

## UC Irvine Digital Orals Documents in PECE: Style Guide

**By: Angela Okune (with James Adams, Kim Fortun and Leah Horgan)**

***Updated as of September 4, 2018***

Within the UC Irvine Department of Anthropology, the form that the orals documents take are largely unstipulated and decided in agreement with the individual faculty advisor. Most faculty expect three documents which cover the major literatures that inform the doctoral research project. These are circulated to the candidate's orals committee approximately one month in advance for their review and subsequently discussed during an in-person defense which typically takes about 2 - 3 hours. The crafting of the orals documents is generally expected to take place during the third year, as articulated in the UCI Anthro PhD Program Guide. One form for the UC Irvine Anthropology orals documents can be as (PECE) "essays" on the Platform for Experimental Collaborative Ethnography (PECE). Essays -- with shadow box-like structures -- can contain free text, artifacts (text, pdf, images, audio, video, websites), annotations of artifacts, photo essays, and other PECE essays. The following document provides some suggested guidelines for the style of the Orals document in PECE. Feedback is welcomed and appreciated.

- **Default** is to follow the Chicago Manual of Style, 16th edition, as adopted by the American Anthropological Association (using Chicago's [author-date format](#)).
- **Metadata Page - Mapping Borrowed Content:** The metadata page should include a basic description of the essay -- rather like a "summary" in a grant (including information that may need to be repeated in the essay itself). Additionally, please indicate if the essay includes borrowed material (created by other platforms users) or was developed as part of a class (and with feedback from a professor or other students). For example, see [this document](#). This is encouraged! If more than one orals document is being created in PECE, it can be helpful to have links to the other documents via the metadata page.
- **Titling:** All essays in the exhibit should have standardized titles, which look like [this](#). To add these titles, go to "View Essay" and click on "customize this page" (at very bottom). Click on first column "+" to add new pane. Using "add text option," add title and citation (see citation format below).
- **Submission:** On the meta-level essay, under the title, the following submission format is advised. If the essay is co-authored, both submission information should be included, see example [here](#).

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October 2, 2018

To her committee members:

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Dr. Kris Peterson

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- **Cite as:** Other than the meta-level essay (which includes the full submission information, see above), any essays within the document should include “cite as” information below the title. The way essays can be nested within essays (and borrowed from other essays) makes citation a bit tricky; a standard way of citing nested essays will thus be especially important. Please follow these examples (noting that the primary title in any citation is in “quotes”). Please include the web link in the citation.

#### Top-level essay

See above format for “submission.”

#### Embedded essay

Okune, Angela. 2018. "Ethics and Responsibility." In PhD Orals Document: Decolonizing the African University. University of California, Irvine. October.

<http://worldpece.org/content/ethics-and-responsibility/essay>

#### Twice embedded essays

Okune, Angela. 2018. "#RhodesMustFall #FeesMustFall #ScienceMustFall." In Ethics and Responsibility, created by Angela Okune. In PhD Orals Document: Decolonizing the African University, created by Angela Okune. University of California, Irvine. October.

<http://worldpece.org/content/rhodesmustfall-feesmustfall-sciencemustfall/essay>

- **First Column Layout:** The three column structure of a PECE essay can be used in many different ways, and this flexibility can be leveraged in presenting different kinds of content, varying amounts of introductory framing, description of methods, and so on. In a collection like STS-AB, however, some standardization in formatting will make it easier to move through and across different essays. In particular, we encourage this [layout of digital essays](#) that are the top level essay for particular collections. The left column should include
  - UCI Anthropology logo ([available here](#)).
  - Title and citation: See instructions above.
  - Summary: This can be very brief and a repeat of metadata page.

- Work flow, methods, reflections: Text that describes your approach in building the essay, reflexive considerations (see [this example here](#)). This could also be its own PECE essay that includes various process-related documentation, recordings, and notes (see [this example](#)).
- Essay content bibliography: Exhibit content lists should include all PECE essays, photo essays, and original artifacts (audio, video, pdf, etc). (see this [example here](#)).
- About PECE and essay structure (see [this example](#))
- Questions (Analytic Framework) (embedded in the meta essay [here](#))
- Explanatory text of why this literature fits with this project ([example here](#))
- Brief Research Description (ie. what this lit review supports) ([example here](#))
- Brief Bio of Creator ([example here](#))
- PhD Orals at UCI Anthro (explaining the document in its context) ([example here](#))
- **Second column**
  - Extended narrative at the top of the second column (see [example here](#)). This can be a text artifact for easier readability and a link to a [PDF version](#) (for easier citing and downloading) can be added within the critical commentary text.
  - Use other panes in second and third column in whatever way works for the particular content you are working with.
- **Third column**
  - Full Bibliography (of full reading list) ([example here](#))
  - Directions for committee on how to submit feedback (either as annotations within PECE or in google form, [example here](#)).
- **Sub-essays**
  - The format of sub-essays can be tweaked creatively as necessary for the project. For example, the [Collaboration document](#) has sub-essays designed to allow readers to view annotations and works around each phase of the research life cycle (leveraging the “tag” feature). In comparison, the [STS in Africa](#) document has sub-essays organized around each analytic question. A third example is the [Decolonizing the African University](#) which has sub-essays organized thematically.

