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EthnoQuest: An interactive multimedia simulation for cultural anthropology fieldwork

Carey Brunner Van Loon

Frances Berdan

Edward A. Stark

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ETHNOQUEST: AN INTERACTIVE MULTIMEDIA SIMULATION

FOR CULTURAL ANTHROPOLOGY FIELDWORK

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A Project

Presented to the

Faculty of

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San Bernardino

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

Education: Instructional Technology Option

_____

by

Carey Brunner Van Loon

September 1999

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Approved by:

_____   9/7/99

James M. Monaghan Ed.D., First Reader   Date

Frances Berdan Ph.D., Second Reader

ABSTRACT

EthnoQuest, an interactive multimedia CD-ROM simulating a visit to a fictional village named Amopan, was conceived as an adjunct to college-level classroom instruction in introductory anthropology courses. Since these classes typically involve large numbers of students, the logistics of conducting actual fieldwork pose serious problems for instructor and students alike. The conception of an engaging, interactive, accessible learning tool that incorporates appropriate pedagogical principles has found its ultimate expression in EthnoQuest, wherein students "travel," via CD-ROM, to a simulated field site. Once there, students experience many of the challenges and pitfalls of actual field work, initiating dialogues with the residents of Amopan in order to establish rapport with members of another culture and elicit essential ethnographic data. The emphasis on cultural sensitivity and critical thinking skills is equaled by the adventure's engaging features. Colorful graphics, creative sound effects, lively personalities in the village, and varied scenarios complement the dense ethnographic information provided to comprise a learning experience that is both challenging and enjoyable.

ACKNOWLEDGEMENTS

To my wonderful wife,

Clare

and our delightful son,

Liam

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CHAPTER ONE

INTRODUCTION

In college-level introductory anthropology courses,
professors typically lecture or show videos on the important
topic of ethnographic cross-cultural field studies. Ideally,
to understand this essential aspect of the discipline,
students should be exposed to cross-cultural field work in
the field. Students need to interact with people of other
cultures to fully appreciate the challenges and knowledge
required in collecting data on another culture. However,
taking two hundred or more university students to a remote
field site every term would be time-intensive, unwieldy, and
cost-prohibitive, not to mention insensitive to the persons
being studied. In short, there is a need for a learning
experience that effectively replicates a real-life cross-
cultural ethnographic field study and eliminates the need for
travel.

EthnoQuest, an interactive CD-ROM, has been designed to
fill this need. It was designed and developed by a three-
member team. I (a courseware development coordinator at
California State University, San Bernardino) served as the
instructional designer; Frances F. Berdan, an anthropology
professor at California State University, San Bernardino, was
indispensable as the content expert; and Edward Stark, a
graduate student and a high school teacher, served as content
advisor.

This thesis/project is designed to explore the question:
Can EthnoQuest, an interactive CD-ROM multimedia courseware,

effectively recreate the experience of a cross-cultural ethnographic field study? I feel that EthnoQuest has, in large measure, successfully accomplished this comprehensive endeavor. Vital to its success was the creation of clear-cut goals and adhering to them. The underlying goal of EthnoQuest was to create an educational application that conveyed the challenges of fieldwork, the nature of cultural relativity, and the knowledge required for collecting data relevant to another culture. In addition, to make EthnoQuest truly effective, I focused on the following more specific goals when designing and developing the program:

1) The ethnographic learning experience needed to be accessible to students by eliminating the need to travel. By developing an interactive multimedia application and making it accessible via CD-ROM, students could experience a field study simulation either in a campus lab, at home or at work.

2) To give the experience a realistic feel as well as make it educationally sound, I needed to develop a learning environment that was interactive, highly engaging and used a learning theory that met the learning goals and objectives of the project.

3) Finally, I needed to employ usability testing to determine if the students found the program to be effective, and if the program met its stated goals.

In terms of accessibility, the creation of a computer simulation of a field site by-passes several difficult aspects of actual site work. First, the expense and time involved in travel are eliminated. The student experiences the contrasts and challenges of another culture simply by

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inserting the CD-ROM into his or her home computer, or by bringing the program up on a machine in the campus computer lab. Expense is minimal, and the short sessions at a computer consume far less time than a journey to another country or setting. Secondly, the practical logistics of travel are removed. No shots are required, no passports need to be applied for or updated, and the student has no anxiety about what to pack for an excursion to another country or climate. While these experiences are simulated in the CD-ROM, they do not pose barriers in the student's "real world" for completing the study. In the same vein, language acquisition, which is a skill sufficiently complex to interfere with other learning processes, becomes segregated from the field study experience. This enables the student to concentrate on assimilation of anthropological principles. Thirdly, the level of management demanded from the instructor is considerably less in a simulated situation than it would be in a live outing. Lastly, and perhaps most importantly, the culture being observed is protected from continual and repeated intrusions, which could adversely impact that culture.

As for the type of learning environment, the most important factors that emerged were interactivity, engagement, and a learning theory that was compatible with the learning objectives. Interactivity takes the form of cross-culture scenarios, wherein the student encounters, throughout the game, different residents of a fictional village called Amopan. The student asks questions and gathers information from the answers elicited. There are

also screens on which the student is asked to supply information or respond to quizzes, which must first be negotiated before the student can proceed in the game. In my opinion, engagement results from the colorful, trendy graphics and design of each screen; realistic interviews with various villagers; effective use of humorous situations and responses; and employment of auditory as well as visual features. The learning theory chosen, constructivism, matches the goals of this courseware, since it calls for a student-centered learning environment.

I incorporated usability testing in the program on several levels. Co-workers and acquaintances of the development team were invited to use the CD-ROM as the design progressed, to give informal feedback on the game and determine possible trouble spots. Group testing, via administration of the game to entire classes, provided further data on usability. A pre-test and a post-test were administered to each class to elicit feedback on the game. (See Appendix B for the pre-test, post-test, and a summary of the results of the post-tests.) Furthermore, the Center for Usability in Design and Assessment team at California State University, Long Beach, subjected the program to a comprehensive battery of tests to determine its usability and effectiveness. The suggestions thus gleaned, when considered and applied, served to enhance the goals of the overall project.

Before proceeding to the statement of goals and objectives, a survey of related literature will provide some conceptual context.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Accessibility: Computers, Multimedia and CD-ROM

The accessibility to computers with CD-ROM players is widespread. For example, every student at California State University, San Bernardino has access to a computer with CD-ROM at a university lab. Many California State University, San Bernardino students have access to a computer at home or work. Westbrook and Kerr are credited with reporting that, in the nation, the ratio of students to computers reached 9:1 between 1982 and 1995 (Christmann, Badgett and Lucking, 1997). The use of computer-based multimedia learning tools is, therefore, entirely feasible as an adjunct of instructional methodology.

Panero, Lane and Napier further comment that "Computers are incredibly versatile machines, and, as they become more entrenched in our society, people spend less time 'using a computer' and more time 'writing a letter' or 'playing a game'" (1997, p. 313). This general entrenchment of computers provides a springboard from which to implement many educational strategies, including games and simulations.

Multimedia involves still or animated graphics, music, sounds, movie segments (video), and text (Tolhurst, 1995). The term more commonly refers to:

> integrated instructional systems that deliver a wide
> range of visual and verbal stimuli, usually through or
> in tandem with computer-based technologies. Although
> the computer is not necessarily a prerequisite component

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of multimedia, it is usually the focus of the
instructional system. The most common multimedia
systems are highly interactive computer-managed
video/audio systems (Rieber, 1994, p. 251).
EthnoQuest fits into this last category, particularly in the
sense that it is a highly interactive learning tool which
"promotes interaction over explanation" (Rieber, 1994, p.
236).

Multimedia development software creates programs that
run both on Macintosh operating systems and Windows operating
systems, the two most widely used systems in educational
institutions, homes and offices. This feature renders
instructional games more accessible, simply because computer
users generally have one system or the other.

Since computers open doors to accessibility, it is
important to note that research has indicated that CAI
(computer-aided instruction) proves effective in increasing
academic performance (Christmann, Badgett and Lucking, 1997,
pp. 292).

Instructional Design and Learning Theory: Constructivist
Learning Environment

Recent research indicates that "constructivism is a
broad theoretical framework, not a specific model of
design...[which] tends to celebrate complexity and multiple
perspectives" (Wilson, Teslow and Osman-Jouchoux, 1995). It
is just this complexity and celebration of multiple
perspectives that lends itself superbly to the goals and
development of EthnoQuest.

As opposed to behavioristic models of learning, which stress "instructing," constructivism places pedagogical emphasis on using data from the environment as "building blocks" for the student to "construct" knowledge (Rieber, 1994, p. 215). The role of the teacher is to facilitate this process. This concept is rooted in the cognitive theories of Jean Piaget (Rieber, 1994, p. 216).

> Constructivist models of instruction (Duffy & Jonassen, 1992) strive to create environments in which learners actively participate in ways that are intended to help them construct their own understandings, rather than having the teacher interpret the world and insure that students understand the world as he or she has told them. In constructivist environments, learners are actively engaged in perceiving different perspectives and organizing and representing their own interpretations reflecting their sense of the communities in which they belong (Jonassen, Myers & McKillop, 1996, pp.95-96).

In this regard, since computers offer wide potential for graphic representations, they are an excellent vehicle for developing such perspectives and interpretations (Rieber, 1994, p. 216). This is, in part, because they "provide opportunities for students to engage in self-directed learning activities, which could motivate them to greater participation in learning activities" (Christmann, Badgett and Lucking, 1997, pp. 293).

Peter C. Honebein has outlined seven pedagogical goals for design of constructivist learning environments (1996, p.

11-2). For the purposes of this paper, a learning environment is defined as "a place where people can draw upon resources to make sense out of things and construct meaningful solutions to problems" (Wilson, 1996, p. 3). Highlighting another aspect of the learning environment, Wilson writes, "A learning environment, then, is a place where learning is fostered and supported" (1995, p. 26). With these basic definitions in place, I will now move to a discussion of EthnoQuest, embedded in the following explanation of Honebein's goals for a learning environment.

The first of the seven goals is to "provide experience with the knowledge construction process." Students take primary responsibility for learning, with the teacher serving as a facilitator (Honebein, 1996). In the game EthnoQuest, students must "learn to devise problem-solving strategies in novel cultural contexts" (Berdan, Stark and Van Loon, 1998, p. 55). Facilitation can come in the form of certain features embedded in the game, such as the Wise Man's guidance (discussed further in the Statement of Goals and Objectives).

The second of the goals is to "provide experience in and appreciation for multiple perspectives." Students are encouraged to explore a variety of solutions to problems as a means of augmenting their knowledge (Honebein, 1996). The EthnoQuest CD-ROM encourages students to "learn how to balance the costs and benefits involved in decision-making. Few decisions are cut and dried" (Berdan, Stark, Van Loon, 1998, p. 55). By playing the game, students realize that there is not just one "right" answer, provided by the

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instructor. They are forced to think through decisions, using knowledge they have already acquired.

The third of the seven goals is to "embed learning in realistic and relevant contexts." Since most learning occurs in classrooms, not real-life situations, students are often unable to apply what they learn to real life. Curriculum designers are therefore charged with the task of making learning "authentic" and applicable (Honebein, 1996). This occurs in EthnoQuest, since

> The student must complete designated fieldwork tasks, such as finding a place to stay, taking a census, making a map, and collecting biographies. At the same time, the ethnographer [student] becomes immersed in village events and customs, and must establish and maintain rapport with the villagers (Berdan, Stark, and Van Loon, 1998, p. 54).

One of the outcomes of this is that "students derive...a clear idea of the excitement, pitfalls, and frustrations encountered in the essential process of gathering data for the discipline" (Berdan, Stark and Van Loon, 1998, p. 56).

The fourth objective of the seven is to "encourage ownership and voice in the learning process." The teacher acts as a "consultant" while the students determine what they will learn (Honebein, 1996). Responding to just such a voice in the classroom, the design team of EthnoQuest included more information on the "things" of another culture in the game. "For instance, students can click on any of five drinks in the cantina to learn more about them, or they may click on hypertext in a dialogue for more detail, or they may zoom in

on a book or basket to take a peek inside" (Berdan, Stark and Van Loon, 1998, p. 56). As they acquire more and more information, students can make more effective decisions as the game progresses. Students also select which path within a module they will follow, such as which location to visit first, or where to seek lodging. The resulting sense of control and ownership is vital to the learning process.

The fifth of these objectives is to "embed learning in social experience." This principle stresses interaction between students and teacher, and between students and other students (Honebein, 1996). EthnoQuest, is designed to be used in collaborative environments, and has been successfully implemented with groups. Learning occurs not just on the individual level, but also in the context of interaction with others. Furthermore, EthnoQuest can be used in class discussions where, for instance, male and female students can discuss why they received different responses from some villagers.

Sixth, Honebein advocates "the use of multiple modes of representation." Integration of video, computer, sound, and other media with written and oral communication provides a richer atmosphere in which learning can occur (Honebein, 1996). EthnoQuest lends itself very well to this goal: "The virtual approach with its vivid graphics is enhanced with sound and video, and the use of the student's name throughout" (Berdan, Stark and Van Loon, 1998, p. 57). Involvement of visual and auditory faculties enhances the interest and effectiveness of the learning experience.

Goal number seven is to "encourage self-awareness of the knowledge construction process." Students should be able to express how they learned a certain thing, or why they selected the solution they did (Honebein, 1996). In EthnoQuest, "students are required to evaluate why they made particular decisions and why they were appropriate or productive (or not)" (Berdan, Stark, Van Loon, 1998, p. 55).

