

## Abstracts as Poetry in Journal Articles: A Call for a New Paradigm in Scholarly Communication

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### To cite this article:

Onwuegbuzie, A. J. (2024). Abstracts as poetry in journal articles: A call for a new paradigm in scholarly communication. *Journal of Mixed Method Studies*, 10, 6-33. [www.jomesonline.com](http://www.jomesonline.com), <https://doi.org/10.59455/jomes.57>

**Article Info:** Received: 2 September 2024 Revised: 26 September 2024 Accepted: 9 October 2024

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### Abstract

In scholarly realms, wherein prose prevails,  
A new voice rises, as poetry sails.  
The abstract once rigid, confined by form,  
Now dances with rhythm, defying the norm.

This article calls for a shift in the frame,  
Wherein abstract and verse can become the same.  
For when ideas transcend simple prose,  
Poetry or metapoetry bestows.

Through verse, we distill complex thought,  
Making ideas more easily caught.  
For readers who yearn for depth and grace,  
Poetic abstracts offer a welcoming space.

A reflection on the writing's role,  
In capturing research, both heart and soul.  
Abstracts as poems, clear yet profound,  
Engage the intellect and emotions unbound.

So let this metapoem serve as a sign,  
That scholarly work and art can align.  
For abstracts in poetry bridge the divide,  
Between logic's structure and feeling's tide.

At the core of this call lies a philosophical aim,  
Critical dialectical pluralism guiding the frame.  
Embracing all methods, diverse voices blend,  
Poetic abstracts as a means to transcend.

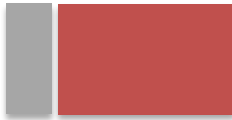
So I urge the style guides that set the academic stage,  
To welcome poetic abstracts on journal articles' first page.  
Not just to allow, but also to give them the space,  
For creativity both to enrich and to grace.

In rhyme and rhythm, knowledge can share,  
Research with beauty, and scholars who care.  
Let both prose and poetry take their place,  
Elevating scholarship with thoughtful embrace.

**Keywords:** Poetic abstracts, metapoetry in academic writing, scholarly communication, autoethnography, mixed methods autoethnography, integrated mixed methods autoethnography, mixed methods research, qualitative inquiry, integration, academic prose vs. poetry, emotional engagement in research, methodological innovation, interdisciplinary research

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## Abstracts as Poetry in Journal Articles: A Call for a New Paradigm in Scholarly Communication

Virtually all academic/scholarly journals representing the fields of the social sciences (including the field of education), psychology and behavioral sciences, business and management, engineering and technology, agricultural and environmental sciences, public administration and policy, natural sciences, health sciences, and sports and exercise sciences, include an abstract (American Psychological Association [APA], 2020; (Hahs & Onwuegbuzie, 2010; Hahs et al., 2009), regardless of whether the article represents qualitative research, quantitative research, or mixed methods research, or whether it is empirical or non-empirical (e.g., methodological, theoretical, or conceptual). The Publication Manual of APA (2020) defines an abstract as “a brief, comprehensive summary of the contents of the article...[that]...allows readers to survey the contents of an article quickly and, like a title, it enables persons interested in the document to retrieve it from abstracting and indexing databases” (p. 25). Further, the authors of APA (2020) state the following:

An abstract of a *report of an empirical study* should describe

- the problem under investigation, in one sentence if possible;
- the participants, specifying pertinent characteristics such as age, sex, and ethnic and/or racial group; in animal research, specifying genus and species;
- the essential features of study method—you have a limited number of words so restrict your description to essential and interesting features of the study methodology—particularly those likely to be used in electronic searches;
- the basic findings, including effect sizes and confidence intervals and/or statistical significance levels; and
- the conclusions and the implications or applications.

An abstract for a *literature review or meta-analysis* should describe

- the problem or relation(s) under investigation;
- study eligibility criteria;
- type(s) of participants included in primary studies;
- main results (including the most important effect sizes) and any important moderators of these effect sizes;
- conclusions (including limitations); and
- implications for theory, policy, and/or practice.

An abstract for a *theory-oriented* paper should describe

- how the theory or model works and/or the principles on which it is based and
- what phenomena the theory or model accounts for and linkages to empirical results.

An abstract for a *methodological* paper should describe

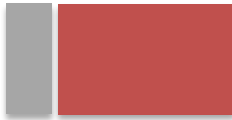
- the general class of methods being discussed;
- the essential features of the proposed method;
- the range of application of the proposed method; and
- in the case of statistical procedures, some of its essential features such as robustness or power efficiency.

An abstract for a *case study* should describe

- the subject and relevant characteristics of the individual, group, community, or organization presented;
- the nature of or solution to a problem illustrated by the case example; and
- the questions raised for additional research or theory.

(pp. 26-27) [emphasis in original]

A well-crafted abstract often is the most important paragraph in an article (APA, 2020).



Typically, it is the first point of contact for readers, who encounter it alongside other abstracts during a literature search (APA, 2020). Based on the abstract alone, readers often decide whether to read the full article (Adinkrah-Appiah et al., 2021; APA, 2020; Foote, 2006). In fact, other than the title, the abstract might be the only part of the article that is read (Hahs et al., 2009). Further, as noted by Hahs et al. (2009, p. xxxviii), “The information contained within the abstract is critical because it might be the only part of an article, with the exception of the name of the author(s) and article title, that is publicly accessible through computerized bibliographic databases” (see also Miech et al., 2005; Mosteller et al., 2004).

According to APA (2020), a good abstract should be accurate, nonevaluative, coherent, readable, and concise. Further, the authors of APA (2020) stipulate that authors of journal articles should “Type the abstract itself as a single paragraph without paragraph indentation” (p. 27). This directive suggests, if not implies, that journal abstracts must be written in prose form. However, in the age of evolving forms of communication and interdisciplinary approaches to knowledge sharing, it is worth exploring alternative modes of abstracting. One such alternative is poetry. Therefore, the purpose of the remainder of this editorial is to argue and to provide evidence that, when appropriate, abstracts in scholarly journals should take the form of poetry rather than prose.

### **The Role of Abstracts in Academic Publishing**

Research indicates that abstracts often are laden with jargon, making them inaccessible to readers outside the immediate field (Illingworth, 2016). Poetry, with its emphasis on clarity and emotional resonance, offers an alternative means of communication. By adopting poetry as an abstract form, authors could create more inclusive summaries that distill complex information into digestible formats. More specifically, the use of poetry for abstracts has attributes that include being concise (Illingworth, 2016; Leavy, 2015; Patrick, 2016), creative (Leavy, 2015), innovative (Kauerauf, 2020; Leavy, 2015), rhythmic (Illingworth, 2016; Leavy, 2015; Mazza, 2017; Prendergast, 2009), engaging (Burford, 2018; Faulkner, 2005; Jones, 2010; Perselli, 2011), evocative (Baum, 2021; Leavy, 2015; Thwala, 2017), memorable (Burford, 2014; Mazza, 2017; Turkle, 2011), resonant (Burford, 2018; Todres & Galvin, 2008), and, above all, accessible (Archibald & Onwuegbuzie, 2020; Collins, 2005; Illingworth, 2016; Jones, 2010; Leavy, 2015).

### **Poetry as a Mode of Expression**

Poetry is characterized by its ability to communicate profound ideas using condensed, rhythmic, and often metaphorical language. As Illingworth (2016) points out, poetry could serve as a powerful alternative for presenting research, especially for readers outside of academic circles. The succinctness of poetry helps in extracting core ideas in a memorable fashion, enhancing the abstract’s ability to encapsulate the study’s essence (Weil, 1970). Poetry as an abstract form also can evoke an emotional response, inviting readers to engage more deeply with the research.

Poetry’s flexibility allows it to transcend traditional academic boundaries, making complex concepts more accessible to a broader audience. By employing vivid imagery, metaphor, and rhythm, poetry can simplify intricate research findings without sacrificing depth or meaning (Patrick, 2016). This form of expression fosters a connection between the reader and the content, as the evocative nature of poetry encourages reflection and interpretation. Moreover, the use of poetic language in journal abstracts potentially could disrupt the conventional academic format, offering an innovative approach that not only conveys information, but also inspires and resonates emotionally with diverse audiences (Burford, 2018; Perselli, 2011).

### **Engaging a Wider Audience**

One major issue with prose abstracts is their limited accessibility. Indeed, traditional prose abstracts often are written in highly technical language, alienating non-experts (Halliday & Martin, 2003; Illingworth, 2016; Stotesbury, 2003). Poetry, on the other hand, could foster engagement by presenting information in a form that invites curiosity and emotional connection (Illingworth, 2016). This would be beneficial especially for *cross-disciplinary* (i.e., wherein one or more disciplines/fields are viewed from the perspective of another discipline/field), *multidisciplinary* (i.e., wherein researchers

representing different disciplines/fields conduct research in a team, each drawing on their disciplinary knowledge), *interdisciplinary* (i.e., wherein knowledge and methods from different disciplines are integrated, using a real synthesis of approaches), and *transdisciplinary* (i.e., wherein a unity of intellectual frameworks are created that are beyond the disciplinary perspectives) research studies, wherein scholars from different fields need quickly to grasp the relevance of the subject/topic area of the article.

Poetry's potential for engagement extends beyond emotional resonance to its ability to promote interdisciplinary collaboration. By breaking down disciplinary barriers, poetry offers a unique format that makes complex research more approachable for scholars from various fields (Burford, 2018). Moreover, poetry allows for a broader range of expression, capturing both the technical details and human elements of research, which, often, are difficult to convey in traditional prose abstracts.

