**Faculty of Arts and Science**

**Board of Arts -2019**

**BA English Literature**

**Subject: Discipline Specific Elective Course 1 Subject code: U19ENE3RM**

**Subject title: Research Methodology Pattern: Theory**

**No. of Credits: 6 No. of hours: 90**

**Syllabus**

**Objectives:**

1. To understand the concept of research.

2. To learn the techniques involved in research and apply them in research.

**Course Outcome:**

**After completion of the course students will be able to:**

1. Comprehend the notion of research.

2. Apply the research techniques in research paper.

**UNIT I Hours: 18 hours**

Practical Criticism and Writing a Term paper

**UNIT II Hours: 18 hours**

Conceptualizing and Drafting Research Proposals

**UNIT III Hours: 18 hours**

On Style Manuals

**UNIT IV Hours: 18 hours**

Notes, References, and Bibliography

**Reference:**

1.MLA Handbook ;Edition 8

2.Aday, L.A., &Cornelius, L.J. (2006). Designing and conducting health surveys: A comprehensive guide (3rd edition). San Francisco, CA: Jossey-Bass.

3.Burns, N., &Grove,S.K (2004). The practice of nursing research (5th edition).

Philadelphia: W.B. Saunders Company.

**UNIT I**

Practical Criticism and Writing a Term paper

**Practical Criticism and Writing a Term paper**

Introduction to Practical Criticism

I.A. Richards visiting the Alps, ca. 1930.

Practical criticism is, like the formal study of English literature itself, a relatively young discipline. It began in the 1920s with a series of experiments by the Cambridge critic I.A. Richards. He gave poems to students without any information about who wrote them or when they were written. In *Practical Criticism* of 1929 he reported on and analysed the results of his experiments. The objective of his work was to encourage students to concentrate on 'the words on the page', rather than relying on preconceived or received beliefs about a text. For Richards this form of close analysis of anonymous poems was ultimately intended to have psychological benefits for the students: by responding to all the currents of emotion and meaning in the poems and passages of prose which they read the students were to achieve what Richards called an 'organised response'. This meant that they would clarify the various currents of thought in the poem and achieve a corresponding clarification of their own emotions.

In the work of Richards' most influential student, William Empson, practical criticism provided the basis for an entire critical method. In *Seven Types of Ambiguity* (1930) Empson developed his undergraduate essays for Richards into a study of the complex and multiple meanings of poems. His work had a profound impact on a critical movement known as the 'New Criticism', the exponents of which tended to see poems as elaborate structures of complex meanings. New Critics would usually pay relatively little attention to the historical setting of the works which they analysed, treating literature as a sphere of activity of its own. In the work of F.R. Leavis the close analysis of texts became a moral activity, in which a critic would bring the whole of his sensibility to bear on a literary text and test its sincerity and moral seriousness.

Practical Criticism by I. A. Richards

Richards shows an interest in the effect of poems on the reader. He tends to locate poem in readers response. The being of the poem seems to exist only in the readers. Poetry is a form of words that organizes our attitudes. Poetry is composed of pseudo statements, therefore it is effective. He talks about the close analysis of a text.

Like a new critics, he values irony. He praises the irony and says that it is characteristics of poetry of higher order. In “The Forth Kinds of Meaning”, he talks about functions of language. Basically he points out four types of functions or meaning that the language has to perform.

***The Four Kinds of Meaning***

***Sense***
What speaker or author speaks is sense. The thing that the writer literally conveys is sense. Here, the speaker speaks to arouse the readers thought. The language is very straightforward which is descriptive. This language is not poetic. Words are used to direct the hearer's attraction up on some state of affairs or to excite them. Sense is whatness of language use.

***Feeling***
Feeling is writer’s emotional attitude towards the subject. It means writer’s attachment or detachment to the subject is feeling. It is an expression. The speaker or writer uses language to express his views. This very language is emotive, poetic and literary also. Here only, rhyme and meter cannot make poetry to be a good, emotion is equally important. Especially in lyric poem, emotion plays vital role.

***Tone***
Tone refers to attitude of speaker towards his listener. There is a kind of relation between speaker and listener. Since speaker is aware of his relationship with language and with the listener, he changes the level of words as the level of audience changes. It means tone varies from listener to listener.

***Intention***
Intention is the purpose of speaker. Speaker has certain aim to speak either it is consciously or unctuously. Listener has to understand the speaker's purpose to understand his meaning. If the audience can't understand his purpose the speaker becomes unsuccessful. The intention of author can be found in dramatic and semi- dramatic literature.
There four types of meaning in totality constitute the total meaning of any text. Therefore all utterances can be looked at from four points of view, revealing four kinds of meaning are not easily separated. But they are in dispensable terms for explaining. Basically, the four meaning are interconnected in poetry.

**Doctrine in Poetry**
Here Richards talks about the proper way of analyzing the text and what critic and reader should be like. He tends to locate the poem in readers response to it. It means readers analyze the text and respond any poetry from similar judgmental aspects. It shows every reader produces same meaning from same text as the text is organic whole obstacles and barriers the variation of meaning occurs.
His ideas are oriented toward distinguishing the belief of readers from that of the poets. If there occurs contradiction between the belief of readers and the belief of poets, the readers do not get sole meaning from the text. Because of readers’ temperament and personal experience, they don't get same meaning from the text The obstacle that brings variation in meaning is doctrinal belief of readers.

Richards finds two kinds of belief and disbelief
***i) Intellectual belief***
***ii) Emotional belief***
In an intellectual belief we weigh an idea based on doctrinal preoccupation, where as an emotional belief is related to the state of mind. He thinks that the good kind of being comes from the blending of the both. Until and unless we are free from beliefs and disbeliefs there comes variation in meaning. But to free our mind from all impurities is not possible. Therefore the reader should be sincere to get single meaning escaping from such obstacles. This sincerity is the way to success. The sincere reader has perfect and genuine mind. To be genuine mind, one should be free from impurities. In this sense the reader should be free from obstruction these obstacles is not possible.

