore not necessary or obligatory.
26. Rituals are temporal. They change across time even though they vary in the degree to which they embrace or inhibit change. Denials of a ritual's historicity notwithstanding, rituals bear the marks of their course through time, whether or not these marks are noticed or written about. Rituals emerge, persist, decline, or revive through time; they have lifespans, maybe even patterned life cycles.
27. Rituals are events. They are punctual, happening at specific points in time and having a limited duration even if they vary in the degree to which their temporal markers are made explicit.
28. Rituals are processual. They unfold in phrases varying in the degree to which their constitutive rhythms are fast or slow, many or few. Although ritual actors and ritual observers may differ in how they divide up the phases, some actions precede others. The temporal flow of a ritual can be variously parsed into units: rising and falling; focalizing and diffusing; beginning, middle, end; separation, transition, incorporation; preparation, performance, aftermath, and so on.
29. Rituals are spatial. Even though rituals vary in the degree to which they are attuned to their environments, they are locally and geographically marked even if exported. You can step into a ritual; you can step out of it. However universal a ritual's claims and aspirations, however much global forces may have an impact on it, and however cosmic its influences and effects, it transpires here and/or there, not everywhere. However much internet rituals happen in cyberspace, people sitting in front of computer screens sit somewhere.
30. Rituals are elemental. They can be factored into or built out of modular units. Rituals are assemblages of elements with different functions, some of which are central and others of which are peripheral. Consequently, rituals can sometimes be rejigged, dismembered, or dispersed. Some of a ritual's elements can be modified, substituted for others, or even omitted; some cannot. Although the whole can be factored into parts, neither participants nor scholars may agree on how to name them.
31. A ritual has both a surface and depth. Not everything about a ritual meets the eye. Rituals are allusive, often evoking multiple, not always consistent, meanings, and these may attach to the whole or to specific elements of a ritual.
32. Rituals, deploying their constituent elements as symbols, can become carriers of meaning. Meanings are, in varying degrees, intrinsically or extrinsically related to their symbolic vehicles, but not everything in a ritual is symbolic.
33. Ritual meanings are sometimes word-like, but just as often music- or dancelike in the way they mean.
34. Ritual performances have a front and back. Not everyone can witness everything. Ritual traditions vary in the degree to which they permit spectators, also in the degree to which participants think that witnessing or being witnessed matters.
35. Rituals are patterned assemblages. Although most rituals show signs of randomness or arbitrariness, they also exhibit design even though there is typically no named designer. Rituals vary in the degree to which they are pre-structured, but contours of design emerge even in improvised ritual events.
36. Rituals can ramify into systems, and those that persist across time become traditions. Systems and traditions consume resources but they also amplify effects.
37. Rituals are of different types, but they have not been cogently classified.
38. One type of ritual can be nested into or braided with another, e.g., magic in liturgy, celebration in ceremony. Rituals can contain other kinds of actions, and other kinds of actions can contain rituals.

39. Religious rituals: are grounded in ultimate concerns; posit more-than-human actors; have the least permeable, most vigorously defended boundaries; are often surrounded by obfuscation, mystification, and other processes that inhibit criticism.
40. Ritual intentions (goals, aims) are usually articulated by practitioners whereas functions (consequences, effects) are often posited by observers.
41. Rituals are not givens. They don't only emerge anonymously from history or tradition; they are also made, even made up, sometimes by known groups or individuals.
42. Rituals, emerging from multiple sources, are maintained and developed under multiple influences. Rituals rarely are the effect of a single cause or the cause of easily verifiable effects.
43. Since rituals work in multiple ways, on multiple levels, doing multiple things, often in indirect ways, a one-dimensional explanation cannot adequately account for a ritual.
44. A ritual may generate, facilitate, or inhibit a dominant tone, or mood; it may also orchestrate multiple mood swings or tone shifts.
45. Rituals do not only claim or declare. They may also suggest, question, command, assert, exclaim, play with, or treat "as if."
46. Ritual studies theories are culturally and historically embedded; therefore, they are more critically appropriated when this embedding is taken into consideration.
47. Academic scenarios frame, if not drive, research and teaching.
48. Theories are imagined as surely as they are reasoned out or inferred.
49. Methods are not only followed but also performed.
50. Definitions of "ritual" (or any other key term) separate discipline from discipline and scholar from scholar, but definitions can also be written to connect.
51. Cases are particular but also articulated or framed using generalized terms, concepts, and assumptions, thus they imply method-like procedures and theory-like premises.
52. Rituals can be conceptualized and studied in varying degrees of abstraction or concreteness, ranging from "ritual" in general to "so-and-so's experience of such-and-such a ritual" (at a specific place and time). Between these two kinds of research are middle-level abstractions such as "the" ritual (e.g., the Pueblo Corn Dance, Buddhist meditation, Yom Kippur).
53. Ritual studies both benefits and suffers from the variety of approaches represented by different academic departments and programs, e.g., psychology, political science, religious studies, philosophy, sociology, anthropology, gender studies, cultural studies, organizational studies, communications studies, and the fine arts.

## 16. Family Characteristics of Ritual

This is the original version from Ronald L. Grimes, *Ritual Criticism: Case Studies in Its Practice, Essays on Its Theory* (Columbia: University of South Carolina Press, 1990).

A ritual is:

- enacted, performed, embodied, gestural  
(not merely thought)
- formalized, elevated, stylized, differentiated  
(not ordinary, unadorned, or undifferentiated)
- prescribed, rule-governed [as to who, how, when, where, etc.]  
(not random or without order)
- repetitive, redundant, rhythmic  
(not singular or once-for-all)
- patterned, invariant, standardized, stereotyped, ordered, rehearsed  
(not improvised, idiosyncratic, or spontaneous)
- collective, institutionalized, consensual  
(not personal or private)
- traditional, archaic, primordial, customary  
(not invented or recent)
- valued, deeply felt, sentiment-laden, meaningful, serious  
(not trivial or shallow)
- condensed, multilayered  
(not obvious; requiring interpretation)
- symbolic, referential  
(not merely technological or primarily means-end oriented)
- idealized, pure, “perfected”  
(not conflictual or subject to criticism and failure)
- dramatic, ludic  
(not primarily discursive or explanatory, not without special “framing” or “bracketing”)
- paradigmatic  
(not ineffectual in modeling either other rites or nonritualized action)
- mystical, transcendent, religious, cosmic  
(not secular or merely ordinary)
- adaptive, functional  
(not obsessional, neurotic, dysfunctional)
- conscious, deliberate  
(not unconscious or preconscious)

## 17. Kenneth Burke's Dramatistic Categories

Kenneth Burke's categories, along with their precedents in Aristotelian and Scholastic philosophy. See Kenneth Burke, *A Grammar of Motives* (Berkeley: University of California Press, 1969)

| <b>Burke</b> | <b>Aristotle</b>   | <b>Scholastics</b> |
|--------------|--------------------|--------------------|
| act          | formal cause       | what               |
| scene        | material cause     | where              |
| agent        | efficient cause    | who                |
| agency       | instrumental cause | how                |
| purpose      | final cause        | why                |

## 18. What's in a Theory?

If you are either reading or writing theory, this checklist may help you discover what is included or left out.

|                          | <b>Component</b>                             | <b>Notes</b>  |
|--------------------------|--|---|
| <input type="checkbox"/> | Declaration of theoretical purpose           | Case studies may use theories or have theoretical implications but they are not theories. Theories should be explicit.  |
| <input type="checkbox"/> | Systematic articulation of the theory        | Writers may theorize without writing a theory. Theories require full articulation and consistency.  |
| <input type="checkbox"/> | Key terms                                    | What are the key terms in the theory? Which ones are technical and formally defined? Why are ordinary terms used in conventional ways?  |
| <input type="checkbox"/> | Specification of the range of applicability  | A theory cannot be a theory of everything or of only one thing. How far is it applicable? When does it become inapplicable?   |
| <input type="checkbox"/> | Data   | Data ground theory, but data also test theory. A theory may be based upon data or merely anticipate application to data, but it cannot be data-free. On what data—for example, descriptions—is this theory built? To what data is it most properly applicable?  |
| <input type="checkbox"/> | Method for utilizing the theory with data    | Methods should be explicit. How does one put the theory to work?  |
| <input type="checkbox"/> | Typology, classificatory devices, categories | Part-whole relations must be sketched and mapped. What are its components? Where does it fit?   |
| <input type="checkbox"/> | Dynamics, functions                          | How does it work? Fail to work? Emerge? Decline? What is its history?   |
| <input type="checkbox"/> | Units of analysis                            | What are the smallest, largest, and midrange units of analysis?   |
| <input type="checkbox"/> | Openness to critique                         | A theory has to be accessible to criticism. If it is completely closed, it is dogma or ideology, not theory. How would you refute, argue with, or extend this theory? Where does it seem accessible? Inaccessible? If we believe the theory, what can we legitimately expect? How would we know if the theory were wrong? |

