

Narrative Inquiry Design Data Analysis Findings, and Discussion

Uh, thank you everyone for joining us for this RSE webinar on narrative inquiry, uh, design data analysis, findings and discussion.

We are excited to welcome Dr.

Jim Lane, who is our resident methodologist for narrative inquiry in the research methodology group to share about narrative inquiry at the end of research.

So looking at the data analysis, the findings, and the discussion.

And as we've said, we've got years of webinars related to narrative inquiry at all levels of narrative inquiry.

So if there's something that you don't get in this webinar, I think we probably have it within the, uh, research methodology group, and we'll talk about where that is.

Maybe do a short commercial for that at the end of the webinar.

But without further ado, I wanna hand this over to Dr. Lane to share information about narrative inquiry, design, data analysis, findings, and discussion.

Well, thank you Dr. Smith that's excited to be here.

And I know that everybody here is excited, excited to talk about narrative inquiry, uh, design and method, right? Am I right? I think I am.

So, yay. Yay. Let's get started.

Okay, so, um, we, we, and this is like from our, our last webinar, was it, was it last week? Perhaps? I don't know, but I thought it gave a good overview, so I thought, let's do it again.

So, characteristics of narrative inquiry.

It, it, it, we're looking at, at people's stories, we're looking at their experiences, and, uh, we're looking to frame them and, and, uh, uh, the frames of time, uh, culture and space.

So we'll be talking more about that, uh, in a bit.

And our sample size, hard to say, could vary between six and 15.

Um, uh, and, and really our, our keeping in mind that our primary audience here, audience here is people who are working on their dissertation.

So I think if you had fewer than six, your committee is gonna gonna start to worry.

And if you have more than 15 or so, it's getting to be hard to manage.

Okay? So I think, I think that's a pretty good range.

I usually tell people, let's shoot for, for 10 to 15 and, and see what you get.

Okay? Uh, we're collecting stories, narratives from people.

We wanna know their stories, and they can be written or they can be, uh, individual, uh, groups.

And, you know, you can also do focus groups, uh, to create narratives.

And some, sometimes focus groups can be quite, um, synergistic and, and that, uh, they really build on each other.

So, um, I like focus groups for that purpose.

Uh, and we're looking for just, uh, richness across data.

Uh, we may be looking for similarities.

We may be looking for, uh, as I said, the richness of diversity.

This is a dissertation of the year.

And, uh, I don't know if you can see that, but you can find that, um, uh, quite easily.

And, uh, I think she only had five, actually.

She was studying, uh, leaders, uh, uh, directors of, of theater programs who were, um, um, ushering in avant-garde, uh, theater and, and their experiences with that.

So, um, dissertation of the year, uh, just a couple, three years ago, four years ago.

Alright, so you, you, you can't just jump in.

I, I always have to have a, have, have a framework for the presentation.

And of course, we have to start with a conceptual framework.

So, um, in your dissertation, your committee's gonna want you to have a dissertation, uh, to have a conceptual framework and, um, all kinds of frameworks.

And you can take one, you can adapt it, you can take several.

And, and the framework really is just the, just the way for you to, to, um, to filter your data, to understand your data, okay? And so we're gonna talk about that.

Uh, we're gonna talk about, um, uh, analysis.

We're gonna talk about South Daniel, and we're also gonna talk about Bron and Clark just a bit.

Uh, I probably spend more time on Sal Daniel, uh, just 'cause I've used him.

I, I, I've met him. He's been very kind to me.

So, um, so, so that's why.

But I'm gonna give you a lot of references, resources, uh, and talk about, we can go wrong.

Well, what you name it.

And then look at, perhaps just mention some digital tools.

Um, so, um, oh, lemme do this, right? Okay.

Uh, so the conceptual framework, uh, tell us why it matters.

Why do we care? Why do we care about this? What is your framework to study your data? Okay.

Uh, it could be, uh, graphic.

And I, like, I'm gonna show you some, um, some graphics, some designs.

I'm not very good at it, but, uh, the computer is really good at it.

So, uh, I are always argue to use, uh, some kind of, um, of, um, of artwork of, of, of, um, to, to represent your, your framework.

Okay? And, um, they can change, the framework can change.

And, um, in fact, the dissertation will tell you if in the end of things change, tell us how they changed.

And you may have to go back and change some things in chapter two accordingly.

Um, It should reflect your interests and your goals.

What, what, what, what's real? What's the purpose of your study? What are you doing here? Um, uh, it's gonna reflect, of course, you what are you're curious about? What are your biases? What are your ile ideological commitments? Uh, uh, it may reflect ethnicity, social class, gender.

You may be looking for these things, uh, life experience, certainly.

And, um, you're gonna do a lot of reading.

You're gonna do a lot of writing.

You're gonna know everything there is to know about your framework by the time you start this, and it's gonna be fun.

Um, some examples are, um, intersectionality is, is, uh, a popular framework right now.

It's something that I've used.

And, and, um, we're gonna look at that in a minute.

Uh, uh, I have, I'm gonna show Maslow is popular Hierarchy of Needs.

Uh, I'm gonna show you one that a group and I adapted for, for our purposes of a study.

Um, I'm gonna show you compassion fatigue.

I'm gonna show you a framework of describing creative process of artists.

So, uh, just some examples just to show you.

Uh, and if you're gonna be a narrative, uh, researcher, you need to be ready to be creative and to be adaptive.

Uh, all starts with clan, Deni, and Connolly, and narrative inquiry, experience and story, and qualitative research.

Uh, if you're going to do narrative inquiry, uh, this is a book you gotta get.

Okay? And they did do some publishing and other, other writers did publishing before, uh, clan, Deon and Connolly on, on narrative.

But, but they really kind of, kind of, um, I think captured, captured what we're building on for narrative.

Um, they have what they described, three dimensional space.

Yeah, thank you, Dr. Sell.

