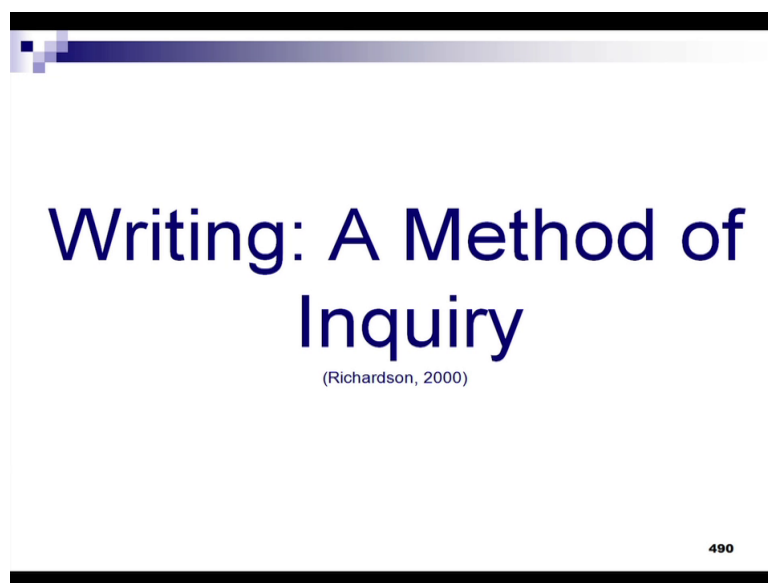


Qualitative Research Methods
Assistant Prof Aradhna Malik
Vinod Gupta School of Management
Indian Institute of Technology - Kharagpur

Lecture 42
Writing (Contd.)

Welcome back to the NOC course on qualitative research methods, my name is Aradhna Malik and I am helping you with this course and we have been talking about various things and in the previous lecture, we started a discussion on writing as a method of inquiry, now today we will take that discussion forward, so let's see what we have today.


(Refer Slide Time: 00:40)



This is again from this paper by Richardson in the handbook of qualitative research methods, I have used that book as a guide for this course and you know if possible please have your library purchase that book, if possible please buy that book, it's you know it's a very nice book to have as a reference, it's difficult to understand but it's an amazingly informative book written by experts in their field.

So it's a very nice book that you can have. Now this is the information that I am going to share with you is from that book okay. So we were talking about various things in writing and we stopped at writing-stories, we talked about the significance of writing-stories, we talked about micro process, we did not get a chance to finish this well first finish this and move on we were talking about what writing stories, where I showed you reach Rachel Toor's page.

(Refer Slide Time: 01:38)




Writing stories (Richardson, 2000)

- "... narratives about contexts in which writing is produced."
- "... situate the author's writing in other parts of the author's life, such as disciplinary constraints, academic debates, departmental politics, social movements, community structures, research interests, familial ties, & personal history."
- "... evoke new questions about the self & subject"
- "... remind us that our work is grounded, contextual, & rhizomatic"
- "... sensitize us to the potential consequences of all our writing by bringing home – inside our homes & workplaces – the ethics of representation."
- "Each writing story offers its writer an opportunity to make a situated & pragmatic ethical decision about whether & where to publish the story."

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And then we were talking about you know writing stories been "narratives about context in which writing is produced.

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Writing Stories (Contd.) (Richardson, 2000)

- Microprocess writing stories:
 - "How does the process of writing passages & reading them back to yourself 'open new questions & issues that feed back & emanate from the earlier passages?' (Bochner, 1998, in Richardson, 2000)"
 - "How is a changed Self evoked through the hands-on/ eyes-on feedback process?"
- Computer technology & the textual page layout:
 - "How are the choices made?"
 - "With what impact on the reader?"
 - "How does the ease of manipulating page formats & typographical style contribute to – or distract from – the evocativeness of the text?"
 - "Authors' discoveries about the text?"

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Now is micro process writing stories deal with how the process of writing passages and reading them back to yourself, open new questions and issues that feed back and emanate from the earlier passages and how is a changed Self evoked through the hands-on and eyes-on feedback process. So when we go through whatever we have written, it stimulates our minds to think about what we have written, it stimulates our minds to revise what we have written.

To modify, to develop a deeper understanding into what we have written and that in turn feeds back. So we talk about changed self been evoked through the hands-on, which means

writing, eyes-on feedback process. We are thinking here also looking at when we have written and that feeds into itself and that becomes much more pronounced, when we use Technology, we use the computer, so that the font the color of the font on the screen, the shape of the font, everything has an impact.

If you have been used to reading books that have been printed in a very nice, easy to read font that have been printed, that have little or no spelling mistakes and grammatical errors that have been written in an easy-to-understand format, you will like reading books. On the other hand if they are printed if you have not had access to books that have been printed in a very good on a very good quality page.

Webpage is crack or where its not difficult to see the font the print standing out from the page where is it becomes difficult on the eyes, where it becomes difficult to find the information that you are looking for then you may not be very inclined to reading. So it influences your willingness to read, secondly the material that you see, what you read in, book it stimulates certain ideas, it stimulates certain ways of thinking in your mind.

So when you read something that you have written, it acts as a feedback process, it helps you think about what you have written, once you've expressed yourself in finite language that creates a boundary around what you were thinking, that give shape to the way you were thinking, it then helps you direct your attention and it also reminds you, it helps you revise what you have written in light of what you wanted to write.

So is what you have written takes a different shape that what you wanted to write or that takes a different direction from the one you had intended, then after you have written it reading what you have written helps you revisit what you wanted to do and what the outcome was and then you refine your ideas, when you say no, no, maybe I developed a different kind of understanding, maybe this is not the way I wanted to express myself, its giving a different impression to the reader, maybe I wanted to write differently.