## 19. PowerPoint Presentations

1. PowerPoint is a servant, not a deity.
2. You are your most important image. You are more interesting than a blue screen or even a screen with a wonderful image on it.
3. When you are finished talking about a slide but have not yet reached the point where you are talking about the next one, insert a solid black slide. Otherwise, people will pay more attention to the screen than to what you are saying.
4. Don't put lectures or lecture notes on a slide. With PowerPoint less is almost always better. Do not put too much information in text boxes. Don't use long sentences unless you are going to give us time to read them. If we are reading them, we aren't listening to you. If you use slides as your notes, that *may* work well for you, but the slides will likely be too dense for an audience. In addition, looking at a screen, with the back of your head turned toward your audience, is more alienating than turning your eyes down to look at a manuscript.
5. When using text only, think about the color scheme. Keep it simple and nondistracting. If slide backgrounds are too busy, they will steal thunder from the foreground.
6. If you create several centers of visual interest on a slide, it takes much more time for audience members to decode them, forcing you to present more slowly.
7. If you repeatedly or arbitrarily shift the placement of elements such as titles, viewers have to reorient themselves with every new slide. Doing so takes time and mental energy that will not be spent on what you are saying.
8. Keep fonts large and simple enough that they can be read by sixty-year-olds sitting in the back of the room.
9. Be cautious about using dramatic transitions and animated features. Usually, they are just distractions. Keep both transitions and fonts consistent throughout a presentation.
10. Use a black background when using photos or images. Do not distract from a good image. White backgrounds create glare and give some people headaches. However, black fonts on a white background print better if you intend to turn your presentation into a PDF file and print it. Printed black backgrounds use up a lot of ink.
11. Put a slide number (in a footer) on every screen, so you and others can easily refer to specific slides.
12. If you don't want to use numbers, use titles.

## 20. Analyzing a Historical Document

From Alfred Kelly, “Writing a Good History Paper” (Hamilton College History Department, Accessed, July 3, 2013, <http://www.hamilton.edu/documents//writing-center/WritingGoodHistoryPaper.pdf>).

Here are some questions you might ask of your document. You will note a common theme—read critically with sensitivity to the context. This list is not a suggested outline for a paper; the wording of the assignment and the nature of the document itself should determine your organization and which of the questions are most relevant. Of course, you can ask these same questions of any document you encounter in your research.

- What exactly is the document (e.g., diary, king’s decree, opera score, bureaucratic memorandum, parliamentary minutes, newspaper article, peace treaty)?
- Are you dealing with the original or with a copy? If it is a copy, how remote is it from the original (e.g., photocopy of the original, reformatted version in a book, translation)? How might deviations from the original affect your interpretation?
- What is the date of the document?
- Is there any reason to believe that the document is not genuine or not exactly what it appears to be?
- Who is the author, and what stake does the author have in the matters discussed? If the document is unsigned, what can you infer about the author or authors?
- What sort of biases or blind spots might the author have? For example, is an educated bureaucrat writing with third-hand knowledge of rural hunger riots?
- Where, why, and under what circumstances did the author write the document?
- How might the circumstances (e.g., fear of censorship, the desire to curry favor or evade blame) have influenced the content, style, or tone of the document?
- Has the document been published? If so, did the author intend it to be published?
- If the document was not published, how has it been preserved? In a public archive? In a private collection? Can you learn anything from the way it has been preserved? For example, has it been treated as important or as a minor scrap of paper?
- Does the document have a boilerplate format or style, suggesting that it is a routine sample of a standardized genre, or does it appear out of the ordinary, even unique?
- Who is the intended audience for the document?
- What exactly does the document say? Does it imply something different?
- If the document represents more than one viewpoint, have you carefully distinguished between the author’s viewpoint and those viewpoints the author presents only to criticize or refute?
- In what ways are you, the historian, reading the document differently than its intended audience would have read it (assuming that future historians were not the intended audience)?
- What does the document leave out that you might have expected it to discuss?
- What does the document assume that the reader already knows about the subject (e.g., personal conflicts among the Bolsheviks in 1910, the details of tax farming in eighteenth-century Normandy, secret negotiations to end the Vietnam War)?
- What additional information might help you better interpret the document?
- Do you know (or are you able to infer) the effects or influences, if any, of the document?
- What does the document tell you about the period you are studying?

- If your document is part of an edited collection, why do you suppose the editor chose it? How might the editing have changed the way you perceive the document? For example, have parts been omitted? Has it been translated? (If so, when, by whom, and in what style?) Has the editor placed the document in a suggestive context among other documents, or in some other way led you to a particular interpretation?



|                                  |  |  |  |  |  |  |  |  |
|----------------------------------|--|--|--|--|--|--|--|--|
| ID, media pass                   |  |  |  |  |  |  |  |  |
| ID tags on camera and bags       |  |  |  |  |  |  |  |  |
| Plastic bags / umbrella for rain |  |  |  |  |  |  |  |  |
| Water                            |  |  |  |  |  |  |  |  |
| Hat                              |  |  |  |  |  |  |  |  |
| Headache pills, Band-Aids        |  |  |  |  |  |  |  |  |
| Vest                             |  |  |  |  |  |  |  |  |
| Tripod, base plate, case         |  |  |  |  |  |  |  |  |
| Extras                           |  |  |  |  |  |  |  |  |

## 22. Evaluating Field Research Publications

A good treatment of this topic is Martyn Hammersley, *Reading Ethnographic Research* (London: Longman, 1998).

### Writing Style

- Basic grammar, syntax, etc., are impeccable.
- The style is engaging, provocative; takes seriously the projected readership.
- Presentation is clear, well organized, and explicit in making transitions.
- The work develops a convincing thesis (or theses).
- The tone (voice, attitude) is appropriate (e.g., is not condescending or romanticizing).
- Technical terms, both indigenous and scholarly, are defined and handled well.

### Fieldwork and the research process

Circumstances of fieldwork are explicitly reported in sufficient but not laborious detail, e.g., researcher's relation to interviewees/informants/consultant; when the fieldwork was conducted; length of time in field; time spent interviewing; time spent interviewing

The duration of fieldwork and involvement of fieldworker are appropriate to the complexity of the topic.

Shows sensitivity to ethical, social, and political issues.

Preserves indigenous voices in their plurality.

Attends to power dynamics, conflicts, and subordinate or hidden voices.

Maintains awareness of the complexity and multidimensionality of persons, relationships, and living social processes.

Researcher's own commitments, biases, etc., are made explicit but do not overwhelm those of the consultants.

The account preserves brief traces of the research process.

### Description

Is not generic. Is specific, based on actual observation, participation, and/or interview.

Amount of detail is appropriate. The work is neither too cursory in its descriptions nor laboriously detailed. Author is good at selecting telling details.

The description is in the service of interpretation.

Description is well focused but attends to relevant social and historical contexts.

Attends to data from various senses (i.e., is not merely visual or auditory reportage).

Description includes feelings, attitudes, tenor, tone.

### Interpretation, explanation, theory, method

Not just surface description but rich, "thick" (which does not mean long but significant); attends to meaning as well as function.

Meanings are grounded, embodied. They belong to somebody or to some group. They are not disembodied, or merely abstract. Distinguishes indigenous interpretations from the researchers; does not "melt" them together.

Interpretations or explanations are warranted by the data.

Interpretations, methods, etc., are explicit but do not overwhelm the subject matter.

Interpretive strategies are appropriate to the subject matter.

Theories are handled critically, that is, with awareness of their limitations.

Theories are handled creatively, adaptively—not woodenly or mechanically.

Contribution to the study of religion or ritual

The topic is worth studying, is relevant to the field.

The topic has not been over-studied.

There is evident awareness of existing literature in the field.

The contribution is made explicit in the paper.

Other

There are always other criteria implied by, or particular to, a given work and its intention. These need to be taken into account. Sometimes they modify the criteria specified above.

## 23. Stages or Layers of Field Research

1. Training
2. Conceptualization
3. Proposal
4. Negotiation
5. Participation
6. Observation
7. Interview
8. Writing
9. Publication (in print)
10. Presentation (orally or in media)
11. Critique and revision

## 24. Field Research Proposals

Proposals should include the following (recommended length: 3-5 pages, excluding Ethical Review Application):

1. What do you propose to conduct field research on?
2. At what location? What practical problems (e.g., transportation, communication, costs) does the situation present?
3. If you plan to conduct participant observation, describe what will you be observing and documenting.
4. If you plan to conduct interviews, describe how you will locate and select interviewees and, if possible, provide basic information about each key interviewee, and provide the preliminary question set.
5. What is your motivation in conducting this research?
6. What will studying this topic/situation/person, etc., contribute to your discipline?
7. What books and journal articles will you read in preparing for this research?
8. Provide a realistic schedule.
9. Attach a draft your Ethics Review Application.