Interactivity and Engagement

One of the keys of the constructivist approach is that learning is active, not passive. In a discussion of the effectiveness of CAI, Christmann, Badgett and Lucking concur that "interaction and flexibility are key elements in meeting the diverse learning needs of individual students" (1997, p. 289). Interaction implies a certain level of involvement on the part of the student. Jonassen, Peck and Wilson stress the idea that, "Rather than forcing students to swallow instructional packages like pills, learning environments are meant to offer students an abundance of resources to explore" (1998). It is the opportunity to exercise initiative and interaction that forms the foundation of this relatively new approach. In EthnoQuest, students are "required to be active participants in the learning process, and to be interactive players" (Berdan, Stark and Van Loon, 1998, p. 54).

The level of interaction, in the form of interactivity, extends the definitions framed by Honebein. The social interaction he envisions goes one step farther to embrace interaction with fictitious villagers in the game. "As students interact with individual villagers and wend their

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way through the community, they must make frequent decisions about what to say and what to do...they also become well aware of how those people view them" (Berdan, Stark and Van Loon, 1998, pp. 55-56). Interactivity also becomes evident in the game's decision-making scenarios, in which the student interacts with choices presented by the game and either enjoys or suffers the consequences of their choice (Berdan, Stark and Van Loon, 1998, p. 55).

The level of the interaction, as noted by Terry Mayes, is crucial. "The interaction must be at the level of meaning, whereby the learner seeks answers to new questions, ...or performs other manipulations which succeed in raising the level of comprehension" (1998). It is through the process of interaction that EthnoQuest continually stretches the student-ethnographer's ability to adjust to new situations and to function effectively in them.

Additionally, the incorporation of engaging features exceeds Honebein's requirements. Graphics and visuals throughout the simulation keep the student-ethnographer continually engaged. "[P]ictures are superior over words for recall tasks;...adding pictures to prose learning facilitates learning assuming that the pictures are congruent to the learning task" (Rieber, 1995, p. 79). Visuals and pictures predominate in EthnoQuest, serving to keep the student interested and attentive while playing the game. "Richly detailed visuals require learners to search for essential learning cues," according to Rieber (1995, p. 79); This probably epitomizes the strategy of EthnoQuest more than any other single statement.

Beyond the value of pictures and other visuals, the value of games and simulations themselves is that "their special status as representations affects our emotions about them, enabling experiences that are, in the main, much more pleasurable than those I feel in real life" (Laurel, 1993, p. 114). The association of pleasure with learning has obvious advantages in attracting students to the learning experience, or encouraging them to repeat the experience. As Rieber points out, "play *is* valuable for people of all ages" (1994, p. 230). This consideration motivated the conception and design of EthnoQuest from the very start. The fun, game-like feel of EthnoQuest enhances the dense, educational content.

Lastly, Rieber furnishes a highly convincing appeal for the use of games and simulations, culled from many years of experience as a teacher, researcher and learner:

> But perhaps the most important reason for the emphasis on games and simulations is that I believe they remain among the most compelling learning environments yet devised. I think this is especially true for games...Well-designed games come as close as anything I have found to matching all of the complex requirements for a successful learning environment ... (1997, xiii).

The Need for a Content Expert

All the emphasis on fun and engagement might leave the reader wondering how much of a game is fluff and how much is solid educational material. This concern has been addressed by Laura D. Zielinski: "The lack of emphasis on content is a problem in the multimedia industry today. In the great rush

to create better graphics, cooler effects, and faster programs, content has been tossed to the side" (1995, p. 51). However, EthnoQuest is content-rich, and a major goal of the program is to provide students with interesting and stimulating content.

Clarke and Swearingen similarly stress the advisability of seeking the knowledgeable advice of a content expert: "For simulations and visualizations, it is important that you understand what is possible and realistic to represent before designing. This may require that you work closely with engineers or content experts to define the constraints of the product you are simulating" (1994, p. 31). This was done at the inception of the project, and at all points throughout its development, ensuring consistently high caliber in the content of the simulation and its applicability to real-world situations.

Usability Testing

Systems theory, significant to our discussion because of the technology utilized in EthnoQuest, necessitates formative evaluation, a process whereby the system is continually scrutinized and revised (Wilson, Jonassen and Cole, 1993). As EthnoQuest unfolded, the development team subjected the game to various levels of testing. This included expert review (from the Center for Usability in Design and Assessment and the National Endowment for the Humanities), one-on-one or small group trials (with co-workers and acquaintances of the team), and tryouts with the target audience (Wilson, Jonassen and Cole, 1993).

Pike (1994) recommends that testing be for "observable evidence of mastery of the instructional content" and that examiners "avoid testing for trivia or minutia." Therefore, the ultimate considerations during testing the game were: Does the program meet the accessibility and learning goals? Are students really learning the fundamentals and insights of a cross-cultural ethnographic field study? In keeping with our stated learning theories, are the students actually enjoying the experience?

In brief, some of this usability testing has uncovered design flaws or deficiencies in content that proved problematic. For example, in a scenario where the students are asked to "pack" for their trip, one of the items floated off the computer screen, freezing the game. Obviously, this needed to be corrected. Similarly, student feedback revealed that "we needed to provide students with more engaging and informative fieldwork preliminaries" (Berdan, Stark and Van Loon, 1998). On this basis, budget and travel arrangements, along with a video clip of another anthropologist's experiences in the village, were included in the introductory "Getting There" module.

CHAPTER THREE

STATEMENT OF GOALS AND OBJECTIVES

The goal of this project was to design and develop an
interactive multimedia CD-ROM simulation, as a supplement to
a college-level introductory anthropology course. This
simulation should effectively convey the challenges of
anthropological fieldwork, the nature of cultural relativity,
and the knowledge required for collecting data relevant to
another culture. Within the context of this larger overall
goal, I had several smaller goals.

First of all, the development team, Carey Van Loon,
Frances Berdan and Edward Stark, wanted the experience to
eliminate barriers posed by actual field trips, barriers such
as financial outlay and time. The most effective means of
accomplishing this was to program the simulation onto a CD-
ROM. This makes EthnoQuest available to the students through
campus labs or on their personal computers at work or at
home. Once I dealt with the aspect of accessibility, the
prospect of fostering critical thinking skills and cultural
sensitivity became an achievable goal, within reach of any
college-level student.

The next goal was to utilize a learning philosophy which
met the learning goals. The learning philosophy that most
closely met these goals is that of constructivism, discussed
in chapter two. In addition, however, I also envisioned a
program that promoted interactivity, a high level of
engagement and the use of higher-level thinking skills.
Since constructivism places a high premium on student

involvement, this learning theory resonated very well with the concepts of engagement, interactivity and critical thinking. At this point, I felt that I had a solid pedagogical foundation on which to build the CD-ROM. During the development of the introductory segment and the first module, I served as both a creative and technical consultant, and as graphic and interface designer.

Once I had executed the graphic and interface design, the final goal was to test the prototype for usability to find out if the project really met its goals and objectives, and make adjustments where needed.

A set of concrete objectives were developed for the student, in order to measure whether or not the broader objectives listed above were fulfilled. The instructional objectives listed below provided a guide for designing the program and helping us to evaluate whether or not the students were deriving any benefit from the CD-ROM. A list of such objectives was created for each section.

After completing the introductory lesson, "Getting There," I felt a student should be able to:

1. Describe the steps required in getting ready for a field study.
2. Correctly calculate the monetary exchange from dollars to pesos.
3. Define the terms "ethnographer" and "Nahuatl."
4. Describe the tips anthropologist Bronislaw Edmund Radcliffe-Pritchard, a former visitor to Amopan, gives to each student.
5. Identify the population level of Amopan.

After completing the module "First Encounters" students should be able to:

1. Identify the people they first meet in Amopan.

2. Define the word "ethnocentric" and identify ethnocentric attitudes they may carry into the field.

3. Discern and articulate different points of view and biases in each of several villagers interviewed, using the same set of questions with each villager.

4. State certain specifics regarding the life and events of the village, based on observations made during the encounters (such as the day of the week when a baseball game will be held).

5. Answer a list of questions which requires them to demonstrate critical thinking skills, such as why they selected one place for accommodation over another.

I believe that the simulated experiences offered in the game, as well as the assessments administered, ensured that the simulation met my criteria for an interactive and engaging facsimile of actual introductory-level anthropology instruction.

CHAPTER FOUR

DESIGN AND DEVELOPMENT OF THE PROJECT

The ability to interact with field subjects is vital to any ethnographic field work study. In EthnoQuest, students must role-play in realistic, culturally-sensitive scenarios to understand the dynamics of a cross-cultural ethnographic encounter. This project has been designed to create interaction, between students and simulated villagers, which includes consequences to students' decisions. The project includes carefully placed choices, or branches, which give the student a feeling of control over the direction of the adventure. The use of creative interaction draws the student into the simulation, creating a more realistic field study experience.

No matter how interactive a computer simulation is, if it is not engaging, the student can lose interest, which defeats the purpose of the project. The need for engagement is an important tool in motivating learning. To be engaging, a computer program should include colorful graphics, clever surprises, music, imaginative sound effects, video clips, humor, inventive scenarios and an overall fun, game-like feel. Engagement can further immerse the student into a mini-world which enhances the ethnographic learning experience.

In terms of providing a realistic field experience which incorporates the features of accessibility, interaction, and engagement, a creative multimedia application provided the best options for overcoming the difficulties of teaching

ethnographic field methods and techniques to large classes at the university level.

This project arose from discussions between anthropology professor Frances Berdan and myself about the feasibility of such an application. Early on, a content advisor, high school teacher Edward Stark, joined the team. Each team member served specific functions, noted in the introduction. This team approach was an invaluable aid to constantly crystallizing and maintaining the goals as I progressed.

We gathered further insights from educators outside the team by presenting the developing project at the Syllabus conference in July, 1998; at the American Educators in Communications and Technology (AECT) national conference in February, 1999; at the LILLY-WEST 1999 conference in March, 1999; at the TechED99 in April, 1999; as well as various local university workshops and symposia. The constructive criticism and support from peers at these conferences has been a tremendous help and encouragement to us as I face and resolve new challenges in the design and production of EthnoQuest. We will continue this process of collecting and assimilating feedback at the Syllabus conference in July, 1999, to apply to future modules of EthnoQuest which fall outside the scope of this project.

One of the ideas that developed over the course of the project was that of designing several discrete modules, or mini-games, which would apply to different segments of information. For instance, "First Encounters" must be played first and takes the student-ethnographer through initial contacts in Amopan. Beyond "First Encounters" each mini-game

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can be played separately from each other mini-game. This
feature enables the student to construct new material on the
foundation of information which has been acquired in previous
modules, in keeping with the learning theory selected for
application in this project.

During the development of the introductory segment and
the first module, I served as both a creative and technical
consultant, and as graphic and interface designer. On
questions of content, I provided input to the development of
certain ideas, either expanding them, or, at times,
redirecting them so that they were compatible with the
technology utilized. I also designed the graphics to
complement these ideas and conceptualized each screen of the
game. The task of interface design formed an essential
element of tying these aspects together, as I tailored the
content to the technological media employed.

At this point, the introductory segment and the first
module have been completed. The module was authored on
Macromedia Authorware 4.0 using a Macintosh PowerMac 9500
with 2 gigabytes of memory and 120 megabytes of RAM. The CD-
ROM's created are dual platform, so that they can be utilized
on either a Macintosh or a PC. PhotoShop 5.0 was utilized
for preparing still pictures to be inserted into the game.
These production tools will be used for creating the
remainder of the modules.

The module also makes use of audio features from sound
effects software. The graphics used are saturated (i.e., use
intensified colors) to make them more eye-catching and
engaging. The actors in the game are all associated with

California State University, San Bernardino, as either faculty, staff or their relatives. The majority of the photos of these persons were shot on campus, in the Academic Computing and Media photographic studio. Pictures of the actors, with appropriate expressions, were then superimposed over location shots. Location photos were shot at such diverse locales as Mexican villages, or in California vicinities such as Hillside Elementary School in San Bernardino, the Asistencia Mission in Redlands, and the San Juan Capistrano mission.

The team members participated in technical classes offered by the Center for Usability in Design and Assessment to determine the overall usability of the program and gauge its effectiveness as a supplement to classroom anthropological lessons. This also helped provide greater focus and direction for the program during the development process.

The actual program, as it stands now, comprises an introductory segment, "Getting There," and the initial module "First Encounters." Students start the program by typing some identifying information onto the initial screen, including their name and gender (see Figure 1 in Appendix A.). This is important because the villagers respond differently to the student-ethnographer, depending on the situation involved, as related to their gender. Students are encouraged to replay the game using the opposite gender, in order to help them understand the subtleties of gender roles in the other culture. The student's name appears throughout the game in the dialogues with villagers. This provides engagement during the session. Once the initial information

has been supplied, for identification and for tabulation of assessment scores for the instructor's use, the student then proceeds to the "Getting There" segment of the game.

The adventure begins with the student receiving a letter from the granting agency advising them of their award, and a budget indicating how much money has been allocated for different expenditures. EthnoQuest then guides the student through focusing on preliminary factors an ethnographer considers prior to departing for a field site. "How much money should I bring?" "What kind of clothing should I pack?" "Does the village have electricity for a shaver or hair dryer?" "Is my passport up-to-date?" "What kind of travel and incidental expenses will I incur on the way?" "Where will I stay until I find permanent lodgings?" All these facets of preparation are dealt with in the introduction. The student actively participates by thinking through each decision on his or her own, and by getting feedback on his or her choices. For instance, one section of "Getting There" includes a virtual suitcase. The student uses the mouse to drag items into the suitcase to pack it. Choosing a favorite video tape, for instance, will result in a dialogue box informing the student-ethnographer that there are no VCR's in Amopan. The student will then select another item, and another, until all the appropriate items allotted have been packed into the suitcase (see Figure 2 in Appendix A.) Correct choices result in dialogue boxes that affirm the student's selection, and explain why the choice is valid. A correct item will also stay in the suitcase, whereas an incorrect one returns to the list.

