

## Howard Becker Tricks Of The Trade

Every night, somewhere in the world, three or four musicians will climb on stage together. Whether the gig is at a jazz club, a bar, or a bar mitzvah, the performance never begins with a note, but with a question. The trumpet player might turn to the bassist and ask, “Do you know ‘Body and Soul’?”—and from there the subtle craft of playing the jazz repertoire is tested in front of a live audience. These ordinary musicians may never have played together—they may never have met—so how do they smoothly put on a show without getting booed offstage. In “Do You Know . . . ?” Robert R. Faulkner and Howard S. Becker—both jazz musicians with decades of experience performing—present the view from the bandstand, revealing the array of skills necessary for working musicians to do their jobs. While learning songs from sheet music or by ear helps, the jobbing musician’s lexicon is dauntingly massive: hundreds of thousands of tunes from jazz classics and pop standards to more exotic fare. Since it is impossible for anyone to memorize all of these songs, Faulkner and Becker show that musicians collectively negotiate and improvise their way to a successful performance. Players must explore each others’ areas of expertise, develop an ability to fake their way through unfamiliar territory, and respond to the unpredictable demands of their audience—whether an unexpected gang of polka fanatics or a tipsy father of the bride with an obscure favorite song. “Do You Know . . . ?” dishes out entertaining stories and sharp insights drawn from the authors’ own experiences and observations as well as interviews with a range of musicians. Faulkner and Becker’s vivid, detailed portrait of the musician at work holds valuable lessons for anyone who has to think on the spot or under a spotlight.

Sharpen your tools -- How to formulate a question -- How do you choose a site? -- Talking to people -- Hanging out -- Ethics in research -- Comparing -- Dealing with documents -- Interpreting it and writing it up

In 1963, Howard S. Becker gave a lecture about deviance, challenging the then-conventional definition that deviance was inherently criminal and abnormal and arguing that instead, deviance was better understood as a function of labeling. At the end of his lecture, a distinguished colleague standing at the back of the room, puffing a cigar, looked at Becker quizzically and asked, “What about murder? Isn’t that really deviant?” It sounded like Becker had been backed into a corner. Becker, however, wasn’t defeated! Reasonable people, he countered, differ over whether certain killings are murder or justified homicide, and these differences vary depending on what kinds of people did the killing. In *What About Mozart? What About Murder?*, Becker uses this example, along with many others, to demonstrate the different ways to study society, one that uses carefully investigated, specific cases and another that relies on speculation and on what he calls “killer questions,” aimed at taking down an opponent by citing invented cases. Becker draws on a lifetime of sociological research and wisdom to show, in helpful detail, how to use a variety of kinds of cases to build sociological knowledge. With his trademark conversational flair and informal, personal perspective Becker provides a guide that researchers can use to produce general sociological knowledge through case studies. He champions research that has enough data to go beyond guesswork and urges researchers to avoid what he calls “skeleton cases,” which use fictional stories that pose as scientific evidence. Using his long career as a backdrop, Becker delivers a winning book that will surely change the way scholars in many fields approach their research.

Based on three years of detailed anthropological observation, this account of undergraduate culture portrays students’ academic relations to faculty and administration as one of subjection. With rare intervals in crisis moments, student life has always been dominated by grades and grade point averages. The authors of *Making the Grade* maintain that, though it has taken different forms from time to time, the emphasis on grades has persisted in academic life. From this premise they argue that the social organization giving rise to this emphasis has remained remarkably stable throughout the century. Becker, Geer, and Hughes discuss various aspects of college life and examine the degree of autonomy students have over each facet of their lives. Students negotiate with authorities the conditions of campus political and organizational life--the student government, independent student organizations, and the student newspaper--and preserve substantial areas of autonomous action for themselves. Those same authorities leave them to run such aspects of their private lives as friendships and dating as they wish. But, when it comes to academic matters, students are subject to the decisions of college faculties and administrators. Becker deals with this continuing lack of autonomy in student life in his new introduction. He also examines new phenomena, such as the impact of -grade inflation- and how the world of real adult work has increasingly made professional and technical expertise, in addition to high grades, the necessary condition for success. *Making the Grade* continues to be an unparalleled contribution to the studies of academics, students, and college life. It will be of interest to university administrators, professors, students, and sociologists.

