

# Authoring Lives

The illusion that ethnography is a matter of sorting strange and irregular facts into familiar and orderly categories this is magic, that is technology has long since been exploded. What it is instead, however, is less clear. That it might be a kind of writing, putting things to paper, has now and then occurred to those engaged in producing it, consuming it, or both. But the examination of it as such has been impeded by several considerations, none of them very reasonable. One of these, especially weighty among the producers, has been simply that it is an unanthropological sort of thing to do. What a proper ethnographer ought properly to be doing is going out to places, coming back with information about how people live there, and making that information available to the professional community in practical form, not lounging about in libraries reflecting on literary questions. Excessive concern, which in practice usually means any concern at all, with how ethnographic texts are constructed seems like an unhealthy self-absorption time wasting at best, hypochondriacal at worst. The advantage of shifting at least part of our attention from the fascinations of field work, which have held us so long in thrall, to those of writing is not only that this difficulty will become more clearly understood, but also that we shall learn to read with a more percipient eye. A hundred and fifteen years (if we

date our profession, as conventionally, from Tylor) of asseverational prose and literary innocence is long enough.

This comprehensive text is the first to introduce evocative autoethnography as a methodology and a way of life in the human sciences. Using numerous examples from their work and others, world-renowned scholars Arthur Bochner and Carolyn Ellis, originators of the method, emphasize how to connect intellectually and emotionally to the lives of readers throughout the challenging process of representing lived experiences. Written as the story of a fictional workshop, based on many similar sessions led by the authors, it incorporates group discussions, common questions, and workshop handouts. The book: describes the history, development, and purposes of evocative storytelling; provides detailed instruction on becoming a story-writer and living a writing life; examines fundamental ethical issues, dilemmas, and responsibilities; illustrates ways ethnography intersects with autoethnography; calls attention to how truth and memory figure into the works and lives of evocative autoethnographers.

Ernest Hemingway, Zadie Smith, Joan Didion, Franz Kafka, David Foster Wallace, and more. In *Process*, acclaimed journalist Sarah Stodola examines the creative methods of literature's most transformative figures. Each chapter contains a mini biography of one of the world's most lauded authors, focused solely on his or her writing

process. Unlike how-to books that preach writing techniques or rules, *Process* puts the true methods of writers on display in their most captivating incarnation: within the context of the lives from which they sprang. Drawn from both existing material and original research and interviews, Stodola brings to light the fascinating, unique, and illuminating techniques behind these literary behemoths.

Critical introductions to a range of literary topics and genres. *Writing Lives* takes as its focus life writing, both autobiography and biography, discussing these genres specifically within the contexts of the lives and literary careers of writers, past and present. In addition to exploring the key characteristics of life writing, the book also examines the relationship between the lives of authors and the influence of these lives both on their own writing and on the reception of their work by contemporary and later readers. The book traces the origins of literary biography from its early roots to its position as a best-selling genre in its own right.

*Writing Lives*

*Writing My Wrongs*

*New and Experimental Approaches to Writing Lives*

*The Writing Lives of Great Authors*

*Revision*

*Writing Lives in the Eighteenth Century*

*"For nonwriters, it is a glimpse into the trials and satisfactions of a life spent with words. For writers, it is a warm, rambling, conversation with a stimulating and extraordinarily talented colleague." — Chicago Tribune From Pulitzer Prize-winning Annie Dillard, a collection that illuminates the dedication and daring that characterizes a writer's life. In these short essays, Annie Dillard—the author of Pilgrim at Tinker Creek and An American Childhood—illuminates the dedication, absurdity, and daring that characterize the existence of a writer. A moving account of Dillard's own experiences while writing her works, The Writing Life offers deep insight into one of the most mysterious professions.*

*Logos, trademarks, national insignia, brand names, celebrity images, design patents, and advertising texts are vibrant signs in a consumer culture governed by a regime of intellectual property laws. In The Cultural Life of Intellectual Properties, professor of law and cultural anthropologist Rosemary J. Coombe brings an illuminating ethnographic approach to an analysis of authorship and the role law plays in shaping the various meanings that animate these protected properties in the public sphere. Although such artifacts are ubiquitous in contemporary culture, little attention has been paid to the impact of intellectual property law in everyday life or to how ownership of specific intellectual properties is determined and exercised. Drawing on*