- On each sub-essay's cover page, it is important to include links to each of the other sub-essays for ease of direct access by the reader as well as a link back to the broader essay. (see example text at the bottom of [this page](#)).
- Some examples of sub-essays are outlined here:
  - i. [This example](#) does a good job of foregrounding a narrative summary (in second column) based on responses to the particular analytic question. The third column offers a sample of some of the annotations that were used to draft the summary narrative.
  - ii. [This example](#) does a good job of offering insights about a particular phenomenon (collaboration at one stage of the research process) drawing on responses to *all* analytic questions and looking at a delineated set of works. This also includes a sample of the annotations that were used to draft the summary.
  - iii. This [example](#) and this [example](#) foreground the artifacts queried and puts them into one frame for easier joint querying.
- **Framing:** Exhibit essays should have embedded framing that will guide readers that come to the essay without going through the front page for the overall orals doc. I suggest adding a box in the lower left corner of the essay that includes links to explanatory text about the orals document and the research project. [Here is an example](#) that I have added to the bottom left corner of all of my essays (other than the meta-essay).
- **Flagging authorship:** A PECE essay purposely mixes and mashes up authors and voices -- which makes it especially important to flag who is speaking in different places in a PECE essay. In many essays, it can be assumed that unmarked text was written by the people listed as creators of the essay. Sometimes, things are more complicated: as when there are many people listed as creators of the essay and each need a distinctive voice. It is therefore recommended to indicate one's voice with your initials wherever possible.
- **References (secondary sources, for an essay's main narrative, for example):** Citations and reference lists should use Chicago's author-date format. In-text references are cited in parentheses, with last name(s), year of publication, and page numbers (preceded by a comma) for direct quotations or extensive paraphrases (Okune 2018, 245-259). Use semicolons to separate two or more references in a single parenthetical citation and list them alphabetically (Adams and Woodruff 2014; Okune 2018; Daser 2014; Foucault 2000). Do not include "ed.", "trans." or original publication year in in-text references as this information will be included on the reference list.

The references list should be ordered alphabetically by author's last name. If available, provide digital object identifiers (DOIs). Use the first author's last name and et al. for works with four or more authors. When including multiple works by the same author, list them chronologically, from oldest to most recent. For works published by the same author in the same year, add a, b, and so on, and list them alphabetically by title.

The following examples illustrate a number of citation scenarios (examples from [AAA's Style Guide](#)) :

## Books

Asad, Talal. 2003. *Formations of the Secular: Christianity, Islam, Modernity*. Stanford, CA: Stanford University Press.

Bender, Courtney, and Pamela E. Klassen. 2010. *After Pluralism: Reimagining Religious Engagement*. New York: Columbia University Press.

## Book Chapters

Bielo, James S. 2016. "Creationist History-Making: Producing a Heterodox Past." In *Lost City, Found Pyramid: Understanding Alternative Archaeologies and Pseudoscientific Practices*, edited by J. J. Card and D. S. Anderson, 81-101. Tuscaloosa: University of Alabama Press.

Comaroff, Jean. 1996. "The Empire's Old Clothes: Fashioning the Colonial Subject." In *Cross-Cultural Consumption: Global Markets, Local Realities*, edited by David Howes, 19-38. London: Routledge.

## Chapter in Multivolume Work

Foucault, Michel. 2000. "Lives of Infamous Men." In *Power*, edited by James Faubion and translated by Robert Hurley, 157-77. Vol. 3 of *The Essential Works of Foucault, 1954-1984*, edited by Paul Rabinow. New York: New Press. First published 1977.

## Edited Volume

Stoler, Ann, ed. 2013. *Imperial Debris: On Ruins and Ruination*. Durham, NC: Duke University Press.

## Translated Work

Mauss, Marcel. 2016. *The Gift*. Edited and translated by Jane I. Guyer. Chicago: Hau Books. Distributed by University of Chicago Press. First published 1925.

## Translations Supplied by Author

Pirumova, Nataliia Mikhailovna. 1977. *Zemskoe liberal'noe dvizhenie: Sotsial'nye korni i evoliutsiia do nachala XX veka* [The Zemstvo liberal movement: Its social roots and evolution to the beginning of the twentieth century]. Moscow: Izdatel'stvo "Nauka."

Note that the original title should be transliterated, if necessary. Do not translate any other element of the reference besides the title.

### Journal Articles

Yates-Doerr, Emily. 2015. "Does Meat Come from Animals? A Multispecies Approach to Classification and Belonging in Highland Guatemala." *American Ethnologist* 42 (2): 309–23. doi:10.1111/amet.12132.

Bessire, Lucas, and David Bond. 2014. "Ontological Anthropology and the Deferral of Critique." *American Ethnologist* 41 (3): 440–56.

### Online Resources (require an access date)

Daser, Deniz. 2014. "AE Interviews Catherine Lutz (Brown University)." *American Ethnologist* website, May 9. Accessed [Month Day, Year].  
<http://americanethnologist.org/2014/ae-interviews-catherine-lutz-brown-university>.

### Multimedia Source

Lemelson, Robert, dir. 2009. *40 Years of Silence: An Indonesian Tragedy*. Los Angeles: Elemental Productions. DVD.

### Single Author and Coauthors

Meyer, Birgit. 2010. "Aesthetics of Persuasion: Global Christianity and Pentecostalism's Sensational Forms." *South Atlantic Quarterly* 109 (4):741-63.

Meyer, Birgit, and Annelies Moors. 2006. *Religion, Media, and the Public Sphere*. Bloomington: Indiana University Press.

### Multiple References by the Same Author

Stout, Noelle. 2014. "Bootlegged: Unauthorized Circulation and the Dilemmas of Collaboration in the Digital Age." *Visual Anthropology Review* 30 (2): 177–87.

Stout, Noelle. 2015a. "Generating Home." *Cultural Anthropology Online*, March 30. Accessed [Month Day, Year]. <http://culanth.org/fieldsights/655-generating-home>.

Stout, Noelle. 2015b. "When a Yuma Meets Mama: Commodified Kin and the Affective Economies of Queer Tourism in Cuba." *Anthropological Quarterly* 8 (33): 663–90.