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BENEFITS OF PRACTICAL CRITICISM.

.A.RICHARDS – PRACTICAL CRITICISM

*[November 12, 2016](https://drdevika.wordpress.com/2016/11/12/i-a-richards-practical-criticism/%22%20%5Co%20%22Permalink%20to%20I.A.Richards%20%E2%80%93%20Practical%C2%A0Criticism)*

Ivor Armstrong Richards – poet, dramatist, speculative philosopher, psychologist and semanticist, is among the first of the 20th century critics to bring to English criticism a scientific precision and objectivity. He is often referred to as the ‘critical consciousness’ of the modern age. New Criticism and the whole of modern poetics derive their strength and inspiration from the seminal writings of Richards such as *Principles of Literary Criticism, Practical Criticism, Coleridge on Imagination, The Foundation of Aesthetics* (with C.K.Ogden and James Wood) and *The Meaning of Meaning* (with Ogden). Together with T.S.Eliot, Richards was instrumental in steering Anglo-American criticism along a new path of scientific enquiry and observation.

**Practical Criticism**

Richard’s influence rests primarily on his *Practical Criticism* (1929) which is based on his experiments conducted in Cambridge in which he distributed poems, stripped of all evidence of authorship and period, to his pupils and asked them to comment on them. He analyses factors responsible for misreading of poems. Even a “reputable scholar” is vulnerable to these problems.

1) First is the difficulty of making out the plain sense of poetry. A large proportion of average-to-good readers of poetry simply fail to understand it.  They fail to make out its prose sense, its plain, overt meaning. They misapprehend its feeling, its tone, and its intention.

2) Parallel to the difficulties of interpreting the meaning are the difficulties of sensuous apprehension. Words have a movement and may have a rhythm even when read silently. Many a reader of poetry cannot naturally perceive this.

3) There are difficulties presented by imagery, principally visual imagery, in poetic reading. Images aroused in one mind may not be similar to the ones stirred by the same line of poetry in another, and both may have nothing to do with the images that existed in the poet’s mind.

4) Then comes the persuasive influence of mnemonic irrelevancies ie, the intrusion of private and personal associations.

5) Another is the critical trap called stock responses, based on privately established judgments. These happen when a poem seems to involve views and emotions already fully prepared in the reader’s mind.

6) Sentimentality, ie, excessive emotions

7) inhibition , ie hardness of heart are also perils to understanding poetry.

8) Doctrinal adhesions present another troublesome problem. The views and beliefs about the world contained in poetry could become a fertile source of confusion and erratic judgment.

9) Technical presuppositions too can pose a difficulty. When something has once been done in a certain fashion we tend to expect similar things to be done in the future in the same fashion, and are disappointed or do not recognise them if they are done differently. This is to judge poetry from outside by technical details. We put means before ends.

10 )  Finally, general critical preconceptions resulting from theories about its nature and value come between the reader and the poem.

The objective of *Practical Criticism* was to encourage students to concentrate on ‘the words on the page’, rather than rely on preconceived or received beliefs about a text. Richards concludes that the critical reading of poetry is an arduous discipline. “The lesson of all criticism is that we have nothing to rely upon in making our choices but ourselves.” The lesson of good poetry, when we have understood it, lies in the degree to which we can order ourselves.   Through close analysis of poems and by responding to the emotion and meaning in them the students were to achieve what Richards called an ‘organized response.’ From this stems Richard’s ‘psychologism’ which is concerned not with the poem per se but with the responses to it.

**Poetry and Synaesthesia**.

In *The Principles of Literary Criticism*(1924)*,*Richards establishes the nature and value of poetry. According to him, the science that unearths the secrets of literature is psychology. He first examines the working of the human mind itself to find out a psychological theory of value. He describes the human mind as a system of ‘impulses’, which may be defined as ‘attitudes’ or reactions motivated in us by ‘stimuli’, that culminate in an act. These impulses are conflicting instincts and desires and wants—or ‘appetencies’ as Richards calls them, as opposed to ‘aversions’ — in the human mind. They pull in different directions and cause uneasiness to the human mind which looks to achieve order or poise through the satisfaction of appetencies. The mind experiences a state of poise only when these emotions organize to follow a common course. But with each new experience, the whole system is disturbed and the human mind has to readjust the impulses in a new way to achieve the desired system or poise. To achieve this poise, some impulses are satisfied and some give way to others and are frustrated. The ideal state will be when all the impulses are fully satisfied, but since this is rarely possible, the next best state is when the maximum number of impulses are satisfied and the minimum are frustrated.

The value of art or poetry – and by poetry Richards means all imaginative literature –  is that it enables the mind to achieve this poise or system more quickly and completely than it could do otherwise. In art there is a resolution and balancing of impulses. Poetry is a representation of this uniquely ordered state of mind in which the impulses respond to a stimulus in such a manner that the mind has a life’s experience. The poet records this happy play of impulses on a particular occasion, though much that goes into the making of a poem is unconsciously done. It is to partake of this experience that the true reader reads poetry. Good poetry arouses the same experience in the reader too. Thus, poetry becomes a means by which we can gain emotional balance, mental equilibrium, peace and rest. Poetry organizes our impulses and gives our mind a certain order, renders us happy and makes our minds healthy.  What is true of the individual is also true of society. A society in which arts are freely cultivated exhibits better mental and emotional tranquillity than the societies in which arts are not valued. This moral value of art proceeds from the working of the human mind rather than from any ethical base. Art or poetry is valuable in that it integrates our activities, resolves our mental conflicts and tensions and leads us to a liberated state. Richards calls this harmonized state, this balancing of conflicting impulses “synaesthesis”. It is the simultaneous harmonious experience of diverse sensations and impulses resulting in a fusion of opposites or unification of differences. Synaesthesia is a condition in which one experiences equilibrium of harmonious elements. In the experience of synaesthesis, there is a sense of detachment that is conducive to the formation of a completely coordinated personality.