There is virtually no way to complete one’s education without encountering a research report. The book that has helped demystify qualitative and quantitative research articles for thousands of readers, from the authors of the best-selling *Proposals that Work*, has been revised. This edition is completely reorganized to separate quantitative and qualitative research with four new distinct sections (research reports, quantitative research, qualitative research, and research reviews. The authors presume no special background in research, and begin by introducing and framing the notion of reading research within a wider social context. Next they offer insight on when to seek out research, locating and selecting the right reports, and how to help evaluate research for trustworthiness.

OG Kush. Sour Diesel. Wax, shatter, and vapes. Marijuana has come a long way since its seedy days in the back parking lots of our culture. So has Howard S. Becker, the eminent sociologist, jazz musician, expert on “deviant” culture, and founding NORML board member. When he published *Becoming a Marihuana User* more than sixty years ago, hardly anyone paid attention—because few people smoked pot. Decades of Cheech and Chong films, Grateful Dead shows, and Cannabis Cups later, and it’s clear—marijuana isn’t just an established commodity, it’s an entire culture. And that’s just the thing—Becker totally called it: pot has everything to do with culture. It’s not a blight on culture, but a culture itself—in fact, you’ll see in this book the first use of the term “users,” rather than “abusers” or “addicts.” Come along on this short little study—now a famous timestamp in weed studies—and you will be astonished at how relevant it is to us today. Becker doesn’t judge, but neither does he holler for legalization, tell you how to grow it in a hollowed-out dresser, or anything else like that for which there are plenty of other books you can buy. Instead, he looks at marijuana with a clear sociological lens—as a substance that some people enjoy, and that some others have decided none of us should. From there he asks: so how do people decide to get high, and what kind of experience do they have as a result of being part of the marijuana world? What he discovers will bother some, especially those who proselytize the irrefutably stunning effects of the latest strain: chemistry isn’t everything—the important thing about pot is how we interact with it. We learn to be high. We learn to like it. And from there, we teach others, passing the pipe in a circle that begins to resemble a bona fide community, defined by shared norms, values, and definitions just like any other community. All throughout this book, you’ll see the intimate moments when this transformation takes place. You’ll see people doing it for the first time and those with considerable experience. You’ll see the early signs of the truths that have come to define the marijuana experience: that you probably won’t get high at first, that you have to hold the hit in, and that there are other people here who are going to smoke that, too.

Students and researchers all write under pressure, and those pressures—most lamentably, the desire to impress your audience rather than to communicate with them—often lead to pretentious prose, academic posturing, and, not infrequently, writer’s block. Sociologist Howard S. Becker has written the classic book on how to conquer these pressures and simply write. First published nearly twenty years ago, *Writing for Social Scientists* has become a lifesaver for writers in all fields, from beginning students to published authors. Becker’s message is clear: in order to learn how to write, take a deep breath and

then begin writing. Revise. Repeat. It is not always an easy process, as Becker wryly relates. Decades of teaching, researching, and writing have given him plenty of material, and Becker neatly exposes the foibles of academia and its “publish or perish” atmosphere. Wordiness, the passive voice, inserting a “the way in which” when a simple “how” will do—all these mechanisms are a part of the social structure of academic writing. By shrugging off such impediments—or at the very least, putting them aside for a few hours—we can reform our work habits and start writing lucidly without worrying about grades, peer approval, or the “literature.” In this new edition, Becker takes account of major changes in the computer tools available to writers today, and also substantially expands his analysis of how academic institutions create problems for them. As competition in academia grows increasingly heated, *Writing for Social Scientists* will provide solace to a new generation of frazzled, would-be writers.

Who is Howard S. Becker? This book traces his career, examining his work and contributions to the field of sociology. Themes covered include Becker’s theoretical conceptualizations, approaches, teaching style, and positioning in the intellectual milieu. Translated from French by sociologist Robert Dingwall, the English edition benefits from an editorial introduction and additional referencing, as well as a new foreword by Becker himself.

The papers in this volume, including two important and previously unpublished essays on sociological method, represent most of Howard Beckers work of the past twenty years that has not appeared in book form. They reflect the way of thinking about society and how to study it that has established Professor Beckers place among the leading sociologists of our time. The result is an important statement of the distinctive theoretical and methodological views associated with the "Chicago School" of sociology, reflecting a deep concern with the study at first hand of the processes and human consequences of collective action and interaction. The first part of the book treats problems of method as problems of social interaction and lists a series of research problems, which require analytic attention-gaining access to research sites, choosing a theoretical framework within which to approach a group or community, avoiding error, and developing hypotheses. They also exemplify this approach by analyzing the interactional aspects of definition, proof with qualitative evidence, bias, and the value commitments of sociology. Part Two illustrates Professor Beckers approach through full reports on two of his major research projects. Part Three contains four theoretical statements on how people change (a sociological approach to what psychologists call "personality"), and Part Four makes important contributions to the study of deviance. The papers here ask what we can learn about American society from looking at its common forms of deviance and illustrate the need to study deviance as part of the general study of society, not as an isolated specialty.

