

Narrative Inquiry Design Essentials

So thank you everyone for being here.

I wanna introduce Dr.

Jim Lane, who is our narrative inquiry guru, and he is gonna share narrative inquiry, design, essentials, definition, research, questions and propositions.

So without further ado, Dr. Lane.

Yeah, I wouldn't say guru.

I, I just have an interest in narrative inquiry and, uh, and stories.

So, uh, that's why we're here. So, uh, let's see.

Alright, is that working? See it? Okay. Yes.

So here's what we're gonna talk about.

Why would you choose narrative over something else? Uh, what are some of examples of resource questions, purpose statements? And then I've just got some examples of, of what I think are poignant, pardon me, poignant comments that obviously are windows and poignant stories, and, um, that that's what narrative is.

Okay? It's an insight into a story, uh, often evocative, uh, often emotional, uh, something, uh, that leads to the, to the, perhaps traumas a hard word, but j just the life experience of people.

Okay? And we've got some key resources, and, uh, hopefully we'll have time to answer your questions.

Uh, first thoughts from, uh, Connolly and Clan Denin, uh, from Kim.

And we're gonna look at this, our, our resources in just a minute.

But, but narrative inquiry, the study of experience as a story.

It's a way of thinking about experiences.

Uh, it's a methodology, uh, to use narrative, uh, methodology is to adopt a particular narrative view of experience as phenomena under study.

So, so that's it.

There are different kinds of qualitative methods, of course, narrative.

You're gonna, you're telling people's stories, okay? Participants from 12 to 20.

Um, honestly, I really see 20, but, but in a dissertation, you really should be, should be working for 12 to 15.

Okay? Uh, I guarantee you that not everyone that you think will participate will participate.

And so I would certainly say, uh, work for 20, and then, uh, really see what you get.

Okay? Hopefully at least 12.

Uh, the questions are, tell me the story, the story of your experience with X.

Okay? And you can have vignettes, narratives, uh, meta narratives.

Uh, you may have imagery.

Uh, I would say the Phoenix doesn't really lend, it lend itself to a visual, uh, analysis.

All the visual, uh, inquiry does include, uh, uh, visual analysis.

So different from ethnography.

Ethnography would be describing the culture around the experience, which is wonderful.

I, I honestly don't see many ethnographic studies, and I, I wish we, we, we saw more, uh, really focuses on the culture and how the culture ex, uh, affects experience, uh, phenomenology.

So phenomenology, we, we seems like we go in rounds of seeing a lot of phenomenology.

And phenomenology does tell stories, but it's different.

It's deep. It's a deep dive into a person's experience.

And in phenomenology, you're asking, what was it like? What was it like to experience X whatever, whatever it is.

Uh, and it's a very, it's a very deep dive into a personal experience.

Uh, narrative is, is a deep dive too, but narrative is a little more broad, okay? Uh, grounded theory, of course, you're, you're creating your own theory or you trying to understand a theory that you can find.

Tell me about your experience or process with, okay, you're developing your own theory.

And then case study. Dr.

Uh, Caprice did a presentation on case study couple of times ago where you may describing one or more specific cases, and what does the system look like? And, uh, and that you're gonna triangulate, you're gonna look at different kinds of data, okay? Uh, um, where it might be records of, of, of a, of a company or an organization, uh, as well as the stories, uh, that the people tell.

And in this case, you, you know, you're more answering, asking questions, but, uh, in narrative, you're asking really broad questions.

Uh, pardon me. Or you want people to tell their stories.

Okay? So, I, I, you know, I had this at the end, and so I've moved to the beginning.

Uh, here are some key, and I don't know which is better.

Alright? Uh, we'll, we'll send these to you as well.

Um, key resources.

Uh, gene Cland Dein is a prominent, uh, narrative researcher.

And, uh, Cland Dein really, I mean, pardon me.

Narrative inquiry really goes back to John Dewey in 19, in the 1930s.

Uh, and, and Cland and Connolly based their theory of narrative inquiry on Dewey.

But, but this is kind of the, uh, seminal work, uh, narrative inquiry experiences and stories and qualitative research.

So if you wanna do narrative inquiry, I really think you need to get this book, and you need to, uh, you need to read it.

You need to understand this is 2000.

There was work before 2000, but it's kind of a good mark.