### **Integrating Prose and Poetry in Abstracts Through Critical Dialectical Pluralism**

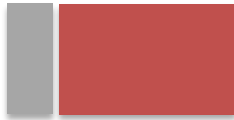
Critical Dialectical Pluralism (CDP) is a transformative multidimensional metaparadigm and metaphilosophy that involves the integration multiple paradigms, philosophies, methods, and perspectives to address complex, real-world issues (Onwuegbuzie & Frels, 2013). CDP, in its latest iteration (i.e., CDP 2.0), is distinct in its commitment to social justice, inclusivity, diversity, equity, and social responsibility—collectively represented by the acronym *SIDES*, and forming the *Five Pillars of CDP* (Onwuegbuzie et al., 2024b). CDP emphasizes the co-creation of knowledge with research participants and stakeholders. One of its core tenets is flattening hierarchies in the research process, which means reducing power imbalances between researchers and participants, as well as between academic and non-academic voices. CDP encourages the blending of quantitative, qualitative, and critical approaches, allowing for a more holistic understanding of phenomena by valuing all forms of knowledge and contributions equally (Onwuegbuzie & Abrams, 2024c).

What sets CDP apart from other research philosophies is its explicit aim to democratize knowledge production and dissemination. Traditional research philosophies often privilege the voice of the researcher and academic audiences, creating a hierarchy that marginalizes those being studied or those outside academia. CDP, by flattening these hierarchies, seeks to make research more accessible and relevant to all stakeholders, particularly underserved, marginalized, oppressed, disenfranchised, ignored, and silenced individuals and communities. This commitment to accessibility and inclusivity directly informs the call to incorporate poetry in journal abstracts. Poetry, with its evocative and emotional power, offers a way to communicate complex ideas in a form that is more approachable and engaging for diverse audiences, including research participants. By incorporating poetry, researchers can overcome the barriers of dense academic prose and open the conversation to a wider, more inclusive audience—aligning with CDP's goal of making research more democratic and socially impactful.

Using CDP as a framework to justify the use of poetry in journal abstracts can be seen as an extension of the philosophy's core tenets, especially regarding accessibility, inclusivity, and engaging a wide range of audiences. A key principle of CDP is to make scholarly work more accessible, particularly to those outside traditional academic circles, including research participants and marginalized, underrepresented, oppressed, displaced, ignored, and silenced communities (Onwuegbuzie & Abrams, 2024a, 2024b; Onwuegbuzie et al., 2024b). This philosophical alignment can drive the notion that poetry, with its rhythmic and lyrical nature, offers a unique and accessible way to convey complex research findings, methods, techniques, theories, frameworks, concepts, ideas, propositions, and the like.

As noted previously, CDP is rooted in promoting social justice, inclusivity, diversity, equity, and social responsibility, advocating for the engagement of traditionally underserved and marginalized voices in the research process. In many ways, poetry mirrors these goals by breaking down barriers that conventional academic prose might create, making it a powerful tool for communicating research to a broader audience. By simplifying complex ideas without sacrificing depth, poetry aligns with CDP's goal of democratizing knowledge and ensuring that those who participate in research or are affected by it can access and can understand the results (Onwuegbuzie et al., 2024a).

Moreover, CDP emphasizes the integration of multiple methods and perspectives to ensure more holistic and socially relevant research. Incorporating poetry into abstracts reflects this pluralistic



approach by offering both an academic and creative dimension, thereby enriching the communicative process. As CDP seeks to flatten hierarchies in research, poetry offers a means of presenting research in a way that is both emotionally resonant and intellectually accessible, reflecting CDP's commitment to diversity of thought and presentation (Onwuegbuzie et al., 2024b). This resonates with the idea that both prose and poetry can coexist to create a fuller, more nuanced understanding of the research topic, appealing to both academic audiences and non-specialists alike.

Additionally, CDP's focus on reflexivity and co-creation encourages researchers to consider how their work is received and used by different communities. The use of poetry can help bridge the gap between researcher and participant, offering a more inclusive and reflective means of sharing findings and other elements (e.g., methods, techniques, theories, frameworks, concepts, ideas, propositions). By presenting abstracts in poetic form, researchers invite readers to engage with the material on an emotional and intellectual level, thereby fostering a deeper connection to the research. This aligns with CDP's broader goal of engaging diverse perspectives and ensuring that research not only is disseminated, but also is internalized by a wide range of audiences (Onwuegbuzie & Frels, 2013).

## **The Role of Poetry in Enhancing Research Communication**

### ***Condensation and Creativity in Research Communication***

Poetry's inherent brevity and emphasis on condensed meaning aligns with the purpose of an abstract. Abstracts often trade off depth for breadth in order to be concise (Hahs & Onwuegbuzie, 2010; Hahs et al., 2009; Whissell, 1999). In contrast, poetry allows for both breadth and depth by making efficient use of language. The creative constraint of writing a poetic abstract could push authors to distill their research into its most essential components, thereby enhancing clarity and readability (Doncheva, 2020).

Poetry's ability to evoke emotion and imagery also enhances the communicative power of an abstract, offering a more engaging and memorable presentation of the research. Although traditional abstracts may prioritize factual representation, poetic abstracts have the potential to convey the emotional resonance and contextual significance of the research, drawing readers in on a deeper level (Archibald & Onwuegbuzie, 2020). By blending precision with creativity, poetry can elevate the accessibility and impact of an abstract, inviting a broader audience, including non-academic readers, to engage more fully with the research findings and/or other elements (Archibald & Onwuegbuzie, 2020).

### ***Poetry for Memory Retention***

A critical advantage of using poetry is its memorability. Research shows that rhythmic and lyrical language aids memory retention (Bahrami et al., 2019; Good et al., 2015), thereby making it easier for individuals to recall information presented in poetic form. Additionally, studies have shown that musical and rhythmic patterns can improve long-term recall, particularly in populations with memory impairments, such as Alzheimer's patients (Moussard et al., 2014). Poetry's structure, including rhyme and rhythm, has been demonstrated to support memory retention in both children and adults, as shown by experiments in verbatim recall of rhyming texts (Király et al., 2017). Thus, presenting abstracts in poetic form could help readers better retain the key findings and significance of a study compared to traditional prose.

Poetry's rhythmic and lyrical structure further supports memory retention by engaging the brain's cognitive and auditory processes, similar to how musical mnemonics aid in vocabulary recall (Bahrami et al., 2019). Research has demonstrated that rhythmic interventions enhance verbal memory because rhythmic patterns help structure information in a way that facilitates encoding and retrieval (Timperman & Miksza, 2019). Moreover, studies show that rhythm and meter improve both short- and long-term recall, particularly when verbal information is embedded in rhythmic sequences (Johndro et al., 2019). These findings suggest that the structured rhythm of poetry similarly can enhance the retention of research findings and/or other elements of the article of interest, making poetic abstracts an effective tool for academic communication.





### ***Bridging the Gap Between Science and Art***

Incorporating poetry into academic abstracts also promotes interdisciplinary collaboration. Poetry serves as a bridge between the arts and sciences, fostering a dialogue that enriches both fields (Archibald & Onwuegbuzie, 2020; Gaillet & Guglielmo, 2014). This approach could encourage creative expression in scientific communication, enabling scholars to present their research in ways that resonate with a broader audience, including those outside academia—consistent with a goal of CDP (Onwuegbuzie et al., 2024b).

In addition to fostering interdisciplinary collaboration, poetry also can serve as a powerful tool for engaging diverse audiences and facilitating communication across different fields. The integration of poetry in research abstracts can promote cross-disciplinary learning and dialogue, which can be particularly effective in bridging the gap between the arts and sciences (Johnson, 2021). For instance, spoken word poetry has been identified as a participatory arts-based method that can offer researchers new ways of doing and collaborating in research by creating shared spaces for learning and innovation (Johnson, 2021). Furthermore, collaborative learning between disciplines has been shown to produce new knowledge and understanding, enhancing the communicative power of both scientific and artistic fields (Clements & Lange, 2020). These interdisciplinary exchanges not only enrich the research process, but also make the findings and other research elements more accessible and meaningful to a wider audience, supporting the goals of inclusivity and broad dissemination in academic communication—as advocated by critical dialectical pluralists.

### ***Emotional Engagement Through Poetic Expression***

Academic writing traditionally is viewed by some as being detached (Pilbeam et al., 2023). However, poetry allows for emotional engagement without sacrificing intellectual rigor (Archibald & Onwuegbuzie, 2020). The inclusion of metaphor and emotion can make complex ideas more relatable and can humanize the research process (Mandalaki, 2024). By doing so, poetry can transform abstracts into more compelling and persuasive narratives (Farrell, 2023).

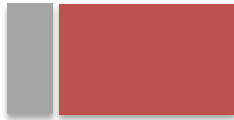
Moreover, the incorporation of poetry into academic abstracts can enhance significantly the accessibility and engagement of research narratives. As noted by Fischer (2021), poetry's creative potential allows for a flexible presentation of research that resonates with a wider range of readers, including those less familiar with academic prose. Poetry offers a way to express complex ideas in a more palatable and emotionally engaging manner, allowing the reader to connect with the material on a deeper level (Fischer, 2021). Furthermore, research by Rogers-Shaw (2021) demonstrates that using poetry in academic contexts can inspire empathy and emotional connection, particularly in fields like disability research, wherein humanizing the subject matter is critical. Through its emotional and metaphorical language, poetry has the power to turn otherwise dry academic writing into narratives that are not only compelling, but also capable of driving social change (Rogers-Shaw, 2021).