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This section of the project ultimately takes the student-ethnographer on a virtual plane to Mexico City, to a discussion with a university professor, and then on a virtual bus to the main screen, the village plaza, where he or she selects a module (see Figure 3 in Appendix A). For subsequent modules, the student can skip "Getting There" to go directly to the village plaza.

"First Encounters," the module completed for this project, is the first of ten proposed modules. It takes the student around the village to meet several inhabitants there. As the student meets each character, he or she learns more about the village of Amopan, and encounters occasionally sticky situations which duplicate real-life problems encountered by actual ethnographers. The student learns that El Presidente (the mayor) is the leader of the village, begins to assimilate information about gender roles in Amopan, and is mistaken for a tax collector. It is in "First Encounters" that the student is challenged to develop rapport with people in another culture by politely waiting while Roberto shoots some hoops, or by selecting a drink to share with El Presidente (the local mayor) in the cantina (see Figure 4 in Appendix A).

The ability to establish effective rapport with the residents of Amopan results in an internally-governed score that registers for the student to see on a chili pepper on the side bar. Students can both gain and lose points on the chili pepper, as it turns greener or redder.

At some junctures, such as the encounter with Roberto playing basketball, the student will get a "pop quiz." This

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tests knowledge gained throughout the adventure via peripheral means (e.g., through observation of data on posting boards, or on the village's population sign). These quizzes remind students of the need to be observant in the field, and alert them to information that may be useful later in their field study. For instance, one quiz includes a question on what kind of game will be played next Saturday. The information should have been observed in a notice tacked to a wall.

As options are weighed and selected, feedback comes in the form of reactions from the villagers, and from the appearance of dialogue boxes from the Wise Man (on the side bar) showing why an answer was incorrect. If the student does give an incorrect response, the Wise Man instructs the student to try again. Occasionally, the Wise Man interposes to give a pop quiz. Through trial and error, students learn culturally-sensitive interactions based on the knowledge they have brought to the game and/or absorbed while playing it.

Interactions with different villagers also alert the student to another difficulty confronted in ethnographic studies. Besides the potential for being suspected of other motives, as noted above, an ethnographer will also receive conflicting information about the same person or topic, depending on the source. In "First Encounters," a list of identical questions is provided to ask each potential lodging host that the student interviews. Each interviewee, the student soon discovers, has a different viewpoint on the questions asked. For instance, the Presidente feels the cantina is a terrific place, but the Priest considers it "the

Devil's watering hole." The student must apply critical reasoning skills to sift through contradictory replies and hopefully determine, or at least approximate, the truth. The student learns that he or she is responsible for sorting out the facts, and cannot rely on any one person in the village to be completely unbiased. In this way, the student takes initiative for constructing knowledge.

As can be seen from the aforementioned description, a strong constructivist paradigm prevails throughout the game. The student is free to roam around in the adventure, selecting the modules that are of interest to him or her. This student-centered discovery style predominates in each encounter and each scenario. The student is constantly challenged to explore and assess the environment to gather fresh, relevant insights about Amopan, and ultimately, about the process of ethnographic inquiry.

Additionally, the student can refer to guide books embedded within the game to gain a general sense of how to behave in different situations. Students then apply this knowledge and add to it as they make their way through the virtual village of Amopan. Notes are recorded in a notebook that appears when clicked on, and the student masters, through direct participation, this crucial ethnographic skill. By virtue of these methods, the student experiences continuous engagement within a rich and interesting context. Information is not merely imparted, it is discovered and becomes a part of the student's existing framework of knowledge. The learning experience is therefore more meaningful and more memorable.

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The same guiding principles will undergird the development of future modules. However, since this project in its initial conception envisioned EthnoQuest as a single module, the remaining modules fall outside of the scope of this thesis. Each of these modules will additionally involve students in practical problems, social predicaments, and ethical dilemmas, and offer them interview opportunities on specialized topics of village life. Individual modules will be made available for use upon their completion. These are scheduled to be finished over the next two years, in fulfillment of a National Endowment for the Humanities grant.

APPENDIX A: ILLUSTRATIONS
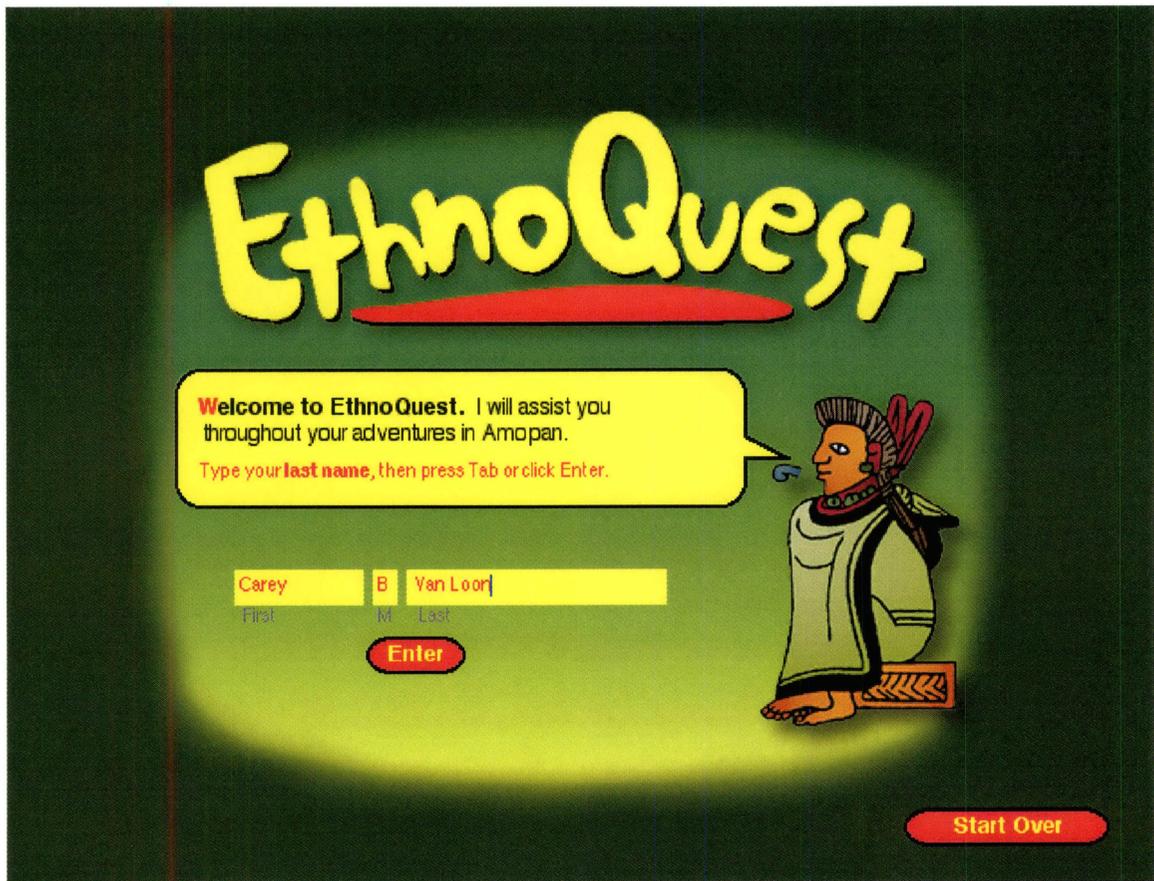
Figure 1. Sign-on screen
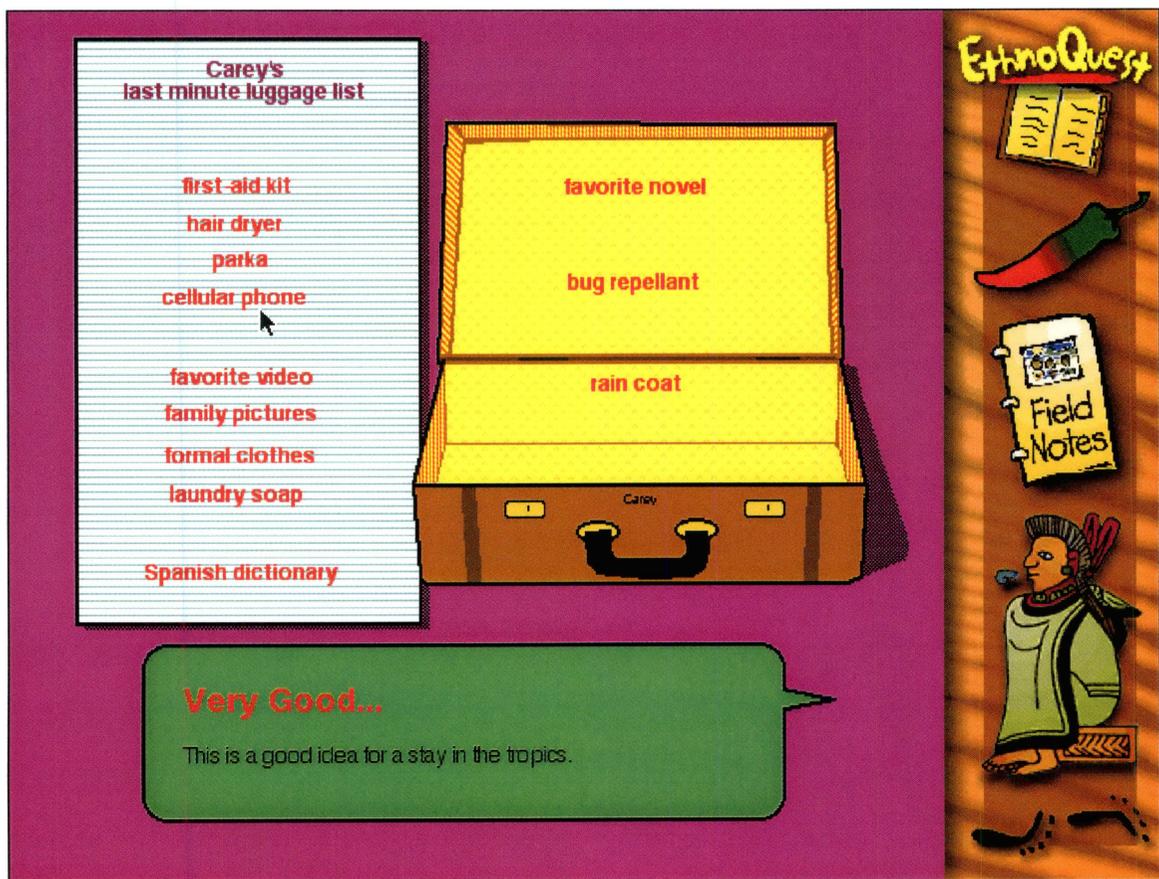
Figure 2. The suitcase game within "Getting There."

Figure 3. The village plaza, where users select a module.
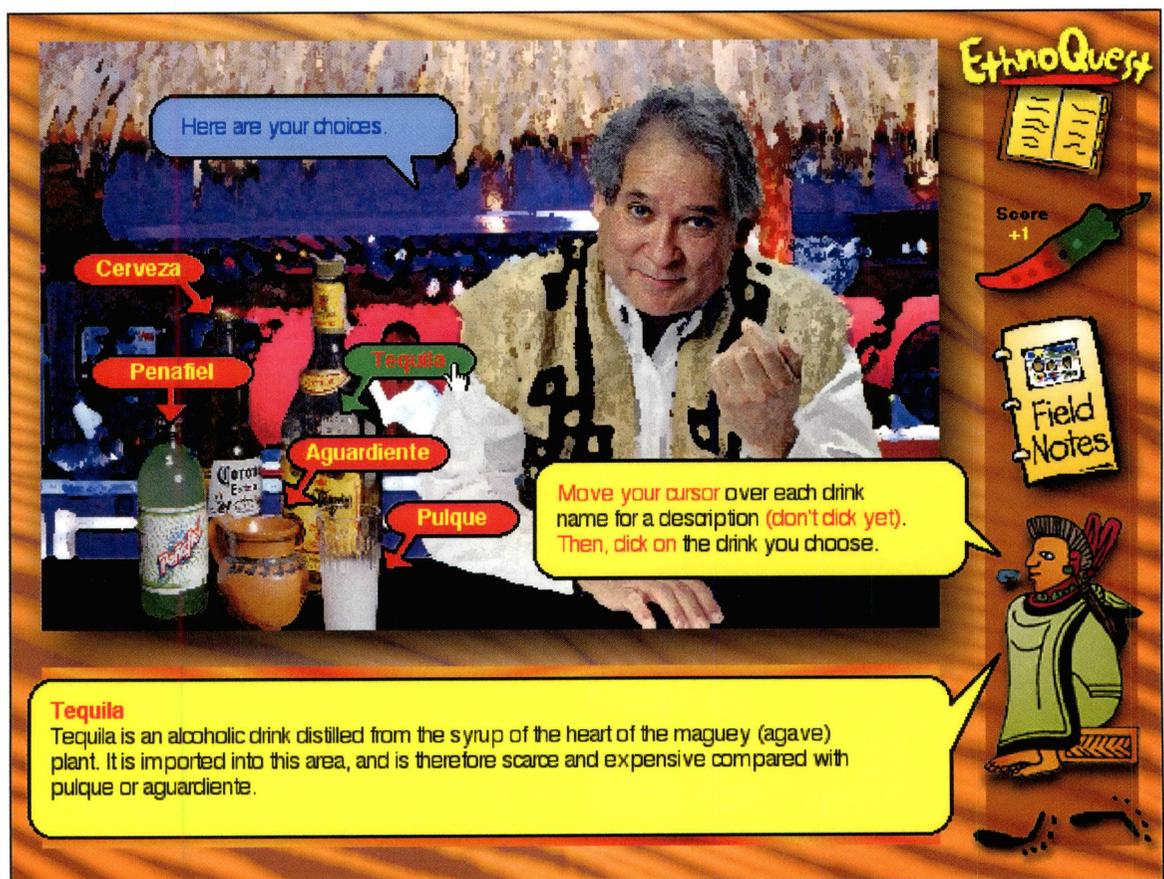
Figure 4. El Presidente in the cantina in the "First Encounters" module.