And, uh, it's actually builds on, on Dewey's work from.

Um, I don't know that I have a, I think at the end, maybe I have a reference, but, but Dewey talked about, um, um, um, experience and, and, and the importance of building on experience.

And so they talk about, uh, interaction, the personal, the social.

They talk about situation place, and they talk about continuity time.

So time, time, culture, and physical space.

All of these things interact together in people's stories.

So you could actually use that, um, to, to channel your, uh, questions.

And you could use that as, as part of your conceptual framework.

Uh, and, and in fact, your, your, your research questions, uh, and your interview questions should probe, uh, these things to capture, uh, what they call a three-dimensional picture of, of somebody's story.

And you just, you know, it's not tipping off 10 questions.

You really want to understand their experiences.

So, as an example, I can't really see that, can you? Doesn't. But anyway, this is a, a, uh, an example of a graphic.

And, uh, we're, uh, a team and I, uh, I, as a member of a team work together to kind of adapt Maslow's hierarchy of needs in, in a study where we, we study the effects of the hurricane of a particular hurricane and the Virgin Islands.

And, uh, just talked about how we, it became pretty clear to us that, uh, uh, physical needs needed to be met before psychological needs and before, uh, other issues.

So we adapted to resilience and social justice, care loving community, uh, um, became very important.

And then, uh, self-esteem, uh, at the top.

So, uh, it was an example.

Uh, this is an intersectionality framework that, that, that I, and, and some colleagues have adapted, um, several times.

Um, this is a study that we had conducted a particular one, uh, just after COVID-19 and, um, beginning of the Black Lives Matter movement, and where we, we, uh, interviewed, um, a women, African-American leaders, and we, uh, captured their experiences, and we used the these as frames.

And, um, we, we, uh, we, we saw these emerge, uh, as we, as we did our studies.

So we began with the framework, and then we added some things.

I think we actually added family and spirituality, um, and then social justice as, as we talk with them.

So it's just a graphic.

You could have different kind of graphics, of course, but this shows you the different concepts that we're, we focus on in that study.

And then, uh, we see themes emerge from those.

Um, here's another artist process, uh, just, uh, input out, uh, what happens in the middle, and then output.

And this just describes the way that artists, uh, visual artists in this case, uh, describe the process of, of, of their creative work.

So, just an example.

Um, so there are all kinds of data that, that we, that we can, that we can analyze.

Um, we can, um, in, in narrative inquiry, you can look at artifacts, which could be personal journals, if you have those diaries, letters, books, um, probably for your gestation, you're not gonna do photographs, paintings, personal belongings.

You could, I guess, uh, certainly you could, but more likely you're going to, um, you're gonna find their stories through, um, through interviews.

Uh, it's kind of hard to read there.

But those are, that's visual data.

Um, we don't really see visual, uh, data used in dissertations.

Um, but you could, um, again, personal stories, audio files, um, and field work is like in the field.

And Cland Dein especially Gene Cland writes a lot about that, about being in the field and studying people for a long period of time.

Uh, whether it be several music teachers o over a, a period of a year.

Uh, now that you may not have a year to do your field work, you probably don't, but, um, but researchers do.

Okay? So that's just an example.

You're gonna probably want a shorter period of time, something a little more easy to manage.

So obviously you're gonna have research questions.

This is from the dissertation guide, and I think it shows how, how, um, university of Phoenix wants you to, um, uh, anchor, uh, your, your narrative study.

Uh, so we talked about this early.

What are their feelings about the experience? Um, so experience and time. Oh, sorry.

First one would be focus on right? Temporality, sociality and space. Okay? What were their feelings about the experience? What were the cultural factors? And what about the physical environment? So you got three things. You got time.

What are their experiences over time? What are the cultural elements in a relationships with people? What was going on, uh, that shaped their experience? And then the physical environment,

right? Uh, which we know, um, can, can certainly affect things as well.

So, all of these things together, together, that's clan, denim and Connolly's concept of three dimensional space to, to, um, as a metaphor for experience, capture experiences.

So the dissertation, whoop, sorry, uh, significance.

You wanna describe the potential benefits.

So, uh, to, to, for, for a dissertation, why do we care? And that's always a question for a dissertation. Who cares? Why do we care? Well, in this case, you want to care.

Uh, what are the benefits to the industry, the organization, the group? Uh, how does examining stories and the experiences of group participants, um, benefit, provide knowledge, uh, to this industry, to this organization, to this group, whether it be the school or the, or the, the company or whatever.

It's okay. Um, so that's why we have to be grounded, um, in your dissertation.

Um, um, so, so we talked about that.

Um, so they give an example, and you can find this in, in the dissertation guide.

And, and I, I use the dissertation guide here because I, I, I, I just encourage students always to go back to the dissertation guide, please Frame.

And it's, you know, it's, it's a snapshot.

That's the purpose. It's a snapshot, but it's really a great tool.

And so, uh, give you examples, uh, as I've shown you for, uh, questions for, um, purpose statements, significance, so on, as well as some, um, some references.

So, um, here, example, purpose of the proposed narrative inquiry.

You understand the meaning that younger members of Native American tribes place on older member stories about higher education.

What a wonderful study that would be.

Uh, and I've had, I've, I've, um, um, been a faculty member for, for studies like that.

So, so how rich that would be.

And, and you see, this is, this is an example of something, a study that could be, uh, ethnographic.

It could be a case study.

Uh, but in this here, uh, as framed in this way, uh, you're capturing, uh, the extended stories, the, the, the, uh, their experiences, and, uh, how rich, how rich that would be to capture this in terms of that three dimensional space of, of time, culture, and space.

Um, so look, so there are a lot of ways that, well, several ways that, that you can capture or code.

So I'm gonna talk first about the two things that I'm not gonna talk much about.

You can use word, well, actually, maybe I do use Word or Excel, uh, to track categories of themes.

