

## **Term Information**

Effective Term Spring 2018

## **General Information**

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Graduate  
Course Number/Catalog 8872  
Course Title Qualitative Research in Music  
Transcript Abbreviation Qual Research Mus  
Course Description This course will examine principles of qualitative research design in social sciences and their application to music teaching and learning.  
Semester Credit Hours/Units Fixed: 3

## **Offering Information**

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## **Prerequisites and Exclusions**

Prerequisites/Corequisites  
Exclusions Doctoral standing or permission of the instructor.  
Electronically Enforced No

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 50.0901  
Subsidy Level Doctoral Course  
Intended Rank Masters, Doctoral

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Students will learn qualitative research techniques and will design (and potentially conduct) a research study using these techniques. In consultation with the instructor, students will determine an appropriate culminating project.

### Content Topic List

- Entering into qualitative inquiry
- Locating sources and constructing bibliographies
- Building upon extant literature in qualitative research

### Sought Concurrence

No

## Attachments

- Music 8872 Qualitative Research in Music.pdf

*(Syllabus. Owner: Banks,Eva-Marie)*

## Comments

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	05/08/2017 09:39 AM	Submitted for Approval
Approved	Edwards,Jan H	05/08/2017 11:07 AM	Unit Approval
Approved	Heysel,Garett Robert	05/12/2017 12:22 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	05/12/2017 12:22 AM	ASCCAO Approval

# Music 8872: Qualitative Research in Music

3 graduate credit hours

## COURSE INFORMATION

Meetings: Thursdays, 4:10-6:50 PM, Hughes 110  
Instructor: Dr. Julia Shaw  
Email: [shaw.784@osu.edu](mailto:shaw.784@osu.edu)  
Office Phone: 614-292-0725  
Office Hours: Hughes Hall 106-B, Thursdays, 2:00-4:00 PM; additional appointments available by request.

## COURSE DESCRIPTION

The purpose of this course is to examine principles of qualitative research design in the social sciences and their application to music teaching and learning. Students will learn qualitative research techniques and will design (and potentially conduct) a research study using these techniques. In consultation with the instructor, students will determine an appropriate culminating project for the semester's work. Depending upon the student's program of study, previous research experiences, and professional aspirations, several possibilities exist:

- Designing an action research study to be implemented in a school setting.
- Conducting a series of pilot exercises in order to develop techniques and refine the focus of a later study.
- Developing a research proposal for a qualitative study.
- Conducting a project that will result in publication or presentation (IRB approval necessary, with which the instructor will assist). This option would entail generating, analyzing, and interpreting data for a qualitative study.
- If a student has already collected data that has yet to be analyzed, the course can be tailored to focus on analysis and interpretation of extant data.

*“Our engagement as musicians with the fluidity of sound and music . . . can sensitize us to the fluidity of personal and cultural experience, the heart of qualitative research.”*

~Bresler (2005), p. 170

*“Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.”*

~Denzin & Lincoln (2005), p. 3



**COURSE OBJECTIVES**

This course provides a collaborative environment in which to acquire the knowledge, skills, and dispositions needed to conduct and analyze qualitative research.

**To develop and refine knowledge of qualitative research traditions, participants will . . .**

- Describe essential ontological and epistemological underpinnings of various qualitative approaches.
- Demonstrate familiarity with salient works, theories, principles, and traditions in qualitative research.
- Explore design principles related to five common approaches to qualitative inquiry: case study, narrative, phenomenology, grounded theory, and ethnography.
- Demonstrate familiarity with key qualitative studies and researchers in music.
- Read qualitative research reports with a critical eye to evaluate their content, relevance, and quality.

**To become skilled in the techniques of qualitative research, participants will . . .**

- Practice and refine techniques of non-participant observation, constructing data records, field notes, and theoretical/analytical memos.
- Practice and refine interviewing skills.
- Utilize material culture as data, as appropriate.
- Acquire facility with processes for qualitative data analysis, experimenting with various analytical approaches.
- Examine computer-aided qualitative data analysis software programs.
- Develop and extend writing skills.
- Respond to one another's writing.
- Design and potentially conduct a qualitative research study.

**To acquire the dispositions of a qualitative researcher, participants will . . .**

- Strive for validity and integrity in conducting qualitative research.
- Maintain an ethical stance toward participants.
- Integrate systematic and disciplined ways of thinking with teaching practices in classroom contexts.