EthnoQuest Pre-Test Questionnaire

The CSUSB multimedia team is currently designing and producing an educational CD-ROM called EthnoQuest. EthnoQuest is a game-like simulation of an ethnographer conducting fieldwork in a Mexican village. The ethnographer (student) must cope with many novel situations while collecting specific cultural information.

This survey is intended to assist us in making EthnoQuest as user-friendly as possible. We appreciate your assistance in completing this little survey (with complete honesty!).

A. Background Information

1. Your class level is: Freshman - Sophomore - Junior - Senior - Graduate student

2 Your computer access:

_____what's a computer?
_____use one at home
_____use one at work
_____at a university laboratory
_____never looked for one
_____elsewhere" (please specify)

3. Your computer experience:

a) Are you familiar with either Macintosh or Windows programs? Circle those that apply and indicate your degree of familiarity (self-assessment):
Macintosh   (not familiar ---------------------------- expert!)
Windows   (not familiar ---------------------------- expert!)

) b) Do you use a computer for (mark as many as applicable): Also indicate how many hours per week you use a computer for each purpose):

_____Word processing?
_____Internet?
_____e-mail?
_____Games?
_____Spreadsheets?
_____Statistical applications?
_____other? (please specify & indicate amount of time spent)-

c) overall, how often do you use a computer?

_____I don't have a life
_____Daily
_____Every couple of days
_____once a week
_____only when bound and gagged
_____How do you turn it on?

d) Please check any of the environments in which you have used a computer (and indicate on the scale <u>how many hours per week</u> you use it in each case):

_____Home
_____Work
_____Jacuzzi
_____Library
_____University Laboratory
_____In connection with a University class
_____other (please specify and indicate amount of time spent):

3) What is your major?

4) How many courses have you taken in Anthropology?

5) How many courses have you taken in Computer Science?

B. Using EthnoQuest

I) If software were available to help you understand anthropological concepts, how would you feel about using it?

_____Eager
_____Worth a try
_____Ho Hum
_____Forget it
_____You've got to be kidding

2) If software were available, and you marked anything above "Forget it," how often would you be likely to use it?

3) Are you comfortable in front of a computer? (rate your "comfort index" from 1 [low] to 10 [high] . Be honest !)

_____comfort index

4a) What would help you to be more comfortable using a computer (most [1] to . least [10])?

    _____A written guide or manual
    _____A guide or manual on the computer
    _____Class lectures explaining the procedures
    _____A sledge hammer
    _____A human assistant by your side
    _____A "help" button on the computer
    _____Other (specify):
    _____Other (specify):

4b) Do you prefer to use:

    _____Mouse (or)   _____Keyboard

How strong is that preference?

5) If a manual were to accompany the software, what four things would you like to see included?

What else can you think of that will help us write a useful manual?

6) Mark the concepts you understand:

    _____Culture
    _____Ethnography
    _____Cultural relativism
    _____Participant obser~ation
    _____Ethnocentrism
    _____Culture shock
    _____Ideal culture/real culture
    _____Bargaining
    _____Plagiarism
    _____Getting work done on time
    _____Bribery
    _____Rapport
    _____Reciprocity

7) How would you describe your native culture (in one or two words)?

8) What kind of exposure have you had to people of other cultures? (please specify):

9) Have you spent time outside the U.S.? (please specify location and length of time)

10) Based on your experience, how do you think an ethnographic computer simulation can help you understand people of a different culture?

11) How long do you (on average) spend on a computer at one sitting?

_____Playing games:
_____Writing papers:
_____Surfing the Internet:
_____other (specify)

12) How long would you be willing to sit and play a game-like simulation?

13) Would you take notes while playing?

14) From your experience, what are the greatest obstacles you face when using a computer (be as specific as possible)?

15. Please make any other comments you may have relevant to integrating a computer exercise into regular course material:

Thank you !

EthnoQuest Post-test Questionnaire

Now that you have played EthnoQuest, we would appreciate it if you could answer the following questions. Your responses and ideas are very important -- they will help us further develop and improve this program. Thanks!!

1. How would you rate the game on the following scales?

    a) I---I
        too simple   just right   too complex

    b) I---I
        fun   boring

    c) I---I
        too short   just right   too long

    d) I---I
        too fast   just right   too slow

    e) I---I
        choppy   smooth

    f) I---I
        realistic   semi-realistic   fantasy

2. Explain or elaborate on any of the above:
    _____
    _____.

3. Did the game stimulate your mind? _____.
    In what ways?
    _____.

4. What character did you like best, and why?
    _____
    _____.

5. What character did you like least, and why?
    _____

6. Did you ever get confused? Where?

_____

_____.

7. Did you remember your assignment as the game went along?

_____.

8. How do you feel about the graphics (e.g., clarity, interest, appropriateness, realism)?

I--I
like   dislike

Explain:

_____

_____.

9. Did you enter fieldnotes during the game?_____.
   Did you refer to them later (and for what reasons)?

_____

_____

.

10. Did you use the Manual during the game?

_____

For what?

_____.

How often?

_____

Did it help?

_____.

11. Tell us the three things you liked best about the game:

   a) _____

   b) _____

   c) _____

12. What three things did you like least about the game?

a) _____

b) _____

c) _____

13. How would you change the game?
_____
_____
_____.

14. What do you feel you learned from playing the game?
_____
_____
_____.

15. Do you feel this game would assist students in learning about new cultures and customs? If so, how?
_____
_____
_____.

16. After playing First Encounters, would you want to play additional EthnoQuest games?
_____.

If so, what would you like the games to include?
_____
_____.

17. Any other comments?

SUMMARY OF ETHNOQUEST QUESTIONNAIRES
California State University San Bernardino - Winter, 1999

During winter quarter, 1999, 41 students in an introductory anthropology class and 16 students in a senior-level anthropology class played EthnoQuest and filled out pre-test and post-test questionnaires. Below is the summary of their responses to the questions on the post-test questionnaires.

Introductory-level Anthropology Class (41 responses)

1. **How would you rate the game on the following scales?**
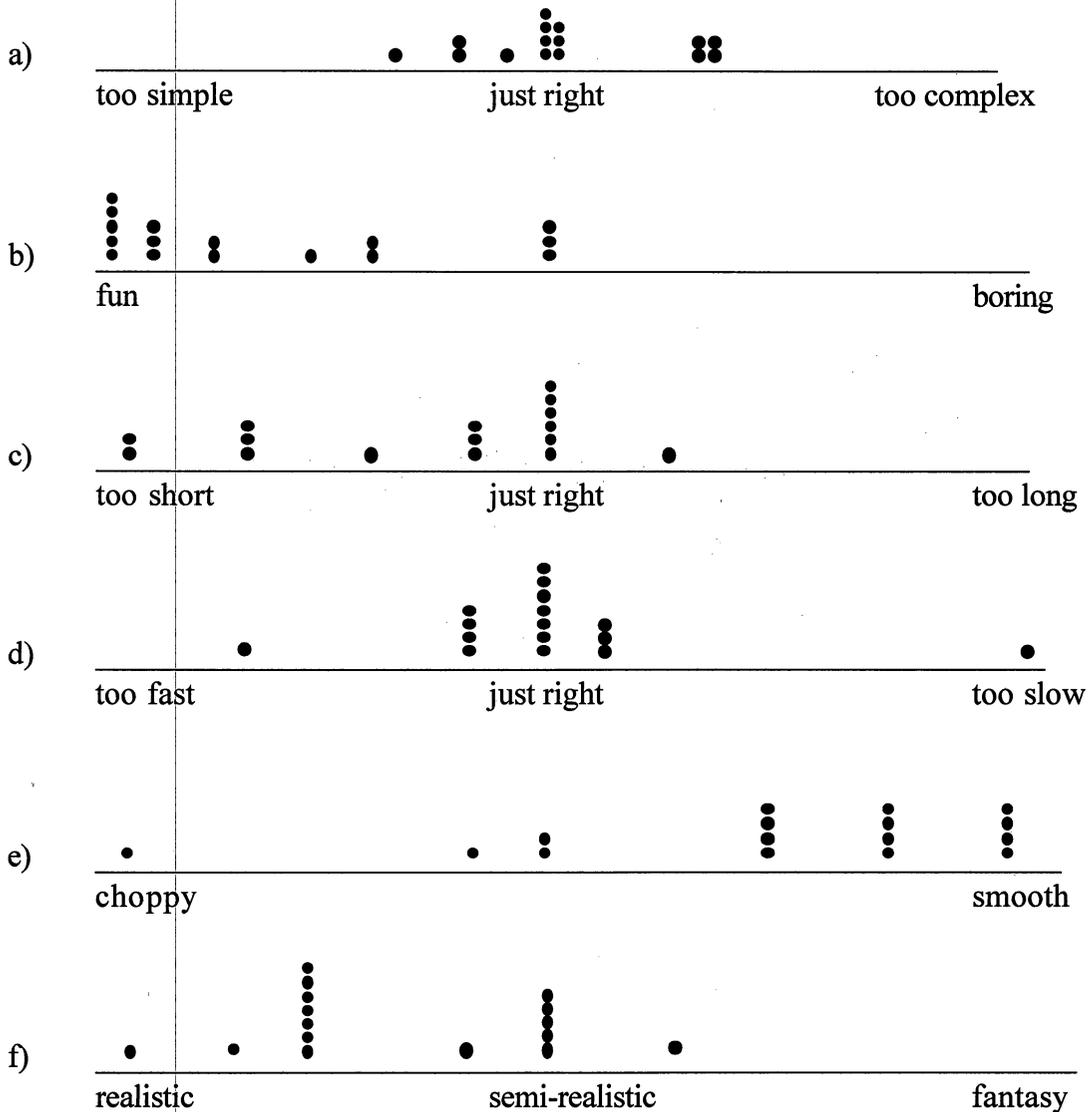
a)

| too simple | just right | too complex |

b)

| fun | | boring |

c)

| too short | just right | too long |

d)

| too fast | just right | too slow |

e)

| choppy | | smooth |

f)

| realistic | semi-realistic | fantasy |

SUMMARY OF ETHNOQUEST QUESTIONNAIRES
California State University San Bernardino - Winter, 1999

During winter quarter, 1999, 41 students in an introductory anthropology class and 16 students in a senior-level anthropology class played EthnoQuest and filled out pre-test and post-test questionnaires. Below is the summary of their responses to the questions on the post-test questionnaires.

Senior-level Anthropology Class (16 responses)

1. **How would you rate the game on the following scales?**

a)

too simple   just right   too complex

b)

fun   boring

c)

too short   just right   too long

d)

too fast   just right   too slow

e)

choppy   smooth

f)

realistic   semi-realistic   fantasy

2. What character did you like best, and why? (Senior-level class only. Does not add up to 16 since some students voted for more than one; not all commented.)

Eduardo and Juan (children)   **3**
- They were friendly and wanted to help me.
- The kids were cute