So you know it becomes a self feedback kind of mechanism, it just reading something gives you an insight into clarifying the ideas or it is an insight into the ideas that are developing, that are taking shape in your mind in an through your own thinking process.

(Refer Slide Time: 05:23)

Crystallization (Ref: Methodology – Slide 171)

(Janesick, 2000)

- “Crystallization recognizes the many facets of any given approach to the social world as a fact of life.”
- “The crystal ‘combines symmetry & substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, & angles of approach. Crystals grow, change, & alter, but are not amorphous’.” (Richardson, 1994, p. 522, in Janesick, 2000)
- “What we see when we view a crystal [...] depends on how we view it, how we hold it up to the light or not.”
- “Crystallization provides us with a deepened complex, thoroughly partial, understanding of the topic. Paradoxically, we know more & doubt what we know” (Richardson, 1994, p. 522, in Janesick, 2000)

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So we discussed this now we will now move on to crystallization be referred to crystallization when we talked about methodology on slide 171 when you have access to the slide you see and this was from a paper by Janesick and we talked about this, I will just revise a little bit.

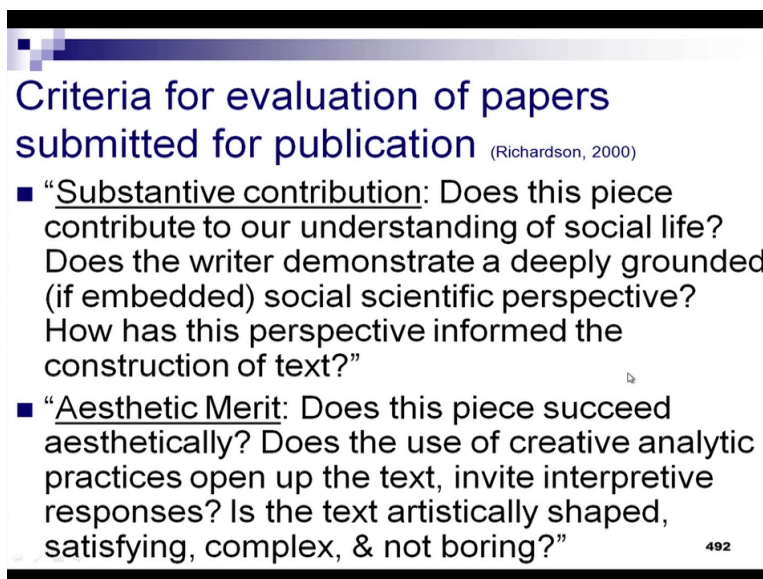
“Crystallization recognizes the many facets of any given approach to the social world as a fact of life.” “The Crystal combined symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angle of approach. Crystals grow, change, and alter, but they are not amorphous.”

They have a shape, they have a boundary, they may grow, they may modify, they maybe you know things maybe added on, but the core of the Crystal remains the same, the direction in which the Crystal is growing remains pretty much predefined, say you know, its not that the shape can change, the shape remains the same you may be adding on, but the basic unit of the Crystal remains the same.” “What we see when we view crystal depends on how we view it. How we hold it up to the light or not.”

View you a crystal in darkness you see something different, you hold it up against light coming from the right side, here there is a big lamp on the roof him that is focusing on my face, there is another one here, when I hold it against one lamp I see something, when I hold it up against the other lamp I will something different, so you know how we view a situation will define what we see in that crystal.

“Crystallization provides us with a deepened complex thoroughly partial, understanding of the topic paradoxically; we know more and doubt what we know.” And that is what writing does, when we give a shape to our writing, we realized oh my God!! Here is what I thought I could add, here is what I thought I had added and here is what I missed and this is the direction in which it is going, on the other hand after we write things down, they may stimulate some more ideas in our mind that we had not ever thought of adding to the written text.

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Criteria for evaluation of papers submitted for publication (Richardson, 2000)

- “Substantive contribution: Does this piece contribute to our understanding of social life? Does the writer demonstrate a deeply grounded (if embedded) social scientific perspective? How has this perspective informed the construction of text?”
- “Aesthetic Merit: Does this piece succeed aesthetically? Does the use of creative analytic practices open up the text, invite interpretive responses? Is the text artistically shaped, satisfying, complex, & not boring?”

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Criteria for evaluation of papers submitted for publication: So we talked about a publication as a tangible output of the work that we did through qualitative or any other kind of research, now how are papers evaluated and I think this is going to be very, very helpful for people in research for a for research Scholars. How are papers evaluated?

The first, the first thing that that reviewers look for is “substantive contribution: does this piece contribute to our understanding of social life? Does the writer demonstrated deeply grounded if embedded social scientific perspective? How has this perspective informed the construction of text?”

What is the writer trying to say? Has the writer written in a way that the writer is or is a writing style is the genre is the position the writer has taken coherent with the research position that the writer has taken is the writer and informant of social process, is the writer an inquirer into social processes, is writer resolver of social processes, is the writer against what is going on in the social world, what is writer trying to do.

And does the writing style also reflect that or not. And does this does all of this make a substantive contribution is a substance, is there meat, is it unique, is it valuable enough for anyone to read it. The other thing is “aesthetic merit: Does this piece succeed aesthetically? Does the use of Creative analytic practices open up the text, invite interpretive responses? Is the text artistically shaped, satisfying, complex and not boring?”

What is there in the text? One: What is being written? Two: how has it been written? Is it stimulating my thinking? Is it challenging enough? Is it simple enough for any for the intended reader to understand? you know if it's too complex then readers will lose interest, if its too simple even then readers will lose interest.