### **Exploring the Utility of Poetic Abstracts: A Case Study**

#### ***Context***

In order to illustrate the utility of using poems for journal abstracts (i.e., poetic abstracts), the example of its use by Onwuegbuzie, S. S. Abrams, M. K. Abrams, et al. (2024) will be examined. In this methodological article, entitled *Towards Integrated Mixed Methods Autoethnographic Approaches: A Dimensional and Poetic Journey*, the authors explore their innovative reframing of autoethnography by integrating mixed methods research approaches—what Onwuegbuzie and Abrams (2024b) refer to as representing an *integrated mixed methods transformation approach* (IMMTA). Traditionally a qualitative approach, autoethnography is expanded in this work to incorporate quantitative research methods, creating a more comprehensive way of linking personal narratives to broader social, cultural, and political contexts.

Drawing from case examples in ethnography and mixed methods research, the authors explore the theoretical and methodological implications of integrating qualitative and quantitative data into autoethnographic studies. A detailed framework is provided for conceptualizing the process of mixing and integrating methodologies, emphasizing how this hybrid approach can address complex and



complicated research questions, generate deeper insights, and offer a more holistic view of the research context. The authors further discuss the significance of reflexivity, methodological transparency, and the use of both emic and etic perspective to balance personal narratives with broader cultural analyses. Additionally, they highlight how this integrated approach can foster interdisciplinarity and can promote more inclusive, participatory research designs. By expanding the scope of autoethnography through the inclusion of quantitative research methods, researchers not only can enrich their narratives, but also can enhance the generalizability and applicability of their findings. Through reflections on the authors' experiences in developing and conducting integrated mixed methods autoethnographies, these authors aimed to inspire future researchers to adopt and to adapt this innovative approach for investigating multifaceted research phenomena and enhancing methodological rigor.

### ***Introducing Onwuegbuzie, S. S. Abrams, M. L. Abrams, et al.'s (2024) 10 Dimensions of Autoethnography***

The authors introduce the following 10 dimensions of autoethnography, demonstrating how this methodological fusion can offer a richer, more nuanced understanding of the research process:

**Dimension 1: Viewpoint:** With this first dimension, the traditional emic (i.e., insider's perspective) view of autoethnography is expanded to include the etic (i.e., outsider's perspective), yielding an emtic perspective (i.e., the place "where emic and etic viewpoints are maximally interactive"; Onwuegbuzie, 2012, p. 205) that allows for a richer analysis that blends personal and external observations. This emtic perspective bridges the gap between the researcher's subjective experiences and broader cultural phenomena.

**Dimension 2: Philosophy/Mental Model(s):** This second dimension posits that autoethnography can be conducted under any research philosophy, not just interpretivism and constructivism. This flexibility enables researchers to use a variety of mental models, depending on their research questions and theoretical orientation.

**Dimension 3: Mixing Nature of Methods:** This third dimension introduces the idea of using both qualitative and quantitative research methods in autoethnographic research. The authors propose integrated mixed methods autoethnography, wherein qualitative and quantitative research elements are blended to enrich understanding, rather than being used separately.

**Dimension 4: Method:** This fourth dimension expands on the third by suggesting that autoethnographers can use multiple methods within their research studies, including collecting different types of qualitative data and quantitative data. This creates a more nuanced and layered understanding of the phenomena being studied.

**Dimension 5: Research Design:** This fifth dimension focuses on how different research designs—whether representing qualitative research, quantitative research, or mixed methods research—can be embedded within an autoethnographic study. This embedding creates a dynamic interplay between the personal and broader social contexts explored in the research.

**Dimension 6: Level of Researcher Cooperation:** This sixth dimension encourages collaboration in autoethnographic research. Although autoethnography traditionally has represented a personal narrative, this dimension promotes the idea of collaborative autoethnography, wherein multiple researchers contribute their voices and experiences. Collaboration enriches the research by incorporating diverse perspectives and fostering co-constructed narratives, leading to more comprehensive and multilayered findings.

**Dimension 7: Data Source/Rationale/Etiology:** This seventh dimension addresses the origin and purpose of the data used in autoethnography. It traditionally focuses on the researcher's own lived experiences (i.e., researcher-driven), but the authors propose including participant-driven data, wherein the voices and experiences of other individuals play a more significant role. This dimension suggests that combining personal and participant-driven narratives can offer a more complete understanding of cultural contexts.

**Dimension 8: Emergent Nature:** This eighth dimension refers to the evolving nature of autoethnographic research. It emphasizes that the research process should be iterative, involving ongoing reflection, adaptation, and revision as new insights are gained. This flexible approach ensures

that the study remains responsive to the researcher's experiences and evolving understanding, allowing the narrative and analysis to develop organically throughout the research.

**Dimension 9: Writing Style:** This ninth dimension focuses on how the findings of autoethnographic research are presented. It encourages researchers to use creative forms of representation, such as narrative writing, poetry, or visual media, to communicate their findings. By diversifying the modes of presentation, researchers can make their work more engaging and accessible to different audiences, ensuring that the personal and cultural insights resonate both within and beyond academic circles.

**Dimension 10: Forms of Communication:** This 10th dimension relates to the tone and style of writing in autoethnography. The authors advocate for a wide range of communication styles, from highly personal and emotional narratives to more formal and detached scholarly writing. Researchers should choose a style that aligns with their research goals and intended audience, blending personal voice with academic rigor as needed effectively to convey their findings.

Through these 10 dimensions, the authors argue for a more expansive and flexible form of autoethnography that integrates multiple methods, perspectives, and philosophies, thereby creating a richer and more comprehensive approach to understanding personal and cultural phenomena. By positioning their work in Onwuegbuzie's (2012) *radical middle*, the authors advocate for Onwuegbuzie et al.'s (2024b) critical dialectical pluralism, a research philosophy that promotes a balanced and integrative research approach which combines personal and societal insights.

### ***Reimagining Autoethnography: The Case for Poetic Abstracts***

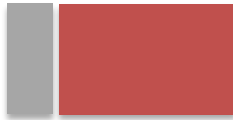
Overall, this article presents a reimagining of autoethnography, positioning it as a method that can benefit from the integration of mixed methods research. By introducing these 10 dimensions, the authors offer a framework for integrating mixed methods into autoethnography—yielding what they term integrated mixed methods autoethnography! The combination of qualitative and quantitative research methods, alongside the focus on collaboration and flexibility, helps researchers to bridge the gap between personal narratives and broader societal contexts, ultimately enriching the field of autoethnography. This expanded framework is designed by the authors to open up new possibilities for autoethnographic research, making it more adaptable to a wide range of research questions and disciplines.

Even though the seventh edition of the Publication Manual of the American Psychological Association (APA, 2020) indicates that abstracts should be written in prose within a single block paragraph, Onwuegbuzie, S. S. Abrams, M. L. Abrams, et al. (2024) decided to write a poetic abstract because it aligned better with the underlying methodology and thematic elements of their article. Given that their article explored personal narratives within a cultural context, the authors deemed poetry to be a more fitting medium to reflect the complexity and emotional depth of their work. Indeed, a poetic abstract mirrors the evocative nature of autoethnography by engaging the reader on a more emotional and experiential level, which prose might struggle to convey.

More specifically, the authors chose to write a poetic abstract instead of a prose one for at least four key reasons that align with the nature of their article. First, autoethnography itself often embraces creative forms of expression—such as narratives, stories, and poems—to capture the complexity of lived experiences. Indeed, their article contained four poems. By employing a poetic abstract, the authors reflect the essence of this approach, wherein self-exploration and cultural connection are central themes. This choice echoes the practice of *evocative autoethnography* as promoted by Bochner and Ellis (2016), which encourages researchers to express findings in ways that evoke emotional responses and deep reflection. A poetic abstract, therefore, becomes a natural extension of the method, emphasizing the personal and subjective dimensions that are crucial in autoethnography.

Second, the authors aimed to push the boundaries of traditional academic writing, much like they do with their methodological approach. By using a poetic form, they sought to challenge the dichotomy between the creative and the academic—consistent with the synechist (i.e., antidualistic) stance of critical dialectical pluralists—demonstrating that research can be *both* rigorous and artistic. This aligns with their broader argument for integrated mixed methods autoethnography, wherein multiple philosophies and perspectives are integrated to provide a more comprehensive understanding





of personal and cultural phenomena. In this sense, the poetic abstract served as a metaphor for the integration of diverse elements—just as mixed methods involved integrating qualitative and quantitative data, poetry integrated emotion with intellectual analysis.

Third, the authors wanted to draw attention to the importance of flexibility and adaptability in research presentation. Just as their work calls for an expanded and flexible form of autoethnography that adapts to multiple research contexts, the use of a poetic abstract illustrates that flexibility. A poetic abstract invites readers into a more interpretive and reflective space, encouraging them to engage with the research in a way that goes beyond the conventional summary provided by prose. This resonates with the article's emphasis on collaboration, dialogue, and the merging of personal and societal insights.

Fourth, by choosing a poetic form, the authors fostered a deeper connection between the reader and the article. Autoethnography often aims to blur the line between the researcher and the audience, encouraging readers to see themselves in the narratives and to reflect on their own experiences. A prose abstract might maintain a level of detachment, but a poetic abstract has the potential to evoke immediate emotional engagement, drawing the reader into the article's themes from the onset.

In conclusion, the authors created a poetic abstract as an intentional, thematic choice that reflects the essence of autoethnography. This decision aligned with their broader goal of challenging conventional academic norms and expanding the boundaries of how research can be communicated. By moving away from a traditional prose abstract, they reinforced their argument for a flexible, integrative approach to research that embraces creativity, emotion, and intellectual rigor in equal measure.