So I actually do that.

Uh, there's software out there, um, deduce and Vivo Max, QDA.

Um, I actually do have a subscription to Deduce.

And, uh, it's easy to have a sub subscription to Deduce, because you don't have to pay anything unless you use it.

And then if you use it, then you pay by the month or whatever it is.

But, um, I, you know, I, I'm not crazy about it, but that's just me.

But, but Johnny Salana, and I think bro and Clark would agree with this, that, um, for a dissertation student, there's nothing like getting in there and, you know, getting your, getting your fingers dirty and, um, analyzing that data manually.

Now, you can do it on the computer.

I, I do it on the computer, but I don't, I don't use, um, programs.

Um, AI is, uh, apparently there are AI programs are getting pretty good at doing that.

Um, I haven't done that.

I have colleagues who have, and, um, we have a whole different group that's studying ai.

So that's a brave new world, as you know.

But we're not gonna talk about that stuff here.

We're talking about the traditional paper.

This is pencil, pen, whatever, analysis, uh, highlighters, cutting out segments, making piles of quotes.

And actually, when I did my dissertation, I did all that kind of stuff, and I did sticky notes, and I still do sticky notes and, uh, copy and paste and highlight, and all kinds of things.

So I, you know, I think you have to immerse yourself in the data.

And this is something that, um, all the, all the methodologists, uh, tell you to do, uh, SYA, Ron and Clark and the others.

You gotta get immersed in the data.

You've gotta really understand what you're dealing with.

So, um, Ron and Clark, a lot of people like Broun and Clark, they feel like it's good, direct and, uh, um, sequential.

And, uh, you, you know, I don't, I don't think it matters what you use.

In fact, I think they'll all tell you it doesn't matter, and it's all adaptable.

Um, it'll morph according to, to, um, to how your study morphs.

But, but you're writing a dissertation.

You need to understand the process that you're following, and you're gonna have to work carefully with your methodologist to understand and explain the process that you're following.

Uh, Braun and Clark, they've got a couple of terrific books.

We have, um, this list of references, and, uh, they're pretty easy to follow, pretty direct.

I like 'em. I like Braham Clark. A lot of people do.

Uh, and, uh, it's really, uh, you gotta familiarize yourself in the dataset.

That's the first thing you've got.

You really gotta immerse yourself in the data.

You gotta read. You gotta understand.

Maybe you did those interview well, if you did your dissertation, then you've done the interview.

So you did the focus groups, you know that you got the transcripts.

Go back and read 'em again, and read 'em again, and really understand what you got.

And then you get into coding.

We'll talk about that in a minute, where you're gonna mark it up.

You look for keywords, key phrases, things that really stand out and then become consistent.

And then you're gonna generate those in initial themes.

You're gonna, you're gonna start to synthesize, uh, what you find, uh, you're gonna develop and, and you're gonna review those themes, go over it again, um, you and refine it.

You're gonna name it, and, and then you're gonna write it up.

So it's pretty basic, uh, pretty direct.

Uh, I, I really feel like, uh, SYA does, he goes a little more stuff, but it's all adaptable.

Uh, Sias code, same thing.

Familiarize yourself with the data.

Get in there and start coding. Start marking it up.

What, what pops, what jumps out to you? So Donya wants you to create a code book.

I, I don't know, talk to your methodologist about that.

That's what each code stands for.

And, um, I'm not as formal as that, but, uh, and, and Broon Clark, uh, actually argue against using a code book.

'cause they said becomes too, um, rigid, uh, positivistic.

I don't know. I think Saldana would, would disagree with that, but whatever.

That's, that's your job as a student to read these different methodologists and understand what they say.

But, but it's still a process.

Uh, SYA argues for something that I like, and, um, he specifically advises us to do this, which is to create reflexive memos or notes.

I really like that. I do that all the time.

And I've got a, I've developed a, a process, um, where I, and if I'm working with somebody else as a team, right up right on, right, right next to, um, um, on the form.

And I'll show you in a minute.

But, but I, I think it's just really important to do that.

I, I know, um, we want to get done with our dissertation with our city.

Yes, we do. But, uh, you really have to immerse yourself in the data, and you have to go back and you have to think about it.

And you're driving down the road, you think, oh, you know what? I think I, I, here's, here's an insight.

Here's aha, epiphany.

So, uh, sya, it's a key part of his, uh, approach.

Um, then, then you, along way, you're gonna synthesize codes in the categories.

You're gonna consolidate into themes, uh, he stresses, and Broun Clark do too.

This is a recursive reiterative dialectic process.

You don't get to write the first time, uh, or the second time.

And then he said, maybe you're never gonna write.

But, uh, you will, your, your purpose is to understand their stories, to capture their stories, to recreate their stories, to represent their experiences.

And, uh, you, you, you just have to keep going back, circling around, uh, until you get it.

Um, so, so Danya talks about codes, disguise them as, uh, words, a short phrase that, that, uh, assign this.

He's a summative salient eth ethics essence, capturing evocative attribute.

Okay? Something that pops, something that says, wow, this really, uh, you know, stands out.

And you can, you can, and, and, and here's where your, your, your, uh, conceptual framework is gonna help you.

Your conceptual framework is gonna help guide, uh, kind of stuff you're looking for.

You're looking for emotions, you're looking for values, you're looking for.

Um, and, and this case, you, you, you, you, in addition to whatever, uh, framework you have, you wanna be sure that you're looking for,

uh, things, things that, um, describe time, temporality that define the space, spatiality, and then the culture going on, things that are going around.

And then, um, you, you group 'em together, use synthesis to, to create categories.

And then themes theme.

A theme is a phrase or a sentence describing more subtle and tasks that processes some other, uh, references there.

So, um, and, and your, uh, dissertation guide will talk, and the dissertation template will talk to you about themes.

As well. Already said this, once you wrote analytic memos, uh, go through coding second cycle, he really thinks you need to do two or three cycles.