**Two Uses of Language**

Richards views the poem as a response to a stimulus, which is located in the reader. But this subjectivism leads him to the conclusion that all poetic language is ambiguous, plurisignant, open to different meanings and so on. In this context, as David Daiches says, Richards investigates what imaginative literature is, how it employs language, how its use of language differs from the scientific use of language and what is its special function and value. Richards in his “Principles of Literary Criticism” expounded a theory of language, and distinguished between the two uses of language – the referential or scientific, and the emotive. A statement may be used for the sake of reference, which may be verified as true or false.  This is the scientific use of language.  But it may also be used for the sake of the effects in emotions and attitudes produced by the reference. This is the emotive or poetic use of language. The poet uses words emotively for the purpose of evoking emotions and attitudes considered valuable by him. For instance, the word ‘fire’ has only one definite scientific reference to a fact in the real world. But when poetry uses it in a phrase such as ‘heart on fire’ the word evokes an emotion – that of excitement. While science makes statements, poetry makes pseudo-statements that cannot be empirically tested and proved true or false. A statement is justified by its truth or its correspondence with the fact it points to. On the other hand, the pseudo statement of poetry is justified in its effect of releasing or organizing our impulses or attitudes. Richards says, “The statements in poetry are there as a means to manipulation and expression of feelings and attitudes.”  Poetry communicates feelings and emotions. Hence, poetic truth is different from scientific truth. It is a matter of emotional belief rather than intellectual belief.  Poetry cannot be expected to provide us with knowledge, nor is there any intellectual doctrine in poetry. Poetry speaks not to the mind but to the impulses. Its speech, literal or figurative, logical or illogical is faithful to its experience as long as it evokes a similar experience in the reader.  Thus, a poem, as Richards defines it, is a class of experiences ‘composed of all experiences, occasioned by the words’ which are similar to ‘the original experience of the poet.’

**Four Kinds of Meaning**

In *Practical Criticism*, *The Meaning of Meaning* and *The Philosophy of Rhetoric*, Richards advocates a close textual and verbal analysis of poetry. Language is made up of words and hence the study of words is of paramount importance in the understanding of a work of art. Words, according to Richards, communicate four kinds of meaning. Or, the total meaning of a word is a combination of four contributory aspects —Sense, Feeling, Tone, and Intention. Poetry communicates through the interplay of these four types of meanings.

Sense is that which is communicated by the plain literal meanings of the words.  When the writer makes an utterance, he directs his hearers’ attention upon some state of affairs, some items for their thought and consideration. Feeling refers to the feelings of the writer or speaker about these items, about the state of affairs he is referring to. He has an attitude towards it, some special bias, or interest, some personal flavour or colouring of it, and he uses language to express these feelings. In poetry, sense and feeling have a mutual dependence. “The sound of a word has much to do with the feeling it evokes.” Tone means the attitude of the writer towards his readers. The writer or the speaker chooses and arranges the words differently as his audience varies, depending on his relation to them. Besides these,  the speaker’s intention or aim, conscious or unconscious, should also be taken into account. Intention refers to the effect one tries to produce, which modifies one’s expression. It controls the emphasis and shapes the arrangement. ‘It may govern the stress laid upon points in an argument. It controls the ‘plot’ in the larger sense of the word.’ The understanding of all these aspects is part of the whole business of apprehending the meaning of poetry.

Generally sense predominates in the scientific language and feeling in the poetic language. The figurative language used by poets conveys emotions effectively and forcefully. Words also acquire a rich associative value in different contexts. The meaning of words is also determined by rhythm and metre. Just as the eye reading print unconsciously expects the spelling to be as usual, the mind after reading a line or two of verse begins to anticipate the flow of poetry. This anticipation becomes precise when there is regularity of sound created through rhythm and metre.

For the purpose of communication, the use of metaphoric language is all important. “A metaphor is a shift, a carrying over of a word from its normal use to a new use”. Metaphors may be of two kinds : (I) sense-metaphors, and (2) emotive-metaphors. In a sense-metaphor the shift is due to a similarity between the original object and the new one. In an emotive metaphor the shift is due to a similarity between the feelings the new situation and the normal situation arouse. The same word in different contexts may be a sense-metaphor or an emotive one. Metaphor, says Richards, is a method by which the writer can crowd into the poem much more than would be possible otherwise. The metaphorical meaning arises from the inter-relations of sense, tone, feeling and intention. “A metaphor is a point at which many different influences may cross or unite. Hence its dangers in prose discussions and its treacherousness for careless readers of poetry, but hence, at the same time, its peculiar quasi-magical sway in the hands of a master.” In poetry,  I.A. Richards sums up,  statements turn out to be the indirect expressions of Feeling, Tone and Intention.

To sum up in the words of George Watson,  “Richards is simply the most influential theorist of the century, as Eliot is the most influential of descriptive critics.”  Richards’ claim to have pioneered Anglo- American New Criticism of the thirties and forties is unassailable. He provided the theoretical foundations on which the technique of verbal analysis was built. He turned criticism into a science, and considered  knowledge of psychology necessary for literary criticism. He inspired a host of followers, the most notable of whom is William Empson. With him, textual analysis came to dominate academic criticism. This anti-historical criticism became New Criticism. Undoubtedly, Richards is one of its primary founding fathers.