### **Echoes of the Article: A Detailed Analysis of the Poetic Abstract**

After presenting the poetic abstract, I will provide a verse-by-verse examination, detailing how each verse was inspired by, captures, or reflects the article's content. This analysis will demonstrate how the poem echoes the article's key themes, such as the blending of methods, the importance of personal narrative, and the critical engagement with broader societal issues. Following this, I will highlight which verse best summarizes and captures the article as a whole, providing a clear rationale for why that specific verse serves as the most accurate summary. Finally, I will offer an overall discussion on the advantages of using a poetic abstract for this particular article.

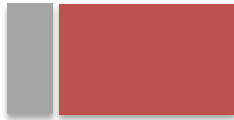
#### **The Poetic Abstract**

The following is Onwuegbuzie, S. S. Abrams, M. L. Abrams, et al.'s (2024) poetic abstract, which serves as a creative representation of the article's central themes, particularly the blending of autoethnography with mixed methods research:

In the domain of research, where stories unfold,  
There's autoethnography, a tale to be told.  
Traditionally, a qualitative approach, both personal and wide,  
Weaving lives and meanings, a cultural guide.

Bochner and Ellis promoted the autoethnographic scene,  
Where layers of consciousness seem to intervene.  
Offering in their 2016 "Evocative Autoethnography"  
A genre that links the self to society.

First-person prose, in varied forms it appears,  
Short stories, poetry, sparking emotions and tears.  
Novels and essays, with photographs to tell,  
Autoethnographic tales in ways that compel.



In this present article, with hearts bold and true,  
Tony Onwuegbuzie, Sandra Abrams, and Madeline Abrams too,  
Alongside Anna CohenMiller and Anthony Bambrola, they stand,  
Reframing autoethnography, mapping out new land.

Autoethnography, a call for methods combined,  
By these scholars' efforts, a new frame outlined.  
Connecting the personal to the wide scopes,  
Of social, cultural, and political tropes.

Ten dimensions identified in their expansive span,  
Tony, Sandra, Madeline, Anna, and Anthony began,  
An integrated, integrative, integral dance,  
Autoethnography's reborn, given a new chance.

At the heart of an autoethnographic quest,  
A radical middle is where researchers should invest,  
This means embracing an emtic view,  
With critical dialectical pluralism being what they pursue.

In this radical middle, integrated methods intertwine,  
Meta-methods combine, creating a sign,  
Different designs, each with its own tone,  
Collaborative minds, in harmony, do hone.

Balanced contribution between participant and investigator,  
Iterative pathways, each team member, an innovator,  
Narratives woven, deeply entwined,  
Semi-personalized tales, rich stories combined.

So, let us explore, with minds open wide,  
Autoethnography's depths, where meaning making abides,  
With Tony, Sandra, Madeline, Anna, and Anthony, let's start,  
On this rich tapestry, where science meets art.

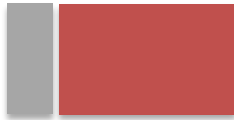
### **Verse-by-Verse Analysis of the Poetic Abstract**

#### ***Verse 1:***

In the domain of research, where stories unfold,  
There's autoethnography, a tale to be told.  
Traditionally, a qualitative approach, both personal and wide,  
Weaving lives and meanings, a cultural guide.

This first verse comes from the detailed discussion in the article about the origins and evolution of autoethnography. Autoethnography is described as a qualitative research method focused on personal experiences that are linked to broader social, cultural, and political meanings. The authors reference how this approach traditionally has woven personal narratives into cultural understandings, making it both a personal and wide-reaching method of inquiry (Bochner & Ellis, 2016). The authors highlight how autoethnography has evolved to become a crucial way to explore and to communicate personal and cultural phenomena by "weaving lives and meanings" (Onwuegbuzie, S. S. Abrams, M. L. Abrams, et al., 2024, p. 148, Verse 1).

Regarding the first two lines of the opening verse, a pertinent quotation from the article is as follows:



I recollected that autoethnography represents a form of qualitative research in general and ethnographic research in particular wherein the researcher links personal experiences to broader social cultural and political meanings and understandings. (p. 150)

This statement sets the foundation for describing autoethnography as a research domain wherein personal and broader societal stories are interwoven.

Another relevant quotation is the following:

Autoethnography—a term that was coined in 1975 by Karl G. Heider, an American visual anthropologist—refers to qualitative research that involves critical observation of an individual’s lived experiences. (p. 150)

This statement explains *the tale to be told* nature of autoethnography, framing it as a narrative form of research.

The last two lines of the opening verse can be tied to the following quotation:

As we noted previously, traditionally, autoethnography has been a monomethod research approach—specifically, a qualitative research approach. However, as Tony first asked on January 4, 2022, and as subsequently echoed by Madeline, Sandra, Anna, and Anthony, “Why does autoethnography have to be a qualitative research approach? (pp. 168-169)

This extract clarifies the traditional qualitative approach and suggests the narrative’s wide-ranging application to culture and personal experiences.

Another pertinent revelation is the following:

Moreover, I recollected that autoethnography represents a form of qualitative research, in general, and ethnographic research, in particular, wherein the researcher links personal experiences to broader social, cultural, and political meanings and understandings. (p. 150)

This statement reflects how autoethnography weaves individual and collective meanings, acting as a *cultural guide*.

These quotations from the article help justify the lines in the first verse of the poetic abstract, portraying autoethnography as a method that unfolds personal and cultural stories while traditionally rooted in qualitative research. The poem encapsulates the narrative essence and cultural exploration found in autoethnographic work.

### **Verse 2:**

“Bochner and Ellis promoted the autoethnographic scene,  
Where layers of consciousness seem to intervene.  
Offering in their 2016 *Evocative Autoethnography*  
A genre that links the self to society.”

Relevant quotations relating to this verse are as follows:

Furthermore, I recalled the definition of autoethnography by Bochner and Ellis (2016)—who were former colleagues of mine when I was a full professor at the University of South Florida—as “an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural” (p. 65). (pp. 151-152)

As a reminder, Bochner and Ellis (2016) defined autoethnography as “an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural” (p. 65). This definition implies that autoethnography involves reflecting on one’s own lived experiences and cultural background to explore broader social and cultural issues. Therefore, autoethnographic research emphasizes the subjective experiences and interpretations of the researcher, making use of emic perspectives to uncover deeper insights into cultural phenomena. (p. 163)

These quotations directly support the line “Bochner and Ellis promoted the autoethnographic scene” by acknowledging their significant role in shaping autoethnography as a genre. Additionally, they justify the specific mention of their 2016 work, *Evocative Autoethnography*, in the poem, particularly in



relation to the line about linking “the self to society” (p. 5). This second verse, therefore, draws directly from the article’s discussion of Bochner and Ellis’s contributions to the field, emphasizing their development of evocative autoethnography as a genre. This approach highlights deep personal introspection (“layers of consciousness”) and how individual experiences can connect with broader societal themes. The references to their 2016 work further underscore their influence on this method, aligning with the poem’s portrayal of their role in advancing this genre.

**Verse 3:**

“First-person prose, in varied forms it appears,  
Short stories, poetry, sparking emotions and tears.  
Novels and essays, with photographs to tell,  
Autoethnographic tales in ways that compel.”

The first two lines of this third verse is best captured via the following quotation:

The other end of the continuum involves a highly personalized communication style. When adopting this style, the ethnographic writer places greater emphasis on the researcher’s subjective experiences, emotions, reflections, and personal insights throughout the communication style, thereby allowing readers to connect more deeply and empathetically with the researcher’s perspective and lived experiences. The researcher’s voice is more prominent, and there is a greater degree of self-disclosure and introspection. This style allows for a deeper exploration of the researcher’s personal journey, perspectives, and insights, enriching the narrative with individual experiences and perspectives. (p. 188)

This quoted passage aligns closely with the first two lines of the third verse, which emphasize the diverse and emotional nature of first-person prose in autoethnography. The passage highlights a “highly personalized communication style” wherein the researcher’s subjective experiences, emotions, and reflections take center stage. This echoes the verse’s portrayal of various forms—short stories, poetry, and other genres—used to evoke deep emotional responses (“sparking emotions and tears”). Both the verse and the quotation emphasize how personal narratives allow for a richer, more empathetic connection with readers through self-disclosure and introspection, compelling audiences to engage deeply with the researcher’s lived experiences.

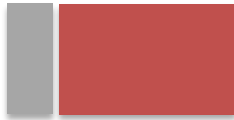
The third line of the verse is captured by the following extract:

In autoethnography, “grapho” emphasizes the act of documenting one’s experiences, insights, and reflections in written form—such as personal narratives, journals, reflective essays, and ethnographic accounts—to capture, to analyze, to interpret, and to document individual experiences within cultural contexts. It promotes the role of writing as a method of self-expression and knowledge production in the research process. (p. 182)

This quoted extract aligns with the third line of the verse—“Novels and essays, with photographs to tell”—by emphasizing the act of documenting personal experiences through various written forms in autoethnography. The mention of personal narratives, journals, and reflective essays in the quotation mirrors the diverse mediums mentioned in the verse, like novels and essays. Both the verse and the quotation highlight writing as a central method for capturing and analyzing personal experiences within cultural contexts, underlining its role in self-expression and knowledge production. The line “with photographs to tell” also complements the idea of using multiple modes, like visual elements, to enrich the narrative and connect with cultural themes.

The fourth line of this verse is captured by the fifth verse of one of the four poems in the article, as follows:

I recollected that, at 1980’s end, confessional forms arose,  
Scholars passionately applying autoethnography’s prose.