Roberto   **6**
- Because it was fun guessing what he thought of me and trying to respond in appropriate ways.
- Cute!
- He seemed to be friendly and younger than the rest.
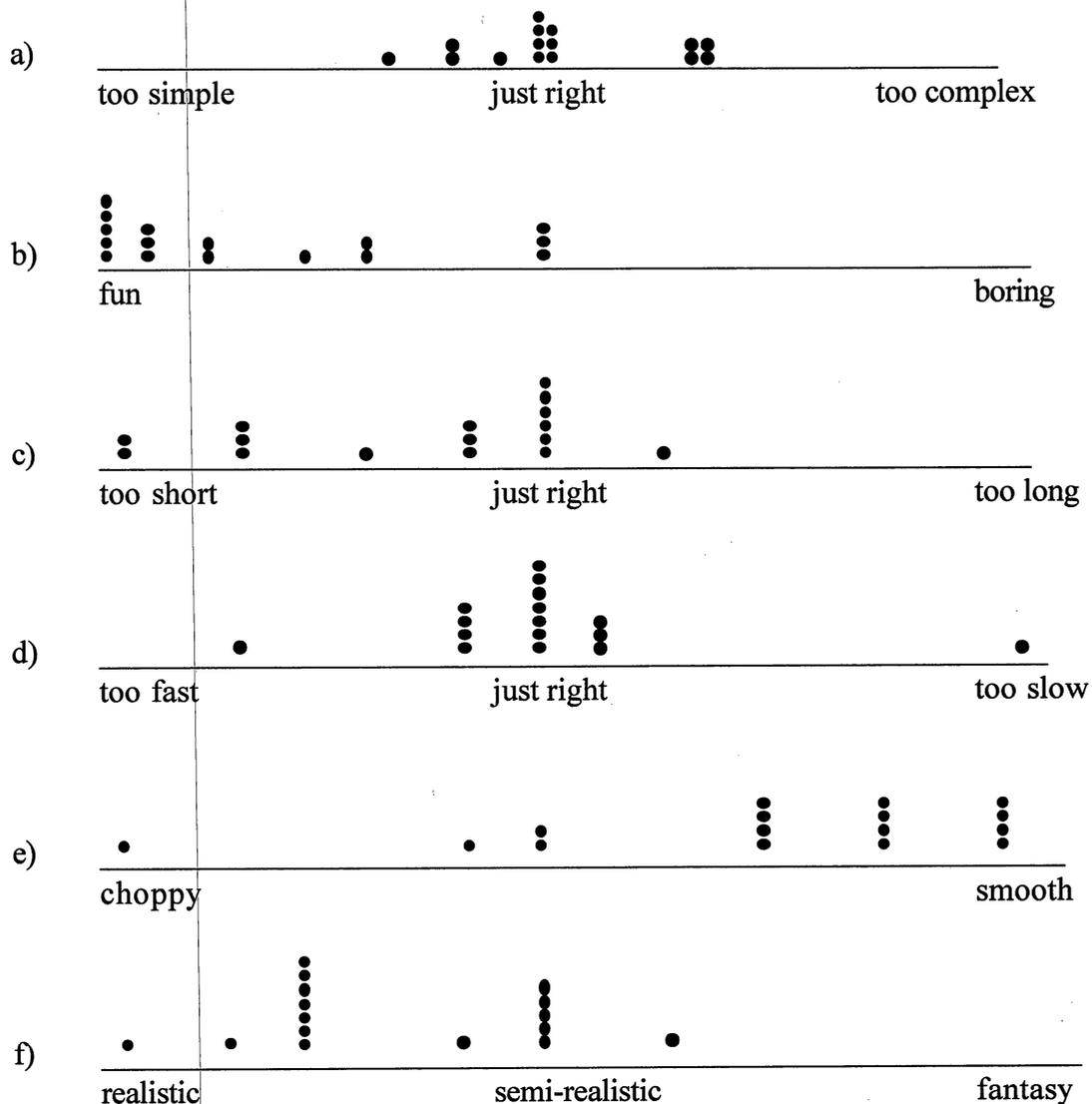- He's kind of funny with his responses to the questions.
- He was in a couple of classes with me.
- He is closest to my age and I would probably relate to him best.

Zautli   **1**
- It would have been nice to talk to Roberto's sister more.

Juan Jefe, Presidente   **5**
- Seemed multidimensional.
- He had two expressions. He was friendly and indirectly threatening.
- He was so "cool" in offering me a drink and telling me stories of other "visitors."
- Funny, because he was hanging out in the cantina.
- The Presidente and the Padre: they have polar views on Amopan.

Tochtli   **0**

Padre Raul   **5**
- He was laid back and quiet.
- He seemed the least suspicious.
- He seemed to be the most honest. He was not a native so was someone I could relate to.
- The Padre and the Presidente: they have polar views on Amopan.
- Most friendly, and I think he smiled.

3. What character did you like least, and why? (Does not add up to 16 because some students indicated they did not dislike any character in particular.)

Eduardo (child):   **0**

Juan (child)   **0**

Roberto   **2**
- I couldn't say anything right to him.
- He was short tempered with me.

Zautli   **0**

Juan Jefe, Presidente   **4**
- Seemed really big on himself. I had to tip toe around him, and I felt like I couldn't really

relax. He also seemed to be putting on a show.
- He and his wife are set in their ways and are wary of strangers.
- Felt uneasy being a foreigner and asking questions about the town of Amopan.
- He told stories. I do not believe he was honest.

Tochtli   **4**
- From my experience, in countries that permit bargaining over prices, no one refuses an offer or presents an ultimatum like she did.
- (With her husband) set in her ways and wary of strangers.
- Seemed like a gossip and she seemed pushy about the room price.
- Wicked scowl!

Padre Raul   **1**
- No comment

4. Tell us the three things you liked best about the game (number of votes in parentheses; first number is senior class, second number is intro class):
- Making choices about what to say and do (**7/12**)
- The use of real-life questions, realistic situations (**5/5**)
- It was fun (**4/4**)
- It was interesting (**4/2**)
- The graphics (**4/18**)
- The people, characters (**4/11**)
- Sound effects (**3/3**)
- I learned something (**2/3**)
- Being able to interact with different types of persons (**2/4**)
- Easy directions, navigation (**2/10**)
- Captures the excitement of being in a new place (**2/1**)
- Get to pack the suitcase (**2/3**)
- Thought bubbles (**1/2**)
- Speed of the game (**1/1**)
- Premise behind the game (**1/5**)
- Quizzes and questions at end (**1/4**)
- Seeing and navigating the village (**1/4**)
- Cultural details and information (**1/6**)
- Getting a second chance (**1/1**)
- Funny details [explanations] with wrong answers (**1/0**)
- Fun to see if you can get the right answer (**1/0**)
- Wise man (**0/2**)
- Casual atmosphere (**0/1**)
- The story [of the major] (**0/2**)
- Relationship between mayor and presidente (**0/1**)

- No ID asked in Cantina (**0/1**)

5. What three things did you like least about the game?
- Want more adventures, tasks, characters (**5/2**)
- Loud buzz on wrong answers (**2/1**)
- Too short (**2/6**)
- Too long (**0/1**)
- Not enough freedom to walk around town (**1/1**)
- Not done (**2/15**)
- Too many questions at end, with too much detail (**1/8**)
- Appearance and demeanor of characters (**1/2**)
- Glitches (**2/4**)
- Not enough audio (**1/1**)
- Not enough choices (**1/3**)
- Cannot look at fieldnotes while answering questions (**1/0**)
- Having to go back to beginning to answer questions (**0/2**)
- Wants it to be more interactive (**1/0**)
- Instructions not clear [on how many fieldnotes to take] (**1/0**)
- Not "tough" or "threatening" enough (**0/3**)
- Too slow (**0/8**)
- Want more cultural information (**0/3**)
- No animation (**0/2**)
- Needs more realistic surroundings (**0/1**)
- Graphics (**0/1**)
- Wise man (**0/1**)

APPENDIX C: ETHNOQUEST FIELD GUIDE

ETHNOQUEST

An Ethnographer's Field Guide

Frances Berdan

Edward Stark

Carey Van Loon

ETHNOQUEST

An Ethnographer's Field Guide

INTRODUCTION

About EthnoQuest

You are about to enter the world of EthnoQuest. In this interactive role-play adventure, you will assume the identity of a novice **ethnographer** who undertakes cultural anthropological **fieldwork** in a fictional Mexican village.

EthnoQuest has been designed to answer the knotty question inevitably asked by students in anthropology classes: "What is fieldwork really like?" To answer this question, your instructors may lecture enthusiastically, while sheepishly admitting to embarrassing fieldwork mistakes. They may assign intriguing readings where authors acknowledge blundering about in exotic, even dangerous, field situations, ultimately emerging triumphantly with piles and piles of cultural **data**. Or they may orchestrate in-class role-playing or show videos of **anthropologists** working in the field. Helpful as these may be, these strategies usually fall short of furnishing you with a clear sense of the actual excitement, pitfalls, frustrations, triumphs, and constant decision-making involved in ethnographic fieldwork. Since you are looking at life in the field through other peoples' eyes, you probably will still feel distanced from the experience. It remains mysterious and somehow just out of reach.

In the best of all worlds, you may have an opportunity to physically go into the field to conduct original research. But in the absence of an ideal world, EthnoQuest is designed to propel you closer to the fieldwork experience by sending

you, in this activity, to the fictional village of **Amopan**. There, you will pursue assignments typical of field researchers (such as taking a **census**, making a map, figuring out social relations, and eliciting biographies) in order to better understand life in this unique cultural setting.

Fieldwork is an adventure: demanding, exciting, perplexing, and unpredictable. In order to collect your information and complete your assignments, you must establish and maintain **rapport** with the villagers. You will immerse yourself in village events and customs by becoming a participant-observer. Many things will be unfamiliar to you, and you must deal with the unexpected. You must also maintain a reasonable level of health in this new setting far from home. Failure to achieve these goals will result in -- well, you'll see.

How to Use this Guide

This field guide is intended to assist you in negotiating your way through the EthnoQuest simulations. I recommend that you read through it before entering Amopan.

I have divided this manual into several sections. The first section, "About Amopan and Its Environs," introduces you to the local environment and to the type of village you will be visiting. The second section, "Playing EthnoQuest," serves as a guide to the simulations. You will want to refer to this section for descriptions of how to wend your way through EthnoQuest: how you are to proceed, how the simulations are structured and how they differ, and how to get help when you need it. It also contains informational

and navigational aids, reminders and hints, clues, and tips
for playing the first simulation ("First Encounters").

The third section provides a discussion of "Doing
Ethnographic Fieldwork". This section provides you with
background information on how anthropologists work in the
field. The topics included here help you make suitable,
sensitive, and successful decisions as you enter and work in
Amopan. You will learn, for instance, about how you are
perceived by the villagers, about how to choose informants,
about how to deal with ethical dilemmas, and about how to
interpret (and believe) the information you collect.
Consulting this area of the manual will greatly enrich your
ethnographic experience.

Also included in this manual is a glossary, which offers
you a quick reference to essential but somewhat specialized
terms that appear in this manual. These terms will be in
boldface type the first time they occur in the manual.
Following the glossary is a list of "Some Useful References,"
should you wish to continue to pursue the fieldwork
enterprise.

The final section consists of a "Workbook." The
workbook, at this time, contains pages for you to record
your **field notes**.

ABOUT AMOPAN AND ITS ENVIRONS

Amopan (meaning "Nowhere" in **Nahuatl**) is a fictional village set in the remote highlands of eastern Mexico. Much as a novelist might create a composite character out of many actual individuals, we have created a "composite village" modeled after many actual villages of the highlands.

You are just below the Tropic of Cancer, and therefore officially in "the tropics." This is a small, contained, mountainous world, on the ragged southern fringe of the long Sierra Madre Oriental that extends southward from the Texas border. You are in a region punctuated by steep mountains and gaping **barrancas**, resulting in abrupt and often inconvenient ascents and descents. Travel, therefore, is not always easy; roads must follow the broken topography and often do not take you directly to your chosen destination. The local people make frequent and efficient use of footpaths to travel relatively short distances (usually 5 miles or less).

In contrast to the drama of topography, rainfall is fairly uniform and quite predictable. Expect a good deal of rain, especially in the summer months. Summer rains often appear as sudden afternoon cloudbursts that swell rivers, then subside within an hour or so. In addition, a steady drizzle known locally as **chipi-chipi** can persistently dampen the region during any month. The small river that passes through Amopan is both a blessing and a curse: it sustains the villagers and their fields in quiet times, wreaks raging havoc in turbulent times. Temperatures are uniformly warm

throughout the year, although winter-time winds called **nortes**
can send a formidable chill into the region.. You are in a
land of semi-tropical forests: pines, cedars, and oaks
intermingle with figs, mangoes, and creeping vines.

The villagers live mainly off their cultivated fields,
producing maize (corn), beans, squashes, and a variety of
fruits and vegetables. Most villagers also have some turkeys
and a pig or two; a few enterprising individuals raise sheep.
Some villagers also fish in the local river or produce goods
such as pottery and woven reed mats. Although Amopan has a
small population, you will find that its residents display
considerable diversity — in social **status**, in **ethnicity**, in
language, and in personality.

The village itself is laid out along a small river and
surrounded by fields and forests. Steep hillsides cradle the
community on all sides. One dirt road (that washes out in
the rainy season) and several footpaths provide a tenuous
link to other villages and towns in the region. Like other
villages of comparable size, Amopan has a central **plaza**
bounded by the church and community buildings (such as the
school and the jail); individual houses are scattered about
nearby.

PLAYING ETHNOQUEST: Adventures in Amopan

How to Play EthnoQuest

EthnoQuest consists of a series of mini-simulations, each with its own assignments to complete and its own problems to overcome. Your assignments imitate those undertaken by anthropologists in the real world, and your goal is to successfully complete each of your missions. In the course of your investigations you will encounter realistic difficulties: some of these are created through your own actions, others are serendipitous and beyond your control. Throughout, you must also establish and maintain rapport with the villagers.

To gain entrance to Amopan, you must sign in with your full name, gender, and password on the introductory screen. Your password may be anything you choose, up to 15 characters (be sure to confirm your password, as the instructions on the screen indicate). Please REMEMBER your password. This allows you to stop playing the game anywhere and resume at the same spot. You must select "Getting There" if this is the first time you have played EthnoQuest or if you wish to review the preliminaries. You may select "Plaza" if you are a returning player.

The next screen provides you with some necessary information for your fieldwork enterprise. There are four numbered items to investigate and you should click on them IN ORDER. The letter (#1) gives you details about your grant; the budget (#2) itemizes your funding; the travel stuff (#3) provides you with a letter from your contact in Mexico City,

along with your travel documents and airline tickets; and the luggage (#4) requires you to make some last-minute decisions about packing. Follow the directions on the screen.

Once your bags are appropriately packed, you travel by plane to Mexico City where you find out more about your fieldwork expectations. Be sure to run your cursor over underlined words to find out more about them. In Mexico City you must also change some dollars into pesos. For now, change enough for about a week in the field.

After changing your money, you will be met by a representative of the university who will take you to Doctora Elsa Sabia, your anthropologist contact in Mexico. Dra. Sabia will present you with a video tape copy of an old deteriorating 8 mm movie. The movie was made by Dr. Bronislaw Edmund Radcliffe-Pritchard in the 1960's while he did anthropological fieldwork in Amopan. It is important that you watch this video, as it will provide you with good advice for your first day in Amopan. Additional movies and materials collected by this anthropologist will be available to you later in Amopan's school library.