If its and I keep repeating this, because I see that happening more and more with the over dependence on computer programs to correct the way we write, we don't even want to use our own a training to write grammatically correct language, whichever level language writing in, could be English, could be Hindi, could be any other language, but we depend so much on computer programs, so you know aesthetics also includes the one is of course the genre, the position the writer is taking.

The second thing is grammatical correctness, it's so simple, it's so implicit that is not even mentioned in this text, but this is a problem that we teachers see more and more with the advent of technology and over dependence of students on technology is the piece that is written grammatically, typographical, accurate or not. We don't proof read, we are supposed to proof read, we should proof read because we do not proofread, if we do not check whatever we have written for grammatical errors for archaic expressions.

I have one student who is very fond of using archaic old expressions in the hope of being perceived as somebody who's this student here she wants to be perceived as somebody very, very knowledgeable and unfortunately that is it training we receive in our schools that if we use very difficult words, if we use very archaic old time expressions, the reader will perceive us as somebody brilliant and that is not the case.

There are some phrases that are totally out of context, there are some phrases that are totally out of date and so you know we like to use these difficult words this one example that comes

to mind is the word juxtaposition, now there is a difference between juxtaposition, superimposition and it sounds very difficult, so you will write the word juxtapose something was juxtaposed with another, you are intending that term A was replaced by B, but you say term A was juxtaposed with term B.

And that One: lets the reader know that you don't know what you're talking about, then to it also gives the reader an impression that you trying to overtly going out of your way to over impress the reader which leads a very bad taste in the readers mouth, so that can negatively affect, it can hamper your chances of Publication, please don't do that.

And then you know if something needs to be written simply you must write it simply, on the other hand if you need to use jargon as research students, by all means use jargon, use the correct terminology to represent whatever you are writing and you paper will get published okay. Does this piece succeed aesthetically? Does the use of Creative analytic practices open up the text? Does whatever you have written stimulate the reader to think more about what you have written, the idea is to give the reader an insight into whatever is going on.

And have them do something about it, wants to learn more about what you have written, do they want to interpret the way you have presented the text or not, if they are stimulated to do so then your text is worthy of being published, that is one very important factor that reviewers look for when they read papers that are submitted for Publication okay.

(Refer Slide Time: 13:18)

Criteria ... (Contd.) (Richardson, 2000)

- **“Reflexivity:**
 - ☐ Is the author cognizant of the epistemology of postmodernism?
 - ☐ How did the author come to write this text?
 - ☐ How was the information gathered?
 - ☐ Are there ethical issues?
 - ☐ How has the author’s subjectivity been both a producer & produced awareness & self-exposure for the reader to make judgments about the point of view?
 - ☐ Does the author hold him/ herself accountable to the standards of knowing & telling of the people s/he has studied?”

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Reflexivity: Especially in qualitative research reflexivity is of utmost importance. Is the author cognizant of the epistemology of postmodernism? How did the author come to write this text? How was information gathered? Are there ethical issues? We don't want to pay attention to this are there ethical issues. How has the author’s subjectivity been both a producer and produced awareness in self-exposure for the reader to make judgments about the point of view?

Does the author hold himself or herself accountable to the standards of knowing and telling of the people he or she has studied? So is the author reviewing whatever he or she has written? Have ethical standard been followed? Where did this text come from? Why did the text come from? How was the information gathered? Where people ask for their permission or not? Were they you know where they contacted? Did the author keep the interests of the stakeholders in mind, etc? So that is another criterion for publication.

(Refer Slide Time: 14:26)

Criteria ... (Contd.) (Richardson, 2000)

- “Impact:
 - ☐ Does this affect me?
 - ☐ Emotionally?
 - ☐ Intellectually?
 - ☐ Does it generate new questions?
 - ☐ Move me to write?
 - ☐ Move me to try new research practices?
 - ☐ Move me to action?”
- “Expression of reality:
 - ☐ Does this text embody a fleshed out, embodied sense of lived experience?
 - ☐ Does it seem ‘true’ – a credible account of a cultural, social, individual, or communal sense of the ‘real’?”

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Then impact: why would somebody want to publish whatever you have written? Does this affect me? Emotionally? Intellectually? Does it generate new questions? Does it move me to write? Does it move me to try new research practices? Does it move me to action? If what you have written does not stimulate any action from the reader, the chances of it being published go down significantly.

If it stimulating intellectually, does it moves the reader to think about newer ways, to think about newer things, if not then you know is the piece of writing affecting the reader either emotionally or intellectually, is it stimulating some sort of action, some sort of further research for the inquiry then the chance of getting published increased.

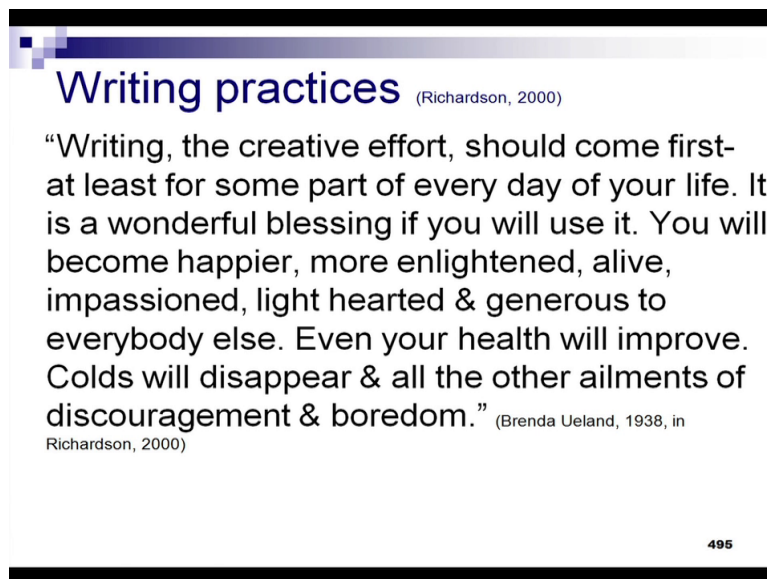
Then expressional reality: Does this text out embodied a flesh out, embodied sense of lived experience? Especially in qualitative research does it seem true - a credible account of a cultural, social, individual or communal sense of the real? Or is it modified? Is it really true? is this really happening? does it seem, one is something being true and real, the other is representational that being you know that the truth or reality.