I don't disagree. Um, I'm recommending, uh, pardon me, the coding manual for qualitative researches saw Donya 2016.

Um, uh, again, um, whatever design you decide, um, you're gonna have to look at the key researchers.

And I, and I, I understand you, you just want to download some articles and, and be done.

But you really are gonna have to have to get some books that you can dig into.

In some cases, uh, university of Phoenix has those, but in others, um, you're just gonna have to do it.

Um, and this is a good one to get. Okay? And this, this is not just for, for narrative, okay? This is beyond narrative things I'm saying, um, certainly applies to narrative, but it applies to other designs as well.

Um, I've already said this.

Here's a model. Um, maybe it's kind of hard to see now, but this is a model that he uses where you got a bunch of data.

Data can be sentences, it can be paragraphs, it can be few words.

And then you create codes from that, and then goes in categories and theme concepts.

He goes down to a theory, which we're not really theory here, but, but we can stop at, uh, themes or concepts.

So that's, that's a, an off, uh, replicated model.

Um, look, what do you need? He says, you gotta get organized.

Uh, you gotta have some, some way to get organized, whether it's on your computer or, uh, your desk or, or whatever.

Okay? You gotta have perseverance.

You can't, you gotta stick to it, y'all, you, you, and that's just true of their whole dissertation.

You gotta be able to deal with the ambiguity.

You gotta trust yourself. You gotta be flexible.

You gotta be creative. You gotta be ethical.

Ethical means you have to be sure that you are representing the data accurately.

Uh, you're representing, uh, um, your, your people, your participants accurately.

And you're not reading in what you want it to be.

If your people say something that you don't agree with, you didn't expect, you know what, you gotta say that, you gotta show that.

And, um, all experiences may not be the same.

And that's fine. That's a finding.

That's something that you understand.

Word choice is important.

Um, and so, um, accuracy is important.

Diction is important.

Um, if you're not a good writer, um, maybe this isn't for you.

Um, and, uh, just generally, is it working? Is your framework working? If it's not, maybe you need to adjust something.

Um, how's it working out? You gotta be reflect, reflexive and reflective along the way.

And I hope you're making new discoveries and insights.

Uh, this is from Kim, again, 2016.

Don't know Goodyear, I guess. Uh, terrific book.

Terrific book. Uh, again, I, I recommend this.

This is specifically for a narrative.

Uh, I highly recommend this book.

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

She, um, is always sequential, not as abstract as some of the other stuff.

So that's, that's easy. One likes that.

And, um, she talks about codes, how you do codes, categories, patterns, and then themes.

So recommend that, whoa, I don't know.

Does that, I guess you guys can see that.

Um, this is an example of a format that I use, and this is the way that I, that I kind of keep track, okay? And it doesn't really matter, you know, specific words, but, um, these are notes that I take as I see traits, skill, family, friends.

I just make notes, okay? On here.

And I, I keep this, um, at the top of the page, and so I understand what's going on.

I guess this is kind of a code book in a way.

I'll use, um, um, color coding. I like color coding.

And, you know, persistence will stand for, um, in red, right? And reflection, if I see words that, that I think represent persistence, I'll call it code with red, uh, awareness, call code and purple and, and so on.

So, uh, and I just, as things occur to me, make a note up here.

And so I capture everything.

And, uh, again, I guess that's using word processing.

I make a table, and, and I like it. It works for me.

You may not like it. Um, and may take some getting used to, but, and I'm not saying use.

I'm just saying this is something that I do. Okay? Uh, here's another example.

Uh, this is actually the visual artists.

Uh, there's a question, interview question.

Tell me the story of how art became important in your life.

And, and what I do, and I think I got this idea from Salani, but it just works for me, is I chunk, I take the transcript and I chunk it out, and I chunk out, um, a few sentences at a time.

It's just easier, easier for me to work with.

And sometimes I'll highlight, uh, a sentence, a phrase, a word, and, um, you know, you just gotta start somewhere.

And those codes develop as you go. Okay? And, um, you'll say, I have notes over on the right, uh, reflection, awareness, family view, persistence, so on, these are just notes, all right? Uh, you may have a different view, but, but, but, um, it works for me.

And I've used this with colleagues numerous times.

And, um, and we like it, okay? And, uh, if, if you, you're doing a dissertation, you're gonna do 'em all yourself, which is why probably fifteen's enough.

Uh, if you have, um, several in a group, if you're on a team, then you can chunk 'em out.

And then what I've done is chunk 'em out.

And, uh, you know, each person can do, depending on how many you need, 1, 2, 3, and then come together, and then go through, kind of calibrate, okay? But, uh, an example, um, same kind of thing.

I'll also usually capture my conceptual framework up here at the top somewhere.

And then I'll have my themes and codes over on the right and then notes, so it looks a little different.

Same thing, uh, which is a way that I capture what's going on.

Everything's right here on the document, and, um, we don't lose it.

And then I color code according to what, whatever.

I feel like it aligns with eem.

Um, so changes can change often, and that's fine.

You just, this is part of the iterative process.

And immersing yourself in the data is another example.

Um, in this case, this was, uh, hurricanes in the Virgin Islands, but, um, uh, you can see, like, I felt like right here.

This was, um, I was critical of FEMAs the delay, blah, blah.

Uh, we could that for legal and social justice, um, uh, and so on.

We did not get help.

It was up to us to clean out our neighborhood, chop up trees.

We coded that for community and so on. Okay? So, um, it's just an example, as I said.

Uh, all right, so you gotta write things up after all of this.

So what is that? Uh, you, you're gonna, and this actually comes from bro and Clark, but same concept.

You, you weave together your narrative.

You, you gotta put it all together.

You're, you're taking some, some, some vivid data abstracts, that that's an abstract where we're saying, again, what pops, what, what hits you, what really represents your theme? Tell your readers a coherent and persuasive story about, about, um, the, the items that address your research question.