Okay? So I would absolutely look at that book.

I would get it. Uh, she has, um, here are a couple of other books that I have, um, by Clin Denon, um, engaging in narrative inquiry, and then, uh, engaging narrative inquiries with children and youth.

She does a lot with schools, does a lot with teachers.

So if that's your interest, I would certainly read more, uh, from Jean Clan Deon.

Um, and then Handbook of Narrative Inquiry, uh, edited by Clan Dein, yes, pardon me, uh, is a, is a key book to get, okay? And good news. Uh, you can get this book through Phoenix, uh, online for free, okay? And there is a link later on, uh, that I will show you for Handbook of Narrative Inquiry, so that that really is grand.

So that'll save you some money.

So these are key books that you ought to get.

And I'll be referencing, uh, here's some other books that are important.

Uh, understanding the Narrative Inquiry by Kim.

I like this book. Uh, well, I like all of 'em, right? But I like this book especially.

And I, I, I quote from it because, um, this stuff, this stuff can, can get pretty abstract.

Y'all, uh, pretty intense.

And, um, Kim is, is is good.

She's easy to read, she's direct, she's clear.

And so I think a and as is Cland Dein, okay? So you need to get Cland Dein, Jean Cland, dein, Cland Dein, and, and Connolly.

And, and you really need to get Kim Understanding Narrative Inquiry.

Okay? Uh, here's an earlier book, uh, narrative Methods for the Human Sciences.

Riesman, another excellent book, lives and Context by Cole and Knowles.

Um, and, um, and then coming to Narrative is by Art Bachner.

Uh, Bachner and his wife, uh, Carolyn Ellis are, um, key narrative researchers.

They're very, they focus on evocative, um, research, uh, emotional research.

And, and so Buchner was actually a quantitative methodologist.

And, um, I think through his partner, um, Carolyn Ellis, he came to Narrative.

So, so that's a book coming to narrative.

Uh, so, geez, I have to read all these books.

Well, yeah, I think you need to look at these books. Okay? These are key books. So if you, if you are interested in narrative, interested in telling people's stories, this is some of the background stuff, okay? Uh, this is the last page here.

Uh, there's always other stuff, uh, to look at.

Uh, the Sage Handbook of Qualitative Research is, of course, a good book to get that's kind of pricey.

That is not available that I could see through Phoenix, although the Oxford Handbook of, of Qualitative Research is, and they have a nice section on, um, on narrative, actually written by Art Bachner, who I was always just talking about.

Um, I like Johnny Snia.

Uh, I think he is easy to read, uh, easy to understand, um, you know, get lost in the Weeds with a lot of academia.

Uh, that's a book that I like.

Qualitative Research, analyzing Life.

And then a lot of people like Bro and Clark as well, again, easy to read, um, uh, sequential, logical.

And so, I, I think that these are two books that, that if you're a qualitative researcher, you ought to have in your toolbox.

Okay. Qualitative Research, analyzing Life by Salani and Omata.

And then, um, Ron and Clark. Okay.

And The Handbook of Qualitative Research.

I think there's a volume six out, and I don't have that yet, but I'll get that, um, at the end of the month.

'cause I'm going to a conference where one of the editors, uh, is, I threw this in Visual methodologies.

Uh, that's another topic.

Again, I don't think that's really appropriate for Phoenix dissertation, but there is a lot of work on visual, uh, analysis as well that goes under narrative.

So, what is it? It's the analysis of a person's story, of an experience they've had.

So your goal as a researcher is to draw out that story.

You wanna know what their story is.

It can be told in a lot of ways, as we just said, it can be told visually.

Uh, it can be told through diaries.

Uh, researcher, I mean, um, pardon me.

Participants can write their stories for you to you.

And, uh, that can be a source of data.

Uh, I, I have often had people do that, write their own stories, and then, then follow up with an interview or a focus group.

Um, so, um, that's what you want.

You want the stories. And, uh, you may see, uh, a meta narrative through all the stories because, uh, you know, you're gonna be, you're gonna be focusing on a particular, particular, um, homogenous group of people.

And you see if there's a theme through there, or maybe there's not.

Okay? Um, a lot of kinds of narrative analysis, discourse analysis, probably not gonna do that.

Uh, that would be an, an, an analysis.

Uh, again, linguistic analysis of the text, you're probably not gonna do that.