So does the way the text has been presented seem real, sometimes what we writers do is, we highlight the significant events in a particular culture with the result, a normal life is so flash that it's so it is flushed out sorry not flashed out. It is completely filtered out, with the result all we have left with is a collection of significant experiences, so extremes of good experiences and extremes a bad experiences, extremes of very pleasant experiences, extremes a very unpleasant experiences.

And put together, it doesn't look real, we forget to add, we forget to make connections, we will leave out these connections between the extreme good and the not so extreme good and then or neutral and then not so extreme bad and extreme bad.

So there is, there should be some sort of smoothness in the way we, some sort of a continuity in the way we present ideas and sometimes we forget that and when we do that then all of this is a seems like collection of extremes of experience, which is not the way real life happens okay, so that continuity needs to be there okay.

(Refer Slide Time: 17:01)

A presentation slide with a white background and a blue header bar. The title 'Writing practices' is in a large, bold, blue font, followed by '(Richardson, 2000)' in a smaller, regular blue font. Below the title is a quote in black text: 'Writing, the creative effort, should come first- at least for some part of every day of your life. It is a wonderful blessing if you will use it. You will become happier, more enlightened, alive, impassioned, light hearted & generous to everybody else. Even your health will improve. Colds will disappear & all the other ailments of discouragement & boredom.' The quote is attributed to '(Brenda Ueland, 1938, in Richardson, 2000)' in a smaller font. The slide number '495' is in the bottom right corner.

Writing practices (Richardson, 2000)

“Writing, the creative effort, should come first- at least for some part of every day of your life. It is a wonderful blessing if you will use it. You will become happier, more enlightened, alive, impassioned, light hearted & generous to everybody else. Even your health will improve. Colds will disappear & all the other ailments of discouragement & boredom.” (Brenda Ueland, 1938, in Richardson, 2000)

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Writing practices: “writing the creative effort, should come first at least for some part of every day of your life. It is a wonderful blessing if you use it. You will become happier, more enlightened, alive, impassioned, light hearted and generous to everybody else. Even your health will improve. Colds will disappear and all other ailments of discouragement and boredom.”

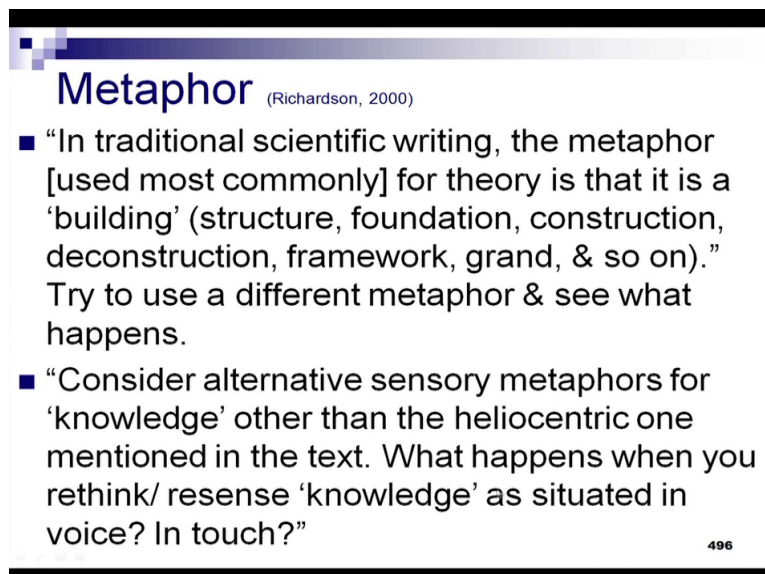
Now this is by a lady called Brenda Ueland, I hope I am pronouncing her name right and she is written about what writing does to us physically and this text has been quoted in research in Richardson’s paper and have picked up from there and presented it to you, please get into the habit of writing something, everyday, what I advise to my students get you know just the way you get up and brush your teeth in the morning, sleep at night you must be having a routine.

You get up, you brush your teeth, you go for a run, you know you take a bath, you have your breakfast at a certain time, you have a lunch at a certain time, you have your dinner at the certain time, you have your cups of tea at a certain time, similarly please slot maybe half an hour for writing every day, write about what you learnt in that day and sit and write. Either have slot a fixed period of time, where you don't pick up your pen, or you don't move your keyboard, you are not playing games or not thinking about anything else, you're not on Facebook.

You are just writing about what you learnt about this project that you're undertaking and with qualitative research you can at least you can always cut out pieces that don't seem to be biased, you can always cut out whatever may not be relevant for that particular type of publication, but at the same time if you make a deliberate effort to pouring your heart out about the new ideas that you have picked up every day, you get into that routine, it becomes addictive and then you look at it after a week and you see how much you have learnt.

You will say I started from here and I learnt this and I added and I added and you had two paragraphs every day, at the end of the week you have fourteen paragraphs and you know maybe five or six pages and then you see how much progress you have made and it gives you a chance to vent, so it has a psychological impact and it's very good, that's what Brenda talks about in this, in the piece that Richardson has quoted, okay.