## 25. Interviewee Information Form

### Interviewee

Name (last, first middle):

Other name, if any (e.g., nickname, religious name, pseudonym):

Address (including postal code):

E-mail (if any):

Phone (including area code):

Sex (M or F):

Marital status:

Number of children:

Age (with birth date in parenthesis):

Occupation / profession (current, first; type and place of employment, if any):

Education:

Ethnicity / nationality (preferred label first; descriptors second):

Religion (preferred label first; descriptors second):

Date(s) of interview:

Information to be *excluded*:

### Interviewer

Name (last, first middle):

Address (permanent, including postal code):

E-mail (permanent, or during the summer):

## 26. Religious Structures and Processes

*Spirituality* is life as lived in search of, or in resonance with, fundamental principles and powers, usually symbolized as first, last, deepest, highest, or most central.

*Religion* is spirituality organized into a tradition, system, or institution and typically consisting of the following processes:

1. experiential-mystical
2. mythic-historical (or narrative-temporal)
3. ritualistic-performative
4. doctrinal-cosmological
5. ethical-legal
6. social-personal
7. physical-spatial

You will probably not learn much from consultants by asking, “What’s your religion?” It is usually necessary to break the big question into smaller ones. The ones below are samples; they are generic and abstract. You should adapt them to your specific interviewee. As you interview, you should reframe, expand, edit, and reformulate, using your interviewee's terminology. One of your key aims should be to identify the interviewee’s working glossary. I recommend that you include two appendices to papers: one laying out the questions you *planned to ask*, the other laying out questions you *actually* asked.

### Interview Questions

1. The experiential-mystical dimension (e.g., experiencing, feeling, encountering, praying, being healed, being possessed, undergoing a revelation, meditating, being whole (holy))
  - A. What religious experiences have you had?
  - B. What counts as a religious experience?
  - C. Was \_\_\_\_\_ (birth, marriage, etc.) a religious experience? Is washing dishes?
  - D. Are there experiences you consider non-religious (secular, profane, etc.)?
  - E. What words do you use to denote or describe the religious (e.g., sacred, holy, feeling the spirit)?
  - F. What are the big questions in your life?
  - G. What images important to you as a religious person (e.g., child of God, “horse” of the loa, temple of God)
2. The mythic-historical (or narrative-temporal) dimension (e.g., telling stories, reciting, naming, remembering, recording, transmitting)
  - A. What stories do you like?
  - B. What stories were you told as a child?
  - C. What stories would you like your children to know?
  - D. What are the big stories in your tradition?
  - E. What kinds of stories are there in your church/temple, etc.?
  - F. Are some kinds of stories more decisive, or formative, than others?
  - G. What’s the story of your tradition? Of your spirituality?
3. The ritualistic-performative dimension (e.g., performing, imitating, singing, making, touching, wearing, giving,

sharing)

- A. What religious activities do you engage in?
  - B. What ceremonies are most important to you?
  - C. What is your role in them?
  - D. Do you wear special or religious clothing?
  - E. Are religious images important to you?
  - F. How about religious music?
  - G. What times are sacred to you?
4. The doctrinal-cosmological dimension (e.g., systematizing, ordering, arguing, thinking, proving, explaining)
    - A. Are there formal creeds in your tradition?
    - B. What are your most foundational beliefs?
    - C. What books are the most religiously authoritative for you?
    - D. If you had to summarize your most essential religious ideas, what would you say?
    - E. Why is there evil?
    - F. Are some religions better than others?
    - G. How important is study to your faith?
  5. The ethical-legal dimension (e.g., prescribing, valuing, legislating, obeying, choosing, behaving, commanding)
    - A. What actions do you avoid doing?
    - B. What are bad things to do?
    - C. How do you decide what is right and wrong?
    - D. Can you imagine situations in which you would \_\_\_\_\_ (steal, kill, etc.)?
    - E. What are your most important values? Virtues?
  6. The social-personal dimension (e.g., instituting, organizing, exchanging, governing, being-kin-to, being-with, following, leading, changing, conserving)
    - A. How important is \_\_\_\_\_ (race, gender, age, etc.) in your \_\_\_\_\_ (synagogue, temple, etc.)?
    - B. What \_\_\_\_\_ (families, gender groups, age groups, etc.) have the most power in your \_\_\_\_\_ (church, etc.)?
    - C. Who are the religious leaders you respect? Why?
    - D. How public/private is your spirituality?
    - E. How typical/atypical is your spirituality?
    - F. What religious roles are there? Which ones do you play/fill?
  7. The physical-spatial dimension (e.g., building sanctuaries, making objects, leaving artifacts)
    - A. What places are sacred to you?
    - B. What places are not?
    - C. What would violate your sanctuary?
    - D. Are some places holier than others?
    - E. How necessary are religious buildings?
    - F. Is your home religious? Is land?

## 27. Kinds of Questions

In interviewing, it is not enough to ask many questions or even to pose penetrating questions, you should also ask different *kinds* of questions, for example:

1. Grand tour question: Would you tell me about your life? Your spirituality?
2. Typifying question: What is a typical Sabbath like (for you, for your family, for a Jew)?
3. Classification/category question: What are the kinds of religious leaders? What types of objects can appear on the altar? Would you consider dancing a religious experience?
4. Function questions: What are these books used for?
5. Attribute questions: What are the qualities of an elder?
6. How-to question: Would you teach me how a Muslim should pray?
7. Sequence questions: What are the steps to ordination? What are the phases of a pig sacrifice?
8. Experiential question: Would you tell me about your experience at sesshin (a Zen retreat)?
9. Indigenous-language question: How do you refer to your holy book (e.g., Koran, the Koran, some Arabic term)? What does it mean when someone says...?
10. Mistake question: What things do outsiders usually do wrong when they attend puja? What would constitute improper behavior with the Torah scroll?
11. Hypothetical questions: What would happen if your son were to marry a Christian woman?
12. Example question: What's an example of "having faith?" What's an example of "being slain in the spirit?"
13. Identity question: Who has the power to make changes in worship services? Who washes the dead? Who sweeps the aisles?
14. Object question: When you hold this wampum belt in your hand, how do you feel? What do you think about?
15. Narrative question: Tell me the story of your grandmother's arrival in this country.
16. Causal question: What would have to happen before a woman could be included in a minyan?
17. Spatial question: What places in this building are most sacred? Least sacred? What things happen here? What things must not happen here?
18. Rationale question: For what reasons would an applicant for membership be rejected?
19. Exclusion question: Who cannot commune? What are "unclean" foods?
20. Meta-question: What questions would you like me to ask you? What questions should not be asked of such and such a person?
21. Devil's-advocate question: You said you had a vision. How do you know you weren't hallucinating?
22. Imaginative/analogical/projective question: What is meditation like? What color is it? How does it taste?
23. Value question: What's more important to you—family life or work? Who has the greater authority, rabbis or rebbes?
24. Comparative questions: How would you compare this year's rite with last year's?

## 28. Sample Question Set

This set of questions was designed by a graduate student for interviewing a military leader.

1. Are you a religious or spiritual person now? Can you describe your personal spiritual beliefs to me in plain language that I can understand? For example, do you believe in God, what do you consider holy or sacred (if anything), on what are your deepest values based?
2. Tell me the story of your religious upbringing. 3. How do you experience/practice your spirituality? Do you follow particular rituals? Do you have a community that is important to you in this respect?
4. At what points during your career as a soldier was spirituality most important to you? At what points was it least important to you?
5. Is your spirituality different now from what it was like before you went to Rwanda? In what ways? Why do you think it has changed?
6. Did you ever turn away from spirituality completely? Why? How did you get beyond that?
7. Can you give me specific examples of how spirituality helped or hindered you during your most difficult tours of duty? For example, did you pray, did you follow spiritual rituals, did you lose faith?
8. What got you through being in Rwanda? How did you cope? How did you keep going?
9. Was your spirituality helpful to you in Rwanda or was it a hindrance? Did your spirituality make your job harder or easier for you? In what ways?
10. You used the phrase “shaking hands with the devil” – what did you mean by that? What does “shaking hands with the devil” do to a person? What did it do to you spiritually to shake hands with the devil?
11. Do you think that your spirituality influenced your values while you served in the military? Does it still influence your values? In what ways?
12. Was there a padre with you during your most difficult tours of duty? What did s/he do for you and your men? Was s/he helpful when you were faced with difficult situations?
13. When you returned from Rwanda, did you receive a satisfactory debriefing? Was the padre there? How long did it take before you and others realized there was a problem? What was the padre’s role during that time?
14. After you were diagnosed with PTSD, did spirituality become more or less important to you? Did it help you or hinder you as you began to address the trauma you had lived in Rwanda? How, in what ways?
15. Do you think the padre could have been more helpful to you and your men – for example, would it have helped to have had more padres involved? Should there have been more spiritual opportunities?
16. In terms of spiritual matters, are there things that were not in place that would have helped you cope

better with what you faced in Rwanda?