Impressionist tales, so vivid and bright,  
Crafting narratives, researcher's insight. (p. 151)

This quoted verse aligns with the fourth line of the poetic abstract's third verse—"Autoethnographic tales in ways that compel"—by reflecting the rise of confessional, impressionist styles in autoethnography. It discusses how, by the late 1980s, scholars began adopting highly personal, vivid forms of writing to convey their subjective experiences and insights, thereby making their research more engaging and emotionally impactful. This development corresponds to the verse's mention of "compelling" autoethnographic tales because both highlight the evolution of autoethnography into a genre wherein deeply personal and introspective narratives captivate and connect with readers through a rich, emotional engagement with the researcher's perspective.

Overall, this verse reflects the article's discussion of the varied forms that autoethnography can take, including short stories, poetry, personal essays, and the use of photography and other multimedia. Autoethnography emphasizes emotional engagement and aims to present compelling narratives that move readers and challenge traditional academic conventions. The quotations justify the range of expressive forms described in the verse, highlighting the creative and evocative nature of autoethnographic work.

**Verse 4:**

"In this present article, with hearts bold and true,  
Tony Onwuegbuzie, Sandra Abrams, and Madeline Abrams, too,  
Alongside Anna CohenMiller and Anthony Bambrola, they stand,  
Reframing autoethnography, mapping out new land."

The fourth line of this fourth verse of the poetic abstract is captured by the first verse of one of the four poems in the article, as follows:

First, researchers situate themselves in the research,  
Embracing the emic viewpoint where insights lurch.  
Or, optimally, they blend emic with etic sight,  
Maximally interactive, emtic shedding new light. (p. 189)

The quoted verse aligns well with the poetic abstract's fourth verse, which highlights the work of the specific researchers (i.e., Tony Onwuegbuzie, Sandra Abrams, Madeline Abrams, Anna CohenMiller, and Anthony Bambrola) in "reframing autoethnography" and exploring new dimensions of the field. The verse's emphasis on "situating themselves in the research" and using the "emic viewpoint" connects directly to the quotation's discussion of researchers immersing themselves in their work, adopting the emic (insider) perspective. Additionally, the mention of blending the emic and etic (outsider) viewpoints in the quotation aligns with the verse's depiction of "maximally interactive" emtic approaches, suggesting that these scholars integrate both personal, subjective insights with broader, more objective understandings. This creates a dynamic and enriched form of autoethnography that pushes the boundaries of traditional research methods, just as the verse describes them as "mapping out new land."

Another extract from the article that motivated the poetic abstract's fourth verse is the following:

Contrastingly, collaborative autoethnography—which represents somewhere in between a single autoethnographer and multiple autoethnographers conducting research together involves a more intensive level of interaction and cooperation among researchers throughout the research process. Team members actively engage with each other in a cooperative manner throughout the autoethnographic research process to share ideas, to discuss methodologies, to co-create narratives, to analyze data, to share interpretations, and the like. Collaboration in autoethnography often emphasizes shared goals, mutual respect, dialogue, reflexivity, and mutual exploration of sub-themes, themes, or meta-themes across the researchers' experiences. Furthermore, the





“combination of multiple voices to interrogate a social phenomenon creates a unique synergy and harmony that autoethnographers cannot attain in isolation” (Chang et al., 2016, p. 24). Optimally, this approach involves shared decision-making and interaction throughout the autoethnographic research process, which leads to a more integrated and holistic understanding of the underlying phenomenon, as researchers collaboratively construct meaning from their diverse perspectives. (p. 183)

This quoted passage aligns with the focus of the poetic abstract’s fourth verse on researchers working collaboratively to “reframe autoethnography” and to explore new dimensions. The verse mentions several scholars standing together, symbolizing collaboration, which is reflected in the quotation’s emphasis on the cooperative nature of collaborative autoethnography. The intense interaction, idea-sharing, and co-creation described in the quotation directly correspond to the verse’s depiction of these scholars as “mapping out new land.” This suggests that they are pushing boundaries through collaboration, much like the synergy and holistic understanding mentioned in the quotation. By blending individual perspectives to create new insights, this collaborative approach embodies the verse’s depiction of researchers exploring autoethnography together in an innovative and interactive manner. Therefore, both of these quotations directly support the themes of collaboration, innovation, and methodological expansion described in the poetic verse.

**Verse 5:**

“Autoethnography, a call for methods combined,  
By these scholars’ efforts, a new frame outlined.  
Connecting the personal to the wide scopes,  
Of social, cultural, and political tropes.”

The following quotations align well with this fifth verse:

We conceptualize qualitative-based autoethnography and mixed methods autoethnography as being located at two opposite ends of a mixing continuum. In between these two ends are what we label as *integrated mixed methods autoethnography* wherein the qualitative and quantitative elements of an autoethnography are combined in such a way that they become interwoven and mutually enriching. As such, mixed methods autoethnography subsumes integrated mixed methods autoethnography as a special case because the latter optimally involves the seamless blending together of different methodological elements (i.e., data) in order to create a unified analysis and interpretation. (p. 169)

Furthermore, I recalled the definition of autoethnography by Bochner and Ellis (2016)—who were former colleagues of mine when I was a full professor at the University of South Florida—as “an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural” (pp. 151-152).

As a reminder, Bochner and Ellis (2016) defined autoethnography as “an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural” (p. 65). This definition implies that autoethnography involves reflecting on one’s own lived experiences and cultural background to explore broader social and cultural issues. Therefore, autoethnographic research emphasizes the subjective experiences and interpretations of the researcher, making use of emic perspectives to uncover deeper insights into cultural phenomena. (p. 163)

By integrating narratives with other findings, autoethnographic researchers aim to demonstrate the interconnectedness of personal experiences with broader social phenomena or theoretical frameworks. This approach of interspersing allows for a more fluid and holistic presentation of the research, wherein personal narratives are used to illustrate or to illuminate key sub-themes,



themes, meta-themes, or other concepts. (p. 187)

These quoted passages align closely with the poetic abstract's fifth verse, which emphasizes the combination of methods in autoethnography and the connection between personal experiences and broader social, cultural, and political themes. These passages discuss the blending of qualitative and quantitative research methods in integrated mixed methods autoethnography, reflecting the verse's "call for methods combined." This methodological integration allows for a richer, more unified analysis, which parallels the verse's reference to scholars outlining "a new frame."

Additionally, the quotations from Bochner and Ellis (2016) further support the verse's theme of connecting personal narratives to broader societal contexts. The definition of autoethnography as "connecting the personal to the cultural" aligns directly with the focus of the poetic abstract's verse on linking "the personal to the wide scopes of social, cultural, and political tropes." Both the verse and the quotations emphasize how autoethnography moves beyond individual experience to address larger social phenomena, illustrating the power of personal storytelling in academic research.

**Verse 6:**

"Ten dimensions identified in their expansive span,  
Tony, Sandra, Madeline, Anna, and Anthony began  
An integrated, integrative, integral dance.  
Autoethnography's reborn, given a new chance."

The following quotations align well with this sixth verse:

During these meetings, we identified 10 dimensions that characterize autoethnography, which we will outline in the next section. (p. 160)

Arriving at 10 dimensions of autoethnography provided us with an imagery of a decagon (see Figure 1). Broadly speaking, a decagon is a polygon that has 10 sides and 10 angles. Because we did not want to develop a hierarchy with regard to our 10 dimensions, we decided to view our 10-dimensional typology of autoethnography as representing a *regular decagon* wherein (a) all sides are equal in length—that is, all autoethnography dimensions (each represented by one side of a regular decagon) are equal in importance—and (b) all angles are congruent (i.e., each measuring 144 degrees)—that is, the relationships or connections among the 10 dimensions are (approximately) equal. In visualizing our 10-dimensional typology of autoethnography, the regular decagon serves as a metaphorical representation of the interconnectedness and coherence of the 10 dimensions. Each dimension contributes to the overall understanding of the autoethnographic approach in its expanded and flexible form, with the angles representing the nuanced relationships as well as their interconnectedness and complexity, highlighting the dimensions' interplay and mutual influence on the conduct of autoethnography. (pp. 161-162)

In what follows, we will outline each of the 10 dimensions, and we begin by reiterating that these dimensions are not presented in any particular order of importance. (p. 163)

As has been seen in the preceding section, we have conceptualized autoethnography as being represented by 10 dimensions, each lying on some form of interactive continuum. At this point of our own narrative journey, we thought that it would be more reader friendly to summarize these 10 dimensions via what we hope represents "good enough research poetry" (Lahman et al., 2011, p. 894), as we discussed earlier. We have entitled our poem, "A Tapestry of Voices: Navigating Autoethnography's Ten Dimensions through Poetry", as follows: (p. 189)

In the context of autoethnography, adopting a radical middle stance with respect to the aforementioned 10 dimensions optimally would yield the following characteristics:



- adopting an emtic viewpoint;
- using critical dialectical pluralism as the research philosophical lens;
- conducting an integrated mixed methods autoethnography study;
- using a meta-methods research approach that combines mixed methods and multiple methods;
- using one or more research designs;
- involving multiple researchers in a collaborative manner;
- adopting a balanced approach that is both participant-driven and researcher-driven;
- involving an iterative approach to data collection, data analysis, data interpretation, reflection, and revision;
- producing narratives that are embedded with the other findings and interpretations; and
- producing narratives using a semi-personalized style that allows for both personal engagement and scholarly rigor.