# Practical Criticism Advice For Beginners

## **Practical Criticism** is not a term that we often hear about in the education sector, let alone in its various disciplines. Practical criticism is usually associated with Arts subjects like English Literature. It involves the examination of text or poetry and underlies everything English students do.

Conducting a practical criticism involves the reading of text closely and having a grasp of the larger issues related.

It helps the student gain a sense of what a poem or a passage of prose or drama is about, how to analyse it and how to write an essay successfully.

The first time I was given an assignment to write a practical criticism of a book extract was the time I was at school studying my ‘A’ Levels.

## Practical Criticism - What Are The Benefits?

Doing a practical criticism is a way of developing a skill in doing a critical analysis of texts, mostly poetry.

This involves focused and intensive close reading of a given text under artificial conditions. Artificial in the sense that  the text is often presented without  the background information.

Information about the author, date of composition or the place of the passage for the analysis to be done within the work from which it was excerpted.

Practical criticism is also a method of teaching, assessing skills and developing insights.

Such insights would enhance deeper and more alert understanding of literary works through detailed analysis of short text passages.

# Essentials of How to Write a Term Paper

Writing a term paper worthy of a high grade requires much more than a few research hours and some words on a paper. Time, planning, above-average writing skill, these are just a few of the things needed to create a noteworthy paper. If you are unfamiliar with the difference between a great term paper and one that is just ‘okay’, consider Googling the search phrase “example of a term paper for college” and reviewing the search results to gain a better insight into what professors are looking for in final submissions.

## Simple Steps of How to Write a Term Paper

There will come a time in your studies when you will be asked to write a term paper. Keep in mind that you could be asked about [custom term paper writing](https://www.aresearchguide.com/term-paper-writing-service.html) in just about any course, and that these types of academic papers are not solely reserved for English or literature studies.

Before we delve further into how to start a term paper, let’s first explore the basic processes involved in writing a term paper.

**The Term Paper Process**

1. Select your topic (scroll down for topic examples)
2. Research your topic thoroughly
3. Prepare your term paper outline (scroll down for a sample outline)
4. Write your proposal sample
5. Write your paper
6. Prepare your cover page
7. Edit and proof read the final copy

*Read also: A safe way to [order term paper](https://www.aresearchguide.com/place-to-buy-term-papers.html) from trusted service.*

## Understanding What is a Term Paper

According to Wikipedia, a term paper definition is ‘any type of research-intensive paper authored by students over the course of an academic term. This paper typically accounts for a large part of their final course grade.”  Simply put, a term paper is a major writing assignment, in an academic setting, that is used to showcase a student’s understanding of course material or a specific topic.*.*

## What is Standard Term Paper Format

The way you format your term paper will depend largely on the course being studied. For example, the way one formats a term paper in an economics course will differ from the way one would format a term paper in social studies or legal course.

For example purposes, here is an overview of how someone studying sciences at a university level might choose to format their term paper

**Title Page**

Create a page, separate from the rest of the paper, which includes the title of the paper, your name, the course name, the name of the instructor and the date.

**Acknowledgement**

1.A Topic: State your topic or describe your subject

1.B Rationale: Explain why you chose to research this topic

1.C Additional Information: Add any other relevant introductory information

**Table of Contents**

**Purpose or Statement (AKA Abstract)**

Present the questions that your paper will answer, and a brief overview of the paper itself.

**Literature Review**

Explain your research methodologies and any procedures that were used for implementing them. Offer as much detail as reasonable, while staying within the required word limits.

**Results**

Make your conclusions or closing statements. Determine whether or not your hypothesis was true or false.

**Recommendations**

Offer your views and suggestions for future research on the chosen topic.

**Reference list**

List all of your sources used in research and in the text. Remember to list in alphabetical order, and following the required citation format

Unit II

Conceptualizing

# Conceptualizing

One of the most difficult aspects of research – and one of the least discussed – is how to develop the idea for the research project in the first place. In training students, most faculty just assume that if you read enough of the research in an area of interest, you will somehow magically be able to produce sensible ideas for further research. Now, that may be true. And heaven knows that’s the way we’ve been doing this higher education thing for some time now. But it troubles me that we haven’t been able to do a better job of helping our students learn **how** to formulate good research problems. One thing we can do (and some texts at least cover this at a surface level) is to give students a better idea of how professional researchers typically generate research ideas. Some of this is introduced in the discussion of [problem formulation in applied social research](https://socialresearchmethods.net/kb/problem-formulation/).

But maybe we can do even better than that. Why can’t we turn some of our expertise in developing methods into methods that students and researchers can use to help them formulate ideas for research. I’ve been working on that area pretty intensively for over a decade now – I came up with a structured approach that groups can use to map out their ideas on any topic. This approach, called [concept mapping](https://socialresearchmethods.net/kb/concept-mapping/) can be used by research teams to help them clarify and map out the key research issues in an area, to help them operationalize the programs or interventions or the outcome measures for their study. The concept mapping method isn’t the only method around that might help researchers formulate good research problems and projects. Virtually any method that’s used to help individuals and groups to think more effectively would probably be useful in research formulation. Some of the methods that might be included in our toolkit for research formulation might be: brainstorming, brainwriting, nominal group technique, focus groups, Delphi methods, and facet theory. And then, of course, there are all of the methods for identifying relevant literature and previous research work. If you know of any techniques or methods that you think might be useful when formulating the research problem, please feel free to add a notation – if there’s a relevant Website, please point to it in the notation.

## 6.2 Conceptualization

### LEARNING OBJECTIVES

1. Define concept.
2. Describe why defining our concepts is important.
3. Describe how conceptualization works.
4. Define dimensions in terms of social scientific measurement.
5. Describe reification.