17. Do you think spirituality has a place in the military? How would you characterize that role?
18. As a veteran, do you follow spiritual practices that continue to help you deal with Rwanda?
19. What are the practical ways in which you cope with your experiences in Rwanda on an ongoing basis?
20. Do you belong to a legion or a veteran's association? Why or why not? Do you feel a need for community with others who have "understand" what you've been through?
21. What should the rest of society know about sending soldiers into situations like Rwanda, Uganda, Kosovo. In your opinion, what does it do to them spiritually. What effect do operations like these have on human beings who serve?
22. Are there other things you consider important for the spirituality of soldiers?  
Is there anything more you'd like to add to this interview?

## 29. Evaluating Interviews

Interviewing is a skill fundamental to fieldwork. The following questions represent criteria for evaluating an interview. The assumption is that you elicit, record, and transcribe (at least, in part) the interview. If you also interpret it, additional criteria follow.

1. Did you *listen* well? Were you sensitive to the consultants' moods, attitudes, values? Did you pick up on important clues?
2. Did you establish *rapport* with the consultant? Were you willing to reveal your self, if that was appropriate?
3. Did you prepare a carefully thought out set of *questions* prior to the interviews? Did you use them sensitively in the actual interviews? Did you resist asking leading, or manipulative, questions? Were your questions perfunctory or superficial? Did you fail to pose important questions that would help your consultant express his or her views full? Did you shy away from asking difficult questions?
4. Did you communicate your *intentions* clearly? Were your *introductory comments* too sketchy? Too technical?
5. Were the *timing, rhythm, direction, and speed* of the interview appropriate? Did you keep on topic?
6. Did you have preconceptions or *prejudices* that skewed the interview?
7. Were the *technical aspects* (e.g., quality of recording, accuracy and intelligibility of transcription, specification of circumstances, etc.) of the interview well handled?

### **Applicable if you write an interpretation of the interview:**

8. Was your written interpretation insightful? Were you able to make connections, discern patterns, make sense of omissions and/or silences, speculate in an informed manner about meanings?
9. Was the interpretation well written?
10. Do your interview and interpretation contribute anything to our understanding of religion?

### 30. Glossary Sample

Many life stories require a glossary. Here is a sample created by a student, J.F.L. Gray.

[Introduction by student:] For the most part, [the consultant] preferred to use English terms, only giving the Arabic or Persian when specifically asked for them. The only exception was her regular use of “hijab” rather than some translation. The Arabic terms for the “Five Pillars” were looked up elsewhere.

*alaisalam* : (Arabic) translation unknown. The blessing appended to the names of all prophets except Muhammad -- see *sallalali wali wasalam*.

*Allab* : (Arabic) The Muslim name for God. N.B.: this is not the name of a particular god, like the Greek Zeus, but is used as Christians use “God.”

*chadar* : (Persian) The scarf or head covering worn by moderate Muslim women in Afghanistan (and elsewhere).

*duzakh* : (Arabic) Hell. The place where, after the Day of Judgement, unbelievers will be sent for punishment and true Muslims will be sent to work off their sins.

*hajj* : (Arabic) The fifth “Pillar” of Islam, the pilgrimage to Mecca which all devout Muslims are expected to perform at least once in their lives.

*hijab* : (Arabic) The heavy veiling traditionally worn by orthodox Muslim women in some areas.

*Islam* : (Arabic) Meaning “submission to God.” The third great monotheistic religion of the Middle East, founded by Muhammad c. 570 - c. 632 C.E.) according to revelations from God.

*jianat* : (Arabic) Heaven. The place of reward where true believers in Islam will be sent after the Day of Judgement.

*Muhammad* : (Arabic -- various spellings) c. 570 - c. 632 C.E. Arab prophet and founder of Islam; considered the last Messenger chosen by God to reveal His Will to humanity

*Mujaddin* : Derivation - Arabic *mujaddid*, meaning “renewers” of Muslim faith and conduct. General term for the Islamic resistance groups fighting Soviet forces occupying Afghanistan.

*Muslim* : (Arabic) meaning “one who submits and finds peace.” A believer in Islam.

*q'ula* : (Persian) The head covering worn by Afghan men when they pray in the mosque.

*Qur'an* : (Arabic) The sacred text in Islam, held to be the direct word of God, as relayed through the angel Gabriel to his messenger Muhammad, roughly between the years 610 - 630 C.E. It is considered the highest authority in all religious, civil, and legal matters, and is commonly regarded as infallible.

*Ramadan* : (Arabic) The ninth month of the Islamic lunar calendar, observed as a month of fasting (the fourth “Pillar” of Islam) between sunrise and sunset. Traditionally, the month in which Muhammad received his

first revelation of the Qur'an.

*salat* : (Arabic) The second "Pillar of Islam, the obligatory prayers five times daily.

*sallalali wali wasalam* : (Arabic) "may peace be upon him." The blessing always appended to the name of the Prophet Muhammad.

*shahadah* : (Arabic) The first "Pillar" of Islam, the declaration of faith: *la illaha illa'allah Muhammad rasulallah* -- there is no god but God and Muhammad is His Messenger.

*Taliban* : derivation/translation unknown. The ultra-orthodox Muslim resistance faction which now controls most of Afghanistan.

*zakat / sadaqah* : (Arabic) The third "Pillar of Islam, the giving of alms.

### 31. Timelines, A Sample

Whether or not consultants offer timelines or tell their stories in chronological order, it is helpful for both research and reading to construct a timeline. Below is a sample, although not taken from fieldwork.

| <b>Date</b> | <b>Black Elk's Age</b> | <b>Event</b>   |
|-------------|------------------------|--|
| 1863        | --                     | Black Elk born.  |
| 1864        | 1                      | Contact between Indians and European Americans on newly established Bozeman Trail.                               |
| 1867        | 4                      | Voices, visions  |
| 1873        | 9                      | Autumn: Great vision   |
| 1877        | 14                     | Black Elk's people flee to Canada.   |
| 1879        | 16                     | Black Elk returns to U.S., dreams of Thunder Beings.   |
| 1880        | 17                     | Black Elk reveals vision to Black Road.  |
| 1881        | 18                     | Black Elk undergoes vision quest rite, performs horse dance ceremony.  |
| 1883        | 20                     | Sun Dance banned by "The Rules for Indian Courts."   |
| 1886        | 23                     | February 8: Black Elk joins Buffalo Bill's Wild West Show.   |
| 1888        | 25                     | Black Elk in Europe, stranded. Upon Red Cloud's invitation, Jesuits establish Holy Rosary Mission at Pine Ridge. |
| 1889        | 26                     | Black Elk returns to Pine Ridge. Ghost Dance, Wounded Knee   |
| 1892        | 29                     | Black Elk marries Katie War Bonnet.  |
| 1903        | 40                     | Katie dies.  |

## 32. Fieldwork Journals

An excellent book on fieldwork journals is Emerson, Fretz, and Shaw *Writing Ethnographic Fieldnotes* (Chicago: University of Chicago Press, 1995).

1. Fieldwork journals are the most basic tool for keeping track of data. The staple of a journal is specific, concrete (not generic), chronological *description* of what you observe and hear, event by event. So date and title all entries. Journal entries should not be mere notes, since they must be intelligible to you in the future (and to your instructor in the present). Keep your notes in a computer so that you can easily generate a table of contents or an index; these are essential since data multiply at a rapid rate.
2. Most fieldwork involves interviewing, so it is essential to render interviews in a usable form. The best way is word-for-word transcription of recorded interviews; this way trains your ear to hear nuances of what your interviewee says. The most efficient way is to record interviews and log, rather than transcribe, the recording. A third, less satisfactory way is to take extensive notes and write them up fully afterward. In any case, a good fieldwork account depends on *accurately quoted, flawlessly edited verbatim material*.
3. Keep a *glossary*, based on interviews, of participants' terms.
4. Continuous *interpretation, or analysis* is one of the most important parts of a journal. Do not wait until the end of your project to begin looking for patterns, thinking about meanings, and so on. Your entry titles should clearly distinguish between descriptions and interpretations.
5. To help you reflect, *read* and *incorporate* readings into your journal, making connections between what you observe in the field and what you read.
6. Your *reflections and feelings* about your subject matter are an important part of your journal. It is essential that you record your own feelings, reactions, and evaluations, even though you may consider them unfair, prejudiced, or premature. A well kept journal enables you to keep track of your own changing attitudes. However, a journal is not a diary, so do not put useless narrative in your journal (“I got in the car and drove to the interview site..,” “I made a phone call...,” etc.). Restrict entries to reports and reflections on the task at hand. Although it is fine to respond in your journal to things said in class, do not put mere class notes in the journal.
7. *Format basics*: Number all pages sequentially. Date and title all entries. Keep a running table of contents. Keep your work record at the back and up to date. Write the journal with a computer so you can hand in portions for class exercises and so you can easily generate a table of contents or index.