Siskiyou County only has volume 1 and volume 2.

"For more than 30 years, *Writing for Social Scientists* has offered readers a powerful reassurance: academic writing is difficult, and even accomplished scholars like Howard S. Becker struggle with it. Becker, the consummate sociologist, both analyzes how the professional context of academia contributes to writing problems and offers concrete advice, based on his own experiences and those of his students and colleagues, for overcoming them and gaining confidence as a writer. While the underlying challenges have remained the same over the years, the context in which academic writers work has changed dramatically, thanks to technology and new institutional pressures. This new edition has been updated throughout to reflect these changes, offering a new generation of scholars and students encouragement to write about society or any other scholarly topic clearly and persuasively"--

Tricks of the TradeHow to Think about Your Research While You're Doing ItUniversity of Chicago Press

In his provocative new book, Robert Alford proposes that the starting point for any researcher in the process and craft of inquiry should begin with an understanding of how to translate elements of his/her own history, personal experience, and issues which can then be formulated into research questions. He presents three basic explanatory approaches to sociology -- multivariate, interpretive, and historical -- and strives to illustrate the artistic, rather than formulaic, side of research design, presenting several ways that research questions can be framed. *I Remember*, one of French writer Georges Perec’s most famous pieces, consists of 480 numbered paragraphs—each just a few short lines recalling a memory from his childhood. The work has neither a beginning nor an end. Nor does it contain any analysis. But it nonetheless reveals profound truths about French society during the 1940s and 50s. Taking Perec’s book as its cue, *Telling About Society* explores the unconventional ways we communicate what we know about society to others. The third in distinguished teacher Howard Becker’s best-selling series of writing guides for social scientists, the book explores the many ways knowledge about society can be shared and interpreted through different forms of telling—fiction, films, photographs, maps, even mathematical models—many of which remain outside the boundaries of conventional social science. Eight case studies, including the photographs of Walker Evans, the plays of George Bernard Shaw, the novels of Jane Austen and Italo Calvino, and the sociology of Erving Goffman, provide convincing support for Becker’s argument: that every way of telling about society is perfect—for some purpose. The trick is, as Becker notes, to discover what purpose is served by doing it this way rather than that. With Becker’s trademark humor and eminently practical advice, *Telling About Society* is an ideal guide for social scientists in all fields, for artists interested in saying something about society, and for anyone interested in communicating knowledge in unconventional ways.

The transition from young layman aspiring to be a physician to the young physician skilled in technique and confident in his dealings with patients is slow and halting. To study medicine is generally rated one of the major educational ordeals of American youth. The difficulty of this process and how medical students feel about their training, their doctor-teachers, and the profession they are entering is the target of this study. Now regarded as a classic, *Boys in White* is of vital interest to medical educators and sociologists. By daily interviews and observations in classes, wards, laboratories, and operating theaters, the team of sociologists who carried out this firsthand research have not only captured the worries, cynicism, and basic idealism of medical students—they have also documented many other realities of medical education in relation to society. With some sixty tables and illustrations, the book is a major experiment in analyzing and presenting qualitative data.

One man stood between them and us. U.S. Marshal Jameson Arkeley—the country’s foremost authority on vampires—taught police investigator and vampire fighter Laura Caxton everything she knows about monsters. After a bloody war visited upon Gettysburg by an army of vampires, Arkeley gave up his own life to save others. Except he didn’t exactly die . . . Arkeley accepted the curse and is now a vampire himself. What’s worse, he’s the savviest vampire ever—he knows all the tricks better than anyone. Caxton is now faced with the task of destroying him. But Arkeley knows all her tactics too; after all, he taught them to her. Caxton realizes she must finish Arkeley before he succeeds in his quest to

exterminate his own family, one member at a time. But even more important, she has to prevent him from becoming a beast exponentially more dangerous—a Vampire Zero. The author of *13 Bullets and 99 Coffins*, David Wellington takes the Laura Caxton series to a whole new level in this action-packed third volume.