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Metaphor (Richardson, 2000)

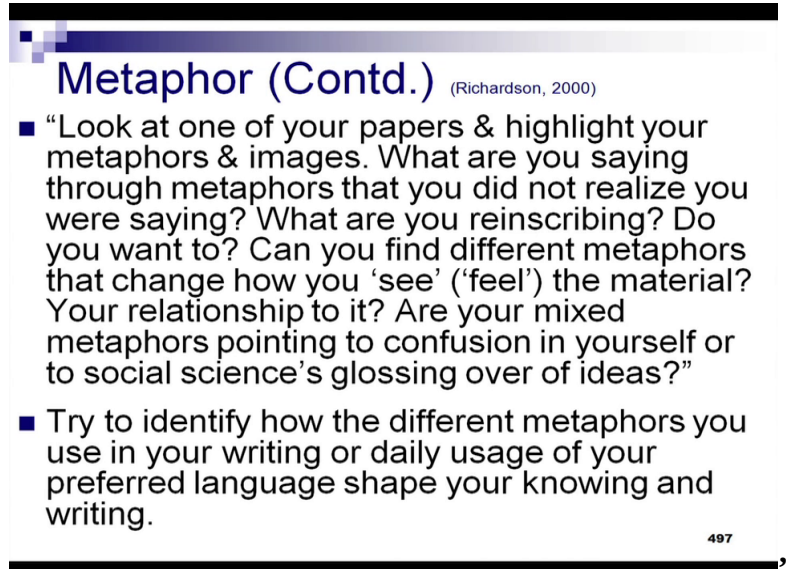
- “In traditional scientific writing, the metaphor [used most commonly] for theory is that it is a ‘building’ (structure, foundation, construction, deconstruction, framework, grand, & so on).” Try to use a different metaphor & see what happens.
- “Consider alternative sensory metaphors for ‘knowledge’ other than the heliocentric one mentioned in the text. What happens when you rethink/ resense ‘knowledge’ as situated in voice? In touch?”

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Metaphor, we talked about metaphor in traditional scientific writing, the metaphor used most commonly for theory is that of a construction and we talked about this in the previous class

now you could consider alternative sensory metaphors for knowledge other than the heliocentric invention the text. What happens when we rethink or resense knowledge as situated in voice? In touch? Etc.,

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Metaphor (Contd.) (Richardson, 2000)

- “Look at one of your papers & highlight your metaphors & images. What are you saying through metaphors that you did not realize you were saying? What are you reinscribing? Do you want to? Can you find different metaphors that change how you ‘see’ (‘feel’) the material? Your relationship to it? Are your mixed metaphors pointing to confusion in yourself or to social science’s glossing over of ideas?”
- Try to identify how the different metaphors you use in your writing or daily usage of your preferred language shape your knowing and writing.

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Look at one of your papers and highlight your metaphors and images, this is one way of seeing how you use metaphors? What are you saying through metaphors that you did not realize you were saying? What are you reinscribing? Do you want to reinscribe, what you are inscribing? Can you see find different metaphors that changed how you see or feel the material? And your relationship to it? Are your mixed metaphors pointing to confusion in yourself or to social sciences glossing over of ideas?

So you try to identify the different metaphors you use in your writing or daily usage of your preferred language shape you are knowing and writing. Some of us prefer living metaphors, I'd like to use metaphors of living things, I like the metaphor of plants and trees and mammals, especially in the animal kingdom I am very fond of mammals you know we all have references, so I use mammalian metaphors quite a bit, I use the metaphors of sturdy plants like trees and shrubs and we have a personal choices.

I have friends who like to use the metaphors of atmosphere, so breeze and wind, I mean they look for things in the physical world around them stones and rock and etc., so you know you find these metaphors and see how to shape your writing okay.

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Writing formats (Richardson, 2000)

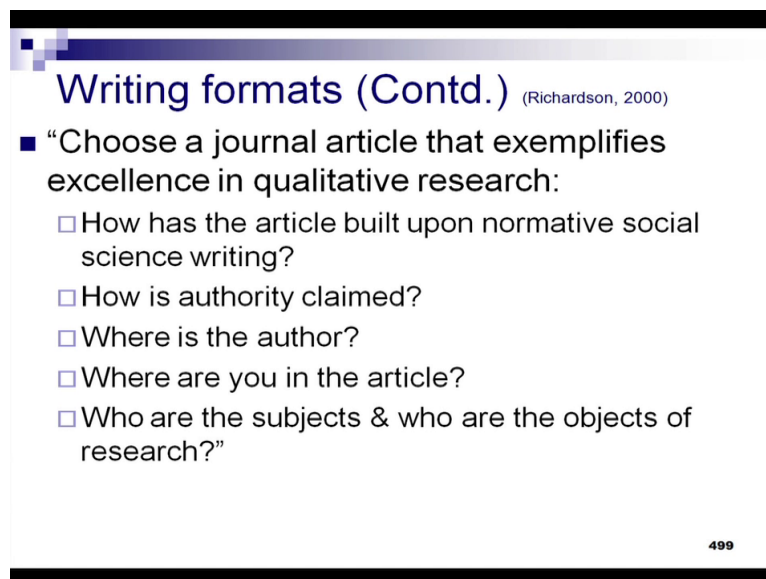
- “Choose a journal article that exemplifies the mainstream writing conventions of your discipline.
 - ☐ How is the argument staged?
 - ☐ Who is the presumed audience?
 - ☐ How does the paper inscribe ideology?
 - ☐ How does the author claim authority over the material?
 - ☐ Where is the author?
 - ☐ Where are you in this paper?
 - ☐ Who are the subjects & who are the objects of research?”

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Writing formats: “Choose a journal article that exemplifies the mainstream writing conventions of your discipline. Find out how the argument is staged? Who is the presumed audience? How does the paper inscribe ideology? How does the author claim authority over the material? What is the author trying to say and how does the author defend the claims he or she makes? Where is the author? Is the author talking in third person and first person and second person?