### 33. Checklist for Journal Evaluation

A checklist for evaluating fieldwork journals:

**Formatting matters**

- Subheadings and dates on all journal entries
- Table of contents containing the titles of all these entries, along with corresponding page numbers.
- Continuous page numbers throughout journal
- Notes must be clearly written and well organized.

**Primary contents**

- *Evidence of sustained interviewing* (e.g., audio/video logs, transcriptions, electronic recordings)
- *Evidence of sustained participant observation* (e.g., reports on or descriptions of persons, places, gestures, dress, performances, etc.)
- *Evidence of sustained reflection* (e.g., personal reflections on things described or encountered; summary, application, and critique of readings; attempts at applying theories to your data)

### 34. Sample Fieldwork Journal Fragment

\*\* = confidential

May 5, 2013: FIRST PHONE CALL TO DONALD SULLIVAN (DS), 15 m.

DS seemed startled at my request, defensive at first. Said he didn't have time to talk, but then warmed up when I explained that I was interested in spiritual autobiography. Agreed to see me; said he'd think about my request. "Let me cogitate on it, he said. The term "spiritual" seemed to mean something particular to him. Must ask him to talk about it. [Note: I have cut these entries so they are much shorter than they would be in a normal journal.]

May 8, 2013: FIRST INTERVIEW WITH DONALD SULLIVAN, 2 hr., 20 m.

Reconstructed, not quoted:

RG: I'd like to hear the story of your life.

DS: My whole life? You gotta be kidding!

RG: That would take you a long time?

DS: A month at least.

RG: Well, how about the story of your faith?

DS: From when I was a kid?

RG: Start wherever you like.

DS: I'd rather start with this year.

RG: Sure. That's fine. Etc., etc.

May 12, 2013: SECOND INTERVIEW WITH DS, 3 hr., 10 m.

See Tape 1: (Counter numbers from my Sony).

See especially the following segments:

000: I summarize the story about his grandfather.

235: He responds to my summary.

244: His resentment about one thing I said. [\*\* 244-248 is confidential, although may quoted anonymously.\*\*]

447: Conversation about spirituality.

567: Presbyterianism's lack of spiritual practices.

689: DS's mother's Catholic piety. [\*\* 689-999 is confidential; not to be read by anyone else or quoted.\*\*]

May 12, 2013: SOME QUESTIONS FOR DS

1. How did your grandfather's divorce from his wife affect the church's view of him?
2. Can you be more specific about the oppressive facets of your mother's piety.
3. DS's attitudes toward sexuality seem contradictory. Get him to explore the tension/contradiction.

MAY 23, 2013: INTERVIEW WITH SUZIE SULLIVAN (SS)

SS's kitchen was an absolute mess. She didn't seem to care. Kids climbed all over me. I was irritated, but SS didn't seem to be. She is very at ease with herself, unapologetic. She kept pouring coffee down me. [Etc.]

## 35. Transcriptions of Interviews

1. If possible, use a transcribing pedal, so your hands stay on the keyboard. Transcribing this way cuts transcribing time in half. Use earphones, so it is easier to hear muffled or faint words.
2. If you type reasonably well, it takes about 6 hours to transcribe a 90-minute recording (in other words, about 4 transcribing hours per interview hour). If you single space within entries and double space between entries, a 90-minute interview produces about 24 pages of text. Count on spending another 3-4 hours doing editorial clean-up on your transcript. Only now do you have your basic interview data in hand.
3. Depending on your writing intentions and time, you may wish to produce two transcriptions, a *base* transcription and an *edited* transcription. A base transcription is essential if you are conducting linguistic analysis or working in a close, exegetical style with the material, so you must keep the transcription rigorously literal. Transcribe everything. Edit as little as possible. Restrict yourself to capitalizing and punctuating. Keep run-on sentences. Retain false starts and convolutions, etc. You may include “uh's,” etc. if you wish, although doing so can be time-consuming and is usually of little or no analytical value. Keep a copy of this base transcription.
4. For publication purposes, you will need an *edited transcription*, which is usually not of the entire interview but of selections. Because it is meant for the reading public, it makes the necessary compromises between the base transcription and the reader. It should be rendered in good English and not make the interviewee sound stupid or illiterate. Break up run-on sentences. Eliminate false starts. Get rid of “uh's,” etc. Do not litter the transcription with ellipses; use them, but not too often. Well done, an edited transcription retains the flavor of the oral original but is edited for the written page.

### 36. Sample Transcript Page

This transcribed interview (based on an actual student's work) is punctuated according to the rules of written speech.

SD: ...A man has the command or the power to have the kids under his wing.... So, my kid, if I am married to a Christian lady, would be still Muslim. But if a Muslim woman would have been permitted to marry a Christian man, that would be a different story. She will produce kids, or she will have kids, or she will have a family. She can't say, "This kid is going to be Muslim."

HD: And she wouldn't be able to practice her religion, right? Because if he brings pork, for example, into the house, she wouldn't be able to say no. If he brings alcohol, she wouldn't be able to say no. But the man....

SD: (*interrupting*) But the man, he has a decision.

HD: The man, he can control. He can be in control of the house. If he's Muslim and she's Christian, he will be able to tell her...

SD: (*speaks louder*) And there are many marriages like that, and they are successful; they are going well.

HD: These are his rules before the marriage: I don't eat pork; my children have to go to the house; they have to be a Muslim. I don't drink alcohol, for example. If she wants to marry him, on this thing she will be able to practice her religion. Like if she wants to go to church, that's fine, but she doesn't bring the alcohol into the house. So he is in control. But if a Christian woman married a Muslim man....

SD: He doesn't even prevent her from going to a church.

HD: He can't prevent her, even if she is a Jew or a Muslim or a Christian. She has to have the right to practice her religion, but she doesn't have the right to bring things against his religion. The man, he can control.

### 37. Reading a Work for Its Theory and Method

1. What theories and methods are explicitly invoked or named by the work? What does the author actually say about his or her intentions regarding theory and method?
  - A. Can you distinguish clearly between the theory and the method?
  - B. Are the theories and/or methods operative throughout the article or book or only in parts of it? What is the author's relation to these theories and methods? For instance, is the author merely adopting them or modifying and criticizing them?
2. Describe the work's style and tone of voice (defensive, authoritative, imaginative, playful, tendentious, enthusiastic, etc.).
3. To what extent is the treatment descriptive? prescriptive? comparative? interpretive? explanatory? associative or literary?
4. What does the author value? avoid? criticize?
5. What can you surmise about the author's background (ethnicity, politics, religion, training, age, gender, class, field, tradition, region, etc.) What inferences can you make concerning the effect of these factors on his/her presuppositions?
6. What sort of work did (or, do you suppose) the author had to do before writing this article or book (e.g., conduct experiments, observe, interview, read other books, practice)?
7. What is the thesis of the article or book? Is it overt, or do you have to infer it? State it as briefly as possible, preferably in a sentence or two. By what steps or procedures does the author develop this thesis?
8. What's the balance of concreteness and abstractness in the article or book? Which claims are illustrated? Which ones are not?
9. Who are the implied, assumed, or actual readers? Among what sorts of people or in what sorts of settings would this article or book seem most familiar? Most strange?
10. By what means could one criticize the author's claims? What would be the criteria for adjudicating disagreements with the thesis? Is the article or book written so as to preclude disagreement, for instance, by assuming that certain claims are obvious or unquestionable. Is the argument, at least in principle, falsifiable? How would you know if it were *not* true?
11. What typologies, classifications, categories and sub-categories does the author use or assume?
12. How is the article or book organized? (Note: the subdivisions of an article or book are not necessarily the same as its headings.) Is it a narrative? An argument? A portrait?
13. What technical terms does the author use? What do the terms mean? Are they necessary, or are they jargon? What ordinary words seem to have special meanings?
14. Is there a privileged voice or point of view (e.g., that of the author? academe? the literature? the reader?)