In this section we’ll take a look at one of the first steps in the measurement process, conceptualization. This has to do with defining our terms as clearly as possible and also not taking ourselves too seriously in the process. Our definitions mean only what we say they mean—nothing more and nothing less. Let’s talk first about how to define our terms, and then we’ll examine what I mean about not taking ourselves (or our terms, rather) too seriously.

## Concepts and Conceptualization

So far the word concept has come up quite a bit, and it would behoove us to make sure we have a shared understanding of that term. A **concept** is the notion or image that we conjure up when we think of some cluster of related observations or ideas. For example, masculinity is a concept. What do you think of when you hear that word? Presumably you imagine some set of behaviors and perhaps even a particular style of self presentation. Of course, we can’t necessarily assume that everyone conjures up the same set of ideas or images when they hear the word masculinity. In fact, there are many possible ways to define the term. And while some definitions may be more common or have more support than others, there isn’t one true, always-correct-in-all-settings definition. What counts as masculine may shift over time, from culture to culture, and even from individual to individual (Kimmel, 2008).Kimmel, M. (2008). Masculinity. In W. A. Darity Jr. (Ed.), International encyclopedia of the social sciences (2nd ed., Vol. 5, pp. 1–5). Detroit, MI: Macmillan Reference USA. This is why defining our concepts is so important.

You might be asking yourself why you should bother defining a term for which there is no single, correct definition. Believe it or not, this is true for any concept you might measure in a sociological study—there is never a single, always-correct definition. When we conduct empirical research, our terms mean only what we say they mean—nothing more and nothing less. There’s a New Yorker cartoon that aptly represents this idea ([http://www.cartoonbank.com/1998/it-all-depends-on-how-you-define-chop/invt/117721](http://www.cartoonbank.com/1998/it-all-depends%20-on-how-you-define-chop/invt/117721%22%20%5Ct%20%22https%3A//saylordotorg.github.io/text_principles-of-sociological-inquiry-qualitative-and-quantitative-methods/_blank)). It depicts a young George Washington holding an ax and standing near a freshly chopped cherry tree. Young George is looking up at a frowning adult who is standing over him, arms crossed. The caption depicts George explaining, “It all depends on how you define ‘chop.’” Young George Washington gets the idea—whether he actually chopped down the cherry tree depends on whether we have a shared understanding of the term chop. Without a shared understanding of this term, our understandings of what George has just done may differ. Likewise, without understanding how a researcher has defined her or his key concepts, it would be nearly impossible to understand the meaning of that researcher’s findings and conclusions. Thus any decision we make based on findings from empirical research should be made based on full knowledge not only of how the research was designed, as described in [Chapter 5 "Research Design"](https://saylordotorg.github.io/text_principles-of-sociological-inquiry-qualitative-and-quantitative-methods/blackstone_1.0-ch05%22%20%5Cl%20%22blackstone_1.0-ch05), but also of how its concepts were defined and measured.

So how do we define our concepts? This is part of the process of measurement, and this portion of the process is called **conceptualization**. Conceptualization involves writing out clear, concise definitions for our key concepts. Sticking with the previously mentioned example of masculinity, think about what comes to mind when you read that term. How do you know masculinity when you see it? Does it have something to do with men? With social norms? If so, perhaps we could define masculinity as the social norms that men are expected to follow. That seems like a reasonable start, and at this early stage of conceptualization, brainstorming about the images conjured up by concepts and playing around with possible definitions is appropriate. But this is just the first step. It would make sense as well to consult other previous research and theory to understand if other scholars have already defined the concepts we’re interested in. This doesn’t necessarily mean we must use their definitions, but understanding how concepts have been defined in the past will give us an idea about how our conceptualizations compare with the predominant ones out there. Understanding prior definitions of our key concepts will also help us decide whether we plan to challenge those conceptualizations or rely on them for our own work.

If we turn to the literature on masculinity, we will surely come across work by Michael Kimmel, one of the preeminent masculinity scholars in the United States. After consulting Kimmel’s prior work (2000; 2008),Kimmel, M. (2000). The gendered society. New York, NY: Oxford University Press; Kimmel, M. (2008). Masculinity. In W. A. Darity Jr. (Ed.), International encyclopedia of the social sciences (2nd ed., Vol. 5, pp. 1–5). Detroit, MI: Macmillan Reference USA. we might tweak our initial definition of masculinity just a bit. Rather than defining masculinity as “the social norms that men are expected to follow,” perhaps instead we’ll define it as “the social roles, behaviors, and meanings prescribed for men in any given society at any one time.” Our revised definition is both more precise and more complex. Rather than simply addressing one aspect of men’s lives (norms), our new definition addresses three aspects: roles, behaviors, and meanings. It also implies that roles, behaviors, and meanings may vary across societies and over time. Thus, to be clear, we’ll also have to specify the particular society and time period we’re investigating as we conceptualize masculinity.

As you can see, conceptualization isn’t quite as simple as merely applying any random definition that we come up with to a term. Sure, it may involve some initial brainstorming, but conceptualization goes beyond that. Once we’ve brainstormed a bit about the images a particular word conjures up for us, we should also consult prior work to understand how others define the term in question. And after we’ve identified a clear definition that we’re happy with, we should make sure that every term used in our definition will make sense to others. Are there terms used within our definition that also need to be defined? If so, our conceptualization is not yet complete. And there is yet another aspect of conceptualization to consider: concept dimensions. We’ll consider that aspect along with an additional word of caution about conceptualization next.