After accepting bus tickets and a letter of introduction from the municipal officials, you board a bus to Amopan. During this journey, a passenger gives you a piece of paper with additional information about how to play EthnoQuest. Take a good look at this screen, as it will provide you with important details about the icons on the side bar. To help you out, we include a copy of that screen on the next page. While you are looking over this screen, go ahead a click on

the icons to check them out. It will give you a feel for what is available to you as the game progresses.
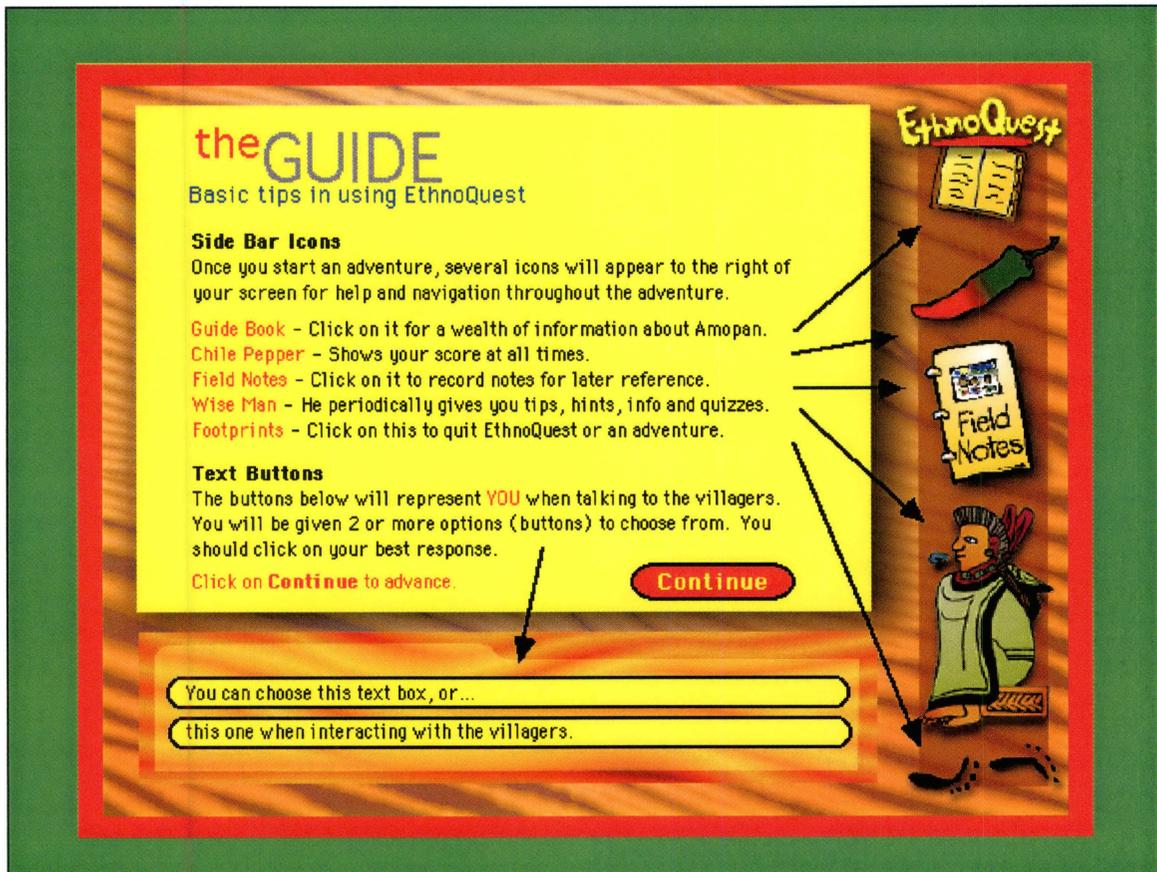
Once you have learned the meanings of the various icons, click anywhere on the screen to continue. You are now traveling to Amopan, arriving at the village's plaza. From here you will embark on each of your ethnographic adventures by clicking on the appropriate image:

First Encounters (click on the two children)

Who's Who in Amopan (click on the family – to be added)

Market Day (click on the bus)

A Day in the Life of the Midwife (click on the woman – to be added)

Working in the Fields (click on the farmer - to be added)

A Day at School (click on the school)

The Patron Saint's Fiesta (click on the church)

A Wedding (click on the couple - to be added)

The Local Elections (click on the political poster - to be added)

A Feud Escalates (click on the statue)

Your instructor may assign these in a particular order to follow course topics. Whatever order you use, be sure to begin with "First Encounters," since this involves your initial entrance into the community.

Each mini-simulation (assignment) proceeds in a similar manner. Once leaving the plaza you will encounter a book describing your assignment. Read the text, being sure to run your cursor over the underlined word. This will give you important extra details about your assignment. Then proceed by clicking anywhere on the screen.

Beyond "First Encounters," each mini-simulation will confront you with a practical problem, a social predicament, and an ethical dilemma. You must solve these problems in the course of completing your assignment.

More about the Simulations of EthnoQuest

From the plaza you can embark on ten ethnographic adventures. The modules that have been designed are listed below.

"First Encounters" introduces you to the village and some of its residents, and you must establish amiable

relations with the villagers and find a place to stay in the community. This provides you with a foundation for your ensuing work.

"Who's Who in Amopan" requires you to take a census and make a map of the central part of the village, tasks typically undertaken early on by ethnographers in the field. The census familiarizes you with the villagers and their relations with one another and allows you to make a genealogical chart of these villagers. The map shows you how the households are spatially related, and helps you get around the village more easily.

In "Market Day" you need to properly negotiate the "marketplace **culture**" to successfully identify and purchase a specified collection of goods. This activity acquaints you with many items of material culture as well as the expected behavior involved in exchanging goods.

"A Day in the Life of the **Midwife**" allows you to spend a day with a prominent and especially interesting villager. In this simulation you will be required to create a useful interview and combine what you are told with what you observe. You will learn much about the daily life of this individual by collecting her biography.

"Working in the Fields" acquaints you with the world of farming, central to life in Amopan. You will learn about the importance of land in Amopan's culture, see the **role** of ritual in agriculture, understand work schedules and concepts of time, and learn about the different ways of classifying basic foods.

The remaining modules are still being designed.

The Field Guide and Its Navigational Tabs

A field book is available to you at the beginning of each mini-simulation. This book, with four tabbed sections (Guide, Clues, Continue, Help), offers you guidance in your fieldwork endeavors. If you are playing a simulation and need assistance, click on the field book icon on the side bar and the book will appear. Click on the tabs for:

> **Guide** This describes your ethnographic task and may provide you with specific information to assist you in its successful completion. The book automatically opens to the first page of this section.
>
> **Clues** It is likely that you will need help along the way. This section provides you with a variety of ethnographic clues:
>
>> Good Things You Can Do in the Field
>>
>> The Worst Mistakes You Can Make in the Field
>>
>> Some Tips on Taking Good Field Notes
>>
>> Some Useful Nahuatl Phrases: Nahuatl to English
>>
>> Some Useful Nahuatl Phrases: English to Nahuatl
>>
>> Some Items in Nahuatl
>
> These "clues" are uniform for all the mini-simulations, and we include them in this manual for easy reference.
>
> **Help** Click on this tab if you need help in playing EthnoQuest. This provides navigational aids and guidance, but does not offer advice on how to conduct your fieldwork.
>
> **Continue** Click on this tab to return to your prior place in the simulation.

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How to Interact with the Villagers

Each simulation relies heavily on a continuous dialogue between you and various villagers. Villagers will speak to you through speech bubbles, and you must respond to their questions or statements. At the bottom of the screen you will be given dialogue options; click on your best choice and the villagers will respond to you in turn. Both good and bad answers have consequences. Occasionally, unexpected events will interfere with your planned work and you must deal with them. You can get some help from the field guide or, on occasion, by calling your contact in Mexico City.

A Note about Language

This version of EthnoQuest is in English. However, the villagers speak Spanish or Nahuatl, or both. For ease in playing EthnoQuest, Spanish dialogue appears in English; you are fluent in Spanish and it is assumed that you respond in that language (although dialogue appears in English). You will also encounter Nahuatl speakers, whose dialogue usually appears in English. Occasionally, you will be faced with a Nahuatl phrase or two. You know very little Nahuatl, but your "clues" will help you communicate in these situations. These rules apply only to the dialogue: signs appear only in Spanish or Nahuatl. Click on them for English translations.

REMINDERS AND HINTS IN PLAYING ETHNOQUEST

These reminders and hints are here to help you in your journey through EthnoQuest.

The Icons

The side bar menu contains five icons:

A *guidebook* for each module. When you click on it, it will appear in the middle of your screen. You can refer to this guidebook at any time for:

1. A description of your *assignment.*

2. *Clues* that will assist you in conducting successful fieldwork.

3. A *help* section to aid you in navigating about EthnoQuest. Each of these is accessed by clicking a tab at the right of the book. By clicking the bottom tab, you *continue* in the game and the book returns to the side bar.

A *chili pepper scale* that measures your success, or lack of success, in the field. Every decision you make contains a point value (+ or -), and the chili pepper indicates your current score (the greener the pepper, the better you're doing).

A *fieldwork notebook*. You may click on this icon at any time to access your notebook, and it will appear in the middle of your screen. You may then type in your field notes (however much you think you need), then click anywhere on the notebook to return the book to the side bar. Your notes will be saved, and this notebook serves as a cumulative record of

your observations and information. You can print out your notes at the end of each module.

A *wise man* sits on the side bar, poised to assist and test you. He serves as a guide as you progress through each module, but will also surprise you with pop quizzes and test your understanding of decisions you make.

If you click on the *footprints*, you will be given the choice of exiting EthnoQuest or returning to the plaza.

Colors

Certain colors carry meaning. In particular, green means go/good/positive; red means stop/bad/negative.

The Plaza

The plaza is the center of the village. From here you enter each of EthnoQuest's mini-games or modules. To proceed to each module, click on the appropriate image (e.g., for "First Encounters," click on the children, for "Market Day," click on the bus). You may return to the plaza at any time to replay a game or start a new game. Just click on the footprints and select the option to reappear at the plaza.

The Dialogue

Throughout EthnoQuest you have conversations with the villagers. You are frequently faced with dialogue options and are required to make decisions between those choices. Some are more appropriate than others. You gain feedback on your decisions: good choices encourage cooperation from

villagers and yield positive points; bad choices result in unpleasant responses and yield negative points.

The Quizzes

You must respond to the quizzes when the wise man asks you. They are multiple choice in format; click on your best answer. After you choose, the correct answer appears on the screen. You receive positive (+) or negative (-) points, depending on your response. These appear on the chili pepper which is located on the side of the screen. You will also occasionally be asked why you made a particular decision: the options will appear on your screen. Click on the answer of your choice.

Field Notes

You may gain access to your fieldwork notebook at any time you are within a module. Click on its icon on the side bar menu, and it fills the screen. Type your notes in the book, and then click anywhere on the book to return it to the side bar. You then continue the game at the point you left it. You may consult these notes at any time during the game. Your notes are cumulative and you may print them out at the end of each module.

Access to Additional Information and Clues

EthnoQuest is full of cultural information which can be discovered through a little experimentation. When you run your mouse over underlined items, more details appear. Click on objects. You will find yourself zooming in on many of

them and discovering more about them. You also will be
exposed to information that is useful in subsequent modules.
Be sure to record any information you think may be important.

CLUES FOR THE FIELD AND PLAYING ETHNOQUEST

Good Things You Can Do in the Field

1. Get permissions: Go through the appropriate channels and obtaining the proper permissions to do your fieldwork. Deliver your permissions to the appropriate community leader(s).

2. Consider your "audience": Be sensitive to your listeners when you explain your research goals; don't make overly long and tedious explanations of your research to your informants.

3. Be consistent in your explanations of why you are there and what you are doing.

4. Adjust your "personal clock" to that of the community members; take time to "hang out." Being patient and relaxed.

5. Be aware that everyone in the community probably will not trust you right away.

6. Recognize that the community members may not all get along splendidly with one another, and that your association with one or another villager may make you suspect in other villagers' eyes.

7. Talk with and obtain information from a broad sampling of people, rather than relying on only one or two informants.

8. Identify "insiders" and "outsiders" and understand the differences in information that each will offer you.

9. Maintain appropriate social distance. Maintain a good balance between participation and observation.

10. Give appropriate gifts: If you offer gifts, be sure they are appropriate.

11. Respect community members' customs and values.

12. Respect your informants: Take into consideration the many daily-life obligations they have and understand their priorities (e.g., getting the harvest in, preparing dinner).

13. Realize that you are not the most important thing in the villagers' lives.

14. Let your informants answer your questions fully (i.e., don't interrupt them), and don't formulate "leading questions."

15. Listen more than you talk.

16. View your informants as teachers, and yourself as a learner.

17. Protect your informants and avoid gossip: Respect privileged information given you, and don't gossip to villagers about other villagers.

18. Accept invitations to household or community events.

19. Participate in expected reciprocities and appropriately reward informants for their time and information. (You may offer money, services such as first aid or letter-writing, use of personal property such as your Swiss army knife, or labor as in agricultural work or house-building).

20. Establish your own identity: Make an effort to assume an understandable role among the community members, so they know who you are and can fit you into their scheme of things.

21. Show flexibility with living conditions: Recognizing that your living situation may be quite different from that at home, and be flexible under such different conditions.

22. Take good care of your health.

23. Be flexible in your scheduling of activities. Be able to adjust to new routines in the field.

24. "Go with the flow" and be able to adapt to unanticipated and unpredictable events and circumstances.