**COURSE MATERIALS**

**Required Texts**

1. Creswell, J. W. (2012). *Qualitative inquiry and research design* (3rd ed.). Thousand Oaks, CA: Sage.
2. Emerson, R. M., Fretz, R. I., & Shaw, L. L. (1995). *Writing ethnographic fieldnotes*. Chicago, IL: University of Chicago Press.
3. Roulston, K. (2010). *Reflective interviewing: A guide to theory and practice*. Los Angeles, CA: Sage.
4. Thomas, G. (2011). *How to do your case study*. Thousand Oaks, CA: Sage.
5. American Psychological Association (2009). *Publication manual of the American Psychological Association* (6<sup>th</sup> ed.). Washington, DC: Author.
6. Additional required readings, including exemplar studies, will be available on Carmen.

**Recommended Resources**

1. For data analysis, MindManager software or an equivalent program is highly recommended ([www.mindjet.com](http://www.mindjet.com)).
2. See the attached bibliography for additional helpful readings on qualitative methods and design.

**EVALUATION**

This advanced-level course in research methodology has been designed with doctoral students in music in mind, preparing them for the possibility of conducting a qualitative project for their dissertation or DMA document. The course is also useful for those who may be conducting qualitative studies at some future date or teaching research methods at the graduate level. Masters degree students with an interest in learning more about qualitative research techniques are also welcome. The weighting of assignments outlined below reflects different expectations for those groups of course participants. Project guidelines offering a description of each assignment follow.

<b>Assignment</b>	<b>Weighting for master's students</b>	<b>Weighting for doctoral students</b>
Weekly Writing: 2-3 page exercises synthesizing course readings with insights gleaned through your independent research project.	35%	25%
Analysis of a qualitative exemplar study including 5-7 page paper and class presentation	25% Based on a journal-length qualitative study	25% Based on a qualitative dissertation
Qualitative research project	40% A detailed qualitative research proposal, set of pilot exercises, or action research project.	50% Will ideally include collection and preliminary analysis of data, culminating in a presentation to OSU's Music Engagement and Learning Collaborative.



**ASSIGNMENT GUIDELINES**

**Qualitative Research Project**

The main goal of this course is to engage you in designing and/or conducting a qualitative research study. Your approach to achieving this goal will depend upon your prior research experience, your scholarly interests, and your professional aspirations. If you intend to publish your study, you must gain IRB approval before beginning fieldwork. I will meet with you early in the semester to help you determine the scope and substance of this major work, including opportunities to:

- Develop a proposal for a qualitative research study if you have never written one;
- Further develop an existing qualitative proposal (e.g., one completed in an introductory research course) and conduct a pilot study that will help you refine the proposal;
- Submit a qualitative proposal for IRB approval and begin to conduct the study;
- Work on analysis of data already in hand.

At the conclusion of the semester, course participants' research will be at varying stages of completion since access to the field may influence the time available for data generation and analysis. Regardless of the project selected or stage of completion by the semester's conclusion, you are expected to submit an 18-20 page written manuscript in the style and format of one of the exemplar articles we will study in this course. Your final written report must exemplify the formal written conventions of qualitative research, adhere to the American Psychological Association (APA) 6<sup>th</sup> Edition style guidelines, and represent your original work.

You are encouraged to circulate drafts to other members of the class for comments and suggestions. Submitting drafts of your work in progress to me is also encouraged. Please note that I may require up to a week's time to respond to your drafts in progress, and plan accordingly if you wish to ask me to review your draft in advance of a due date.

**In-Class Presentation**

At a mutually agreeable time during finals week, you will have 20 minutes to present your research design and/or findings to the class. Your presentation should be in the style of an academic conference presentation, with slides and a handout (one double-sided page) to support your comments. In addition to the presentation to our class, doctoral students will present their study to OSU's Music Engagement and Learning Collaborative. Students with IRB approval are encouraged to use these opportunities to prepare for future dissemination of your research outside of the OSU community.

**Evaluation**

A detailed rubric is available for reference on Carmen and will be discussed thoroughly during our writing workshop in week 12 of the course.