Conducting autoethnography in the radical middle, optimally, leads to the adoption of an integrated mixed methods autoethnographic approach. And, as we stated earlier, we consider integrated mixed methods autoethnography approaches to exemplify the pinnacle of autoethnographic practice. (p. 191)

The sixth verse also is captured by the third verse of the poem in the Conclusion section of the article, as follows:

A radical middle—hopes for integrated forms  
Of approaches to data beyond hackneyed norms.  
Ten dynamic and iterative dimensions we suggest,  
With continua for custom and personalized quests. (p. 191)

The quoted passages align well with the sixth verse, which emphasizes the identification of “ten dimensions” by the authors and describes autoethnography as being revitalized through their integrated approach. The passage describes the scholars’ conceptualization of a “10-dimensional typology of autoethnography,” represented metaphorically as a decagon wherein all sides and angles are equal, highlighting the interconnectedness of each dimension without hierarchy. This directly relates to the verse’s description of an “integrated, integrative, integral dance,” which evokes the idea of a holistic, balanced approach wherein each aspect plays an equally important role.

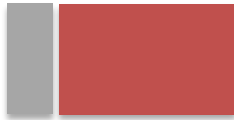
Moreover, the quotation’s reference to the dimensions being part of an “interactive continuum” and their potential to yield an “integrated mixed methods autoethnographic approach” reflects the claim in the sixth verse that autoethnography has been “reborn” and given “a new chance.” Both the verse and the passages emphasize the innovative and comprehensive nature of the scholars’ work in expanding the boundaries of autoethnography through this integrative framework.

**Verse 7:**

“At the heart of an autoethnographic quest,  
A radical middle is where researchers should invest,  
This means embracing an emtic view,  
With critical dialectical pluralism being what they pursue.”

The following quotations clearly contributed to the seventh verse:

Alternatively, a researcher may start with a focus on participants’ experiences (i.e., participant-driven approach) but then provide additional context or interpretation based on their own experiences. Optimally, at this halfway point, the researcher collaborates closely with participants at all stages of the research process to co-create knowledge, meaning, and, ultimately, the research narrative, through shared storytelling, dialogue, interpretation, and reflection. In what we refer to as the *radical middle approach to autoethnography* (cf. Onwuegbuzie, 2012),



inclusivity, reciprocity, empowerment of participants, shared authority between the researcher and the participants, and respect for diverse perspectives in the ethnographic research process are emphasized—yielding a research process that is more participatory, collective, and collaborative. (p. 184)

Adopting a radical middle approach to the conduct of ethnography is consistent with the mixed methods-based research philosophy called *critical dialectical pluralism* (CDP), which was co-conceptualized by Tony (Onwuegbuzie & Frels, 2013) and co-expanded by Sandra and our prolific colleague, Dr. Elena Forzani (Boston University) (Onwuegbuzie, S. S. Abrams, et al., 2024b). In its latest rendition, CDP 2.0, hereafter referred to as CDP, promotes the inclusion of participants and their voices at every stage of the research process—from conceptualization to planning to dissemination to utilization. CDP 2.0 has, what Tony, Sandra and their colleague, Elena Forzani from Boston University, refer to as, *the many SIDES of CDP* (i.e., social justice, inclusion, diversity, equity, and social responsibility; Onwuegbuzie et al., 2024b), which represent five core elements that facilitate global justice (Al-Rodhan, 2009). Adoption of CDP involves conducting research that re-frames participants as participant-researchers and researchers as research-facilitators who ensure that participants play a central role in identifying problems and effecting change that they believe is needed in local and/or global contexts. Most notably, CDP differs from critical-based, participatory-based, and transformative-emancipatory research philosophies because (a) it emphasizes mixed methods-based research approaches; (b) eliminates, to the greatest extent possible, hierarchical structures inherent in research studies between researchers and their participants; and (c) emphasizes the inclusion of participants and their voices at every stage of the research process, with researchers collaborating with participants as co-ideators, co-investigators, and, most importantly, co-decision makers. (pp. 185-186)

Elsewhere, Tony and Sandra (Onwuegbuzie & S. S. Abrams, 2024a) have advocated that autoethnographers consider adopting a radical middle stance. As we note in our article, being in the radical middle means avoiding taking a passive and complacent stance whereby the status quo between quantitative and qualitative epistemologies remains unchallenged. Instead, researchers should aspire to cultivate a fresh theoretical and methodological terrain—what we refer to as a *third space*—that fosters equitable coexistence among all research traditions. In this space, researchers adopting a radical middle stance should be deliberately responsive, adaptable, interactive, context-sensitive, and forward-thinking, driving innovation and meaningful inquiry. (p. 190)

As can be seen from this ICQI Conference call, our notion of conducting autoethnography in the radical middle represents a great fit! In the 15 minutes allocated to our presentation, we plan to use poetic representation to tell our story of the utility of conducting autoethnography in the radical middle for addressing the “lived experiences of marginalized groups that often go unnoticed” (i.e., “subjugated knowledges”), for examining “topics such as global health disparities, climate change and sustainability, migration and displacement, education inequity, technological change, especially AI ethics,” for “examining the intersection between individual struggles and systemic barriers,” for helping “to bridge the gap between personal narratives and broader societal-institutional factors,” and, especially, for demonstrating how “mixed methods inquiry can be a force for advocating social change and influencing policies that contribute to a transformative historical narrative and working towards ‘crafting a new history,’ [for the purpose of] tackling complex realities in an ever-changing world.”

Please wish us success! (p. 193)

Further, I (Tony) have coined this marriage between emic and etic perspectives as representing an “emtic perspective,” which represents the place “where emic and etic viewpoints are maximally interactive” (Onwuegbuzie, 2012, p. 205). Therefore, combining emic and etic perspectives within an autoethnography allows autoethnographers to combine an emic perspective that facilitates the identification of the intricacies, meanings, and nuances of cultural



practices from an insider positionality, with an etic perspective that involves incorporating theoretical frameworks, concepts, or perspectives from outside their own cultural context to analyze their experiences. (pp. 163-164)

The seventh verse also is captured by the first verse of one of the poems in the article, as follows:

First, researchers situate themselves in the research,  
Embracing the emic viewpoint where insights lurch.  
Or, optimally, they blend emic with etic sight,  
Maximally interactive, emtic shedding new light. (p. 189)

Further, the seventh verse is captured by the third verse of the poem in the Conclusion of the article, as follows:

A radical middle—hopes for integrated forms  
Of approaches to data beyond hackneyed norms.  
Ten dynamic and iterative dimensions we suggest,  
With continua for custom and personalized quests. (p. 191)

These quoted passages align closely with the seventh verse, which emphasizes the importance of embracing a “radical middle” and adopting an “emtic view” within autoethnographic research. These passages discuss how the radical middle approach involves collaboration between researchers and participants, breaking down traditional hierarchical structures and fostering inclusivity, shared authority, and mutual exploration. This corresponds to the verse’s call for researchers to invest in a balanced approach, wherein both the emic (insider) and etic (outsider) perspectives are integrated to provide a more comprehensive (emtic) understanding.

Furthermore, the passages’ descriptions of the “radical middle” as a space that integrates different methodologies and epistemologies align with the verse’s mention of pursuing “critical dialectical pluralism,” which promotes inclusivity and diversity in research. The blending of emic and etic perspectives into an “emtic” view, as described in the quotation, further echoes the verse’s depiction of this combined approach as offering “new light,” demonstrating how autoethnographers can use this balance to gain deeper insights into cultural practices and broader social phenomena.

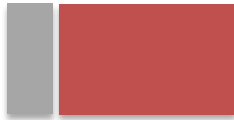
**Verse 8:**

“In this radical middle, integrated methods intertwine,  
Meta-methods combine, creating a sign,  
Different designs, each with its own tone,  
Collaborative minds, in harmony, do hone.”

The following quotations clearly motivated the eighth verse:

At an even richer and thicker level, autoethnographers can utilize both mixed methods research approaches and multiple methods research approaches. Onwuegbuzie and Hitchcock (2019) refer to the use of mixed methods research approaches and multiple methods research approaches within the same study as representing either multi-mixed methods research approaches or meta-methods research approaches. The difference between these two approaches is that, whereas multi-mixed methods research approaches involve the *partial* integration of multiple methods research approaches and mixed methods research approaches, meta-methods research approaches involve the *full* integration of multiple methods research approaches and mixed methods research approaches (Onwuegbuzie & Hitchcock, 2019). As such, using meta-methods research approaches within an autoethnographic study represents the most expansive form of autoethnography. Therefore, although both multi-mixed methods autoethnographic research approaches and meta-methods autoethnographic research approaches lie in between qualitative-





based autoethnography and mixed methods autoethnography because it represents an even more expansive methodology, meta-methods autoethnographic research approaches are closest to being located at the center of this continuum. (p. 170)

As such, mixed methods autoethnography subsumes integrated mixed methods autoethnography as a special case because the latter optimally involves the seamless blending together of different methodological elements (i.e., data) in order to create a unified analysis and interpretation. (p. 169)

The eighth verse also is captured by the fourth verse of one of the poems in the article, as follows:

Fourth, their methods evolve in layered embrace,  
Monomethod, multimethod, or meta-methods grace.  
Each approach adds depth to their research design,  
As dimensions of inquiry intertwine. (p. 189)

These quoted passages align closely with the eighth verse, which emphasizes the intertwining of integrated methods, collaborative designs, and the synergy created by combining different research approaches in autoethnography. These passages discuss the concept of meta-methods research, wherein mixed methods and multiple methods are integrated fully to form the most expansive type of autoethnography. This directly corresponds to the verse's depiction of "integrated methods intertwine" and "meta-methods combine," highlighting the seamless integration of different methodological elements to produce a unified analysis.