*a wide range of cases, disputes, and local struggles, Coombe examines these issues and dismantles the legal assumption that the meaning and value of a text or image is produced exclusively by an individual author or that authorship has a single point of origin. In the process, she examines controversies that include the service of turbaned Sikhs in the Royal Canadian Mounted Police and the use of the term Olympic in reference to the proposed gay Olympic Games. Other chapters discuss the appropriation of such celebrity images as the Marx brothers, Judy Garland, Dolly Parton, James Dean, and Luke Skywalker; the conflict over team names such as the Washington Redskins; and the opposition of indigenous peoples to stereotypical Native American insignia proffered by the entertainment industry. Ultimately, she makes a case for redefining the political in commodified cultural environments. Significant for its insights into the political significance of current intellectual property law, this book also provides new perspectives on debates in cultural anthropology, cultural studies, and political theory. It will therefore interest both a wide scholarly and a general audience.*

*From the television host, actress, and mother of three, a fabulous collection of season-by-season recipes, holiday hacks, birthday rituals, and date night ideas for creating wonderful family celebrations and cherished memories. Television personality*

*Vanessa Lachey is a dedicated mom of three, a supportive wife to singer Nick Lachey, and someone who freely shares her “perfectly imperfect” home and family life. But like many people, Vanessa didn’t come from a family whose traditions were passed down from generation to generation. Her mom left when she was nine, and when she began her own family, Vanessa had to rely on her own imagination to create celebrations and milestone markers that would become annual rituals. In *Life from Scratch*, Vanessa shares personal stories, ideas, delicious recipes, and parenting tips you can use to make your own celebrations unique and unforgettable. Inside you’ll discover the simple gift-giving custom Vanessa shares with her best girlfriends each year; the date-night tradition that she and Nick swear by; and her fool-proof recipe for “authentic” Chicken Adobo she serves to family and friends. A fun, uplifting yearlong guide that celebrates families that color outside the lines, *Life from Scratch* will inspire people to make each season, and each special moment, their own.*

*This Pulitzer Prize-winning biographer's summary of his lifework includes a study of the biographical art, which deals with problems of life-myth, archives, narrative forms, questions of transference, and fears of "psychologizing" in writing modern biographies*

*Biography*

*Evocative Autoethnography*

*I Am Yours*

*Men of Letters, Writing Lives*

*Speaking Lives, Authoring Texts*

*Claiming God*

*Mothers Creating/writing Lives*

With recent advances in digital technology, a number of exciting and innovative approaches to writing lives have emerged, from graphic memoirs to blogs and other visual-verbal-virtual texts. This edited collection is a timely study of new approaches to writing lives, including literary docu-memoir, autobiographical cartography, social media life writing and autobiographical writing for children. Combining literary theory with insightful critical approaches, each essay offers a serious study of innovative forms of life writing, with a view to reflecting on best practice and offering the reader practical guidance on methods and techniques. Offering a range of practical exercises and an insight into cutting-edge literary methodologies, this is an inspiring and thought-provoking companion for students of literature and creative writing studying courses

on life writing, memoir or creative non-fiction.

A diary entry, begun by a wife and finished by a husband; a map of London, its streets bearing the names of forgotten lives; biographies of siblings, and of spouses; a poem which gives life to long-dead voices from the archives. All these feature in this volume as examples of 'writing lives together': British life writing which has been collaboratively authored and/or joins together the lives of multiple subjects. The contributions to this book range over published and unpublished material from the late eighteenth to the late nineteenth centuries, including biography, auto/biographical memoirs, letters, diaries, sermons, maps and directories. The book closes with essays by contemporary, practising biographers, Daisy Hay and Laurel Brake, who explain their decisions to move away from the single subject in writing the lives of figures from the Romantic and Victorian periods. We conclude with the reflections and work of a contemporary poet, Kathleen Bell, writing on James

Watt (1736–1819) and his family, in a ghostly collaboration with the archives. Taken as a whole, the collection offers distinctive new readings of collaboration in theory and practice, reflecting on the many ways in which lives might be written together: across gender boundaries, across time, across genre. This book was originally published as a special issue of *Life Writing*.

This book takes a new pedagogy approach to teaching and learning in contemporary narrative therapy, based in autoethnography and storytelling. The individual client stories aim to paint each therapeutic meeting in such detail that the reader will come to feel as though they actually know the two or more people in the room.