One of the most groundbreaking sociology texts of the 20th century, Howard S. Becker's *Outsiders* revolutionized the study of social deviance. Howard S. Becker's *Outsiders* broke new ground in the early 1960s—and the ideas it proposed and problems it raised are still argued about and inspiring research internationally. In this new edition, Becker includes two lengthy essays, unpublished until now, that add fresh material for thought and discussion. "Why Was *Outsiders* a Hit? Why Is It Still a Hit?" explains the historical background that made the book interesting to a new generation coming of age in the 60s and makes it of continuing interest today. "Why I Should Get No Credit For Legalizing Marijuana" examines the road to decriminalization and presents new ideas for the sociological study of public opinion.

Howard S. Becker is a master of his discipline. His reputation as a teacher, as well as a sociologist, is supported by his best-selling quartet of sociological guidebooks: *Writing for Social Scientists*, *Tricks of the Trade*, *Telling About Society*, and *What About Mozart? What About Murder?* It turns out that the master sociologist has yet one more trick up his sleeve—a fifth guidebook, *Evidence*. Becker has for seventy years been mulling over the problem of evidence. He argues that social scientists don't take questions about the usefulness of their data as evidence for their ideas seriously enough. For example, researchers have long used the occupation of a person's father as evidence of the family's social class, but studies have shown this to be a flawed measure—for one thing, a lot of people answer that question too vaguely to make the reasoning plausible. The book is filled with examples like this, and Becker uses them to expose a series of errors, suggesting ways to avoid them, or even to turn them into research topics in their own right. He argues strongly that because no data-gathering method produces totally reliable information, a big part of the research job consists of getting rid of error. Readers will find Becker's newest guidebook a valuable tool, useful for social scientists of every variety.

This text gathers together group of contributors from the worlds of sociology, musicology, literature, and communications to discuss how artists from jazz musicians to painters work: how they coordinate their efforts, how they think, how they start, and, of course, how they finish their productions.

Med ett direkt tilltal och ett okonstlat språk berättar Howard Becker hur en sociologisk undersökning kan ta hjälp av beprövade (men sällan uttalade) knep för att lättare begripliggöra samhället och tolka sociologiska data. Knepen gäller allt från forskarens föreställningar om det han eller hon studerar och det urval som görs i en given studie till analys och begreppsutveckling. Boken befinner sig någonstans mellan metod och teori, man skulle kunna säga att den befinner sig på genomresa i teoretiska och metodologiska landskap. På ett obundet, kreativt och oefterhärmligt sätt visar Becker att sociologi inte måste handla om att positionera sig i ett bestämt teoretiskt eller metodologiskt läger utan snarare om att tänka, resonera och agera, ett slags ständigt pågående hantverk.

While examining its neuro-cognitive hardware, psychology usually ignores the socio-cognitive software underlying human attention. Yet although it is nature that equips us with our sense organs, it is nevertheless society that shapes the way we actually use them. The book explores the social underpinnings of attention, the way in which we focus our attention (and thereby notice and ignore things) not just as individuals and as humans but also as social beings, members of particular communities with specific traditions and conventions of attending to certain parts of reality while ignoring others.

The Second Edition provides a comprehensive introduction to interdisciplinary studies with an approach that is succinct, conceptual, and practical. Completely updated to reflect advances in the literature on research, learning, and assessment, the book describes the role of both disciplines and interdisciplinarity within the academy, and how these have evolved. Authors Allen F. Repko, Rick Szostak, and Michelle Phillips Buchberger effectively show students how to think like interdisciplinarians in order to facilitate their working with topics, complex problems, or themes that span multiple disciplines.

There is no prepared script for social and cultural life. People work it out as they go along. *Creativity and Cultural Improvisation* casts fresh, anthropological eyes on the cultural sites of creativity that form part of our social matrix. The book explores the ways creative agency is attributed in the graphic and performing arts and in intellectual property law. It shows how the sources of creativity are embedded in social, political and religious institutions, examines the relationship between creativity and the perception and passage of time, and reviews the creativity and improvisational quality of anthropological scholarship itself. Individual essays examine how the concept of creativity has changed in the history of modern social theory, and question its applicability as a term of cross-cultural analysis. The contributors highlight the collaborative and political dimensions of creativity and thus challenge the idea that creativity arises only from individual talent and expression.