15. Is the aim to interpret or to explain? Is anything reduced to anything else (e.g., religion to economics or to psychology or to social structure)?
16. What is the scope of intended applicability? Do generalizations apply only to one culture? To several? To most? To all? Can you separate the culture-specific statements from the more generalized ones?
17. Can you determine which general statements are the most theoretically significant? Which ones are central and which ones are peripheral? Also note whether the author identifies special cases or exceptions that do not fit the generalizations offered.
18. If you were to use the theory, what questions would it lead you to ask of consultants? Of the data? Would you have data that enable you to answer these questions? Which features of the theory would apply without modification to your own cases? Which ones would apply if they were reformulated? Which ones would not apply?
19. If this article or book were all you had ever read about the subject, what distortions would result? In what ways is the depiction partial or tendentious?
20. What is your overall assessment of the theory? If major portions of it are inapplicable, what is your conclusion? Do you recommend abandoning, expanding, or restricting the use of the theory?

## 38. Writing a Religious Life History

The following guide was written on the assumption that your aim is to write a complete religious life history (or story). If you are writing only an episode or phase of a person's life, you will need to streamline the guidelines accordingly.

1. Preparatory reading and research
  - A. Try to develop a clear, full, workable understanding of religion. Be aware of your own assumptions about religion, because they may be in conflict with those of the person you are interviewing.
  - B. Look at some well written examples of life history, e.g. Shostak's *Nisa*, Crapanzano's *Tubami*, or Opler's *Apache Odyssey*.
  - C. Familiarize yourself with some theoretical materials on life history and field research, e.g., Watson and Watson-Franke's, *Interpreting Life Histories*. Some students have found Norman Denzin's *Interpretive Interactionism* and The Personal Narratives Group's *Interpreting Women's Lives* useful in working with biographical materials. Two classics are Gordon Allport's *The Use of Personal Documents in Psychological Science* and *The Use of Personal Documents in History, Anthropology, and Sociology* by Gottschalk, Kluckhohn, and Angell.
  - D. Know and adhere to the "Ethical Guidelines for Research with Human Subjects."
  - E. Practice with your equipment (especially recorders, cameras, and video equipment). Know how to use them unobtrusively. Be sure you have fresh batteries and a good microphone. Technical errors have ruined whole projects!
  
2. Selecting a consultant
  - A. Avoid friends and relatives, because you will depend on what you already know (or think you know). Look for someone who is outside the circles you travel in, for someone "other," someone who does not share your presuppositions and values.
  - B. Select someone who can contribute to or challenge your goals. Pick someone whose sensibility is religious. Since you can define this as broadly as you wish, e.g., "ultimate concern" [Tillich's term], atheists are not automatically excluded. Most--maybe all--persons are religious, so the question is not whether, but how, they are religious.
  - C. Before making a final decision, be sure you know and respect the consultant's feelings about the disposition of your research. Be overt about your commitments. Will the consultant get to see the story? Also your interpretation? Will you need permission to circulate the story further? Is the consultant comfortable with your submitting it to a professor?
  - D. Decide how many hours you can spend interviewing. Be sure to allow for re-interviewing. The processing of writing and interpreting will probably precipitate more questions you will want to ask.
  - E. If you need to, you may take with you a letter of introduction from me. Attach to it a description of your project that is no more than one page long.
  - F. If you can find written or audio-visual materials on your consultant's cultural, ethnic, or religious background, read it.
  
3. Preparing questions
  - A. Full, careful listening and pointed, empathetic question-asking are the most essential skills in the fieldwork phase. Write out anticipated questions and include them as an appendix to your final write-up. You may modify them in the actual interview, but it is important to formulate them anyway. Spradley's book on interviewing can help you think about kinds of questions you might ask, but you will have to formulate the specifically religious and biographical ones, because his aims are

ethnographic rather than religious or biographical.

B. Your primary aim should be to get at a consultant's worldview, values, important images and symbols, crucial practices. Notice repeated images, metaphors, principles. Look for crucial relationships. Seldom will you get much by asking directly, "What are your symbols? What is your worldview?" These are questions you, not the consultant, must answer. An interviewer's role is to draw consultants out so they can talk about what is essential to them, revealing their religiosity by narrating rather than explaining it.

C. Ask penetrating, but not leading or rhetorical, questions. Do not try to get consultants to say what you want them to say.

D. Initially, administering a formal, written questionnaire is not usually an effective way to get at a person's sense of the sacred, although you can get some basic facts with a questionnaire.

#### 4. Interviewing and documenting (e.g., with notes, recordings, videos, or photos)

A. Since most people do not carve up their lives into categories for the benefit of academics, scholars have two choices: either elicit an entire life history and then approach it from the point of view of their discipline or else use questions to focus on specific aspects of a person's life. The problem with the former is that it takes a lot of time and lacks direction; the problem with the latter is that you risk being manipulative or indulging in selective attention. The first method (studying a person's religiosity in the context of a whole life story) is probably best but not always possible, because it requires a great deal of time. So I assume the need to ask, prompt, or guide the interview with questions, some of which are formulated before the initial interview.

B. Few consultants are prepared to blurt out their life stories unprompted into a recorder or video camera. Usually, they draw inquirers into conversations. So dialogue is the basis of most life history research done with living persons. Although it is not always possible, see if you can first elicit a consultant's uninterrupted story, and then follow it up with questions and discussion. Sometimes you may have difficulty getting a story except as it is implied in conversations. In any case try to get at a narrative or the basis for one; try not to settle for abstract statements about someone's philosophy of life, beliefs, or theology.<sup>9</sup>

C. Elicit associations, memories, dreams, fantasies; do not just stick to so-called "facts."

D. Do not use academic jargon (e.g., "faith development," "ethnobiography") in introducing your project. Save technical terms for the analysis.

E. Keep your phrasing and language distinct from the consultant's. Recording the interviews will help insure this distinction. If you only take notes, record verbatim important terms and phrases used by your consultant. Put them in quotation marks. A good lifestory includes significant portions of a consultant's own voice.

F. Do not analyze or debate a consultant's life while interviewing; save that until after you have written it up.

G. Take notes on gestures, body language, clothing, posture, physical characteristics, and physical surroundings—all possible non-verbal cues regarding a person's life.

H. Take notes on your interaction and relationship with the consultant. How does he/she regard you? How did that view influence what you were told or not told?

I. Selectively, ask for retellings, providing you have two different versions of crucial events.

J. Sometimes it is useful to review and summarize a person's story back to him/her.

K. It is often helpful to interview someone else who knows your consultant well.

L. Looking at photo albums and possessions is also useful, but beware of overstepping your bounds. Do not pry.

M. On the other hand, do not be shy or apologetic. Ask probing questions. Do not change the

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<sup>9</sup> See Spradley on how interviews are like and unlike friendly conversations.

subject if emotions get stirred.

N. After the storytelling and discussion formulate a chronology; include crucial events such as births, deaths, moves, etc. Make the chronology an appendix to your write-up.

5. Writing the narrative portion\*\*

A. You have two basic responsibilities: to tell the lifestory well and to interpret it insightfully. The tasks are of equal importance in scholarly biography. You may either integrate them (thus combining steps 5 & 6), or you may segregate them into separate sections. In the first instance you produce something like biography proper; in the second, oral autobiography followed by an interpretation. Literary scholars usually practice the former; folklorists and anthropologists, the latter. The narration is the most appropriate part to let consultants read; it is not always necessary or desirable to give them the analytical part.

B. You should attempt to get a narrative, but some consultants will lead you in the direction of “philosophy,” that is a statement of general beliefs or worldview. Either is acceptable provided you probe and develop them.

C. All papers should include as an appendix a basic fact sheet containing such information as name, sex, birth date, birth place, marital status, children, occupation(s), nationality, etc.

D. Be sure to include a recording or transcript of the interview, especially the portion of it that is the focus of your study.

E. When transcribing conversations, use the punctuation and capitalization conventions of written speech. Learn the rules for ellipses. Badly punctuated interview material makes your consultant sound illiterate. Unless you plan to make interpretive use of them, eliminate “uh's,” “um's,” etc. They make a consultant sound stupid. Do not, however, eliminate, sentence fragments and repetitions.

6. Writing the interpretive/analytical portion

A. Stay within the assigned page limits, if there are any. Doing so usually forces you to be selective. Say explicitly whether you are telling the whole story or some part of it. Note briefly what you have excluded.

B. Turn in the recordings (or notes, if recording was not permitted) on which your life history is based.

C. Assign a title to the paper that reflects something definitive of, or essential to, the consultant.

D. In an initial paragraph or footnote describe the conditions of the interviews:

(1) Specify any conditions agreed upon between you and your consultant.

