

Contents

Preface	xiii
Acknowledgments	xvii
The Authors	xix
Prologue	xxi
1 Why Narrative?	1
Introduction	1
John Dewey	2
Mark Johnson and Alasdair MacIntyre	3
New Ways of Thinking: The Contribution of Inquiry	4
Clifford Geertz, <i>After the Fact: Two Countries, Four Decades, One Anthropologist</i>	5
Mary Catherine Bateson, <i>Peripheral Visions: Learning Along the Way</i>	7
Barbara Czarniawska, <i>Narrating the Organization: Dramas of Institutional Identity</i>	10
Robert Coles, <i>The Call of Stories: Teaching and the Moral Imagination</i>	11
Donald Polkinghorne, <i>Narrative Knowing and the Human Sciences</i>	15
Bringing These Authors to Narrative Inquiry	16
Why the Turn to Narrative?	17
Coming to Research Narratively	20
2 Thinking Narratively: A Case at the Boundaries	21
Introduction	21
Bloom's Taxonomy	21
Working with the Taxonomy Team	25
Responses to a Narrative Revision	27
Inquiry Life at the Boundaries	29

	<i>Temporality</i>	29
	<i>People</i>	30
	<i>Action</i>	30
	<i>Certainty</i>	31
	<i>Context</i>	32
	Summary	32
3	Thinking Narratively: Reductionistic and Formalistic Boundaries	34
	Introduction	35
	The Ideas of Schön, Oakeshott, and Johnson	35
	Narrative Thinking at the Formalistic Boundary	38
	Inquiry Life at the Formalistic Boundary	40
	<i>The Place of Theory</i>	40
	<i>The Balance of Theory</i>	42
	<i>People</i>	43
	<i>The Place of the Researcher</i>	45
	Summary	46
4	What Do Narrative Inquirers Do?	48
	Introduction	49
	Narrative Inquiry Terms and Narrative Inquiry Spaces	49
	A Story of Working in a Three-Dimensional Narrative Inquiry Space with Ming Fang He	51
	Three-Dimensional Narrative Inquiry Space	54
	A Story of Working in a Three-Dimensional Narrative Inquiry Space with Karen Whelan	57
	A Reflective Note	60
5	Being in the Field: Walking into the Midst of Stories	63
	Introduction	63
	Beginning in the Midst	63
	Beginning in the Midst at Bay Street School	64
	Being in the Midst Is Different for Everyone	68
	Living, Telling, Retelling, and Reliving Stories	71
	What Do We Do Now That We Are in the Field?	71
	<i>Negotiating Relationships</i>	71
	<i>Negotiating Purposes</i>	73
	<i>Negotiating Transitions</i>	74
	<i>Negotiating a Way to Be Useful</i>	75
	<i>Getting a Feel for It</i>	76
	Living Life on the Landscape	77

6 From Field to Field Texts: Being in a Place of Stories	80
Introduction	80
Falling in Love, Slipping to Cool Observation	81
Remembering an Outline, Slipping into Detail	83
Narrative Truth and Narrative Relativism	85
Turning Inward, Watching Outward	86
The Ambiguity of Working in a Three-Dimensional Inquiry Space	89
7 Composing Field Texts	92
Introduction	92
Composing Field Texts Is an Interpretive Process	93
Writing Field Texts Expresses the Relationship of Researcher to Participant	94
Field Texts in a Three-Dimensional Inquiry Space	95
Interwoven Field Texts	96
Teacher Stories as Field Text	98
Autobiographical Writing as Field Text	101
Journal Writing as Field Text	102
Field Notes as Field Text	104
Letters as Field Text	106
Conversation as Field Text	108
Research Interview as Field Text	110
Family Stories and Stories of Families as Field Text	112
Documents as Field Text	113
Photographs, Memory Boxes, and Other Personal-Family-Social Artifacts as Field Text	114
Life Experience as a Source of Field Texts	115
What Is Important for Inquirers to Know About Field Texts?	116
8 From Field Texts to Research Texts: Making Meaning of Experience	119
Introduction	119
What Do Narrative Inquirers Do?	120
Justification (Why?)	121
Phenomena (What?)	124
Method (How?)	127
<i>Theoretical Considerations</i>	127
<i>Practical Field Text–Oriented Considerations</i>	129
<i>Interpretive-Analytic Considerations</i>	130

Theory and Literature	135	
Kind of Text Intended	136	
9 Composing Research Texts		138
Introduction	138	
Experiencing Tensions as Writing Begins	139	
Writing Research Texts at the Boundaries	140	
<i>Writing Research Texts at the Formalistic Boundary</i>	140	
<i>Writing Research Texts at the Reductionistic Boundary</i>	141	
Writing, Memory, and Research Texts	143	
Writing Research Texts in the Midst of Uncertainty	144	
Voice	146	
Signature	147	
Audience	149	
<i>Tensions Among Voice, Signature, and Audience</i>	149	
Narrative Form	151	
<i>Narrative Form in He's Dissertation</i>	156	
<i>Narrative Form in Rose's Dissertation</i>	159	
Searching for Narrative Form	162	
<i>Reading Other Narrative Dissertations and Books</i>	162	
<i>Looking for Metaphor</i>	163	
<i>Noticing Reading Preferences</i>	163	
<i>Experimenting with Form</i>	164	
<i>Maintaining a Sense of Work in Progress</i>	166	
Audience and the Composition of Research Texts	167	
10 Persistent Concerns in Narrative Inquiry		169
Introduction	169	
Ethics	170	
Ethics and Anonymity	174	
Ownership and Relational Responsibilities	176	
How We Are Storied as Researchers	177	
Fact and Fiction	179	
Risks, Dangers, and Abuses: "I, the Critic"	181	
Wakefulness	184	
Epilogue		187
References		191
Index		199