Is the author moving? Or is the author stationery? Where are you in this paper? So what is the author informing you about, which means who is the, what is the author treating the reader as. Who are the subjects and who are the objects of research?” What is its author is talking about and why and how.

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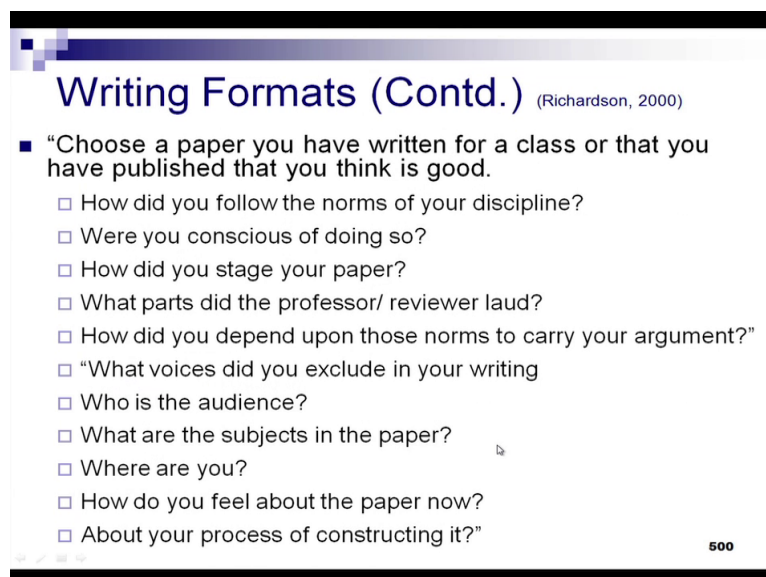
Writing formats (Contd.) (Richardson, 2000)

- “Choose a journal article that exemplifies excellence in qualitative research:
 - ☐ How has the article built upon normative social science writing?
 - ☐ How is authority claimed?
 - ☐ Where is the author?
 - ☐ Where are you in the article?
 - ☐ Who are the subjects & who are the objects of research?”

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“Choose a journal article that exemplifies excellence and qualitative research: and find out how has the article built upon the normative social science writing? How is authority claimed? What has authored done to prove or what is the author saying to prove that the new knowledge has been created in a certain way? How is the author defending his or her point of view? Where is the author? Where are you in your article? Who are the subjects and who are objects of research?” Okay

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Writing Formats (Contd.) (Richardson, 2000)

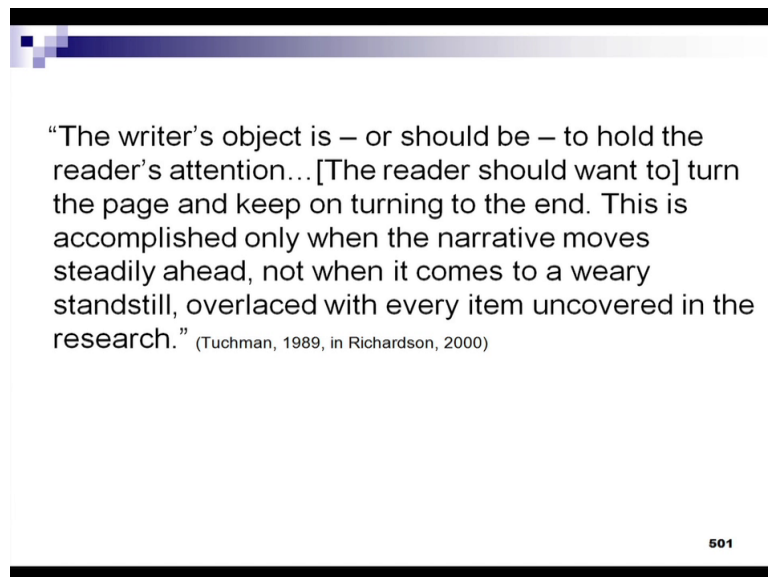
- “Choose a paper you have written for a class or that you have published that you think is good.
 - ☐ How did you follow the norms of your discipline?
 - ☐ Were you conscious of doing so?
 - ☐ How did you stage your paper?
 - ☐ What parts did the professor/ reviewer laud?
 - ☐ How did you depend upon those norms to carry your argument?”
 - ☐ “What voices did you exclude in your writing
 - ☐ Who is the audience?
 - ☐ What are the subjects in the paper?
 - ☐ Where are you?
 - ☐ How do you feel about the paper now?
 - ☐ About your process of constructing it?”

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“Choose a paper that you have written for a class or that you published that you think is good, and then you revisit everything, how did you follow the norms of your discipline? Were you conscious of doing so or did it come automatically? How did you stage your paper? Which parts did the professor say were good? How did you depend on those norms to carry your

argument? What voices did you exclude in your writing? What did you include? Who was intended audience? Who ended up being intended audience? Where are you? How do you feel about the paper now that you have learnt about research and you've read other things? How do you feel about your processes of constructing the written piece?" Okay.