Uh, you really wanna know what happened.

You wanna know what the themes are, uh, within your story.

Um, you're probably not gonna do art based, although that is there.

So if you like it, and, uh, once you get your dissertation done, there, there are a lot of ways that one can go in a narrative analysis.

Um, Denon and Lincoln, um, norm Denon, uh, is, is is a prominent B prominent, I don't know, but certainly a prominent qualitative researcher.

Uh, one of the editors of the qua of the, uh, Sage Handbook of Qualitative Inquiry.

And so he's, he's a guy you should know.

Uh, all qualitative researchers are philosophers.

And, and, and as I said, guided by highly abstract principles.

It can get crazy trying to understand the abstraction.

That's why, as I said, I like Kim and I like Saldana.

Um, so you have to ask yourself, what's the nature of reality? Um, what, what, how do these people perceive their reality? And then what's the relationship between, uh, you as the researcher? And the topic, um, methodology is how do, how do we know the world or gain knowledge of it? So, all of these things work together to create a paradigm or a framework, and we'll talk about that in just a minute.

Uh, narrative doesn't list and exist in a vacuum.

Uh, we like to have a theory, conceptual framework, multiple theories.

These guide us. They don't, they don't tell us where to go, but they, they help us.

They help us, um, help us understand the stories.

Okay? So, critical theories are pretty, are popular right now.

And, and as they should be, uh, they examine the relationships, uh, well, in this case, according to Kim, domination and subordination, that creates social inequity in societies, uh, for critical theorists, the ability to look at contradictions inherent in society.

Uh, what is the reality and what should it be? So we're familiar with, with many of these critical race theory, uh, in the news right now, focusing on the impact of race and racism, uh, feminist theory, um, focusing on issues of patriarchy, unequal ways people are, are treated, gender and sexuality, no sexual theories, cultural theories.

So these are all critical theories that are, uh, often used to help understand people's stories.

So that's what we wanna do. We wanna look through.

These are the lens of the prism through which we look to understand the stories that people tell us.

Okay? And, and again, critical race theory is, and feminist theory are two theories that are, that are pretty common actually, when I read, uh, dissertations, um, why stories, people are moved by stories, uh, rather than a lot of legal, legal jumbo.

And, and actually, it's kind of interesting, critical race theory, you know, has come under a lot of heat, uh, I think unjustifiably by people who don't know what it's about.

But when you read the early writings of, of critical race theory, it really is a lot of legalese.

So it's not especially stirring.

So, uh, it's the, I irony of the criticism.

People don't understand what it is, but, um, we wanna know people's stories, okay? Individuals and groups.

Uh, we, we create our identities through our stories.

That's why it's fun. Sometimes fun. Yeah.

I think fun's the right word to have focus groups in which people build on each other.

And, and stories remind them of other stories.

I've had some very powerful focus groups in which people, uh, uh, present their stories.

Um, Reman says, narrative is everywhere.

Reman is one of those books that I told you you need to look at.

Um, Dewey, um, art and Experience, I think, is this book.

In order to understand the aesthetic and its ultimate and approved, one must begin with it in the raw, the events and scenes that hold the attentive eye and air of men.

Ordinary experiences are the sources outside an individual which give rise to experience.

Uh, so Dewey says, we foc we should focus on the commonplace.

Uh, it doesn't all have to be, uh, evocative and poignant and riveting.

Um, often the commonplace, what people do every day, uh, presents powerful stories.

Um, as I said, I, I talked to you about Clinda and Connolly as being, um, kind of, um, seminal researchers in this.

So, um, I think had a conversation with Dr. Karen Johnson earlier today about this.

I, I really, I, I just feel that, that if, if, if you're gonna write a dissertation based on narrative inquiry, you, you really have to use, uh, Clint and Conley's, uh, concept of three dimensional space, okay? And again, it, it could get pretty wonky, and you're pretty abstract, but you, you wanna look at three different, three things at once, okay? You wanna look at the interaction, the personal and social, uh, cultural that's going on, okay? Um, you wanna look at past, present, and future, backward and forward, and you wanna look at the situation in place.

So, interaction, continuity, and situation.

These are all things that you want to capture when you're trying to understand people's stories.

Um, of course, stories don't exist in a vacuum.

You're gonna hear the story.

The, so the people live the story.