The mention of "different designs, each with its own tone" in the verse echoes the passage's discussion of various research approaches—such as multi-mixed methods and meta-methods—each contributing unique perspectives to the study. Additionally, the verse's focus on "collaborative minds, in harmony, do hone" mirrors the collaborative, integrative spirit of meta-methods, which brings together diverse methodologies and researcher perspectives to create a more holistic understanding. Both the verse and the quotation emphasize the complexity and depth that arise from integrating various methods in autoethnographic research.

**Verse 9:**

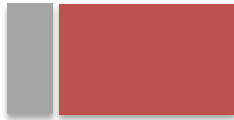
"Balanced contribution between participant and investigator,  
Iterative pathways, each team member, an innovator,  
Narratives woven, deeply entwined,  
Semi-personalized tales, rich stories combined."

The following quotations clearly inspired the ninth verse:

On this afternoon walk, I began to discuss my integrated mixed methods autoethnography with my mother, with a focus on the ways I quantitized (Sandelowski et al., 2009) qualitative data and qualitized (Onwuegbuzie & Leech, 2019) the quantitative data in a recurring, iterative fashion. (p. 160)

The mid-point of the continuum represents philosophical frames that emerge in an iterative manner. (p. 165)

*Philosophy Dimension 3* (i.e., number of philosophies involved) indicates the number of research philosophies involved in the (quantitative, qualitative, or mixed methods-based) research study. At one extreme of the continuum (i.e., a-philosophical) are research studies that do not involve the adoption of any explicit research philosophy—whether a priori, a posteriori, or iteratively. At the other extreme are (quantitative, qualitative, or mixed methods-based) research studies wherein the researcher(s) adopt multiple research philosophies that come to the fore a priori, a



posteriori, or iteratively. To summarize, expanding our (Onwuegbuzie & Corrigan, 2021) three-dimensional conceptualization has led us to conclude that *any* research study—whether quantitative, qualitative, or mixed methods-based—can be positioned *anywhere* within the three-dimensional representation. In the context of autoethnography, this means that any research philosophy can be used, whether a priori, a posteriori, or iteratively. Therefore, when conducting an autoethnography, the choice of research philosophy should depend on the researcher's theoretical orientation, research questions, and goals, as well as the nature of the phenomenon being studied. (p. 168)

Overall, framing researcher-driven and participant-driven autoethnography as lying on an interactive continuum highlights the dynamic and iterative nature of the autoethnographic research process, wherein the balance between researcher control and participant involvement may shift at any point in the research process. (p. 186)

Another revelation that emanated from our Zoom meetings and follow-up discussions is that autoethnography can be conducted in an a priori, an a posteriori, or an iterative manner. (p. 186) Within our conceptualization of this eighth dimension, a priori and a posteriori autoethnographic approaches represent two distinct perspectives on how the autoethnographic research process unfolds. As such, they can be framed as lying on an interactive continuum, with the purest forms of a priori autoethnography and a posteriori autoethnography lying at each pole. In between the two poles are autoethnography studies that are conducted in an iterative manner, involving an ongoing and recursive process of data collection, data analysis, data interpretation, reflection, and revision. The autoethnographic researcher continuously cycles through these stages, refining her/his/their understanding and interpretation of the data over time. (p. 186)

In between a highly impersonal communication style and a highly personalized communication style lies a spectrum of communication styles that vary in their degree of personalization. This spectrum includes semi-personalized styles, wherein some personal elements are incorporated but not to the extent of a highly personalized approach. These semi-personalized styles may include a balance of personal anecdotes, reflections, or interpretations alongside more objective or detached language. In essence, they bridge the gap between impersonal and highly personalized writing styles, offering a middle ground that allows for both personal engagement and scholarly rigor. (p. 188)

producing narratives using a semi-personalized style that allows for both personal engagement and scholarly rigor. (p. 191)

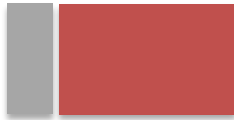
approach that is both participant-driven and researcher-driven. (p. 191)  
involving an iterative approach to data collection, data analysis, data interpretation, reflection, and revision (p. 191)

The ninth verse also is captured by the eighth verse of one of the poems in the article, as follows:

Eighth, their approach is neither rigid nor fixed,  
A priori, a posteriori, or an iterative mix.  
Flexibility reigns, as they adapt and refine,  
Navigating the autoethnographic methodological design. (p. 190)

Further, the ninth verse is captured by the third and fifth (i.e., last) verses, respectively, of the poem in the Conclusion of the article, as follows:

A radical middle—hopes for integrated forms  
Of approaches to data beyond hackneyed norms.



Ten dynamic and iterative dimensions we suggest,  
With continua for custom and personalized quests. (p. 191)

Try to engage in mixed methods autoethnography;  
Keep track of your methodological journey;  
Challenge yourself to iteratively provide  
Explorations of your data—the “so what” that’s inside. (p. 192)

These quoted passages align closely with the ninth verse, which describes the balance between participants and researchers, iterative processes, and the creation of narratives that are both personal and collaborative. The passage highlights the iterative nature of autoethnography, wherein data collection, analysis, and interpretation occur in a recurring cycle. This iterative process mirrors the verse’s mention of “iterative pathways” and how each team member contributes to innovation.

Additionally, the passage discusses how mixed methods research and qualitative research can blend personal and scholarly approaches through a “semi-personalized” style, which corresponds to the ninth verse’s depiction of “narratives woven, deeply entwined” and “semi-personalized tales.” The balance between participant and researcher control, as mentioned in the passage, resonates with the verse’s theme of a “balanced contribution” between participant and investigator, as both the researcher and participants co-create rich, intertwined stories that blend personal insight with scholarly rigor.

**Verse 10:**

“So, let us explore, with minds open wide,  
Autoethnography’s depths, where meaning making abides.  
With Tony, Sandra, Madeline, Anna, and Anthony, let’s start,  
On this rich tapestry, where science meets art.”

The following quotations directly reflect the 10th verse:

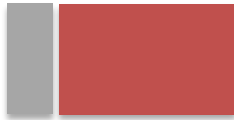
Specifically, in the context of autoethnography, the *act* mode is tantamount to what is referred to as performative autoethnography (see, for e.g., Spry, 2001), which involves providing autoethnographic representations via performance art, poetry, ethnodrama and ethnotheatre, music, movement and dance, and multimedia/digital storytelling. (p. 188)

As has been seen in the preceding section, we have conceptualized autoethnography as being represented by 10 dimensions, each lying on some form of interactive continuum. At this point of our own narrative journey, we thought that it would be more reader friendly to summarize these 10 dimensions via what we hope represents “good enough research poetry” (Lahman et al., 2011, p. 894), as we discussed earlier. We have entitled our poem, “A Tapestry of Voices: Navigating Autoethnography’s Ten Dimensions through Poetry”, as follows. (p. 189)

The 10th verse also is captured by the ninth (i.e., last) verse of one of the poems in the article, as follows:

I recollected that, today, autoethnographers blend confession and art,  
A hybrid tale, where the self takes part.  
Symbolic and lyrical language style  
Bringing stories to life, building autoethnography’s profile. (p. 151)

The quoted passages align well with the 10th verse, which calls for an exploration of autoethnography as a rich field wherein “science meets art.” These passages highlight performative autoethnography, wherein representations of personal narratives are conveyed through various artistic forms such as poetry, ethnodrama, music, and multimedia storytelling. This connection between performance art and research reflects the verse’s imagery of a “rich tapestry” and supports the idea that autoethnography blends scientific inquiry with artistic expression.



Additionally, the reference to “good enough research poetry” and the poem entitled *A Tapestry of Voices* in the quotation directly mirrors the verse’s metaphorical description of autoethnography as a tapestry, emphasizing its depth and the creative ways in which meaning is made. The hybrid nature of autoethnography, blending “confession and art,” aligns with the verse’s invitation to explore this interdisciplinary space alongside prominent scholars like the authors, who represent the merging of rigorous research with expressive, artistic modes of storytelling.

### **Concluding Insights on the Poetic Abstract’s Representation of the Article**

In conclusion, the poetic abstract, which is composed of 10 verses, embodies the intricate and innovative ideas presented in the Onwuegbuzie et al.’s (2024) article. Each verse encapsulates essential discussions about autoethnography, reflecting its evolution from a traditional qualitative research approach to an integrative and mixed methods research framework. The inclusion of personal experiences, cultural understandings, and scholarly reflections in the abstract poetically demonstrates the article’s emphasis on blending the personal with the collective to produce meaningful research.

The analysis of each verse shows that the authors of this article significantly have reframed autoethnography by emphasizing the “radical middle.” They challenge the conventional boundaries of qualitative research, proposing that autoethnography not only can incorporate quantitative methods, but also can provide a holistic understanding through an integrative approach. The poem represents this synthesis, portraying a methodological dance wherein personal narratives, societal structures, and collaborative inquiry intertwine seamlessly.

Through its verse-by-verse reflection, the poetic abstract succeeds in capturing both the theoretical and practical implications of adopting an integrated mixed methods autoethnographic approach. By doing so, the authors invite researchers to explore new dimensions in their work, encouraging them to embrace both the artistic and scientific elements inherent in autoethnographic research. The result is a rich tapestry wherein the boundaries between method and meaning blur, fostering deeper insights into the social, cultural, and political landscapes that shape human experiences.