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*Why?* is a book about the explanations we give and how we give them—a fascinating look at the way the reasons we offer every day are dictated by, and help constitute, social relationships. Written in an easy-to-read style by distinguished social historian Charles Tilly, the book explores the manner in which people claim, establish, negotiate, repair, rework, or terminate relations with others through the reasons they give. Tilly examines a number of different types of reason giving. For example, he shows how an air traffic controller would explain the near miss of two aircraft in several different ways, depending upon the intended audience: for an acquaintance at a cocktail party, he might shrug it off by saying "This happens all the time," or offer a chatty, colloquial rendition of what transpired; for a colleague at work, he would venture a longer, more technical explanation, and for a formal report for his division head he would provide an exhaustive, detailed account. Tilly demonstrates that reasons fall into four different categories: Convention: "I'm sorry I spilled my coffee; I'm such a klutz." Narratives: "My friend betrayed me because she was jealous of my sister." Technical cause-effect accounts: "A short circuit in the ignition system caused the engine rotors to fail." Codes or workplace jargon: "We can't turn over the records. We're bound by statute 369." Tilly illustrates his topic by showing how a variety of people gave reasons for the

9/11 attacks. He also demonstrates how those who work with one sort of reason frequently convert it into another sort. For example, a doctor might understand an illness using the technical language of biochemistry, but explain it to his patient, who knows nothing of biochemistry, by using conventions and stories. Replete with sparkling anecdotes about everyday social experiences (including the author's own), *Why?* makes the case for stories as one of the great human inventions.

Drawing on more than four decades of experience as a researcher and teacher, Howard Becker now brings to students and researchers the many valuable techniques he has learned. *Tricks of the Trade* will help students learn how to think about research projects. Assisted by Becker's sage advice, students can make better sense of their research and simultaneously generate fresh ideas on where to look next for new data. The tricks cover four broad areas of social science: the creation of the "imagery" to guide research; methods of "sampling" to generate maximum variety in the data; the development of "concepts" to organize findings; and the use of "logical" methods to explore systematically the implications of what is found. Becker's advice ranges from simple tricks such as changing an interview question from "Why?" to "How?" (as a way of getting people to talk without asking for a justification) to more technical tricks such as how to manipulate truth tables. Becker has extracted these tricks from a variety of fields such as art history, anthropology, sociology, literature, and philosophy; and his dazzling variety of references ranges from James Agee to Ludwig Wittgenstein. Becker finds the common principles that lie behind good social science work, principles that apply to both quantitative and qualitative research. He offers practical advice, ideas students can apply to their data with the confidence that they will return with something they hadn't thought of before. Like *Writing for Social Scientists*, *Tricks of the Trade* will bring aid and comfort to generations of students. Written in the informal, accessible style for which Becker is known, this book will be an essential resource for students in a wide variety of fields. "An instant classic. . . . Becker's stories and reflections make a great book, one that will find its way into the hands of a great many social scientists, and as with everything he writes, it is lively and accessible, a joy to read."—Charles Ragin, Northwestern University

Modern academia is increasingly competitive yet the writing style of social scientists is routinely poor and continues to deteriorate. Are social science postgraduates being taught to write poorly? What conditions adversely affect the way they write? And which linguistic features contribute towards this bad writing? Michael Billig's witty and entertaining book analyses these questions in a quest to pinpoint exactly what is going wrong with the way social scientists write. Using examples from diverse fields such as linguistics, sociology and experimental social psychology, Billig shows how technical terminology is regularly less precise than simpler language. He demonstrates that there are linguistic problems with the noun-based terminology that social scientists habitually use - 'reification' or 'nominalization' rather than the corresponding verbs 'reify' or 'nominalize'. According to Billig, social scientists not only use their terminology to exaggerate and to conceal, but also to promote themselves and their work.

"Anthropology has always traded on a cachet of romance and exoticism in attracting students, but even I—grizzled veteran that I am—found myself thinking 'how very cool to be hanging out with magicians in Paris!'. There is certainly nothing like this book in the anthropological literature. It is fascinating and thoroughly enjoyable." —Richard Bauman, Distinguished Professor Emeritus, Indiana University, Bloomington "A witty, learned, engaging trip through the world of French magic, *Trade of the Tricks* builds intriguing ideas on the deep knowledge that comes from prolonged, intensive observation." —Howard Becker, author of *Art Worlds* and *Outsiders*