So, again, Brian and Clark is, that involves perusing the introduction method.

Conclusion. Alright? See the dissertation template, please? And please address that.

The dissertation template will tell you, um, what you need to write about in those sections.

And we don't need to reiterate that here, but you can look at it and it tells you, you know, it tells you if you're, uh, organized by research question.

And if your theme, you need to have, um, three to five, um, t key quotes per theme and other examples, so on.

So, anyway, and a lot of editing, this is from them.

Never underestimate the importance of editing, reading, and reading and reading and, and, and editing.

Okay? Look at it over and, you know, read it out loud.

Let somebody else read it. Say, does this make sense? Uh, I, and some people use ai.

I don't, I I wouldn't use AI for writing my stuff, but, um, but you can use AI for other things.

But that's not the purpose of this conversation.

Look what happens. Fear.

Oh my gosh, I understand. Believe me, I understand.

What if I don't get it? What if, what if I'm, you know, what if what, you know, I can't think about anything.

What if they don't talk to me? You know what? They may not talk to you. You need to be aware of that.

So that's why if you want 15, you better be going for 20 or 25.

'cause you're not gonna get 25, but you might get 15.

Uh, you can be overwhelmed.

How am I gonna get through this overwhelming, uh, insecurities? Oh my gosh, I just can't do this. Oh, I don't know.

Uh, so you, you can't, you know what? You can do all that stuff. Yes, you can.

You wouldn't have been this far if you couldn't do it.

You can do it. It's not, it, it can be overwhelming, but it doesn't have to be.

That's why we're here. And, uh, but I've gotta say a, a, uh, a blockage that I think is, is, uh, a real thing, is not reading widely.

You just gotta read this stuff, y'all.

You gotta read Cland and Connolly. You gotta read Kim.

You gotta read s dun. You gotta read Brian Clark. Yes.

You gotta read. And you may need to build your library a little bit, right? And you're gonna be a doctor. You're gonna be a doctor.

Would you wanna have, uh, you know, go to a medical doctor? And they didn't, they didn't have anything, you know, on their shelf to, to reference.

Of course not.

Roger's block. Of course, everybody gets it.

Procrastination, yes. I'm really good at this.

This is one of my key traits, procrastination, perfectionism.

You know what? It's not gonna be perfect.

I hate to tell you. It's not gonna be, it's gonna be great.

It's probably not gonna be perfect.

And, uh, that's why we run spell checkers.

That's why we, uh, show it to other people.

That's why we run, recite works.

Uh, I inevitably get stuff back, okay? So, but don't let to stop you. You just gotta go ahead.

Um, uh, started using a technology without understanding its function.

Had to start over, okay? That, you know, understand what you're doing before you start.

Uh, I, again, I don't, I worked with a team that really liked to use Deduce.

So use Deduce. I, I, I don't know, I didn't find it helpful, but, um, some people do.

But understand it before you do it, before you jump in and look, don't, don't assume that the program is gonna do the work for you.

Don't assume that you still have to get in there.

You still have to build a code.

You still have to build a theme.

So it certainly is a helpful organizational tool, especially if you've got more transcripts.

But, but it's not gonna do it for you.

So, uh, get your fingers dirty, do it yourself.

Uh, often people underestimate the time it takes.

It's got all this stuff. It's gonna take time.

You gotta read the background, you gotta read your stuff, you gotta code it.

You gotta think about it. You gotta write your reflective memos.

Um, but you know what? You take it one datum at a time, just one step at a time.

And, uh, it's gonna work for you. You're gonna do it.

So, I, I just have some, some you, you know, I, I can't ever do a presentation on a narrative without sharing some, uh, some things that, that have really popped for me.

And I think this is why I really like to hear people's stories that maybe just like a voyeur or something, but, but, but, but I'm always interested in, um, uh, in understanding people, especially understanding experiences, um, maybe experiences that I've had, often experiences that I haven't.

And, and sharing those with other people.

So that's where I am.

Uh, and, you know, I hope that that's where you need to be too, if you're gonna be, uh, a New York, uh, researcher.

So, um, this was a study from, uh, compassion fatigue for, uh, school principals.

And I was a school principal, so this is one reason why I, I chose that.

Um, um, it's a good thing to cite.

Uh, 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.

He thought I had a stroke.

I was physically, emotionally, cognitively frozen. Okay? So that was just the physical toll that experiences being a principal took on this particular person.

Doesn't happen to everybody. But, uh, pretty powerful.

Um, this was, um, w uh, this was, uh, a school happened to be assistant principal who was responsible for running a school shelter, uh, for hurricanes in Florida.

The schools, not all schools, but designated schools open as shelters.

And, um, you know what? The staff has to, uh, well, the, the administrators, the principal, and the assistant principals and the custodial crew and the, uh, cafeteria workers have to show up.

And, uh, that always struck me.

So I always wanted to do that study. So I did.

So, uh, just really remarkable.

One, one, um, assistant said this, no, sleeping so much responsibility on you 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. Okay? And, um, I don't know.

I think that captures, uh, experience pretty significantly.

Um, this was a young, uh, young teacher to study on teachers and, um, planning on leaving teaching.

It really sucks. I spent a lot of money, but every day I feel like I'm swimming upstream.

Um, and, um, just poignant.

And, and again, you wanna look for lines, uh, phrases, sentences that, uh, use the word that pop, that really capture it.

So look at this last sentence. It kills a part of your soul.

My, my husband sees it is destroying me.

It kills a part of your soul. Wow, okay.

Um, pretty negative, pretty sharp.

But I would submit to you that it's a very powerful piece of data.

Data, okay? Um, and you're talking about the effects of hurricane.

This was the Virgin Islands.

Uh, there's another comment, uh, that I liked.

The sky was gray afterward. Everything was dead.