(2) How long were the interviews? How many? Where? In what circumstances, e.g., who else was there?

(3) What was your relation to the consultant? Was there an interpreter or other mediator?

(4) How much have you edited, eliminated, rearranged?<sup>10</sup>

E. Criticism begins with self-criticism. Include as part of your analysis, critical reflection your own performance as interviewer.

F. Consider having the consultant read and respond to your paper. And then consider revising in view of this response. If you disagree, consider recording the disagreement as part of your interpretation.

G. You can select from several styles, e.g., running commentary, extended introduction, line-by-line exegesis, or a formal analysis following the narrative. Lifestories are as various the people who live them. So there are a number of ways to interpret these stories. The only thing you cannot do is submit mere transcriptions of your recordings. These are the “raw” data; your job is to “cook” them.

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<sup>10</sup> See Watson and Watson-Franke, *Interpreting Life Histories*, p. 17ff. regarding the circumstances of data gathering.

### **39. Interpreting a Lifestory**

Here is a simple outline for generating an interpretation of a life story. Don't use these categories woodenly. Some of the items may work better in notes than in the body of the text. Integrate the subtopics into a smooth, coherent interpretation.

Arising from the narrative:

1. The fieldwork relationship. How you found the consultant. The formal contract; the tacit agreement. Your aims, expectations, fears, worries. How the relationship developed and changed. Limitations, troubles and strengths of the fieldwork relationship. The questions you *intended* to ask; the questions you *actually* asked. What you learned. How you changed your mind (or didn't).
2. The writing process. How you *actually* wrote this: notes, journal, transcriptions, memory. The decisions you made about style and tone; what to include and exclude. The genre(s): narration, dialogues, description, interpretation, etc.
3. Major turning points in person's life. Major themes. The interviewee's struggles, triumphs, aspirations, and difficulties.
4. A chronology of key dates in the interviewee's life.
5. The consultant's spirituality / religion. A summary of key features. What's emphasized? What de-emphasized or missing? A discussion of this person's religious role(s) (e.g., religious leader, follower, prophet, rabbi, priest, lay person, etc.)
6. A glossary (at the end) or set of footnotes defining key terms, phrases, people, places, etc.

Based on outside sources and research:

1. The religious tradition(s). The more official, abstract religious environment(s) of your consultants.
2. The historical background and social context. The local and larger settings in which the life transpires. The communities of your consultant.

## 40. Evaluating a Lifestory

These are the questions I use in evaluating student life histories:

1. Does the paper concentrate on religion (spirituality, faith, etc.) and show a sophisticated, rather than naive, conception of it?
2. Does the narrative present core life themes and/or major turning points?
3. Is the presentation rich with the actual words of the interviewee? Are they carefully edited? Can readers “hear” the consultant’s voice? Does the account focus on experience rather than on disconnected or disembodied ideas, beliefs, or feelings?
4. Is the account grammatically and stylistically tight? Is it evocatively written?
5. Are the descriptions embodied and specific rather than abstract or vague? Do they resist lapsing into generic description? Does the presentation attend to tone, posture, and gesture?
6. Are tensions, contradictions, emotions, fantasies, or fears in the consultant’s life attended to?
7. Is story embedded deeply in at least one context, for instance, that of local culture, history, family, religious tradition, daily life, or worldview? Have you been able to keep the interviewee from “floating” above time, culture, and history?
8. Is the interpretation well developed, the web of meanings teased out, or does the presentation tend to be unquestioning, naive, or superficial?
9. Is the interpretation interactive, reflective, thoughtful, and compassionately analytical rather than distant, shy, overwhelming, polemical, or adulatory?
10. Is it clear that you did the necessary library research and reading? Is the account in dialogue with the relevant scholarly conversations?
11. Are theory and other scholarly constructs employed knowledgeably, judiciously, and critically?

## 41. Writing about Fieldwork

1. Always specify in a footnote the circumstances and parameters of fieldwork (e.g., when done, for how long, for what purpose, who was interviewed, how interviewee was related to you, how many interviews, of what duration, what was observed, etc.)
2. Generally, direct observation is more dependable than reportage, that is, second-hand observation. And observation supplemented with interview is more dependable than observation alone. So try to check your observations with indigenous interpretation.
3. Distinguish indigenous interpretations from yours; do not “melt” them together, or, if you do, be prepared to say who contributed what to the conflated interpretation. Conflated interpretations are to fieldwork what paraphrase (or worse, plagiarism) is to textual work. The best strategy is to maintain a plurality of voices and thus, of interpretations.
4. Meaning is always meaning to somebody or some group, so avoid talking in the abstract about “the” meaning of an action, object, or place. Refer, rather, to the meaning “for so-and-so” or “for such-and-such a group.”
5. Read and know well a good fieldwork manual or two. I recommend James Spradley's *Participant Observation* and *The Ethnographic Interview*. A good, but more elementary, manual is David Fetterman's *Ethnography Step by Step*. *The Cultural Experience* by James Spradley and David McCurdy is a collection of short ethnographic essays, some of which were written by students. *Writing and Research in Religious Studies* by Donald Miller and Barry Seltser includes a section on fieldwork in religious studies.

## 42. Evaluating Field-Research Publications

There is a growing number of field, or case, studies in religion. Some are article-length, some, book-length. These are criteria for evaluating book-length ones. In courses you should aim at article-length, that is, 18-25 double-spaced pages. Obviously, our expectations need to be more modest when considering the shorter ones. An excellent treatment of this topic is Martyn Hammersley, *Reading Ethnographic Research* (London: Longman, 1998).

### 1. Writing Style

- a. Basic grammar, syntax, etc., are impeccable.
- b. The style is engaging, provocative; takes seriously the projected readership.
- c. Presentation is clear, well organized, and explicit in making transitions.
- d. The work develops a convincing thesis (or theses).
- e. The tone (voice, attitude) is appropriate (e.g., is not condescending or romanticizing).
- f. Technical terms, both indigenous and scholarly, are defined and handled well.

### 2. Fieldwork and the research process

- a. Circumstances of fieldwork are explicitly reported in sufficient but not laborious detail, e.g.,
  - i. Your relation to informant/consultant(s)
  - ii. Length of time in field; time spent interviewing
  - iii. Other relevant circumstances
- b. The duration of fieldwork and involvement of fieldworker are appropriate to the complexity of the topic.
- c. Shows sensitivity to ethical, social, and political issues.
- d. Preserves indigenous voices in their plurality.
- e. Attends to power dynamics, conflicts, and subordinate or hidden voices.
- f. Maintains awareness of the complexity and multidimensionality of persons, relationships, and living social processes.
- g. Researcher's own commitments, biases, etc., are made explicit but do not overwhelm those of the consultants.
- h. The account preserves brief traces of the research process.

### 3. Description

- a. Is not generic. Is specific, based on actual observation, participation, and/or interview.
- b. Amount of detail is appropriate. The work is neither too cursory in its descriptions nor laboriously detailed. Author is good at selecting telling details.
- c. The description is in the service of interpretation.
- d. Description is well focused but attends to relevant social and historical contexts.
- e. Attends to data from various senses (i.e., is not merely visual reportage).
- f. Description includes feelings, attitudes, tenor, tone.

### 4. Interpretation, explanation, theory, method

a. Not just surface description but rich, “thick” (which does not mean long but significant); attends to meaning as well as function.

b. Meanings are grounded, embodied. They belong to somebody or to some group. They are not disembodied, or merely abstract.

c. Interpretations or explanations are warranted by the data.

d. Interpretations, methods, etc., are explicit but do not overwhelm the subject matter.

e. Interpretive strategies are appropriate to the subject matter.

f. Theories are handled critically, that is, with awareness of their limitations.

g. Theories are handled creatively, adaptively--not woodenly or mechanically.

5. Contribution to the study of religion

a. The topic is worth studying, is relevant to the field.

b. The topic has not been over-studied.

c. There is evident awareness of existing literature in the field.

d. The contribution is made explicit in the paper.

6. Other

There are always other criteria implied by, or particular to, a given work and its intention. These need to be taken into account. Sometimes they modify the criteria specified above.

## 43. Styles for Formatting a Lifestory

You may use any of these styles, even combine them, if you integrate them so they work together smoothly.

1. **Integrated style** (typical of works of fiction such as novels and short stories). This is the most commonly used style and the one I recommend unless you have good reason for shifting to one of the others. It requires quotation marks. Does not indent quotations. Even the long ones are run-in and set in quotation marks. Each change of speakers requires a new paragraph. I prefer (but do not require) this style because readers handle it most easily.

Example:

Lucille said she had lived here for sixty years. “I didn’t just move here yesterday,” she told me. I felt strange after she said that. I was not at all sure that she was behaving as Jacobsen’s theory predicted she would.