Trev Lynn Broughton takes an in-depth look at the developments within Victorian auto/biography, and asks what we can learn about the conditions and limits of male literary authority. Providing a feminist analysis of the effects of this literary production on culture, Broughton looks at the increase in professions with a vested

interest in the written Life; the speeding up of the Life-and-Letters industry during this period; the institutionalization of Life-writing; and the consequent spread of a network of mainly male practitioners and commentators. This study focuses on two case studies from the period 1880-1903: the theories and achievements of Sir Leslie Stephen and the debate surrounding James Anthony Froude's account of the marriage of Thomas and Jane Welsh Carlyle.

**Life, Death, and Redemption in an American Prison**

**Histories of the Elusive Self**

**Pathways Beyond Despair: Re-authoring Lives of Young People Through Narrative Therapy**

**Authoring Lives in a Subject-centered Curriculum**

**Reimagining Narrative Therapy Through Practice Stories and Autoethnography**

**Romantic and Victorian auto/biography  
A Shared Memoir**

*An in-depth look at the creative writing practices of nine Chicago youths.*

*Writing Lives in the Eighteenth Century is a collection of essays on memoir, biography,*

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*and autobiography during a formative period for the genre. Employing the methodology William Godwin outlined for novelists of taking material "from all sources, experience, report, and the records of human affairs," each contributor examines within the contexts of their time and historical traditions the anxieties and imperatives of the auto/biographer as she or he shapes material into a legacy.*

*A New York Times Notable Book A Miami Herald Best Book of the Year In this deeply personal book, the celebrated Haitian-American writer Edwidge Danticat reflects on art and exile. Inspired by Albert Camus and adapted from her own lectures for Princeton University's Toni Morrison Lecture Series, here Danticat tells stories of artists who create despite (or because of) the horrors that drove them from their homelands. Combining memoir and essay, these moving and eloquent pieces examine what it means to be an artist from a country in crisis. BONUS MATERIAL: This edition includes an excerpt from Edwidge Danticat's *Claire of the Sea Light*.*

*It is time. It is time to free our voice. To speak is a revolution. For too long, through the most intimate acts of erasure, women have been silenced. Now, women everywhere are breaking through the limits placed on us by family, society, and tradition. To find our voices. To make space for ourselves in this world. Now is the moment to reclaim what was once lost, stolen, forsaken, or abandoned. I*

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*Am Yours is about my fight to protect and free my voice from those who have sought to silence me, for the sake of creating a world where all voices are welcome and respected. Because the voice, without intimacy, will atrophy. We're in this together. You are mine, and I am yours.*

*Writing Lives Together*

*Reclaiming Dignity-- African American Pastoral Care*

*Life from Scratch*

*Writing in the Lives of Urban Youth*

*Writing Lives and Telling Stories*

*Intersecting Cultural Identities in Everyday Life*

*Authoring Your Life*

Catherine Parke explores biography through detailed examinations of Samuel Johnson, Virginia Woolf, Langston Hughes, Gertrude Stein and other masters of the genre.

Women's writing from South Asia is incredibly diverse; it maps the geographical, cultural, and social hybridity of their respective countries. These authors have not only 'created' their own lives, but also have attempted to 'rewrite' the historical time. 'Writing Lives, Rewriting Times: Mapping Women's Responses from South Asia' has ten essays on writers such as Jamila Hashmi, Amrita Pritam, Shashi Deshpande, Jhumpa Lahiri, Tehmina Durrani, Ambai, K R Meera, Sujatha Gidla, Chaoba Phuritshabam, Shreema Ningobam, and Soibam Haripriya. The nature of homosexual desire in the film Margharita with a straw, as well as the role of food as an emotional anchor for diasporic communities in women's food memoirs such as Climbing the Mango Trees: A Memoir of a Childhood in India, Tiffin, and Love, Loss, and What We Ate: A Memoir, are also explored in this volume.

This innovative collection explores the life stories of Chinese women and men between the seventeenth and twenty-first centuries. It draws on both biographical and autobiographical narratives and on perspectives taken from life writing theory to ask how lives were lived and written within and against the rules of the auto/biographical game.