## A Word of Caution About Conceptualization

So now that we’ve come up with a clear definition for the term masculinity and made sure that the terms we use in our definition are equally clear, we’re done, right? Not so fast. If you’ve ever met more than one man in your life, you’ve probably noticed that they are not all exactly the same, even if they live in the same society and at the same historical time period. This could mean that there are dimensions of masculinity. In terms of social scientific measurement, concepts can be said to have **dimensions** when there are multiple elements that make up a single concept. With respect to the term masculinity, dimensions could be regional (Is masculinity defined differently in different regions of the same country?), age based (Is masculinity defined differently for men of different ages?), or perhaps power based (Are some forms of masculinity valued more than others?). In any of these cases, the concept masculinity would be considered to have multiple dimensions. While it isn’t necessarily a must to spell out every possible dimension of the concepts you wish to measure, it may be important to do so depending on the goals of your research. The point here is to be aware that some concepts have dimensions and to think about whether and when dimensions may be relevant to the concepts you intend to investigate.

Before we move on to the additional steps involved in the measurement process, it would be wise to caution ourselves about one of the dangers associated with conceptualization. While I’ve suggested that we should consult prior scholarly definitions of our concepts, it would be wrong to assume that just because prior definitions exist that they are any more real than whatever definitions we make up (or, likewise, that our own made-up definitions are any more real than any other definition). It would also be wrong to assume that just because definitions exist for some concept that the concept itself exists beyond some abstract idea in our heads. This idea, assuming that our abstract concepts exist in some concrete, tangible way, is known as **reification**.

To better understand reification, take a moment to think about the concept of social structure. This concept is central to sociological thinking. When we sociologists talk about social structure, we are talking about an abstract concept. Social structures shape our ways of being in the world and of interacting with one another, but they do not exist in any concrete or tangible way. A social structure isn’t the same thing as other sorts of structures, such as buildings or bridges. Sure, both types of structures are important to how we live our everyday lives, but one we can touch, and the other is just an idea that shapes our way of living.

Here’s another way of thinking about reification: Think about the term family. If you were interested in studying this concept, we’ve learned that it would be good to consult prior theory and research to understand how the term has been conceptualized by others. But we should also question past conceptualizations. Think, for example, about where we’d be today if we used the same definition of family that was used, say, 100 years ago. How have our understandings of this concept changed over time? What role does conceptualization in social scientific research play in our cultural understandings of terms like family? The point is that our terms mean nothing more and nothing less than whatever definition we assign to them. Sure, it makes sense to come to some social agreement about what various concepts mean. Without that agreement, it would be difficult to navigate through everyday living. But at the same time, we should not forget that we have assigned those definitions and that they are no more real than any other, alternative definition we might choose to assign.

Drafting Research proposal:

# **Drafting a research proposal**

Research proposals should have a ****clearly defined research question**** and not just be a demonstration or examination of a topic. You should find a question that follows logically an existing line of inquiry or fills an existing void. The research proposal should then lay out your approach to answering this question or filling this void. Working with a faculty member can be helpful for generating research proposal suggestions.

The research proposal should be of sufficient focus, meaning it should be do-able and of the ****proper scope to finish in a timely manner****. It should also not be too short. Different opportunities have different page lengths for their applications, but you should be sure to provide enough information to maximize this space. You should also be certain that your university/ department/ faculty advisor has the resources and the expertise to carry out the research you are suggesting. This will require some investigation and perhaps even some conversations with proposed institutions (if you are not already enrolled).

Few students enter graduate school knowing exactly what they want. You should remember, applying for a fellowship does not necessarily mean a lifetime commitment. If things should change in the future, that is acceptable, but when applying for a fellowship, conveying to the granting organization that you are clear on what you want is very important. Granting organizations are often funding students as a researcher, not necessarily funding their research. This is a place for you to show you have a logical mind. It also may be helpful to build on what you already know or have done. You should be systematic with a clear plan and maybe even a potential timeline. The approach should also be driven by a strong rationale demonstrating your understanding of the existing literature on the topic. Citing sources is acceptable, but remember a research proposal is not a literature review.  In summary, fellowship-granting organizations are looking for a ****clear research question****, ****a rationale to why this question is important****, and a ****plan on how you are going to answer this question****.

****Keep your audience in mind****. Busy people who may not be experts in your specific area of interest or inquiry will be reading your proposal. You should therefore minimize jargon and state things simply in common terms (and define terms when needed). This is why it is a good idea to build on what you already know. It is easier to minimize jargon on a topic that is familiar, rather than one that is not. Reviewers may also be quite familiar with your current or proposed institution as well as the research conducted there (they might even be a MIT faculty member) and therefore they will probably have a good idea if the research can be accomplished.

The research proposal should be ****properly formatted and consistent with accepted conventions****. Avoid the wall of text. The research question should be underlined, key points italicized, and big ideas in boldface type. The use of bullets is typically acceptable. All this formatting will help reviewers who are skimming and with readers reviewing large numbers of applications, they will be skimming. Use graphics and figures appropriately, a visual element can be well worth the words they are traded for, but they should also be relevant (see [here](http://oge.mit.edu/wp-content/uploads/2017/07/HHMI-Fellowship-Writing-1-13-16.pdf) for example). In summary, make it pretty!

Lastly, as with the personal statement, the ****research proposal is part of an application package**** and therefore needs to integrate with and inform the rest of the package’s contents. Please see [Writing a Successful Fellowship Proposal](http://oge.mit.edu/wp-content/uploads/2017/07/HHMI-Fellowship-Writing-1-13.pdf) presentation by MIT Professor Stephen Bell for more assistance and suggestions

# **Drafting a Research Proposal**

A research proposal informs the reader (your advisor) about the scope and scale of the issue or idea that you wish to explore in your project.  Your proposal should include the following sections:

## **1. THE PROBLEM:  provide a succinct statement (one paragraph)**

Research is not a summary of what is available on a given topic but an original analysis of a specific problem.  A research problem is distinct from a topic in that it is more specific and orients research toward an analysis or solution.