**Analysis of a Qualitative Exemplar Study**

Familiarize yourself with qualitative research in the field and identify a study of interest to you. Doctoral students should select a qualitative dissertation to analyze. Masters students have the option of selecting a journal-length qualitative study. Submit your choice to Dr. Shaw by week 4 for approval. Analyze the study critically using one of the analytical frameworks available on Carmen. In weeks 6-8 of class, you will make brief reports about your selected study to the class. In week 8, you will submit a written analysis (5-7 pages) for comments and a grade.

**Evaluation Criteria for Qualitative Exemplar Analysis**

The following criteria will be used to evaluate written analyses. You are expected to revise and resubmit your work if you have not yet met the criteria to receive a score of 4 (80%) or better. Revisions may be submitted within one week of receiving feedback on the assignment. Scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score of 3, 2, or 1 will be assigned for each category marked “revise and resubmit.”

Provides a detailed and accurate summary of the study’s purpose, questions, and research design (including methods for data generation, analysis, validation strategies, and treatment of ethical issues).	Revise and resubmit	4	5
Thoughtfully analyzes strengths and weaknesses of the study, identifying opportunities for improvement to the research design.	Revise and resubmit	4	5
Describes implications of the study for the profession.	Revise and resubmit	4	5
Suggests possibilities for future research that would build upon the study.	Revise and resubmit	4	5
Is carefully crafted to demonstrate graduate-level writing skills. The writing is well organized, unencumbered by spelling and grammatical errors, and meets APA style guidelines.	Revise and resubmit	4	5



**Weekly Writing**

For the first eight weeks of the semester, I have developed short writing assignments related to topics featured each week. These are approximately 2-3 pages in length. Some of these are short exercises in qualitative research techniques designed to help you refine skills such as posing meaningful research questions, conducting a literature review, and composing ethnographic field notes. Others ask you to respond to ideas in the assigned readings, elaborate on your own questions and insights, or provide updates related to your research project in progress.

<b>Weekly Writing Topic</b>	<b>Due Date</b>	<b>Evaluation</b>
Wonderments	Week 2 (specific dates to be provided when known)	Detailed instructions and evaluation criteria posted on Carmen
Literature Grid	Week 3	Detailed instructions and evaluation criteria posted on Carmen
Research Design Memo	Week 4	Criteria provided below
Field Note Exercise	Week 5	Detailed instructions and evaluation criteria posted on Carmen
Interviewing Memo	Week 7	Criteria provided below
Analytical Procedures and Verification Strategies Memo	Week 8	Criteria provided below

**General Evaluation Criteria for Weekly Writing (Unless otherwise specified above)**

The following criteria will be used to evaluate weekly writing. You are expected to revise and resubmit your work if you have not yet met the criteria to receive a score of 4 (80%) or better. Revisions may be submitted within one week of receiving feedback on the assignment. Scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score of 3, 2, or 1 will be assigned for each category marked “revise and resubmit.”

The response reflects a thoughtful, thorough approach to the prompt	Revise and resubmit	4	5
The response synthesizes and builds upon required course readings	Revise and resubmit	4	5
The response is carefully crafted to demonstrate graduate-level writing skills	Revise and resubmit	4	5



## **COURSE EXPECTATIONS**

### **Attendance and Punctuality**

Attendance and informed participation at all class meetings is required and expected. In the case of extenuating circumstances (e.g., extreme medical emergencies; death in immediate family), contact Dr. Shaw to discuss appropriate accommodations. Advance notification of absences is always required, regardless of the reason for the absence. For each unexcused absence, 5% will be deducted from the final grade.

### **Communication**

Carmen will be the official mode of communication for this course. Important announcements, including changes to the schedule or assignments, will be announced via the news section of Carmen. Any such announcements will be considered official and students will be held responsible for completing assignments accordingly. Students are highly encouraged to sign up for email notifications of course announcements posted via Carmen.

### **Assignment Submission**

- All assignments are due by the beginning of class on the day they are listed in the course schedule.
- Late work will only be accepted under extraordinary circumstances and at the discretion of the instructor. A grade of E will be entered for any late assignments that the instructor does not accept.
- Written assignments must be typed and double-spaced, with 12-point font and one-inch margins on all sides.
- You will submit written assignments electronically via Carmen dropbox.