25. Check and re-check translations given you (while maintaining a congenial attitude).

26. If appropriate, serve as an informal broker between the local community and higher-level government offices.

27. Write up your field notes as soon as possible, at least at the end of each day of research.

28. Make periodic assessments of your progress to see where you are and what you need to do to successfully complete your research. You may wish to involve the local people in these assessments.

Bonus Clue: Remember to call your mother on her birthday.

Worst Mistakes You Can Make in the Field
1. No Permissions: Failing to obtain and appropriately deliver proper permissions to do the fieldwork.

2. Talking too much: making long, extended, detailed explanations of why you are there (i.e., trying to explain your research to your informants in the same manner that you would explain it to your thesis committee).

3. Being inconsistent in your explanations of why you are there and what you are doing (or not explaining at all). Misrepresenting yourself.

4. Being impatient: Being brusque in trying to obtain data; not taking time to "hang out."

5. Assuming everyone in the community trusts you right away and believes that your intentions are honorable (i.e., assuming they will always be straight, forthcoming, and honest with you).

6. Assuming that everyone in the community gets along with everyone else.

7. Spending too much time with just one or two informants instead of getting information from a broader and perhaps more representative group of people. There is a danger of losing rapport with other (perhaps most other) villagers.

8. Failing to distinguish "insiders" and "outsiders" who reside in the village, or failing to identify the presence of factions.

9. Getting too involved with villagers and losing your "impartial observer" role.

10. Giving inappropriate gifts: Giving a well-intentioned but inappropriate gift.

11. Not respecting the community members' customs and values: Holding too tightly to your own preconceptions.

12. Not respecting your informants, including the many other daily-life obligations they have (e.g., the maize must be harvested, and that comes before you do).

13. Thinking that you are the greatest thing that has happened to the villagers in recent history.

14. Interrupting informants with anticipated answers (i.e., trying to complete their sentences) or phrasing questions as answers ("This is a curing ceremony, isn't it?").

15. Talking more than listening.

16. Acting like you already "know it all" rather than being a learner with the informants as your teachers.

17. Not protecting your informants and gossiping: Passing on privileged information. If information has been given you in trust by an **informant**, violating that trust can result in avoidance and lies, difficulties for the villagers, or worse.

18. Turning down invitations to household or community events.

19. Ignoring expected reciprocities: This includes failing to reward informants for their information and time (this can take many forms: money, services such as first aid or letter-writing, use of personal property such as your Swiss army knife, or labor as in agricultural work or house-building).

20. Failing to establish your own identity among the community members: They need to know who you are (i.e., your role, how you fit into their scheme of life) just as much as you need to know them.

21. Expecting living conditions to be like those at home, and being a jerk when you discover they are not.

22. Neglecting your health.

23. Insisting on maintaining "home" routines in the field. This is usually unrealistic (e.g., meal schedules, set appointments with informants who may wander off on you or never show up).

24. Not "going with the flow": Adhering too rigidly to a previously-set schedule. Much that happens in the field is unanticipated and unpredictable.

25. Assuming a translator is rendering comments fully and accurately.

26. Failing to recognize politically sensitive situations and exposing your informants to punishments or retributions.

27. Failing to write up your field notes as soon as possible, at least at the end of each day of research.

28. Failing to make periodic assessments of your progress to see where you are and if you are getting the material you need (and if not, to get it).

Bonus Clue: Failing to call your mother on her birthday.

Some Tips on Taking Good Field Notes

1. Be prepared: Have plenty of paper, a flat portable surface, and more than one pen or pencil. If you use a lap-top computer, be sure you have a power source.

2. Include the date and time of day in your notes.

3. Look around you and write down your observations.

4. If you are **interviewing**, be sure to include information about your informants. This includes *data* (e.g., age, gender, occupation) and *demeanor* (e.g., bored, hurried, curious).

5. Do not take notes unless you know your informants are comfortable about it. You should ask them if it is okay. The same goes for tape recording and photographs.

6. Never let note-taking disrupt the informant's flow (e.g., "Hold on a minute while I get that down...").

7. Be as specific as possible. Write down quotes in the language being spoken.

8. Clearly distinguish fact from impression from interpretation.

9. Use only abbreviations you can decipher accurately later.

10. Let the villagers see your notes. Don't be secretive about them.

11. Periodically (once a day is good) go over your notes to check for missing data and inviting leads.

12. Be aware of potential harm to your informants if your notes fall into the wrong hands; you may wish to use a code for informants' names.

13. Devise a system of cataloging to enable you to easily retrieve information on specific topics. Be organized.

14. Consider using a tape recorder (if permitted and wise) to reduce your note-taking burden. This allows you to react and interact better with your informant.

Some Useful Nahuatl Phrases - Nahuatl to English

Nahuatl	English	Pronunciation*
Amo	No	(A-mo)
Amo nitlatoa mexicano	I don't speak Nahuatl	(A-mo-nee-tla-TOW-a me-shee-KA-no)

Amo ticoas?	Don't you want to buy?	(A-mo tee-KO-as?)
Ce qualli ohtli	Goodbye (a good road)	(say-KWA-lee O-tlee)
Hasta moztlatzinco	See you later (hasta manana)	(AS-ta mos-tla-TZEEN-ko)
Nehuan nicoas ...	I want to buy ...	(NAY-wan nee-KO-as ...)
Notoca ...	My name is ...	(no-TO-ka ...)
Qualli yohuac	Good night	(KWA-lee YO-wak)
Qualtzi	With pleasure, gladly	(KWAL-tsee)
Queiquich ipati?	How much does it cost?	(kay-EE-keech ee-PAtee?)
Quema	Yes	(KAY-ma)
Tamoztla	Goodbye	(ta-MOS-tla)
Titlatoa castellano?	Do you speak Spanish?	(tee-tla-TOW-a cas-tay-YA-no?)
Tlen itoca?	What is your name?	(tlayn ee-TO-ka?)
Tzino	Hello (good morning)	(TSEE-no)

Yeyohuac   Good afternoon, evening (yay-YO-wak)

*Accented syllables are capitalized.

Some Useful Nahuatl Phrases - English to Nahuatl

English	Nahuatl	Pronunciation*
Hello (Good morning)	Tzino	(TSEE-no)
Good afternoon/evening	Yeyohuac	(yay-YO-wak)
Good night	Qualli yohuac	(KWA-lee YO-wak)
Goodbye	Tamoztla	(ta-MOS-tla)
	Ce qualli ohtli	(Say KWA-lee O-tlee)
See you later (hasta manana)	Hasta moztlatzinco	(AS-ta mos-tla-TZEEN-ko)
Thank you	Tlazocamati	(tla-so-ka-MA-tee)
With pleasure, gladly	Qualtzi	(KWAL-tsee)
I don't speak Nahuatl	Amo nitlatoa mexicano	(A-mo nee-tla-TOW-a me-shee-KA-no)
Do you speak Spanish?	Titlatoa castellano?	(tee-tla-TOW-a cas-tay-YA-no?)
What is your name?	Tlen itoca?	(tlayn ee-TO-ka?)

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My name is ___	Notoca ___	(no-TO-ka ___)
Don't you want to buy _? Amo ticoas ___?		(A-mo tee-KO-as ___?)
I want to buy___	Nehuan nicoas___.	(NAY-wan nee-KO-as___)
How much does it cost? Queiquich ipati?		(kay-EE-keech ee-PA-tee?)
Yes	Quema	(KAY-ma)
No	Amo	(A-mo)

*Accented syllables are capitalized.

Some "things" in Nahuatl - English to Nahuatl

English	Nahuatl	Pronunciation*
Market	Tianguiz	(tee-AN-geez)
House	Calli	(KA-lee)
Sweatbath	Temazcalli	(tay-mas-KA-lee)
Griddle	Comalli	(ko-MA-lee)
Mortar/pestle	Molcaxitl	(mol-KA-sheetl)
Tortilla	Tlaxcalli	(tlash-KA-lee)

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Tamale	Tamalli	(ta-MA-lee)
Corn	Cintli	(SEEN-tlee)
Beans	Etl	(ETL)
chili	Chilli	(CHEE-lee)
Pulque	Octli, Necuhtli	(OK-tlee, NAY-ktlee)

*Accented syllables are capitalized.

SOME TIPS FOR PLAYING THE SIMULATIONS

First Encounters

This should be the first game you play in EthnoQuest, since it involves your arrival in the community and your introduction to the villagers. This mini-game basically serves as your introduction to EthnoQuest generally, and Amopan specifically. As such, it is the least difficult of the games you will play. Still, you can benefit from the following tips in playing "First Encounters" successfully:

Keep your assignment clearly in mind at all times.

Remember who you are, and what your role is.

Consider that the villagers will probably try to label you into a category familiar to them.

Be thorough. Investigate as many options as you can.

Be alert. Be sure to look around and observe people, things, and events around you.

Keep in mind that, in this village, some people are "insiders" while others are "outsiders." Consider the significance of this for your work.

Keep your field notes up to date.

While you are in Amopan to study village life, consider that the villagers are studying you at the same time. Keep in mind that you are under constant scrutiny.

You need to beware not to impose your cultural biases on the villagers, and look out: Some villagers may see you as a threat and try to get rid of you.

DOING ETHNOGRAPHIC FIELDWORK: Life in the Field

The Preliminaries

It is the rare (and usually unsuccessful) anthropologist who enters the field unprepared. Much preparation typically precedes your actual arrival in the field. This includes:

a) choosing an area and a specific locale within that area;

b) reviewing the literature on that area to see what has already been done;

c) defining a problem to study in that area or locale;

d) finding a **"network path"** to ease your entrance into the study area;

e) obtaining funding so you can be well equipped and not starve;

f) getting organized and equipped; and, finally,

g) going.

Many reasons, personal and scholarly, lie behind anthropologists' choices of field sites. For instance, curiosity and interest in an area may be stimulated by reading a stirring traveler's journal, listening to an enthusiastic teacher, or viewing an intriguing movie or video. Or your ancestors may have come from a particular area and stories of the past have piqued your interest. Or, you may be faced with an unexpected but irresistible opportunity to join a research team headed to the field, whether you have developed any prior interest in that area or not.

You may be further drawn to an area if it fits well with the sort of theoretical question or problem you would like to

investigate. So, if you are interested in unraveling the relations between humans and domesticated beasts, you are best served to work with a **pastoral** group, perhaps in East Africa; if you wish to see how peasants cope in a rapidly changing industrial world, a village like Amopan provides an excellent setting for your research. Wherever you choose to go, you will feel most comfortable if you really *want* to go there.

There may, however, be obstacles. Political or military turmoil may delay or even prohibit your arrival in a particularly tense area. Your presence as an anthropologist may not be especially welcome in some places, particularly if the local people have had bad experiences with outsiders (not just anthropologists) in the recent past. Or you may find that funding for studies in some areas is limited. All of these factors can conspire against you in your desire to work in a particular area or community. It is therefore a good idea to be flexible and have a back-up plan. This is true even after you arrive in the field, for you may find unanticipated conditions or situations that make productive fieldwork impossible: for instance, a village may be torn by violent faction fighting, which would be interesting to study but perhaps a bit dicey for **participant observation.**

Once you have a geographic area in mind, you should exhaustively consult the relevant literature about that area. It is important to know what has (and has not) been studied in an area so you can do something novel and not duplicate someone else's efforts. This reading should also stimulate your thinking and help you define and refine the problem you

are trying to "solve." You may also need to learn the language current in your chosen community. This presents a special challenge in cases where the language is unwritten. In some cases, learning such a language may have to be postponed until your arrival and establishment in the field, where you can hopefully arrange to work with a bilingual informant.

The anthropologist should have some clearly defined objective in mind when entering the field. This is an adventure and should be enjoyed, but it is not just a laid-back vacation in paradise. You wish to contribute to the fund of anthropological knowledge about the cultures in the world, and you cannot do this without a well-defined goal and organized plan of study. For areas that have been little-studied, an ethnographer may wish to do a **holistic**, generalized ethnography of the community and its culture. Alternatively, the ethnographer may wish to pursue a specific topic such as the retention of shamanistic practices, or the effect of industrialization on home-based craft production and distribution. In these examples, the study may be carried out in a single community or in a cluster of neighboring communities that show good comparisons and contrasts with one another. Based on your reading and understanding of the literature, you will construct an **hypothesis** that you wish to prove or may disprove. As with site selection, you should be ready for the unexpected as far as your research problem is concerned: once in the field you may find there are no living **shamans** for your study of shamanism, or the producers of local hand-made crafts have

diverted their energies to other enterprises. You should be prepared with ideas for an alternate type of problem to pursue.

Your transition from classroom to community can be greatly eased if you have recourse to a network path or intermediary. You may even require one. In some countries your very ability to do your work may hinge on being associated with a local research or political institution. You need to be advised of this ahead of time. Even if not required, having some kind of legitimate introduction is usually better than entering a community unannounced, uninvited, and unexpected. For example, Linda Kent searched high and wide for Gypsies in New Orleans, finally concluding that "Without someone to serve as an intermediary, someone trusted by the Gypsies, to introduce me and explain what I wanted to do, my efforts were doomed from the start" (Kent 1992:20). A letter from an appropriate political or research official is usually quite acceptable, as long as your community members are literate and accept the source as legitimate, reputable, and non-threatening. Or you may convince someone, perhaps a doctor, missionary, or other "outsider" familiar with the community to accompany you on your initial visit. But be as sure as you can about your letter-writer or "introducer": What kind of relations has he or she had with your community of choice? Will this introduction be advantageous or detrimental?