Carolyn Ellis is the leading writer in the move toward personal, autobiographical writing as a strategy for academic research. In addition to her landmark books *Final Negotiations* and *The Ethnographic I*, she has authored numerous stories that demonstrate the emotional power and academic value of autoethnography. This volume collects a dozen of Ellis's stories—about the loss of her husband, brother and mother; of growing up in small town Virginia; about the work of the ethnographer; about emotionally charged life issues such as abortion, caregiving, and love. Atop these captivating stories, she adds the component of meta-autoethnography—a layering of new interpretations, reflections, and vignettes to her older work. An important new work for qualitative researchers and a student-friendly text for courses.

Doing Time, Writing Lives

Writing Lives Rewriting Times Mapping Womens Responses from South Asia

Literary Biography

Motherhood Memoirs

Re-Authoring Life Narratives After Trauma: A Holistic Narrative Model of Care

Re-authoring Lives

Refiguring Literacy and Higher Education in Prison

Re-authoring Life Narratives after Trauma is an interdisciplinary, specialist resource for traumatic stress researchers, practitioners and frontline workers who focus their research and work on communities from

diverse religious backgrounds that are confronted with trauma, death, illness and other existential crises. This book aims to argue that the biopsychosocial approach is limited in scope when it comes to reaching a holistic model of assessing and treating individuals and communities that are exposed to trauma. The holistic model must integrate an understanding of and respect for the many forms of religion and spirituality that clients might have (Pargament 2011). It will not only bring a spiritual perspective into the psychotherapeutic dialogue, but it will also assist in dealing with the different demands in pastoral ministry as related to clinical and post-traumatic settings. The book makes several contributions to scholarship in the disciplines of, although not limited to, traumatic stress studies, pastoral care and counselling, psychology and psychiatry. Firstly, the book brings spirituality into the psychotherapeutic dialogue; traditionally, religious and spiritual topics have not been a welcome part of the psychotherapeutic dialogue. Secondly, it underscores the significance of documenting literary narratives as a means of healing trauma; writing about our traumas enables us to express things that cannot be conveyed in words, and to bring to light what has been suppressed and imagine new possibilities of living meaningfully in a changed world. Thirdly, it proposes an extension to the five-stage model of trauma and recovery coined by Judith Herman.

Are you seeking to join with young people who are experiencing ongoing despair and suffering? Find way of honouring the injustices and oppression they may be experiencing as well as the skills and wisdoms they are

using to respond? If so, this book has been created with you in mind. In these pages, you will find hopeful and effective ideas and practices for re-authoring young people's lives. Also throughout is a determination to bring forth political considerations that situate lives in broader social and historical contexts. Whether you are new to narrative therapy or whether you are seeking to extend your narrative skills, we hope the moving stories of practice included in these pages will provide you, and the young people with whom you work, hope and possibilities beyond despair.

Biography appears to thrive as never before; and there clearly remains a broad readership for literary biography. But the methods and approaches of recent criticism which have contributed rich insights and asked new questions about the ways in which we interrogate and appreciate literature have scarcely influenced biography. Biography as a form has been largely unaffected by either new critical or historical perspectives. For early-modern scholars the biographical model, fashioned as a stable form in the eighteenth century, has been, in some respects, a distorting lens onto early-modern lives. In the Renaissance and early-modern period rather the biography's organic and developmental narratives of a coherent subject, lives were written and represented in a bewildering array of textual sites and generic forms. And such lives were clearly imagined and written not to entertain or even simply to inform, but to edify and instruct, to counsel and polemicize. It is only when we understand how early moderns imagined and narrated lives, only that is through a full return to history and an

exact historicizing, that we can newly conceive the meaning of those lives and begin to rewrite their histories free of the imperatives and teleologies of Enlightenment. In *Writing Lives* literary scholars, cultural critics, and historians of ideas and visual media, currently engaged both with early modern conceptions of the life and our own conceptualizing of the biographical project, reflect on the problems of writing lives from the various perspectives of their own research and in the form of case studies informed by new questions.

The authors in this collection examine and critique motherhood memoir, alongside the texts of their own lives, while seeking to transform mothering practice--highlighting revolutionary praxis within books, or, when none is available, creating new visions for social change. Many essays interrogate the tensions of maternal narrative--the negotiation of the historical location of writer and readers, narrative and linguistic constraints, and the slippery ground of memory--as well as the borders constructed between the "objective" scholar and the reader who engages with and identifies with texts through her intellect and her emotional being.