The sky was gray, the land was brown.

It was like Armageddon.

And, um, actually, we just had a hurricane, uh, at our house a few months ago.

We had a similar experience.

So the story, but I could really identify after this.

So it was like Armageddon.

I thought, wow, that, that, that is a pearl to use.

Um, um, just, I think we're, I'm, I'm done here, but this is a study that I did with rural, rural teachers.

And, um, this teacher is actually, um, uh, someone I knew and, uh, actually a childhood friend of my wife's.

And she was talking about, uh, teaching in these, uh, very small district, uh, in the Midwest.

And she shared the story, and it just came outta nowhere, uh, life to me.

I had no, I had no idea.

She said, uh, short of, of teach, you know, I can't find anybody who wants to teach.

There is no nothing, nothing around there.

Um, so she says, the highest young African American woman to teach pe girls and boys pe, uh, immediately a campaign to discredit her boys were spitting at her.

And, and one day she was walking home, someone started shooting at her.

She quit the next day.

And, and she talked, well, it's not in here, but, but the teacher talked about how, uh, this teacher ca ran into her room and hid in, in her classroom, uh, and, and, um, until people, uh, her assailants left.

And then, um, she quit the next day. You know? So how remarkably powerful, okay, again, what is, what is a key line that really opened my eyes to bias in the community? So when, when you're analyzing your stories, look, look at the data.

Look how rich, how many different themes are in this data? How many, how many powerful words, uh, a lot of different ways you can code.

Whether you code for emotion, you code for values, you code for experience.

Um, and again, you think of the three dimensional space pieces.

So, um, anyway, um, as a black female leader of, to be cognizant of what I'm saying, how is, how's the way my approach is not making people upset, not getting too ahead of myself.

Um, and then, um, this is the last one.

Uh, this is an African American woman principal, and she talked about the different things that she had to go through, um, and in a predominantly white district, and that kind of things they did to her.

And she just said, I grabbed my tears and just went on, do what they asked me to do, and ran another school for two years and pulled those scores out of the pits of Hades.

I just loved it. I loved the biblical reference.

And here in this study, we found a lot of references to spirituality and church, uh, religion.

And, and here's an example.

Uh, just, it's just, uh, reference to Jonah and going in the belly of the whale, but I went and sunset on Mother Teresa.

That's good and bad. So anyway, just some examples. Okay? There are some marvelous resources through CDS, uh, these links, I believe were live.

I would encourage you to check out, of course, all of 'em, the sage there.

There's a link to Sage Methods. Read it, a lot of videos.

There's a video from Gene Cland Dein in there, uh, uh, again, the three dimensional space person.

Uh, I, uh, link to Handbook of Narrative Inquiry.

I would suggest you get that.

There's also a link to passage from the Oxford Handbook of Qualitative Inquiry, and of course, the dissertations of the year.

So a lot of good resources there.

Uh, plenty of good stuff to start.

So I encourage you to do that.

Uh, some resources, some we've talked about, some we didn't.

Um, these are some terrific books on narrative analysis.

Uh, the handbook, actually, I should have put 'em, the, the sixth edition is out now, and I have that, but I didn't put that up there.

Okay. And here's our research methodology group. Dr.

Stella probably wants to talk about that. And that's it.

Dr. Stella, questions, comments? Yes. Thank you so much for your presentation.

And I am going to past something in the chat related to the research methodology group.

So most of you are probably members, but then that's how you find out in some respects about some of these webinars.

In addition to looking on the research hub, if you are not a member and would like to be a member, um, I will post a very long teams link in the chat.

But if you click that, it will come to the, uh, research methodology group teams, and I will, um, accept your request to join the teams.

And that's where all the magic happens.

So you have an opportunity to talk to different methodologists.

So there are faculty members that have dedicated their time to help students and faculty, um, and staff understand, um, different methods.

We have channels within the team site where you can ask specific questions.

So if you had a question as you're working on your dissertation and you're doing narrative inquiry, you might be able to send a message to Dr. Lane to ask him specifically a question, um, about your work.

And you have an opportunity to do, uh, office hours, uh, both qualitative and quantitative office hours.

So there's links to that.

And then there are also links to all of the webinars that we have conducted.

So the ones for this year, but also the ones for previous years as well.

And so we invite you to join us at the Research methodology group, um, and hope that you'll use it as a community to support you as you are going through your research process, whether that be for your dissertation or if it's additional research projects that you are working on.

And so, I've posted all my wearers in the chat, uh, as well as a link to the research hub, uh, website, uh, events page, rather, so that you can know what events are coming up.

Um, did anyone have any questions specifically for Dr. Lane before we kind of get into that? We have a little bit of time for questions.

No questions. So I have a question, Dr. Lane.

So what is, when you're doing a narrative, what is the difference between, um, like in a case study or a phenomenology or another qualitative method where you use quotes, um, yeah.

To support your work and then what you're doing in a narrative inquiry? Yeah, I think it's a great question.

And, uh, I sometimes it may get a little fuzzy and the difference, but I, I think here you're really focusing on developing their experiences and their stories.

And the case study, which I love case studies, you're, you're collecting a lot of different data.

You may be looking at documents, and, uh, you may specifically be doing, of course, with focus groups and interviews and, um, policies, procedures, all that kind of stuff.

You should be collecting a case study.

You're not doing this here. You are.

Your purpose is to understand the life stories of these people.

How do they get here? Um, what, what, uh, elements shaped their experience.

Um, what's, what's the timeline? What, what cultural experiences shaped, shaped their, um, cultural events shaped their experience, um, and physically shaped, uh, space.

Uh, and, and when you, when you delve in that way, you're gonna get, uh, you, you're gonna get a richer, um, what, what we call rich description.

You really are looking for rich description, and you're more likely to find that when you probe in that way.

If you do that, um, that's, that's gonna be plenty of, plenty of data.