Um, they're gonna tell you the story.

Maybe they're gonna write the story.

Um, you, you're gonna, you're gonna be, you know, talk to them, record them.

Um, and then, and then as you, as you go back and you look at this data, um, you're gonna, you're gonna try to understand that story.

You may change that story again.

So the story becomes recreated.

So, so there is kind of this, um, discursive dialectic of stories between the story lived, uh, between your interaction with the participant and the story that you present.

Uh, which is why it's good to show the people what you're writing to say, is this, what you want? Is this, is this, is this what I'm, what you meant? Did, did I capture this? And, uh, hopefully if you're, if you're looking at those three elements, uh, the three dimensional space from Clan and Connelly, uh, you've done it, and they say, yeah, wow, that's great.

Um, your questions, you have to have open-ended general questions to guide an interview, okay? Uh, you, you're not looking to answer.

Ask 10 questions and get the answer to 10 questions and then, then be done.

Okay? This is a semi un, i, it says unstructured.

There's semi-structured, certainly open-ended interviews.

Uh, you wanna find out what happened, and you don't know what happened.

You don't know what you're gonna get, okay? Until, um, you start asking these questions.

So, so again, you, you, you purpose is not to run through 10 questions and get 10 questions answered.

Your purpose is to understand their stories, understand their experiences.

And as you, as you, uh, interview or collect stories from, uh, multiple participants, uh, in, in, in a homo, homo homogenous group, uh, you're gonna find some powerful, um, powerful stories about, um, the phenomenon.

So, um, I think I've said enough about this.

So you can, you can, as we've said, look at a lot of things personal, and, and you're probably not gonna do this, right? You're probably not gonna look at personal, although, alright, you're probably not going to look at people's personal journals, although you could, or their diaries, although you could, letters, et cetera.

Uh, all of those things really, uh, do help people tell stories.

And honestly, a very p very powerful narrative, uh, inquiries are those where the interviewers, uh, spend time with the participants and, and really use these things to help understand their stories.

And I tell you, I, I would love to see that that could be a very powerful, very powerful dissertation in which you spent time with the participants.

And actually Cland, when you read her stuff, she does that.

She spends a lot of time with participants.

You may not have that much time, right? You purpose of her dissertation is get done.

And that's true. But we need to understand their stories.

Uh, visual, again, we're probably not gonna do that.

Digital, you're probably gonna talk to 'em, you're probably gonna get them to write down their stories.

You're gonna have a focus group.

Um, but you should know that all of these things are parts of, um, narrative.

And in fact, uh, Cland does a lot of, of just time in the field where she spends a lot of time, maybe she spends a semester at a school or something like that, trying to understand the experiences of the kids and the teachers not recommending that.

But I'm just telling you that is some of what happens. Okay? Um, research questions.

What, how, in what ways? Why? Um, and then as you, as you get into other stories, get a follow up, right? Uh, it's gonna be a, it's going to be what I would call a dialectic.

That's a conversation between you and, um, you and the participant.

And so you don't know where it's gonna go.

You wanna know, you wanna know their stories.

So you need to, and I, I know you are, okay? The dissertation handbook, uh, and CDS dissertation handbook is a marvelous tool, okay? And so, no matter what stage you are on your dissertation process, maybe if you're done, you know, if you're just, if you're just writing articles, and go to the handbook, because, uh, it's a, it's a marvelous, uh, resource.

Marvelous resource.

Um, so the dissertation handbook reminds us that, uh, to focus on time, temporality, sociality, the culture and spatiality, for example.

Uh, and, and I I think you need to cover these things.

Uh, what were the feelings about, um, about the experience? Okay? What were their feelings? What did they feel about it? What were the cultural factors in the interrelationships with other people? Okay? Uh, what interactions did they have? And then what was the physical environment like? So you've got, you've got people, you've got culture, and you've got the physical environment, uh, which can be very, very important.

Okay? Uh, and I can give you some examples in a minute.

Um, other examples from the dissertation handbook.

Um, native Americans marvelous topic.

What do college age Native Americans living on a, a reservation feel about leaving the s reservation to attend college? Okay? Um, something happening in time.

How do cultural factors in other people influence their feeling? And then how do their current environment and college environment impact their decision? So, um, I think you can see when you cover these three, um, research questions and something as significant as Native Americans leaving home to attend college, uh, you're gonna get some powerful stuff.