Things I Tell My Daughter

Developing Your INTERNAL VOICE to Navigate Life 's Challenges

Narratives of Therapists' Lives

Feel These Words

Create Dangerously

Authorship, Appropriation, and the Law

Three African American Women's Oral Slave Narratives

War affects life writing and lives affect

war writing. The traditional forms of life writing—memoir, biography, letters, diaries—buckle under the strain of war. War writing has fewer traditional forms but exists at a similar extreme. The eight chapters in this book, written by leading and up-and-coming scholars in the field, illuminate the creative innovations, improvisations, and implosions which happen when the demands of writing war and writing lives collide. Central to all is the question of authenticity: how can wars and lives be known and who can speak of them with authority? This volume has a generous chronological and generic range, beginning in the early 1800s and stretching to 21st-century texts, and covering letters, diaries, fiction, ‘fakeries’, poetry, biography, testimony, songs, objects, and digital media. The mix of authors is similarly varied: Thomas Hardy, W. H. Auden and Elizabeth Bowen rub shoulders with Yousif M. Qasmiyeh (a contemporary Palestinian poet), Farah Baker (a Gazan teenager) and the writers behind the pen-names Araki Yasusada and Jiri Kajanë. This book was originally published as a special issue of *Textual Practice*.

Pathways Beyond Despair: Re-authoring  
Lives of Young People Through Narrative

TherapyDulwich Centre Publications

This book attempts to answer two perennial questions: What does it mean to be persons of worth and value in our contemporary culture? And, how can a relationship with God give us a renewed sense of our worth and value? The thesis of this book is that we become persons by internalizing the conversations in which we take part, but we become holy persons by giving conversation with God a privileged status over all other conversations. Even though persons are labeled worthy and valuable by our culture, we are judged in our culture by market values that are antithetical to Christian values. In the marketplace persons are deemed worthy and honorable if they are, for example, a particular color, age, gender, class, or religion. Persons are considered shameful if they aren't. Worthy persons are invited in and shameful persons are shut out. Following the African American tradition of drawing on biblical material, this book will use Biblical narratives, but also contemporary African American autobiography and fiction to show pastors how to enable the transformation that comes when persons learn to put conversations with God in the forefront. For example, the book of Job is about a person who suffered staggering

losses, who was shamed by well-meaning friends, but who still talked and listened to God. Throughout the book, we see Job sorting through different levels of conversation about human value and worth until God's voice breaks through with sound and fury. The Book of Job gives us no answer to the reason for suffering, only that God is present and that a relationship with God is always possible. Wimberly offers an elegant tool to help pastors understand how persons come to a renewed sense of their value and worth. Understanding how and why transformation occurs is a fundamental issue in psychology and religion that is studied in most pastoral care classes. By using the term "conversation," Wimberly can describe complex psychological phenomena and processes simply. Part of the beauty of this concept is that it can be effectively used in both religious and secular counseling contexts by professionals interested in faith development and spiritual formation.

Writing Lives, a collection of short stories, featuring Lawrence Hoba, Tendai Huchu, Tendai Machingaidze, Nevanji Madanhire, Daniel Mandishona, Christopher Mlalazi, Blessing Musariri, Chiedza Musengezi, Sekai Nzenza, Fungisayi Sasa

and Emmanuel Sigauke. Writing Lives is the seventh of Weaver's anthologies of short stories following Writing Still, Writing Now, Laughing Now, Women Writing Zimbabwe, Mazambuko and Writing Free. As with the other anthologies, this vibrant collection reflects the lives and experiences of Zimbabweans as filtered through the lens of each author's perceptions. Writing Lives gives us stories that will make us laugh and bring tears to our eyes as it provides a focus on the past, the present and even the future.