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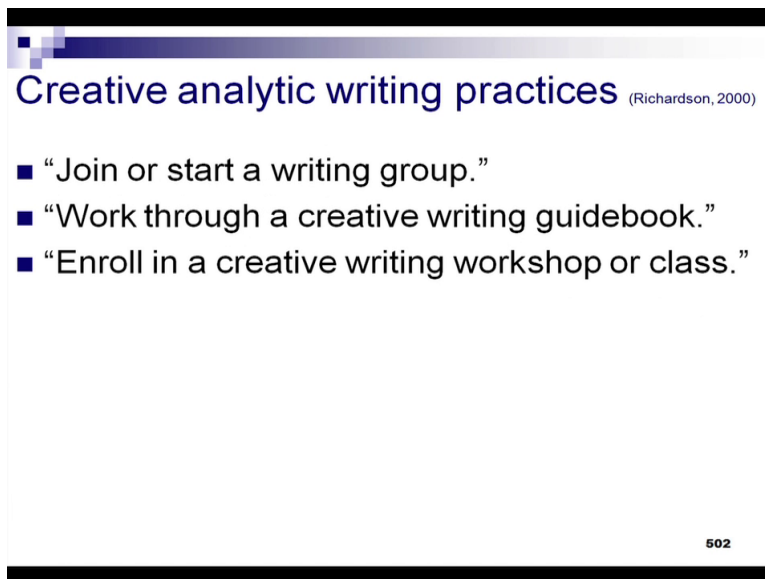


"The writer's object is - or should be - to hold the reader's attention. The reader should want to turn the page and keep on turning till the end. The Reader should not lose interest in the middle this is accomplished only when the narrative move steadily ahead, not when it comes to a weary standstill, overlaced with every item uncovered in the research."

So it should keep moving, it should there should be is smoothness, there should be a connection, I have a student who jumps from idea to idea and the connections are not very sound and it's becoming you know it is sometimes you have to sit with the student and explain to him or her that, look we need to make this connections and the transition needs to be smooth.

So you know the reader cannot have this jerk, many times the student over simplifies things and the discussion just comes to stand still and the reader does know better look next, so you are there should be enough interest in every paragraph to take it to the next paragraph, at the same time there should be smooth connection.

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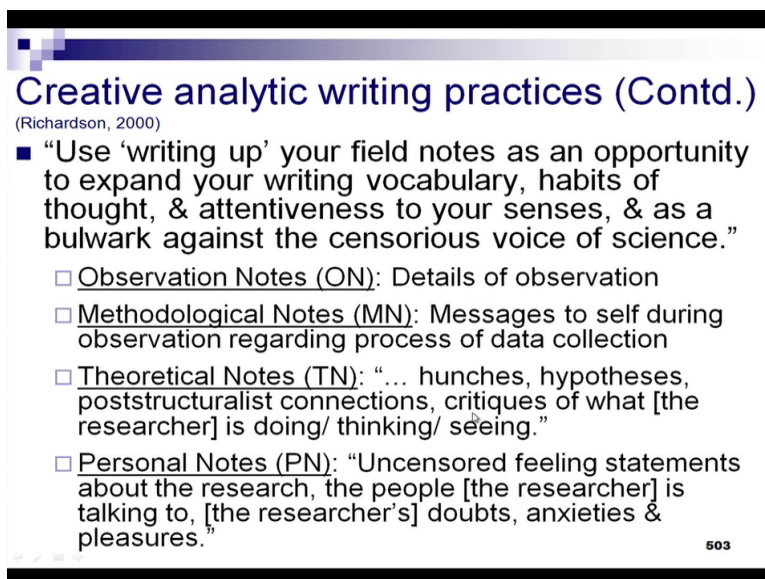
Creative analytic writing practices (Richardson, 2000)

- “Join or start a writing group.”
- “Work through a creative writing guidebook.”
- “Enroll in a creative writing workshop or class.”

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Creative analytic writing practice: is “join or start writing group.” “Work through creative writing guidebook.” “Enroll in a creative writing workshop or class.” Some of the ways in which you can enhance improve your creative analytic writing.

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Creative analytic writing practices (Contd.) (Richardson, 2000)

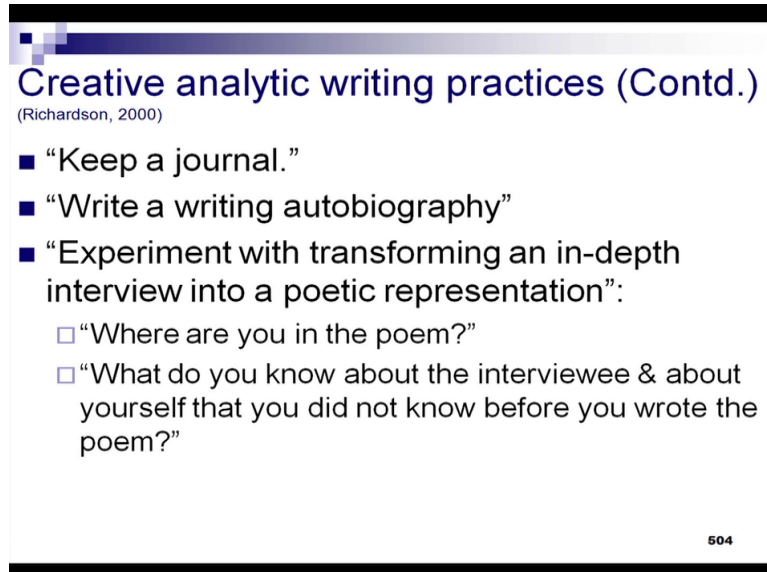
- “Use ‘writing up’ your field notes as an opportunity to expand your writing vocabulary, habits of thought, & attentiveness to your senses, & as a bulwark against the censorious voice of science.”
 - Observation Notes (ON): Details of observation
 - Methodological Notes (MN): Messages to self during observation regarding process of data collection
 - Theoretical Notes (TN): “... hunches, hypotheses, poststructuralist connections, critiques of what [the researcher] is doing/ thinking/ seeing.”
 - Personal Notes (PN): “Uncensored feeling statements about the research, the people [the researcher] is talking to, [the researcher’s] doubts, anxieties & pleasures.”