You're gonna get some evocative stuff, and that's what you want.

Um, here's some examples of things, um, honestly, that, that I've done.

Um, so I can talk about 'em.

'cause I, I did these with some colleagues, um, did a study on, uh, students and educators experience, uh, in Puerto Rico and the Virgin Islands face after Hurricane Irma and Maria, and, and September of 2017.

Very powerful stories.

I've got some quotes, some quotes in just a minute to, to show you some of the stories.

How did educators apply personal and professional ethics after the hurricanes? What was it like to experience and re-engage in formal educational practices and learning following the storm? So, see, what was it like? Tell me the story.

What challenges did you face? How'd you do it? Um, you, you see, you're not just getting an answer to a question.

You're opening up a portal and you don't know where the portal's gonna lead.

You're opening up a powerful, a powerful portal, um, study on rural schools.

Uh, what makes a rural school unique? What advantages do they have? What challenges are faced by educators? And then how do you apply personal and professional ethics to meet the needs of their students? These are research questions.

Aren't, these are not interview questions, right? That's a difference. Um, alright, well, this is a slide that I didn't finish.

Okay, that's fine.

Um, so, so some colleagues and I published, uh, an article in the study, uh, actually went into an article and then a book chapter.

So that was fun, uh, talking about how, um, fe female women, black women educational leaders, uh, um, navigated their, um, schools during covid, uh, and, and Black Lives Matter.

Okay? So I apologize that's not cleaned up any better.

But, um, here's the thing.

Uh, we wanted them to talk about, uh, how, uh, they were affected, how their race played, a factor, their gender, black women, uh, how did power interact? How, how did they, uh, apply power? Or how is power, um, um, applied to, against them, right? Class and family.

So how did all of these things, um, affect them? I'm sorry, that wasn't cleaned up better. Um, Alright, uh, so purpose statements.

The purpose for narrative inquiry studies must include the objective, uh, of the participants' experiences understood through their stories.

Again, temporality, sociality, spatiality should be included in the stated study that goes back to Cland and Conley.

For example, purpose of the proposed narrative inquiry would be to understand the meaning the younger members of Native American tribes place on older tribal members stories.

Alright? Uh, it seems kind of convoluted, but, but the purpose of the inquiry, we'd understand the meaning that younger members of Native American tribes place on older members stories about higher education.

So it's the interaction of the kids going off to college and the senior members.

And, um, what's the power of those stories? Um, I did a study, uh, uh, I did a study of early, uh, career teachers.

So my purpose was to describe the significant formative experiences of early career teachers.

Who they are, how they came to be, what they believe, how they think the dilemmas and challenges they face.

And to show how these experiences shape their professional identities.

Um, again, very powerful, very poignant, uh, trying to understand, uh, how they got there and, um, what they're doing.

Um, rural schools, I did a study on trying to understand people in rural schools and, uh, the unique challenges they faced, okay, process.

You're gonna transcribe and edit the notes soon after.

It's not a quick read.

Uh, this require, requires reciprocal process of reading, writing, thinking.

Um, you begin with a conceptual frame.

We talked about this critical frameworks, but it's not, it is you, you need to live with this stuff, okay? People are gonna tell you the stories and you're gonna think about it.

You're gonna think about it in the shower.

You're gonna think about it before you're gonna bed.

Um, and, and, and, and they're gonna come to life to you.

Um, gotta be immersed in the data.

Uh, don't assume everybody's gonna talk to you.

Uh, it may be very emotional.

Sometimes people like it, sometimes they don't.

Um, I advise having plenty of coffee.

Uh, I actually like, um, peanut m and ms when I'm especially stressed.

Uh, or, or whatever your favorite snack is. Okay? Uh, I don't think we have much time.

So Kim talks about how coating a lot of stuff coding Nia too.

I just wanted to share with you some quotes. Okay? I think these are powerful stories.

These are things that, that, that, um, I found and I think they really capture the elements of narrative inquiry.

Uh, this is a study with, um, that I and, uh, and a and a team did, uh, uh, with compassion fatigue with school principals, okay? And this is just part of a larger story.

I came home, sat in the chair and couldn't move.

My husband called his brother. He came over.

They physically got me in the car and took me to the hospital.

They thought I had a stroke.