*[note: this indentation is created with a tab, not blank spaces]* So I asked, “Aren’t you tired of this place?”

“No, not really,” she said doubtfully.

“Well, I would be,” I replied, squirming uncomfortably in my chair.

*Notes (1) Every change of speaker requires a new paragraph indentation. (2) You can omit the “I/she/he said’s” once the cycle gets going. (3) Note how reflection can be woven into the narration and dialogue. (4) Attend carefully to the punctuation style.*

2. **Dramatic style** (used by playwrights). Requires no quotation marks or indentations. Single space *within* a “speech,” and double-space *between* speakers. In this style, use double spaces rather than tabs between entries.

Example:

Lucille McPherson (LM): I didn’t just move here yesterday.

Sarah Jones (SJ): Aren’t you tired of this place?

LM: *[doubtfully]* No, not really.

SJ: Well, I would be. *[I squirm uncomfortably in my chair.]*

*In this style, your editorializing words are in italics. In designating “characters,” you may begin with full names and then shift to initials. Do not underline, italicize, or bold characters’ names. “Stage” directions are italicized (to differentiate them from the “lines”) and enclosed in italicized square brackets (since they are editorial intrusions). If a stage direction begins a sentence or is a complete sentence within itself, it should begin with a capital letter and end with a period. If a stage direction is not a complete sentence, it should begin with a small letter and have no concluding punctuation. Keep the punctuation for stage directions inside brackets.*

3. **Standard academic style** (typical of scholarly articles and books). This style is mixed. It integrates quotations of three lines of less (putting them in quotation marks), and it double indents quotations that are longer. Indented quotations require no quotation marks, but they do require *double* indentation (that is, from

both sides, right and left). Single space within quotations; double space between them.

Sample double indentation:

*[This is not created with tabs or spaces but with a double indent command]* See the spire there in the distance? That's where I first met God. Well, not God exactly. You see my mother was unable to care for me, so I had a Catholic nanny. She was Irish but had a hard time know understanding how to deal with a doggedly Protestant family. At first we resisted her prayers, but in the end . . .

*Note: if you quote conversations and thus have more than one speaker, you will be forced to introduce characters' names, as in dramatic or integrated style.*

**4. Quasi-autobiographical style.** Appears as if the interviewee wrote it, even though he or she did not. Interviewee's words are in normal type with no quotation marks and no indentation. Your words are in italics. (Do *not* reverse the use of italic and normal type.) Example:

*After finding his calling in life, Father Theodore settled into his new congregation in March of 1992. By June of 1992 the Saint Peter and Saint Paul Greek Orthodox church had been officially opened and consecrated. Since that time Father Theodore has been encouraging a strong community identity, not only spiritually, but culturally.*

Being a priest means to me is a lot of, a lot of, responsibilities, at the same time a lot of joy and happiness. In the sense that I become happy when I see someone else happy, and basically that's what makes me fulfilled. I do face a lot of difficulties, circumstances, difficult problems. I don't basically have any problems, personally. But, I do get involved with other people's problems or other people have problems, and they give them to me in order to get rid of them (*laughs*).

## 44. A Sample Lifestory Page

Here I have annotated [*in italics*] the formatting of a student's lifestory.

### **Techiya's Homecoming**

Techiya's conversion to Judaism began with a dream:

*[This extract (any quotation over 3 lines) is created with a double indent, not with tabs, margin alterations, or blank spaces. It does not need quotation marks at the beginning and end.]* One night I had a dream about going to the Hamilton Public Library, and going to the Judaica section. I told Rob and he said, Follow it, see what happens. So I . . . I was surprised that there even was a section on Judaism. The first book I read was *Basic Jewish Beliefs* by Louis and Rebecca Barish--and I was reading about myself. This is who I am.... I have never had an experience like walking into the Judaica section and thinking, "It's real."  
*[Note well how dashes, ellipses, and quotation marks are handled here.]*

*[Use a tab here.]* There is another hat that I have worn in working with Techiya--not the hat of a story teller, but that of a student of religion. A second aim of this work is to ask questions of Techiya's story--*[Note that a dash is created with a double hyphen with no space on either side.]* to contextualize, interpret, and analyze what she has given me, in the hopes of contributing to the scholarly study and understanding of religion

*[If you want to create a break, do so with a double hard return. No asterisks, dots, etc.]*

**Techiya's Call** *[Subheadings are flush left, bold with a blank line before and after.]*

*[Note that the first paragraph following a subheading has no tab.]* Techiya is convinced she was called to be Jewish. The original dream that compelled her to visit the Judaica section of the Hamilton Public Library did more than merely perk her interest in learning about Judaism. The intensive reading that grew out of her fateful dream was accompanied by *profound* [*Italics, not bold, for emphasis.*] feelings of familiarity and satisfaction. A life mired in a "physical ache that would not go away" began to change.

*[In conversation, each change of speaker requires a new paragraph:]*

So I called. And the woman on the phone was fantastic. She put me right at ease. I said, "Is there anything I should be wearing that's different? What should I do?"

She said, "Just come the way you are. If you want to wear a kippa you're welcome. If not, don't worry about it. Just come on in as you are."

So I walked in and there was an usher there. He said, "Are you looking for somebody?"

And I said, "No, [I'm] by myself, I just want to be by myself."

And he said, "Okay fine; anywhere along here is fine." So I walked down and parked.



## 46. The Research and Teaching Cycle

1. Study (books about ritual)
4. Conceptualize (ritual, the project)
5. Apply (for proposals, funding, ethics clearance, sabbaticals)
6. Negotiate (with administration, colleagues, interviewees)
7. Participate (in ritual, in the community)
8. Observe (with eyes and the other senses)
9. Interview (and perhaps let yourself be interviewed)
10. Document (by recording, by writing)
11. Present (talks, articles, books; in print, on the web)
12. Teach (“Until you have taught it, you don’t know it.” “To teach is to learn twice.”)
13. Critique (undergo evaluation, edit, debate, revise, mind-change)

## Notes

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4. Ronald A. Delattre, "Ritual Resorcefulness and Cultural Pluralism," *Soundings* 61 (1978): 282.
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10. Samuel G. F. Brandon, "Religious Ritual," in *Dictionary of the History of Ideas*, ed. Philip Wiener (New York: Scribner's, 1973), 99.
11. Frits Staal, "The Meaninglessness of Ritual," *Numen* 26 (1979): 9, 14.
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16. *The Craft of Ritual Studies*, (New York: Oxford University Press, 2014), 194.
17. Jan Snoek, "Defining 'Rituals,'" in *Theorizing Rituals: Issues, Topics, Approaches, Concepts*, ed. Jens Kreinath, Jan Snoek, and Michael Strausberg (Leiden: Brill, 2006), 13.
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20. Platvoet arrived at this definition by a circuitous path. In 1983 he wrote, "'Ritual' in its widest meaning may therefore be defined as any pattern of standardized behaviour for the purpose of communication between men and unseen beings, men and men, men and animals, animals and men, and animals and animals, which exhibit these formal properties of *scilicet* repetition, self-conscious role or play acting, stylization (i.e. the use of extraordinary action or symbols, or the extra-ordinary use of normal action and symbols), order and organization (with moments or

elements of chaos and spontaneity at prescribed times and places), evocation (in order to attract attention and a collective dimension).” Jan G. Platvoet, “Ritual in Plural and Pluralist Societies: Instruments for Analysis,” in *Pluralism and Identity: Studies in Ritual Behaviour*, ed. Jan Platvoet and Karel van der Toorn, *Studies in the History of Religions* (Leiden: E. J. Brill, 1995), 42. Then, in 1995 he opened “Ritual in Plural and Pluralist Societies” by defining ritual as “that broad range of forms of social interaction between humans, and from one or several humans to other, real or postulated, addressable beings which is marked by a sufficient number of the distinctive traits and functions set out below to merit classification as ‘ritual’ conceived as a fuzzy, polythetic category of the ‘family resemblance’ type.” “Ritual in Plural and Pluralist Societies,” 27. After this definition, he then laid out thirteen “dimensions” (which combine traits and functions) of ritual, finally concluding with the revised definition above.

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22. Jean S. La Fontaine, ed., *The Interpretation of Ritual: Essays in Honour of A. I. Richards* (London: Tavistock, 1972), xvii.
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33. Barbara G. Myerhoff *Remembered Lives* (Ann Arbor: University of Michigan Press, 1992), 129.
34. Victor Witter Turner, *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca, NY: Cornell University Press, 1967), 95.
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37. *Ibid.*, 12.
38. *Ibid.*, 3.

39. Ibid., 79.
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46. Gluckman, "Les rites de passage," 22.
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