Research questions have to be complex.  If you already know the answer to the question, or if it can be obtained through a few simple inquiries, it is not an adequate research problem.  It should be a puzzle, a mystery that you want to solve.    It should also require you to look at multiple sources.  In introducing your problem in a research proposal, you should provide a succinct statement which will help you to remain focused on the issue that you are addressing and how the information you will be discussing is related to that issue.

## **2. BACKGROUND: create a common ground of understanding**

In order for the reader to understand the issue you are presenting, it is necessary to provide a context.  In a proposal, that section provides a brief overview of the larger issues and ideas of your topic, and how this specific research problem relates to these larger issues.  Whatever you choose to highlight, the reader should be convinced that your research will contribute to our understanding of broader social, historical or cultural issues.

## **3. LITERATURE REVIEW: enter into the scholarly conversation**

A research project should be original, rather than reproducing existing literature on the topic.  Yet it is helpful to consider any current research as part of a scholarly conversation.  The literature review section of your proposal is an opportunity to begin that conversation by reviewing the research to date, indicating what aspects of it your project will build upon and the ways that your proposed research differs from what has already been done.  You should be able to identify themes that emerge from the existing research as well as its shortcomings.  Or, you may find that what exists on the topic is truly excellent, but that it doesn’t account for the specific problem you have identified.  In this section, you should also clarify the theoretical orientation of your project and identify specific sources from which you will draw.

## **4. OBJECTIVES: preliminary arguments**

In order to build an argument, you must begin to lay out for the reader the claims you are making and the basis on which you are making them.  You should also indicate, even in a preliminary fashion, the “solution” or interpretation you anticipate will result from your analysis of the problem.  It’s likely (perhaps inevitable) that once you’ve completed your research and are writing your final paper, your “solution” will be rather different than you anticipated.  That, in fact, may become a useful point for you to discuss in the conclusion to your work.  But having some sense of the result you expect will help keep your work focused on the relevant issues and will keep you alert to information which may lead to conclusions other than what you expected.

Keep in mind that this is an initial proposal for your research.  You have not fully worked out the argument you intend to present.  The objectives you are presenting in the proposal are based on your initial research into the problem.  Experienced researchers understand that the objectives of their problem get refined as their work progresses.  Yours will, too.

## **5. METHODS: how the research will be conducted**

Once you have provided a context for your research, you should be able to outline for the reader the specific steps you will take to address the problem you have identified.  This will include a discussion of research methods.  In this section, it is important to be clear about how each step, or how each specific method you will employ, will help you get at the problem that guides the research.  In other words, if you say you will be doing focus groups, provide a rationale.  Why is a focus group a better way to collect data for your research than a few in-depth interviews?

You should include a timetable for your research in this section.  This is not set in stone, but can be helpful as your work progresses.

## **6. CONCLUSION**

This is similar to the conclusion of any written piece.  You should restate the gist of the problem, its relationship to larger issues, the information you will use to address this issue and what you anticipate you will discover.

Unit -III

STYLE MANUALS

When your instructor tells you to use a particular citation style for a research paper, the ****style manual**** tells you how.

Style manuals provide rules for correctly formatting a "****works cited****" list (also known as a bibliography) and for how to properly cite your sources in the text of your paper.

[Modern Language Association Style Manual (print)](https://primo.rowan.edu/discovery/fulldisplay?docid=alma994984123405201&context=L&vid=01ROWU_INST:ROWAN&search_scope=MyInst_and_CI&tab=Everything&lang=en" \t "https://libguides.rowan.edu/_blank)

MLA style is commonly used in writing about English Literature and Modern Languages

**Unit-IV**

MLA Citation Style:

In-Text Citations and Bibliography

The Politics Department has adopted the MLA citation format for in-text or parenthetical citations, in which an abbreviated source citation is placed within the text of the paper in parentheses. The MLA citation style is the method established by the Modern Language Association for documenting sources used in a research paper. It is perhaps the most commonly used form of in-text or parenthetical citations. Below are instructions for using this format to cite most of the sources encountered in undergraduate research. It is a good idea to read through these instructions before beginning to write your paper.

For additional information or for instructions on proper citing of sources not covered below, please see one of these books, or a more recent edition:

Modern Language Association. *MLA Handbook for Writers of Research Papers.* 7th ed. New York: Modern Language Association of America, 2009. Print.

Hacker, Diana. *A Pocket Style Manual.* 5th ed. Boston: Bedford/St. Martin’s, 2009. Print.

For an online version, see the Ohio State University Library website:

<http://library.osu.edu/help/research-strategies/cite-references/mla>

General Guidelines:

There are two ways that you will include each source in your research paper using MLA style — a brief, in-text parenthetical citation and a detailed reference list (bibliography) at the end of your paper. The in-text citation should provide the minimum information required for the reader to find the full citation in your reference list (which is usually titled “Works Cited”). The bibliography should be alphabetized by author’s last name or, if no author, the first word of the listing.

* When using in-text citations, always put punctuation after the parentheses.
* Cite anonymous references by title.
* Abbreviate the names of all months except for May, June, and July.
* At the end of each entry, indicate the medium. (Print, Web, Film, Radio, CD, LP, etc.)
* Never abbreviate an author’s name unless the title page of the text cited does so.
* Double-space entries on the reference list.

Books: Single Author

*In-Text Citation*

* 1. If using a direct quote, always include the author’s last name and the page number of the quote:

Others argue that the black power movement was “a product of liberalism and its failures,” not a break from earlier civil rights efforts (Self 218).

Note: There are no commas or other separating punctuation marks between the author’s last name and the page number.

* 1. If your reference list includes more than one entry by the same author (or authors), include a comma after the author’s name and an abbreviated form of the book title, in italics, in the parenthetical citation. If the author’s name is mentioned in the sentence, it is not necessary to include it in the parenthetical citation.