An Instrumental Case Study of Graduate Professional Education in Occupational Therapy

Writing Lives in China, 1600-2010

The Anthropologist as Author

Writing War, Writing Lives

The Cultural Life of Intellectual Properties

Biography and Textuality, Identity and Representation in Early Modern England

Family Traditions That Start with You

*Critical edition of three women's oral slave narratives.*

*This historic book may have numerous typos and missing text.*

*Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed.*

*Not illustrated. 1897 edition. Excerpt: ...to intervene at a policy level. He did feel that he was getting somewhere with these initiatives, and it wasn't this that he wished to focus on in our conversation. What concerned him most, and what he wanted*

*to explore in our conversations, was that, despite his awareness of the context of the dilemmas he was facing in his work, he couldn't help but feel that he was failing the persons who were consulting him. It was this sense of failure that he believed was contributing most significantly to the despair that he had spoken of at the beginning of our conversation. As we talked, I asked Paul some questions: 'Despair isn't something that persons experience without having had some hope that things would be different. Could we talk about some of the hopes that you have for the lives of others, those hopes that you have experienced being frustrated?' 'You said that many of your agency's recent policy decisions go against what you stand for. Would you talk about some of your values and beliefs that are contradicted by these decisions?' 'In regard to the sense of failure that you have spoken of, could you say something about your appreciation of the possibilities that are available to persons in their lives?' In the conversation that was shaped by these questions, I also asked Paul to assist me to understand the history of these hopes, of these values, and of this understanding of the possibilities available to persons in their lives. In tracing the history of these hopes, values, beliefs, and this commitment to the exploration of the possibilities for persons' lives, among other things he spoke of his aunt's and uncle's contributions: of his aunt's habit of caring about the less fortunate and marginal people in her community, in ways emotional...*

*Writing Lives argues that the modern biographical model has in many respects distorted early modern lives which rather than organic and developmental narratives of a coherent subject were written and represented in a vast array of textual sites and generic forms. Such lives were imagined and written not to entertain or even simply to inform, but to edify, instruct, and counsel. By applying new critical questions and perspectives, most of all by returning to history and*

*interrogating how early moderns imagined and narrated lives, these essays enable us newly to conceive the meaning of those lives and begin to rewrite their histories free of the imperatives and teleologies of Enlightenment.*

*Autobiography of a Disease documents, in experimental form, the experience of extended life-threatening illness in contemporary US hospitals and clinics. The narrative is based primarily on the author's sudden and catastrophic collapse into a coma and long hospitalization thirteen years ago; but it has also been crafted from twelve years of research on the history of microbiology, literary representations of illness and medical treatment, cultural analysis of MRSA in the popular press, and extended autoethnographic work on medicalization. An experiment in form, the book blends the genres of storytelling, historiography, ethnography, and memoir. Unlike most medical memoirs, told from the perspective of the human patient, *Autobiography of a Disease* is told from the perspective of a bacterial cluster. This orientation is intended to represent the distribution of perspectives on illness, disability, and pain across subjective centers—from patient to monitoring machine, from body to cell, from caregiver to cared-for—and thus makes sense of illness only in a social context.*

*Autobiography of a Disease*

*The Writing Processes of Children's Authors and Their Characters*

*Interviews & Essays*

*An Autoethnography of African American Motherhood*

*The Immigrant Artist at Work*

*Principia Biographica*

*The Writing Life*

Doing Time, Writing Lives offers a much-needed analysis of the teaching of college

writing in U.S. prisons. Through the examination of a college-in-prison program, Berry exposes not only incarcerated students' hopes and dreams for their futures but also their anxieties about whether education will help them.

NEW YORK TIMES BESTSELLER □ An “extraordinary, unforgettable” (Michelle Alexander, author of *The New Jim Crow*) memoir of redemption and second chances amidst America’s mass incarceration epidemic, from a member of Oprah’s SuperSoul 100 Shaka Senghor was raised in a middle-class neighborhood on Detroit’s east side during the height of the 1980s crack epidemic. An honor roll student and a natural leader, he dreamed of becoming a doctor—but at age eleven, his parents’ marriage began to unravel, and beatings from his mother worsened, which sent him on a downward spiral. He ran away from home, turned to drug dealing to survive, and ended up in prison for murder at the age of nineteen, full of anger and despair. Writing *My Wrongs* is the story of what came next. During his nineteen-year incarceration, seven of which were spent in solitary confinement, Senghor discovered literature, meditation, self-examination, and the kindness of

others—tools he used to confront the demons of his past, forgive the people who hurt him, and begin atoning for the wrongs he had committed. Upon his release at age thirty-eight, Senghor became an activist and mentor to young men and women facing circumstances like his. His work in the community and the courage to share his story led him to fellowships at the MIT Media Lab and the Kellogg Foundation and invitations to speak at events like TED and the Aspen Ideas Festival. In equal turns, *Writing My Wrongs* is a page-turning portrait of life in the shadow of poverty, violence, and fear; an unforgettable story of redemption; and a compelling witness to our country's need for rethinking its approach to crime, prison, and the men and women sent there.