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“Use ‘writing up’ your field notes as an opportunity to expand your writing vocabulary, habits of thought, and attentiveness to your senses, and as a bulwark against the censorious voice of science.” You can write observation notes, which include the date details of observation. You can make methodological notes which are messages to self during observation regarding process of data Collection.

You can make theoretical notes which, hunches, hypotheses, poststructuralist connections, critiques of what the researcher is doing thinking or seeing. You can also have your personal notes and you can label them like that, you know you can 'o n m n p n p' and personal notes are uncensored feeling statements about the research, the people the researcher is talking to, the researchers doubts, anxieties and pleasures, your assumptions, your biases, your prejudices everything can go into these personal notes, label it as personal notes." Okay.

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Creative analytic writing practices (Contd.)
(Richardson, 2000)

- “Keep a journal.”
- “Write a writing autobiography”
- “Experiment with transforming an in-depth interview into a poetic representation”:
 - “Where are you in the poem?”
 - “What do you know about the interviewee & about yourself that you did not know before you wrote the poem?”

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“Keep a journal.” Make a diary, “Write a writing autobiography.” Experiment with transforming an in-depth interview into a poetic representation.” You could write a point, try to get creative use all of these notes later to format your writing in the way the journal needs, it in the way you are your supervisor needs it.

But in the beginning I tell my students list open their hearts out, put everything down because you like me to forget these things and slowly you can find yourself in the text, you can find your voice in the text, you can cut things later but when you are going through the process pour your heart out and write as much as you like.

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Creative analytic writing practices (Contd.)

(Richardson, 2000)

- “Try writing using different type-faces, font sizes, & textual placement. How have the traditional ways of using print affected what you know & how you know it?”
- “Write a ‘layered text’.[...] The layered text is a strategy for putting yourself into your text & putting your text into the literatures & traditions of social science.”
- “Try the ‘seamless text’, in which previous literature, theory, & methods are placed in textually meaningful ways, rather than in disjunctive sections.” (e.g. Bochner, A.(1997). It’s about time: Narrative and the divides self. *Qualitative Inquiry*, 3, 413-438).
- “Try the ‘sandwich text’, in which traditional social science themes are the ‘white bread’ around the ‘filling’.”
- “Try an ‘epilogue’ explicating the theoretical analytic work of the creative text.”

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“Try writing using different type-faces, font sizes and textual placement. How have the traditional ways of using print affected what you know and how you know it? “Write a layered text which is a strategy for putting yourself into your text and putting your text into the literatures and traditions of social science.”

So different layers “try the seamless text in which previous literature theory and methods are place in textually meaningful ways rather than and disjunctive sections.” “Try the sandwich text in which traditional social science themes are the white bread around the filling and the filling is what you have done.” “Try an epilogue explicating the theoretical analytics framework of the creative text.” With various writing practice is that you can use.

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Creative analytic writing practices (Contd.)

(Richardson, 2000)

- “Consider a fieldwork setting. Consider the various subject positions you have or have had within it. [...] Write about the setting from several different subject positions. [...] Let the different points of view dialogue with each other.”
- “Consider a paper you have written (or your field notes). What have you left out? Who is not present in this text? Who has been repressed or marginalized? Rewrite the text from that point of view.”
- “Write your ‘data’ in three different ways, e.g. as a narrative account, as a poetic representation, & as a readers’ theatre. What do you know in each rendition that you did not know in the other renditions? How do the different renditions enrich each other?”

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“Consider the field work setting. Consider the various subject positions you have or have had within it. Write about the setting from several different subject positions. Let the different points of view dialogue with each other,” they can talk to each other. “Consider the paper, consider paper you have written. What have you left out? Who is not present in this text? Who has been repressed on marginalized? Rewrite the text from the point of view of somebody, who you think has been missed.”

“Write your data in three different ways, for example as a narrative account, as a poetic representation and as the readers’ theatre. What do you know rendition that you did not know in other renditions”, in one: in a poetic representation your emotions are likely to surfaced, in a narrative account your emotions are likely to be completely suppressed, in a reader's theatre there's likely to be mixed up. So which position do you want to include, you need to include ,you need to mention your assumptions, at the same time they should not over power what you are trying to present.

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Creative analytic writing practices (Contd.)

(Richardson, 2000)

- “Try writing the same piece of research for an academic audience, a trade audience, the popular press, policy makers, research hosts, & so on.”

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“Try writing the same piece of research for an academic audience, a trade audience, the popular press, policy makers, research hosts and so on.” You can try different writing practices and so, various ways in which we can we can explicate we can describe what we have done and you can put all of this together and format what you are doing in a way that it becomes acceptable to the research community.

But at the very beginning I would really encourage you to just pour your heart out and write everything that comes to your mind in whichever shape or form it comes to your mind. And remember and this is really the Punch line of today's of this particular lecture, this what I keep telling my students, you must be prepared to revise your text at least forty to fifty times, whether are you doing qualitative research or quantitative research.

Anytime you want a paper to be become publishable the minimum number of revisions required for any writer, for anybody who has a moderate amount of grasp over the language, I'm not talking about people who don't, who are struggling with the language they are writing in.

I am talking about people who have a good grasp over the language, the minimum number of revisions required is forty to fifty, if you really want a paper published in a good journal, be prepared for it, if you get by with a few numbers revisions that's a bonus, but be prepared to revise your text at least forty to fifty times before you can hope to get it published, before even submitted.

Writing is hard work, writing is tough, but writing gives you results that nothing else can once the paper is published, you have it in your hand and your name is at the top as the first author that is such a big boost because that's a permanent record of your having added something to the knowledge base that did not exist earlier. It's difficult, like all good things are, okay that's where we will stop now thank you very much for listening, we will continue with some more discussion on qualitative research in the next class, thank you.