You're gonna collect plenty of data, and that's coming out.

So, um, you know, maybe that's a, that's a long answer to that.

But, um, that, that's, that, that's why I think people don't understand, uh, when they do, uh, a narrative is you're not just asking 10 questions.

I mean, maybe are, but you, those questions really need to be designed to dig into, um, their life and their experiences, phenomenology, uh, digs in even deeper in the specific experience of the moment.

Mm-hmm. So it does have elements of phenomenology.

Uh, it does have elements of, um, of what you might ask, uh, uh, for a case study, but it's unique in that it really digs into the, um, um, long-term experience, I guess, of the rich experience.

You know, like, what brought you here? What, what, what shaped your life to this point? And how are you doing? And what can we learn from that? And, um, you might shape for, and, and so writing it up, you might show the arc of, of, uh, all of their experiences.

You might, sometimes narrative researchers will create a prototypic, uh, experience.

Um, but often, uh, the, the, the purpose is to highlight the diversity of experiences.

And I think that's what these people, like, they're both singularities, uh, the, I'm sorry, commonalities, uh, of experience and then singularities.

And, um, and again, that, that can be framed, guided by your conceptual framework.

And, you know, we mentioned some intersectionality is one, certainly critical, critical theories of different types, um, can, um, guide your study.

So, um, this, it's all according to what you're looking for.

Well, thank you, Dr. Stone. Does Nancy a question? May I ask? Yeah, I may I have a question. It's Nancy Osh.

Hi, Nancy. Hi. Hi. I'm from, go ahead.

Prince Edward Island on the east coast of Canada in the blizzard. Um, Wow.

Yeah, We are, we're a straight line, you and I, uh, different points on the continent.

Yep. Central.

It's, it's, um, it's like, uh, it, it's just unbelievably cold and, and Oh my goodness, There's so much snow.

But anyway, um, I've been, I've done, I've done narrative inquiry quite a lot, quite extensively.

I did it in my previous, um, my previous study, like I've done a dissertation before, and then I'm using it in this dissertation on the education, um, policies on inclusive education in Canada.

There's no federal board of education.

It's all provincially, run in territorially run.

And so, um, each province has its own policy in their school act of what constitutes Are you finished now? Is people leaving? Well, I guess people are leaving, but we're not done.

Go ahead. I mean, this is interesting.

So, so you're telling me, so, you know, as contrast with the US right now, we have a department of education that, um, that May be, they may not be lasting very long. Yeah.

Um, yeah, so go ahead. It's interesting.

We're really struggling with all that because of not knowing what's gonna happen Canada.

But in any ca case, um, in our inclusive policies, especially on the east coast, more so than any other part of Canada, we are a hundred percent fully included.

Meaning that in some schools, there's kids in the hospital beds being suctioned with, you know, um, a tube fed, and it's just, yeah.

And when, um, they're deemed unable to learn by a neuro neurologist or a neurosurgeon, then that's the only bar that we can go to to not have them attend the regular school.

So, and even then there's controversy.

If you bring that up and you try to fight it, then people think you're just being mean.

And in Canada, you can't be mean to anybody, you know? Right. It's, it's like we try to tell people, especially lately that being kind doesn't mean being weak, but being like, I don't, what I'm writing about is, um, what are the challenges of inclusion? And do principals have training to deal with all these challenges? I was a principal for many, many years in, in parts all over in, in parts all over the world.

So I was, uh, wow.

Principal in China and in nor like in the Arctic and in Australia and in PEI.

Wow. Oh, wonderful. And in northern Alberta. And so Wow.

I dealt with a lot of indigenous children and things. Yeah.

Um, and one of the things that I'm grappling with, I'm at the end of my journey in this doctoral program.

I only have one more course left, so I'm just about to gather data once I get maybe approved for the r whatever it's called.

And, uh, uh, the rrb something, the RRB approval, the pro IR the approval, yeah.

IRB. Yeah. Yeah. We don't have that in Canada.

We have, um, each district, each, each entity in Canada has its own ethical protocol for research, and you must get past those in each place.

So it's, um, yeah, it's really interesting.

So I am in the proposal stage, I have my fourth chapter written completely as well in another course that I did.

And so I'm just ready, one of the things that I am concerned about this time is how to do the, like I've got, I'm gonna have between 12 and 20 participants, all principals of schools in the eastern region of Canada, um, wow.

Who are principals for more than five years, and great, all the schools are fully included.

So I'm not sure about, I don't think there's any training.

I've really done a lot of research and I haven't found one training, um, program anywhere in Canada Okay.

For principals specifically to do with inclusion.

And so, yeah, I wanna Interesting kind of get into that a little bit.

And I want to ask the principals that I'm, that are my participants, what their notion is about the training and how the training is gonna be, you know, what, what do they think would help? One of the things that, the big key for this is the little girl in grade two who has no exceptionalities, other than she's pretty cute and pretty smart, and every time Tommy comes and knocks everything off her desk and starts running around the room, you know, screaming, he has autism, she goes up to the principal's office and, and says, I'm calling my mommy.

I'm not staying here with him.

So that in that little vignette is the problem with inclusion in Eastern Canada because people say, well, excuse me, you know, he has the right to be there, but my argument is, so does the little girl, she has the right to be there, and her, her, um, her whole education is being diverted or, or, you know, interfered with, so there's lots of, lots of different angles, but I'm just wondering in your experience, how, how did you go about the analysis of the data, of stories, of the experiences? Um, I'm sorry, frame your question again, please. Okay, So I'm gonna be doing, I'm gonna be collecting stories of the principal's experiences in, in leading schools with full inclusion.

So how would you, would you, what kind of analysis would you do? Like, I know I'm gonna re story them, I'm gonna kind of, you know, tell their stories in a way, but do you have any suggestions for how I can analyze them properly using narrative inquiry? I think you just collect their stories.