Before you embark on your fieldwork venture you must somehow obtain adequate funding. You will need money for travel, food and lodging, equipment, informants' fees, and

the like. Many public and private agencies exist (such as National Science Foundation, National Geographic Society, and Wenner-Gren Foundation, that may be interested in funding your research, and you may wish to apply to more than one of these. Keep in mind, however, that you need to apply for support well in advance of your scheduled departure (deliberations often take six months or more), that funding may entail certain obligations (such as scheduled reports or publishing your results through the agency), and that you may even be turned down and need to seek funding elsewhere. Applying for a grant obviously means that you must have your project well in mind: you have pinpointed your fieldwork locale and have an interesting research problem to unravel. Of course, you don't know everything (why go if you do?); you need to convince the agency of the need to indeed discover more about your chosen location, and that you are the knowledgeable and skilled person to do just that.

There are still more decisions to be made before entering the field. Consider that you may be gone for as long as a year (or more). You may wish to take close family members (such as a spouse or children) with you, or the project may be designed as a team effort with two or more researchers working collaboratively. There are certain advantages to enlarging your company: Lone ethnographers often complain of the loneliness they experience in an alien and unfamiliar setting; arriving with spouse and children provides you with a readily understood status as husband/wife and parent; and resident colleagues offer more extensive data collection, on-site research discussions, and, (especially if

male and female), different perspectives and access to different field data (see chapter 6).

Your grant proposal has asked you to itemize your anticipated expenses, so you have already thought out your research needs. You need to arrange travel, but if you are going to some really remote areas you may have to arrange some legs of your journey as you go. For instance, Alan Sandstrom journeyed by plane, car, bus, and finally shank's mare (with backpack) to reach his field destination in eastern Mexico. You also need to secure necessary travel documents such as passport, visa, and health certifications (a nice word for required immunizations). Most likely you will find accommodations after you arrive. You will have a fairly wide array of equipment to aid you in your research: cameras and film (including a Polaroid), laptop computer (with battery pack), tape recorder and tapes, video recorder and cassettes, paper and pens, mapping instruments, and the like are standard fare for field research. It's also not a bad idea to take along some familiar personal baggage, and a first aid kit is a must.

You are now ready to embark on your ethnographic adventure.

GLOSSARY

Amopan   A fictional community set in a mountainous area of eastern Mexico.

Anthropologist   A person who studies human beings and their diverse cultures.

Bargaining   Haggling over a price to arrive at an agreement between buyer and seller.

Barranca   A steep, deep gorge.

Barter   Exchanging goods for goods; services may also be exchanged through barter.

Cacique   A "political boss" who runs the political affairs of the community from behind the scenes.

Case study   A detailed account of a single, notable incident or event.

Census   A detailed account of all the inhabitants of a community; should include name, household residence, gender, age, occupation, and relationships to others in the community.

Chipi-chipi   A slow, relentless drizzle.

Culture Learned rules, beliefs, and behaviors shared by a particular group of people.

Culture shock Trauma faced by the ethnographer in the early stages of fieldwork.

Data The raw, detailed information from which an ethnographic picture of a society and culture can be derived.

Ethics A moral code which defines the ethnographer's responsibilities and proprieties.

Ethnicity Association with a particular cultural group.

Ethnocentrism Viewing and interpreting a culture from one's own cultural perspective.

Ethnographer An anthropologist who spends time residing with a group of people in order to understand that way of life.

Ethnography A written description of a group of people and their culture, as studied by an ethnographer.

Evidence Data that can be applied to the solution of a research question or problem.

Field notes Written and/or tape recorded information that is collected during the course of fieldwork.

Fieldwork The activity of collecting information by visiting or residing in the community being studied.

Genealogy A record of kinship relationships, whether by "blood" or marriage.

Ideal/Real culture Ideal culture is the "ought to" version, what the people say they "ought to" do or think. Real culture is what they actually do or think.

Holistic Viewing all aspects of a cultural or social system; focusing on the interrelations among the parts of those systems.

Hypothesis An educated guess serving as a basis for research.

Informant A person who provides the ethnographer with information. Since there can be negative connotations to this term, some ethnographers say assistants or consultants.

Interviewing Asking direct questions of the community residents. Interviews are usually structured ahead of time with a particular goal in mind (such as gathering census data).

Key informant A person on whom the ethnographer relies heavily for information. A key informant may have specialized skills or knowledge, an important status in the

society, or perhaps just a lot of available time. (See also "informant," above.)

Life history A person's life-story, including not only the details of that life, but also the context in which it has been lived.

Midwife A female curer who not only delivers babies but also is usually an expert in natural (e.g., herbal) remedies.

Nahuatl A native language in Mexico, spoken today by approximately 1 million people.

Network path An individual or institution that can facilitate your entry into your chosen community.

Nortes Chilly winter-time winds.

Objectivity Maintaining an unbiased attitude; not making judgments.

Participant observation A fieldwork technique whereby the ethnographer participates in the activities of the society while at the same time being a keen observer.

Pastoral A way of life dependent primarily on the raising of herd animals.

Plaza An open area in the center of the community; usually

the site for the market, social events, and some religious rituals.

Presidente The highest official political position in the community; like a "mayor."

Rapport Interpersonal relations; may be good or bad.

Reciprocity Equal exchanges, usually involving goods or services rather than money.

Relativism Viewing and understanding a culture from the point of view of the members of that culture.

Role The expectations attached to a person's status; how one is expected to carry out one's responsibilities.

Shaman A religious specialist whose main role is to cure people.

Status A person's position in a group or society (such as wife, teacher, or shaman).

SOME USEFUL REFERENCES

Tales of interesting fieldwork experiences can be found in nearly every ethnography. Few ethnographers can resist the temptation to include them. The *Case Studies in Cultural Anthropology* series edited by George and Louise Spindler since 1960 includes ethnographies that relate especially revealing field experiences. Particularly enlightening are:

Basso, Ellen B. 1973 The Kalapalo Indians of Central Brazil. Fort Worth: Harcourt Brace.

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Lee, Richard B. 1984 The Dobe !Kung. Fort Worth: Harcourt Brace.

Parman, Susan 1990 Scottish Crofters: a historical ethnography of a Celtic village. Fort Worth: Harcourt Brace.

Those interested in the cultures of peoples in the general region of fictional Amopan may wish to consult:

Bernard, H. Russell and Jesus Salinas Pedraza 1989 Native Ethnography: a Mexican Indian describes his culture. Newbury Park, CA: Sage Publications.

Granberg, Wilbur J. 1970 People of the Maguey: the Otomi Indians of Mexico. New York: Praeger.

Reck, Gregory G. 1978 In the Shadow of Tlaloc: life in a
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Sandstrom, Alan R. 1991 Corn is Our Blood: culture and
    ethnic identity in a contemporary Aztec Indian village.
    Norman: University of Oklahoma.

Sandstrom, Alan R. and Pamela E. Sandstrom 1986 Traditional
    Papermaking and Paper Cult Figures of Mexico. Norman:
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Slade, Doren L. 1992 Making the World Safe for Existence:
    celebration of the saints among the Sierra Nahuat of
    Chignautla, Mexico. Ann Arbor: The University of
    Michigan.

Taggart, James M. 1983 Nahuat Myth and Social Structure.
    Austin: University of Texas.

A number of books are explicitly devoted to recounting

anthropologists' field experiences. These include:

Anderson, Barbara Gallatin 1990 First Fieldwork: the
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Dumont, Jean-Paul 1978 The Headman and I: ambiguity and ambivalence in the fieldworking experience. Austin: University of Texas.

Hayano, David 1990 Road Through the Rain Forest. Prospect Heights, Ill.: Waveland.

Lareau, Annette and Jeffrey Shultz (editors) 1996 Journeys Through Ethnography: realistic accounts of Fieldwork. Boulder, Colorado: Westview.

Mitchell, William 1987 The Bamboo Fire. Prospect Heights, Ill.: Waveland.

Powdermaker, Hortense 1966 Stranger and Friend: the way of an anthropologist. New York: W.W. Norton and Company.

Rabinow, Paul 1977 Reflections on Fieldwork in Morocco. Berkeley: University of California.

Raybeck, Douglas 1996 Mad Dogs, Englishmen, and the Errant Anthropologist: fieldwork in Malaysia. Prospect Heights, Ill.: Waveland.

Shaffir, William B. and Robert A. Stebbens (eds.) 1991 Experiencing Fieldwork: an inside view of qualitative research. Newbury Park, CA: Sage Publications.

Smith, Carolyn D. and Lwilliam Kornblum (editors) 1996 In the Field: Readings on the Field Research Experience. Westport, CT.: Praeger.

Vogt, Evon Z. 1994 Fieldwork among the Maya. Albuquerque: University of New Mexico.

Beyond experiential accounts, tomes have been written about fieldwork methodologies and techniques. Some of the more thorough, useful, and accessible are:

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Agar, Michael 1996 <u>The Professional Stranger: an informal</u>
<u>introduction to ethnography</u>. San Diego: Academic Press.

Bernard, H. Russell 1988 <u>Research Methods in Cultural</u>
<u>Anthropology</u>. Beverly Hills, CA.: Sage Publications.

Crane, Julia G. and Michael V. Angrosino 1992 <u>Field Projects</u>
<u>in Anthropology: a student handbook</u>. Prospect Heights,
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Ellen, R.F. (editor) 1984 <u>Ethnographic Research: a guide to</u>
<u>general conduct</u>. London: Academic Press.

Emerson, Robert M., Rachel I. Fretz, and Linda L. Shaw 1995
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<u>cultural anthropology</u>. Upper Saddle River, New Jersey:
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Stocking, George W., Jr. 1983 <u>Observers Observed: essays on</u>
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Weiss, Robert 1994   <u>Learning from Strangers: the art and</u>
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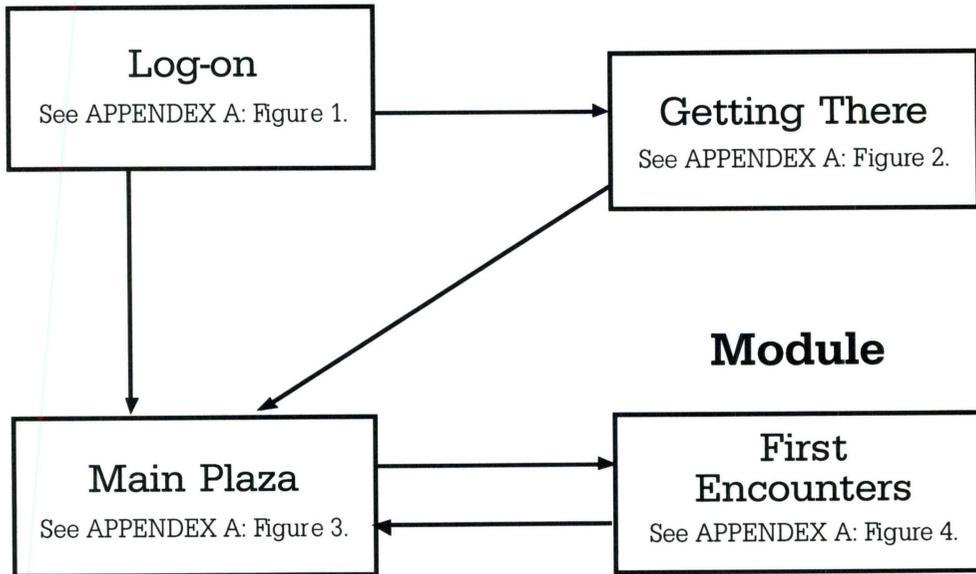   Free Press.

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     Also useful, for further references, is

Gravel, Pierre Bettez and Robert B. Marks Ridinger 1988
     <u>Anthropological Fieldwork: an annotated bibliography</u>.
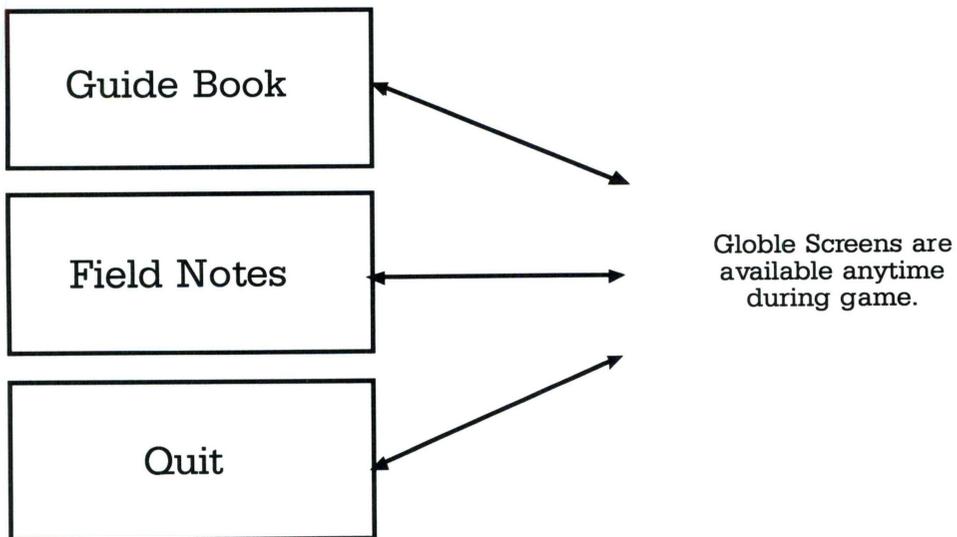   New York: Garland Publishing, Inc.

Navigational Screens

Introduction

Log-on
See APPENDEX A: Figure 1.

Getting There
See APPENDEX A: Figure 2.

Module

Main Plaza
See APPENDEX A: Figure 3.

First Encounters
See APPENDEX A: Figure 4.

Globle Screens

Guide Book

Field Notes

Quit

Globle Screens are available anytime during game.

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