People who get high and the others -- Jazzmen and company -- Culture in motion -- A sociological perspective -- What is there to see, what is there to say? -- A researcher set free -- Introduction to the appendixes / Howard S. Becker -- Appendix A: a dialogue on the ideas of "world" and "field" / Howard S. Becker and Alain Pessin -- Appendix B: a tribute to Alain Pessin / Howard S. Becker -- Appendix C: four things I learned from Alain Pessin / Howard S. Becker

Abbott helps social science students discover what questions to ask. This exciting book is not about habits and the mechanics of doing social science research, but about habits of thinking that enable students to use those mechanics in new ways, by coming up with new ideas and combining them more effectively with old ones. Abbott organizes his book around general methodological moves, and uses examples from throughout the social sciences to show how these moves can open new lines of thinking. In each chapter, he covers several moves and their reverses (if these exist), discussing particular examples of the move as well as its logical and theoretical structure. Often he goes on to propose applications of the move in a wide variety of empirical settings. The basic aim of *Methods of Discovery* is to offer readers a new way of thinking about directions for their research and new ways to imagine information relevant to their research problems. *Methods of Discovery* is part of the *Contemporary Societies* series.

Howard S. Becker is a name to conjure with on two continents—in the United States and in France. He has enjoyed renown in France for his work in sociology, which in the United States goes back more than fifty years to pathbreaking studies of deviance, professions, sociology of the arts, and a steady stream of books and articles on method. Becker, who lives part of the year in Paris, is by now part of the French intellectual scene, a street-smart jazz pianist and sociologist who offers an answer to the stifling structuralism of Pierre Bourdieu. French fame has brought French analysis, including *The Sociology of Howard S. Becker*, written by Alain Pessin and translated into English by Steven Rendall. The book is an exploration of Becker's major works as expressions of the freedom of possibility within a world of collaborators. Pessin reads Becker's work as descriptions and ideas that show how society can embody the possibilities of change, of doing things differently, of taking advantage of opportunities for free action. The book is itself a kind of collaboration—Pessin and Becker in dialogue. *The Sociology of Howard S. Becker* is a meeting of two cultures via two great sociological minds in conversation. Since 1995, more than 150,000 students and researchers have turned to *The Craft of Research* for clear and helpful guidance on how to conduct research and report it effectively. Now, master teachers Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams present a completely revised and updated version of their classic handbook. Like its predecessor, this new edition reflects the way researchers actually work: in a complex circuit of thinking, writing, revising, and rethinking. It shows how each part of this process influences the others and how a successful research report is an orchestrated conversation between a researcher and a reader. Along with many other topics, *The Craft of Research* explains how to build an argument that motivates readers to accept a claim; how to anticipate the reservations of thoughtful yet critical readers and to respond to them appropriately; and how to create introductions and conclusions that answer that most demanding question, "So what?" Celebrated by reviewers for its logic and clarity, this popular book retains its five-part structure. Part 1 provides an orientation to the research process and begins the discussion of what motivates researchers and their readers. Part 2 focuses on finding a topic, planning the project, and locating appropriate sources. This section is brought up to date with new information on the role of the Internet in research,

including how to find and evaluate sources, avoid their misuse, and test their reliability. Part 3 explains the art of making an argument and supporting it. The authors have extensively revised this section to present the structure of an argument in clearer and more accessible terms than in the first edition. New distinctions are made among reasons, evidence, and reports of evidence. The concepts of qualifications and rebuttals are recast as acknowledgment and response. Part 4 covers drafting and revising, and offers new information on the visual representation of data. Part 5 concludes the book with an updated discussion of the ethics of research, as well as an expanded bibliography that includes many electronic sources. The new edition retains the accessibility, insights, and directness that have made *The Craft of Research* an indispensable guide for anyone doing research, from students in high school through advanced graduate study to businesspeople and government employees. The authors demonstrate convincingly that researching and reporting skills can be learned and used by all who undertake research projects. New to this edition: Extensive coverage of how to do research on the internet, including how to evaluate and test the reliability of sources New information on the visual representation of data Expanded bibliography with many electronic sources

This classic sociological examination of art as collective action explores the cooperative network of suppliers, performers, dealers, critics, and consumers who—along with the artist—"produce" a work of art. Howard S. Becker looks at the conventions essential to this operation and, prospectively, at the extent to which art is shaped by this collective activity. The book is thoroughly illustrated and updated with a new dialogue between Becker and eminent French sociologist Alain Pessin about the extended social system in which art is created, and with a new preface in which the author talks about his own process in creating this influential work.

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