I, I don't know. I mean, um, Yeah, I, I don't, And then you just re story them.

You might find themes or something that's similar between each of their stories and just point those things out. Right.

Uh, yeah. Excuse me, I'm sneezing.

You're what? I was sneezing. I'm sorry.

Oh, sneezing. Sneezing.

Have the distort and you know, you're gonna get a lot of things there.

It's very different from the us, which we have a lot of. Yes, It is. I dunno if we do now or not.

Your principals have a lot of training with inclusion. Oh Yeah.

Excuse me. Yes. Like, well, we did in Florida, we did, uh, a lot of training on inclusion and, uh, students with disabilities, you know, the IDEA, which is the Individual Disabilities Education Act and a lot of stuff.

So there's a lot of legislation.

Oh, yeah. I'm not talking about that training though.

I have all the principals are given all that training about, you know, dealing, working with A DHD and autism and all of that stuff.

What I'm talking about is specific skills of a principal to deal with situations within the school that inclusion causes.

Yeah. For instance, when, when kids are so disruptive that you have to remove them from the room.

Yeah, I understand the question.

And it's, it is a, it is a dilemma, certainly. Uh, yeah, It is One job that I have now, well, part-time job.

I'm retired from being principal, but I work as a hearing officer, uh, for our district.

And when, when principals are kind of, have had enough kids have to do specific things, but, uh, they're recommending that either they, they expelled or they moved to the alternative school.

Uh, we, we, we, I and several of my colleagues hear the case due process, right.

And, and see if the school followed what they needed and what should happen to the kid.

And that is often the, the dilemma, the dichotomy between, uh, um, dealing, uh, that's the wrong word.

You know, meeting the needs of the student and then, you know, against the needs of all the students.

And what are the experiences of, look, I don't know.

I think you've got a great study there.

You're, you're gonna, you're gonna capture their experiences.

You're gonna ha have, you're gonna describe, uh, find out what they say, what is, what is their, uh, their, their, the arc of their career experience, you know, why they Become principal, You know, all that. So there's No, yeah, there's no alternative schools in, in Canada.

We don't have, there's nowhere else to put them.

We have to take them, Get, you're gonna get those recommendations.

I mean, I, I think, I think you've got a rich database. Uh, Yes. Yeah.

You know, you have to be sure that you don't, I mean, you clearly have some opinions.

You have your own bias. Yeah, that's fine. Recognize that.

Um, yep. And just be willing to accept all of the stories.

But, you know, you're gonna have a powerful dissertation there.

You have some powerful findings, you know, and, uh, yeah. And us is, I'm very excited about doing it.

I think it's great. I, I think, you know, and, and you know, if your concern is that you, you may say some things that people don't like, well, that's okay.

You know, um, the, the, the findings are what the findings are.

Uh, um, and, um, go for it. Yep.

I think so. Thank you.

Um, everyone, I'm so sorry I got disconnected.

Um, but I came back.

Um, we just wanna see if there are any final questions before we close out.

What time Did you, you begin? I have to ask.

I'm sorry. Um, what time did you begin? Because I was, according to my calculation, it was at nine o'clock Atlantic time.

Uh, I don't know which one. 7:00 PM seven Eastern.

However you would calculate it from seven Eastern.

Mine was eight o'clock eastern, it said.

But anyway, um, mm-hmm. I am an hour.

No, I'm an hour beyond Eastern.

So when it's seven o'clock eastern, it's eight o'clock here.

Yeah. But in my note it said eight o'clock eastern.

So someone must have made an error with that, but No problem.

I'm glad I got on and had a little bit of time to talk. I'm, I am too. That was, that's marvelous.

I, I hope to learn, learn more about your study.

You know, I, I know that Dr. Johnson was, was in the chat, and I Did you wanna share that Dr.

Sell before we go? I think maybe everybody's seen it.

I, I just saw some coming across.

I didn't see it. So she was chair sharing about data analysis.

So You're doing data analysis.

She said she's seen some students and researchers analyze data by the concepts of narrative, so spatiality, spatiality and temporality.

Um, so she's seen that.

Uh, and also she shared some insight about the difference between phenomenology and narrative inquiry.

Um, that phenomenology seeks the universal meaning of experiences while narrative inquiry focuses on personal context rich storytelling.

So that's, thank you.

Some of the difference between those two.

That's excellent. Do you, just one more question if I could.

Um, do you believe that it would be important to have, for instance, say a document analysis that would go along with the, with the analysis of the You could data collected.

You could, but I wouldn't turn that, don't be careful.

It's not turning you into a, uh, a case study, which would be fine too.

Right. Uh, documents would've to be stories.

Like I have, I have had, uh, wonderful experiences with having people write narratives, you know, maybe they didn't for an interview or whatever.

They just write. That's marvelous. Yeah.

You know, and it is interact with, it's very great.

So that would be the kind of thing. Exactly, yes.

So again, that rich, thick description is what Yeah.

Um, researchers asked for. So that, that's the only thing.

I mean, if you get 'em to, if you're, I don't know, not to get too tedious.

I mean, you could do a content analysis of documents and, I don't know, make it, don't make it any more complicated than it needs to be.

Mm-hmm. That's for sure.

Ative. Yeah. Good, good advice. Yeah.

So everyone, join me in thanking Dr. Lane for sharing his, uh, wisdom with us related to narrative inquiry.

Uh, this recording as well as the PowerPoint will be posted to the research methodology group team site.

So you'll be able to access it there, uh, next week. That's Wonderful.

Is, uh, we have another webinar on deck.

I'm trying to remember which one it is.

I know it is Dr. Nicole Baker who is going to be presenting for us.

Lemme just do a quick look to see what our topic is.

Quickly. She will be sharing regarding crafting effective research problem statements.

So if you're interested in crafting a research problem statement.

Okay. Webinar for you, uh, next week.

So thank you so much everyone for being here.