I was physically, emotionally, and cognitively frozen.

It took weeks for me to get back to normal.

Uh, it physically took a toll on me.

I wanted to crawl in the closet and shut the door and not let anyone know I was there.

It was devastating.

Uh, these are the effects of compassion fatigue. Okay? This was, uh, and this an assistant principal who was managing, uh, a hurricane shelter.

A school was a hurricane shelter, uh, just to, and, and a part of a larger story, no sleeping, even if you wanted to, because we're always on call.

So much responsibility for the lives of these people and their children.

You say, of course we're gonna help you.

Although we had no idea. You're scared to death.

Um, uh, for the study, for, for beginning teachers, I'm planning on leaving teaching.

It really sucks 'cause I spent a lot of money.

But every day I feel like I'm swimming upstream.

My kids have to take state tests. They aren't ready.

Three days next week of solid tests, quarterly tests, days lost.

Uh, my husband sees it is destroying me.

It kills a part of your soul.

That is what you're looking for, okay? Uh, you're looking for that in that insight into their experience.

Okay? Uh, this was a Virgin Island. Hurricanes.

Hurricanes and the Virgin Islands.

Uh, water, two and a half feet deep in our home.

Our ceiling caved in.

Uh, most of the school had flood damage.

Windows were blown out. Uh, felt like the world was ending.

Everything was dead.

We had beautiful palm trees in our yard.

They were all gone after everything was dead.

The sky was gray, the land was brown.

It was like Armageddon. Okay? Again, narrative inquiry.

This is what you want. This was, this is the stories you wanna be able to tell.

Um, this was a story on, uh, rural teachers.

This was somebody that I knew, had no idea this was going to, uh, come out.

Uh, uh, a very, very rural, very white area of Illinois.

I've since become aware of implicit bias.

One of the challenges of small schools as mining teachers, because there were such a shortage of teachers.

They hired a young African American woman to teach both boys and girls pe.

There's immediately a campaign to discredit.

Her boys were spitting at her. One day.

She was walking home, someone started shooting at her.

She quit the next day. They never caught who did it.

That really opened my eyes to bias in the community.

How, and, and who knew that was coming. Okay? Uh, black, uh, principal.

I always have to be cognizant what I'm saying, how I'm saying it, what my approach is, kind of takes away from my ability to get the work done.

Uh, I just love this. And I we're about done.

Uh, I grabbed my, this is another black woman, African American woman principal, very successful.

Uh, she said she was given another assignment to another school because she'd done a good job in one school.

They sent her to another one.

I grabbed my tears and just went on to do what they asked me to do, and ran another school for two years and pull those scores up from the pits of Hades.

I cried some tears like Jonah not wanting to go to none of it.

And God was like, I'll put you in the belly of the way if you don't go, but I won't.

Alright? Uh, people are poetic and they're wonderful.

And that's what you wanna find out. All right? Key resources. Um, narrative inquiry is a jour.

And these are all links. And I think we're gonna send these out too.

I assume the link will work. If not, you can let me know.

Narrative inquiry is a journal, um, that publishes narrative research.

Uh, you can't get it through Phoenix.

I don't understand why. I don't know why, but it's just not one that we, uh, subscribe to.

But you can get some of the articles.

Um, you know, you certainly don't wanna pay for an article, uh, I wouldn't think, but, but some you can access.

So, narrative Inquiry is a journal that, that's available.

Qualitative inquiry is a journal that is through Phoenix, and that that's actually edited by Norm Denon, uh, as I mentioned earlier.

And, um, there's a lot of great stuff in qualitative inquiry narrative and otherwise, uh, Sage methods through Phoenix has a great, uh, discussion of narrative as well as other things.

Here's a Jean Clan video talking about narrative research.

This is also available through Phoenix.

Handbook of Narrative Inquiry is available through Phoenix.

That's a live link.

The Oxford Handbook of Qualitative Inquiries available.

And then, uh, we don't have time to look at it, but there are several.

We have dissertations of the year, several dissertations of the year every year.

And, um, in several years, there are narrative dissertations and, and you need to look at dissertations.

Now, dissertations are not considered peer reviewed, uh, research.

So you can't use a dissertation to support a claim, but you can certainly use a dissertation to find out what worked for other people and see how they frame their data and, uh, and in their quotes and, and, and use their conceptual framework and all kinds of stuff, right? So you need to do that. Uh, those are all live links.