Others argue that the black power movement was “a product of liberalism and its failures,” not a break from earlier civil rights efforts (Self, *American Babylon* 218).

Or:

Robert Self argues that the black power movement was “a product of liberalism and its failures,” not a break from earlier civil rights efforts (*American Babylon* 218).

* 1. If citing a particular idea from a book without a direct quote, you should still include page numbers if the ideas you are referencing appear in a particular part of the book. If you are citing an entire work, only include the author’s last name. The author’s name can either be in your text or inside the parentheses. If the author’s name is included in the sentence, and as long as the reader is able to find the text in your reference list, no parenthetical citation is necessary.

Others have argued that the rise of the black power movement must be understood as a direct response to the failure of liberalism and the Great Society to adequately address poverty among African Americans (Self).

Or:

Robert Self argues that the rise of the black power movement must be understood as a direct response to the failure of liberalism and the Great Society to adequately address poverty among African Americans.

*Reference List*

Every author that you cite in your paper needs to be included in your alphabetized bibliography. Every important word in the title should be capitalized. The format should be as follows:

Last name, First name. *Title with Every Important Word Capitalized*. City: Publisher, Date.

Medium.

Example:

Works Cited

Portney, Kent. *Taking Sustainable Cities Seriously.* Cambridge: MIT Press, 2003. Print. Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural*

*Change*. New York: Blackwell, 1989. Print.

———. *The Urban Experience*. Baltimore: Johns Hopkins Univ. Press, 1989. Print.

———. *Spaces of Hope.* Berkeley: Univ. of California Press, 2000. Print.

Self, Robert O. *American Babylon: Race and the Struggle for Postwar Oakland*. Princeton: Princeton Univ. Press, 2003. Print.

Note: If including two or more works by the same author, list in order of publication date. In every listing after the first, the author’s name should be replaced by three dashes. (In the above example, *The Urban Experience* and *Spaces of Hope* are by David Harvey.)

Books: Multiple Authors

*In-Text Citation*

Same as above. If a book has two or three authors, include all authors’ last names. If more than three authors, the citation should include only the last name of the first author, followed by “et al.”

1. Two or three authors:

Cities are important players in efforts to address global climate change (Bulkeley and Betsill).

Or:

Bulkeley and Betsill argue that cities are important players in efforts to address global climate change.

1. More than three authors:

Arendt et al. argue that although progress is being made, local governments can do more to include conservation into their development plans.

Or:

Though progress is being made, local governments can do more to include conservation into their development plans (Arendt et al.).

1. If referring to an idea or making an argument that is supported by multiple authors, include references to all of the authors in one set of parentheses, separated by semicolons:

Local governments are coming to be seen as increasingly important sites of environmental policy (Arendt et al.; Bulkeley and Betsill).

*Reference List*

In your bibliography list the full name of the first author, last name first, and then the full names of each consecutive author, first name first, in the order given in the book and separated by commas as follows:

Last name, First name, First name Last name, and First name Last name. *Title*. City: Publisher, Year. Medium.

Example:

Works Cited

Arendt, Randall, Holly Harper, Stephen Kuter, and Diane Rosencrance. *Growing Greener: Putting Conservation into Local Plans and Ordinances*. Washington, DC: Island Press, 1999. Print.

Bulkeley, Harriet, and Michele M. Betsill. *Cities and Climate Change: Urban Sustainability and Global Environmental Governance*. London: Routledge, 2003. Print.

Books: Multiple Editions

*In-Text Citation*

Same as above.

*Reference List*

Include the edition number after the title. Do not italicize or underline:

Kraft, Michael E. *Environmental Policy and Politics*. 4th ed. New York: Pearson, 2007. Print.

Note: If the entry includes an editor, translator, or compiler, list the edition after this person’s name.

Books: Edited Volumes or a Section of an Edited Book

*In-Text Citation*

Occasionally you will need to cite an edited book containing chapters by various authors. If citing the overarching idea of the entire book, use the editors’ names as you would the names of authors:

Recent work has challenged intellectual and theoretical separation of the global and the local (Magnusson and Shaw).

More frequently, you will cite a particular essay or chapter in an edited book. In this case your in-text citation is the same as for an authored book but the reference in your bibliography is different (see below):

Luke argues that changes in the economy of the region need to be understood as a “response to other extensive changes in commodity production, urban growth, and the quality of life all over the world” (92).

Or:

Another way to understand the changes in the economy of the region is as a “response to other extensive changes in commodity production, urban growth, and the quality of life all over the world” (Luke 92).

*Reference List*

If referring to the entire book, list the book by editors’ names as you would for an authored book. If referring to a particular essay, list by author’s last name. The name of the editors, however, should also be part of the listing:

Author’s last name, First name. “Chapter Title.” *Book Title*. Ed. First name Last name. City: Press, Year. Page numbers. Medium.

Example:

Works Cited

Luke, Timothy W. “On the Political Economy of Clayoquot Sound.” *A Political Space: Reading the Global Through Clayoquot Sound.* Ed. Warren Magnusson and Karena Shaw.

Minneapolis: Univ. of Minnesota Press, 2003. 91-112. Print.

Magnusson, Warren, and Karena Shaw, eds. *A Political Space: Reading the Global through Clayoquot Sound*. MinneapoUniv. of Minnesota Press, 2003. Print.

Note: If you are referencing the Introduction, Preface, Foreword, or Afterword of a book, use the description as the title but do not include italics or underlining.

Note: Similar to editors, translators and compilers should also be included in the citation. The appropriate designations for translators and compliers are “trans.” and “comp.”

Journal Articles

*In-Text Citation*

Same as above.

*Reference List*

Basic format:

Author’s last name, First name. “Article Title.” *Journal Title* Volume number.Issue number (Year): page numbers. Medium.