

Contents

Preface	ix
1. Interpretive Criteria in the Seventh Moment	1
When to Use the Interpretive Approach	1
The Researcher and the Social World	3
Interpretive Criteria in the Seventh Moment	4
Performing Ethnography	12
The Performance Turn	15
Red Lodge, Montana: Experiences and Performances	20
Performing Montana	24
Notes	24
2. The Interpretive Point of View	26
Performing Racial Memories	26
Personal Biography	32
The Interpretive Heritage	33
Opening Up the World for Interpretation	34
The Subject's Experiences and the Epiphany	34
What Is Interpretive Interactionism?	39
Interpretation and Science	44
History, Power, Emotion, and Knowledge	49
The Criteria of Interpretation	51
The Agenda	54
Conclusion	55
Notes	55
3. Securing Biographical Experience	56
Exemplars	56
Overview	58
Narrative's Moment	58

Selves, Narratives, and Sacred Places	60
Interpreting the Biographical	67
Conclusion	68
4. The Interpretive Process	70
The Steps to Interpretation	70
Evaluating Interpretive Materials	80
Conclusion	83
5. Situating Interpretation	85
Time, History, and Mapping	85
Learning the Language and Its Meanings	91
Researcher as Newcomer and the Knowing Subject	96
Conclusion	97
6. Thick Description	98
A Double Crisis	98
Thick Description as Performative Writing	99
Thick Description-as-Inscription	100
Thin Description-as-Inscription	102
Types of Thick Description-as-Inscription	106
Good and Bad Thick Description	114
Description, Inscription, and Interpretation	116
Conclusion	118
Note	118
7. Doing Interpretation	119
The Importance of Interpretation and Understanding	120
Exemplars of Interpretation	120
What Interpretation Does	123
Types of Interpretation and Exemplars	126
Performing and Representing Interpretation	135
Understanding	137
Conclusion	142

8. Conclusion: On Interpretive Interactionism	143
Interpretation	143
Biographical Experience	145
Reading and Writing Interpretation	147
Fiction and Interpretation	153
Interpretive Interactionism in the Postmodern Period	154
 Glossary	 157
 References	 163
 Name Index	 175
 Subject Index	 179
 About the Author	 187