This poetic exploration reaffirms that the marriage of autoethnography and mixed methods research offers a unique pathway for addressing complex research questions. The 10 verses serve not only as a summary of the article, but also as a creative representation of how autoethnography continues to evolve, providing researchers with a versatile and impactful tool for personal and academic exploration.

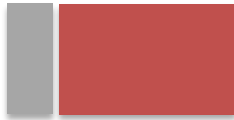
### **Key Verse Capturing the Essence of the Article**

Of the 10 verses, the verse that best summarizes or captures the essence of the article is the following fifth verse:

“Autoethnography, a call for methods combined,  
By these scholars’ efforts, a new frame outlined.  
Connecting the personal to the wide scopes,  
Of social, cultural, and political tropes.”

### **Core Theme of the Article**

This fifth verse directly reflects the central focus of the article, which is the reframing of autoethnography to include the integration of methods, integrating the personal with broader social, cultural, and political dimensions. In the article, the authors challenge the traditional notion of autoethnography being purely qualitative by proposing a mixed methods research approach. This idea succinctly is captured in the phrase “a call for methods combined” and “a new frame outlined,” emphasizing the article’s objective of expanding the traditional autoethnographic approach by incorporating mixed methods research approaches to provide a more holistic understanding of research, as reflected in the discussions of integrating qualitative research methods and quantitative research methods and the emphasis on critical dialectical pluralism. The authors discuss integrated mixed



methods autoethnography, which is at the heart of the authors' efforts.

### ***Connecting the Personal to Larger Contexts***

This verse highlights one of the main contributions of the article: linking personal experiences (a hallmark of autoethnography) to broader societal, cultural, and political issues. This aligns with the article's emphasis on how autoethnography, through mixed methods, can offer a richer understanding by bridging personal narratives with larger, more complex social contexts. The verse's phrase "Connecting the personal to the wide scopes" mirrors the article's exploration of the intersections between individual stories and broader themes.

### ***Comprehensive and Concise***

This verse manages to encapsulate the two most significant innovations presented in the article: (a) the combination of methods and (b) the expansion of the traditional personal focus of autoethnography to address wider social and political dimensions. By doing so, it serves as an efficient summary of the article's purpose and key contributions without the need for extensive elaboration.

### **Alignment with the Article's Methodological Innovations**

The article introduces 10 dimensions of autoethnography, framing them as a new, integrative way to conduct autoethnography. This "new frame outlined" is mentioned explicitly in this fifth verse, capturing the authors' effort to redefine the methodological scope of autoethnography by incorporating broader and more integrative approaches. The phrase "a call for methods combined" ties into the multi-dimensional approach proposed in the article.

### ***Conclusion***

This fifth verse best summarizes the article because it captures both the innovation (mixed methods) and the broader purpose (connecting personal experiences to wider societal contexts) of the article. It succinctly represents the article's core message by highlighting the shift towards integrating diverse methods within autoethnography. The authors' efforts to create a "new frame" that expands autoethnography through methodological integration and thematic broadening clearly are reflected in this verse, making it the most fitting summary.

### **The Impact and Utility of Poetic Abstracts in Academic Research**

#### ***The Role of Poetic Abstracts in Conveying Complex Ideas***

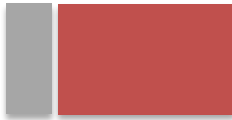
As can be seen from previous sections, the authors' decision to craft a poetic abstract serves as an innovative approach to distilling complex ideas into an accessible and evocative form, while preserving the intellectual rigor of the original article. The poem captures the essence of the article's theoretical and methodological contributions, using creative language to convey the shifts proposed by the authors. Through this form, the abstract not only communicates key concepts, but also engages readers on an emotional level, making it an exemplary model of the utility of poetic abstracts in academic writing.

One of the significant strengths of the poetic abstract is its ability to translate complex academic discussions into a format that is both intellectually engaging and emotionally resonant. Traditional academic abstracts often focus on summarizing key findings in a concise and factual manner, whereas the poetic form invites readers into the article via a different cognitive and emotional lens. This alternative approach highlights the potential of poetic abstracts to enhance the memorability and impact of academic work, blending creativity with scholarly insight.

#### ***Creativity and Accessibility in Poetic Abstracts***

The use of poetry by Onwuegbuzie S. S. Abrams, M. K. Abrams, et al. (2024) allowed the authors to present their innovative ideas in a way that not only retains intellectual depth, but also adds an aesthetic dimension. Their poetic abstract served as a bridge between the personal and the





intellectual, aligning with the themes of autoethnography, which often focus on the intersection of personal narratives with broader cultural contexts. This alignment creates a reflective experience for readers, making the abstract more engaging than does traditional prose, which sometimes might feel distant or overly technical.

Moreover, the abstract's creative form enhances its accessibility, particularly for non-academic audiences or those from arts-based disciplines. By utilizing metaphors and narrative, the poetic abstract makes the research more approachable, transforming complex ideas into digestible content. This broader accessibility ensures that the research resonates with a wider range of readers, further extending its reach beyond conventional academic boundaries.

### ***Emotional Engagement and Reflection***

A key advantage of the poetic abstract lies in its capacity for emotional engagement. Unlike traditional abstracts, which may focus purely on summarizing research findings, the poetic structure offers a more reflective and evocative approach. This format engages readers on a deeper emotional level, making the content of the article feel more personal and relatable. For interdisciplinary audiences or for those unfamiliar with academic jargon, the poetic form becomes more inviting and accessible, potentially leading to greater reader interest and understanding.

The abstract's ability to engage readers emotionally also adds to its memorability. The use of rhythm, metaphor, and narrative makes the abstract stand out, helping readers to remember key themes and ideas more vividly than they might with a standard prose summary. This emotional resonance is especially valuable in fields like autoethnography, wherein personal reflection is central to the research methodology.

### **Value-Added Benefits of Poetic Abstracts**

The poetic abstract offers several distinct advantages over traditional prose abstracts, particularly in terms of emotional engagement, accessibility, and creative expression. First, it draws readers into the emotional and personal aspects of the research, making the content of the article more relatable and memorable. For topics that deal with human experiences, such as autoethnography, this emotional engagement can foster a deeper connection between the reader and the material, enhancing the overall impact of the research.

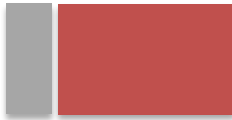
Second, the poetic format is more accessible to non-academic readers. The concise and metaphorical language of poetry helps simplify complex ideas, making them easier to grasp for those not well-versed in academic jargon. This accessibility invites a broader audience to engage with the research, promoting inclusivity and interdisciplinary understanding. By presenting research in a form that is both intellectually and emotionally engaging, poetic abstracts broaden the reach of scholarly work.

### **Alignment with Autoethnography and Research Goals**

Poetry, with its flexibility in language and structure, allows for the expression of complex ideas in a nuanced and layered manner. This creative expression aligns well with the goals of autoethnography, a research approach that inherently blends personal narrative with cultural analysis. By using a poetic abstract, the authors reflect the very essence of autoethnographic research, which often involves introspection and personal storytelling. The abstract itself becomes a reflection of the article, reinforcing the article's thematic focus on personal and cultural exploration.

Lastly, the poetic abstract contributes to the memorability of the research. The lyrical nature of poetry ensures that readers are more likely to recall the key points and significance of the study. The rhythmic flow of the abstract, combined with its creative use of metaphor and narrative, makes it stand out as a unique piece of academic writing. This memorability, combined with the abstract's emotional depth, enhances the overall effectiveness of the research presentation.

In summary, the poetic abstract offers added value in terms of emotional engagement, accessibility, creativity, and memorability. By blending intellectual depth with artistic expression, it



enhances the reader's ability to connect with the research on multiple levels. It serves as a powerful tool for conveying the innovative ideas in the article, making it particularly effective for engaging a wider and more diverse audience, especially those outside traditional academic circles.

In conclusion, abstracts written in poetic form could revolutionize the way that academic research is communicated. Poetry's ability to distill complex ideas into memorable, accessible, and engaging formats aligns with the core purpose of abstracts: to encapsulate and to communicate the essence of a study. By adopting poetic abstracts, scholars can make their research more inclusive, engaging, and impactful, ultimately bridging the gap between academia and the broader public.

## **Conclusion**

We will conclude this article with a metapoem, which is a form of poetry that reflects on the nature of poetry itself, often questioning the act of writing, the meaning of poetic expression, and the role of the writer/poet (Mutlag & Mousa, 2021). In essence, a meta-poem is a poem about poetry. It can be seen as a form of self-reflection within the medium itself. Here is the meta-poem:

In words that blend, both sharp and soft,  
A scholarly voice in verse aloft.  
Wherein facts and figures often seem confined,  
A poem's grace unbinds the mind.

The abstract, reimagined, offers more  
Than dry summaries or lists in store.  
It dances with themes, it sings with grace,  
Capturing research in a new embrace.

For scholars seek not just to inform,  
But stir the heart, to break the norm.  
In poetic form, the abstract speaks,  
Engaging more than what prose seeks.

Both creativity and depth align,  
Wherein facts and feelings intertwine.  
A verse can make the reader pause,  
To ponder article's cause and laws.

So let us blend, both art and fact,  
In abstract forms where all react.  
For poems bring a broader view,  
To readers old, and readers new.

Therefore, I call on all academic style guides,  
Such as APA and Chicago Manual, to change tides.  
Not only to allow, but to encourage the choice,  
Of poetic abstracts—let creativity find its voice.

For in rhythm and rhyme, scholars can share,  
Research with beauty, emotion, and care.  
So let prose and poetry both have their place,  
To enrich academia with art and grace.

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