We've got some references here.

Um, and, uh, I know I've said a lot and our time is going.

But, um, Dr.

Stella, I don't know if you wanna come in and talk about some of the things we have coming up. Um, sure.

Um, quickly I'll do this so then we can open it up for questions.

But, um, we have some webinars coming up in March.

Um, this is February 20th.

So that's the first webinar on here on narrative inquiry Design Essentials webinar.

And then in March, we have on March 12th a Correlations design Essentials.

And then on March 19th, we have, oh, that is with Dr. Jim.

Uh, rice, uh, on March 19th, we have a dissertation guide Essentials where, um, Dr. Baker will be going through the resources and the dissertation guide and kind of walking people through some strategies for how to use that to, um, to help them with their dissertation process and journey.

And then on March 26th, we'll have Grounded Theory Design Essentials with Dr. Mark McClain.

So all of these webinars are, um, on the, um, research hub calendar.

And when you click on the calendar, um, you'll be able to go to the Eventbrite to register.

Once you get into the Eventbrite, all of the, um, all of the, uh, different webinars are there.

So if you go in once, you can register for all of them or you can register for the ones that are of interest to you.

So we're really excited.

Um, there are also other webinars hosted by University of Phoenix, college of Doctoral studies that are on that calendar as well.

Um, these are just the ones that are related to, um, the research, uh, methodology group.

Um, also if you go on, uh, in the research hub, on a research methodology group, we have, um, links to some short verse learning videos.

You might be able to access office hours, so you can speak with one of the methodologists, which Dr. Lane is one of those, um, to talk about your specific, um, research project.

So if you wanted some more consultation, you could do that.

Most of the time I come in to do some of that general work.

And then I connect you with one of our, um, expert methodologists to share in-depth information around a methodology.

Um, these are the webinars that we have.

Um, and the list is on that research events page, research hub events page.

And then we have several, lots of different written materials in the research hub to support you.

Um, so these are some of the ways that we communicate.

We have a Microsoft team site.

We have, uh, we post things on, uh, Facebook, LinkedIn, Yammer.

Um, we share information with the research courses.

And on Research hub, we always record our webinars.

So we have several years worth of webinars on different, um, methodologies that are in the events calendar.

Uh, if you have a question for us, you can reach us at research methodology methodology sig@phoenix.edu.

And I am Stella Smith, who is the site, uh, manager and coordinator, communication officer for the research Methodology group.

Um, so we're always doing enriching materials.

I mentioned the four webinars that are coming up, including, which includes the one we had today.

And this, uh, here is for, um, some of the leaders of our research methodology group when our next meetings are.

So really, I would focus on when the next webinars are.

And, uh, And now we'll open it up for questions.

Thank you Dr. Lane, for having those slides in there. That was helpful.

Good. Okay. Thank you.

So, I'm sorry that was so fast, but, Um, I know there was one question about the books, whether they're all in the library, I heard you say, yeah, there were some, there was at least one that was in the library.

But are all of those available in the library or do you know? No, they're not. No, they're not.

The, um, from what I could see, the handbook of, of, um, narrative inquiry is in the library, which is great.

Mm-Hmm. Okay. So you can certainly get that.

So that'll save you 75 bucks.

Um, and the, the Oxford Handbook of Qualitative Inquiry is available.

Um, uh, so this is what's available, right? The Oxford Handbook of Qualitative Inquiries available, uh, handbook of Narrative Inquiry is available.

Uh, as well as this journey, uh, journal qualitative inquiry is available, okay? And then dissertations of the year.

But, um, you know, folks, I know you spend a lot of money, but you, it, regardless of the, uh, uh, of the method you choose, uh, you're probably gonna have to buy some books and, uh, I don't know, just, just get your Amazon Prime account and, and, uh, just be aware and they're not too outrageously expensive.

But, but, but you really need to, 'cause you need to settle down with the books and you need to kind of read through and, and regardless of, of the method, it's kind of abstract.

Okay? So that's why you have to get a book that that's readable.

As I said, I think Salana is readable.

I think Kim is readable.

Uh, Jean k Clain is readable.

She's, um, you know, gets a little abstract.

So, um, try, try to get stuff that, that, that's, um, clear.