This volume uses autoethnography—cultural analysis through personal narrative—to explore the tangled relationships between culture and communication. Using an intersectional approach to the many aspects of identity at play in everyday life, a diverse group of authors reveals the complex nature of lived experiences. They situate interpersonal experiences of gender, race, ethnicity, ability, and orientation within larger systems of power, oppression, and social

privilege. An excellent resource for undergraduates, graduate students, educators, and scholars in the fields of intercultural and interpersonal communication, and qualitative methodology. This is the first full-length explicitly identified autoethnographic text on African American motherhood. It shows the lived experiences of Black motherhood, when mothering is shaped by race, gender, and class, and mothers must navigate not only their own, but also their children's positions in society. Ferdinand takes an intimate look at her mothering strategies spanning ten years (from 2007 to 2017), preparing her daughter to traverse a racist and sexist society. It is a multi-generational text that blends the author's experience with that of her own mother, grandmother, and her daughter, to engage in a larger discussion of African American/Black mother/womanhood. It is grounded within Black Feminist Theory, which centers the experiences of Black women within the domains of intersecting oppressions. It is from a very personal position that Ferdinand provides a glimpse into the minutiae of mothering that reveal the everyday intricacies of Black women as mothers. It highlights specific strategies Black mothers use to combat discrimination and

oppression, from teaching their children about the n-word to choosing positive representations of Black identity in movies, books, dolls, daycares, elementary schools, and even extra-curricular activities. It shows the impact that stereotypical manifestations of Black femininity have on Black women's experience of motherhood, and how this affects Black women and girls' understanding of themselves, especially their skin color, body shape, and hair texture. As an interdisciplinary text, this book will be reading for academics and students in a broad range of fields, including Education, African American Studies, Communication Studies, Women Studies, Psychology and Health Studies. It is also a handbook of lived experience for Black mothers, grandmothers, and daughters, and for all mothers, grandmothers, and daughters irrespective of color.

Critical Autoethnography

Autoethnographic Reflections on Life and Work

Works and Lives

Process

American Biography and Autobiography

***Who am I? What do I want in relationships?***

***How do I know what to believe? How do I***

*manage the stresses of living? This is a guide to addressing life's challenges and competing demands. It will help you to reflect on the problems and setbacks you encounter to discover your own voice, uncover your authentic sense of values, build your confidence, and find meaning in your life. This is, however, far more than a self-help book; and it addresses multiple audiences. Because everyone's circumstances differ, and life unpredictable, this book does not offer simplistic solutions and steps to follow. Instead, Marcia Baxter Magolda immerses you in the stories of thirty-five adults whom she has followed and interviewed for over twenty years. With her guidance, and using the self-authorship framework she has developed, you will recognize in yourself many patterns and parallels from the protagonists' stories of emotional and intellectual growth. By reflecting on these life stories, you will gain insights about your individual values and identity, and strengthen your sense of self-reliance to handle significant transitions and unexpected circumstances. In addition to helping you identify the phases of your journey to self-authorship, Marcia Baxter Magolda offers reflective exercises and questions to help you*

*uncover your strengths and identify the barriers that may be inhibiting you from building the internal, psychological compass that will serve as the foundation for your journey. Offering advice on how to be “good company” for those who have set out on their journey to self-authorship, the book is also addressed to partners, family members, friends, teachers, mentors, and employers, so they can offer support to those that face these challenges. Finally, for scholars of adult development, this book offers the latest articulation of the developing theory of self-authorship.*

*Are you looking for hope in your work with people who are considered to have chronic problems? Interested in literature and would like to find ways to express this in your work? Developing ideas for consulting with people who have survived abuse? Conscious of issues of power and want to make your practice more accountable to the people who seek your help? Interested in recent developments in social theory and their implications for practice? Or wanting to work collaboratively with others in the generation of new possibilities for their lives? If so, this book will be of relevance to you.*