Okay. And so anyway, what's available, uh, the, the, the handbook is available.

That's a good book. Uh, uh, it's got a lot of stuff in it, and the Oxford Book is available.

Looks like there's a message.

Let's see, there's a question.

Um, can you speak to approaching conceptual framing with regard to narrative inquiry? Well, sure. I mean, I think, um, alright, so just for example, um, so as I said, we, we, I and some friends, colleagues did a study of, of African American, um, school leaders and, and so women school leaders.

And so, um, actually it, it was a, it was, it, it was, uh, that we used a framework of intersectionality, um, which again, can get pretty abstract, but it's just how, how these different elements of power come together.

Uh, so that would be an example, uh, of a framework, uh, how to race, gender, power, uh, inter how did they intersect in, in, in, in the lives of, of these people.

So, um, and that would be, that really probably takes in a lot of several critical theories.

That's why it's intersectional.

Uh, but critical theory, critical race theory, of course, has to do with race, uh, gender theory, uh, you know, regards inequities of, of gender and, and so on.

So, um, I wouldn't say that those are easy, but they're, they're common and, and they're, um, people can pretty quickly see applications of, of them.

Um, so I, I would think, I would think for a quick look, choose, choose one of those critical theories.

And, and it is just a lens that, that you, that you look at, um, you know, it doesn't mean everything fits.

You gotta see how it fits. Does it work? Is it true? Um, with our women's, we saw all kinds of ways where, uh, power, uh, affected them.

Um, they, they, they, they felt that they, um, they, they didn't, they had, they may have had power within their school, but they didn't have power outside of their school.

Uh, they found that they were, uh, more often pigeonholed to, um, schools of high poverty schools that were underperforming.

And so they never felt like they were an equal setting with their white, uh, counterparts.

And no matter they would have to work 10 times as hard, uh, to get any kind of recognition.

So, um, I guess that was the way that we applied a critical conceptual framework to understand, uh, their stories.

Any other questions? I, Another, sorry.

Just another application of a conceptual framework.

When we, uh, did a, did a study of, um, uh, hurricanes in the Virgin Islands and Puerto Rico, a as such devastation, we, we actually ended up modifying a Maslow's, um, hierarchy, uh, which I thought at first I might be kind of, um, trite, but, but it wasn't, we, we modified it.

And, and it really, it really was a perfect application of how people had to, um, really, uh, first of all survive.

You know, um, I don't care how great your ideas are, if, if, if you, if your, if your roof's leaking, you know, uh, you gotta attend to that.

And so that was another way that we applied a conceptual framework to understand, uh, the experiences these people through, through a modification of Maslow's hierarchy of needs.

So there's, I know we're right at seven, but can you answer one more question? Of course. Okay.

And so it's, what are some good resources for coding narrative inquiry or tips on coding? Yeah. Well, I think good resources are, um, as I said, Johnny, hang on, let's go back here.

Coding Kim gives some goods.

So if, if you're, if you're doing narrative, uh, Kim again, uh, has a good section on coding.

Okay. Uh, and, um, so I would look at that.

Also way back up here.

Um, a lot of people like Broun and Clark, uh, to look at coding successful qualitative research.

And they have a, they have a new one out, which I didn't put in here, but I think it actually looks specifically at coding and analysis.

That's Broun, B-R-A-U-N and Clark.

And that'll be in the references.

And then, um, I just like Sya, I think he is easy to read and, uh, tells what you need.

And, and, and so this is qualitative research, analyzing life.

So I would say these are two pretty good books to start with.

Uh, SIA has other stuff, which is more, more, uh, uh, he has workbooks, um, um, that are also very useful.

So, so I would start with Saldana and, um, Ron and Clark for whatever you'd gonna do.

Good resources.

Any last questions? No, we've got some. Thank you.

So thank you so much Dr. Lane for, um, fighting to get on with us and presenting.

I'm so Sorry. This, uh, amazing, um, presentation.

Presentation I have posted in the chat, uh, twice about the feedback survey.

So please remember to do that.

If you don't have a chance to do it now and you get the email from Eventbrite, please remember that this is a research design, um, session so that you can get the proper questions to provide your feedback.

And hopefully we will see you at our next, uh, webinar in March.

Yeah, Thank you everyone.

Exciting. I'm gonna stop the recording now.

Alright, thanks.