### **Grading Policy**

- The grade you earn will reflect the depth of your thinking, the clarity of your writing, and the thoroughness with which you address the assignment.
- Grading criteria specific to each assignment are available on Carmen for reference.
- You are expected to revise and resubmit your work if you have not yet met the criteria to receive an 80% or better. Revisions may be submitted within one week of receiving feedback on the assignment, and scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score will be assigned.
- Grades will be assigned at the end of the semester using the following scale:

<b>A</b> 93-100	<b>B+</b> 87-89	<b>B-</b> 80-82	<b>C</b> 73-76	<b>D</b> 60-69
<b>A-</b> 90-92	<b>B</b> 83-86	<b>C+</b> 77-79	<b>C-</b> 70-72	<b>E</b> 0-59



## **Academic misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

## **Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## **Mental Health Services**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766.

CCS is located on the 4th Floor of the Younkin Success Center and 10<sup>th</sup> Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

## **Accommodations for Disabilities**

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).



**TENTATIVE SCHEDULE**

*Dr. Shaw reserves the right to alter this TENTATIVE schedule as our needs and interests warrant. Updates will be made in a timely manner and announced via the Announcements section of Carmen. Any such announced changes will be considered official (students are encouraged to sign up for email and/or text notifications through Carmen).*

**Week 1**

Entering into qualitative inquiry

- Course overview
- Foundational understandings in qualitative research
- Exercise: taking a three-pronged stance
- Read: Bresler, L. (2005). What musicianship can teach educational research. *Music Education Research*, 7(2), 169-183.

**Week 2**

Locating sources and constructing bibliographies

- Meet in the Music Library, 2<sup>nd</sup> Floor of the 18<sup>th</sup> Avenue Library, 175 W. 18<sup>th</sup> Ave.
- Strategies for conducting and organizing a literature review: search strategies; documenting your search; literature grids
- Overview of research publications in music
- Citing sources appropriately: APA style overview
- Workshop: Posing meaningful research questions; evaluating whether a qualitative design is an appropriate fit for a research question of interest
- Read: Barrett's "Writing Primer" and "Qualitative Companion," available on Carmen.
- **Weekly Writing: Wonderments.** During week 3, you will meet individually with Dr. Shaw to discuss your research wonderments and begin designing your final research project.

**Week 3**

Beyond the "book report": Building upon extant literature in qualitative research

- Use of literature in qualitative research reports
- Workshop: Writing an effective literature review
- Read: Boote, D.N., & Beile, P. (2005). Scholars before researchers: On the centrality of the dissertation literature review in research preparation. *Educational Researcher*, 34(6), 3-15.
- **Due: CITI Training for students seeking IRB approval for individual projects**
- **Weekly Writing: Literature grid.**



#### **Week 4**

##### Case study

- Read: Thomas, *How to Do Your Case Study*, Chapters 1-8
- Example study: Langston, T.W., & Barrett, M.S. (2008). Capitalizing on community music: A case study of the manifestation of social capital in a community choir. *Research Studies in Music Education*, 30(2), 118-138.
- How are the characteristics of case studies as presented by Thomas exemplified in the Langston & Barrett study? Come prepared to illustrate these connections and to raise questions relevant to your own study.
- In the first 30 minutes of class, be prepared to illustrate how your study is defined as a container, situation/event, and argument (see Thomas, pp. 12-13).
- **Weekly Writing:** Submit a 2- or 3-page memo on how the course readings to date help you refine or expand your plans for your own study. Append a timeline for your project for the semester (the timeline should be in addition to the 2- or 3-page reflection).
- **Alternative weekly writing:** A complete draft of an IRB application can substitute for the weekly writing described above. If selecting this option, consult with Dr. Shaw to determine a mutually agreeable due date.

#### **Week 5**

##### Data generation techniques: Participant Observation and Ethnographic Field Notes

- **Class Field Excursion:** At a mutually agreeable time, we will make an excursion into the field to learn techniques for participant observation and taking ethnographic field notes. Details for this trip will be discussed in class. Before you enter the field during our trip, read Emerson, Fretz, & Shaw, chapters 1 & 2.
- Details for a class trip to the field will be announced in class (In 2015, we visited the Columbus Swing Dance Club)
  - Take field notes/jottings for 30 minutes.
  - Within the next 24 hours, read Emerson, Fretz, & Shaw, Chapter 3, write up your field notes, and upload to the Carmen discussion board. This will serve as this week's weekly writing.
- **Weekly Writing: Ethnographic Field Note Exercise.**

#### **Week 6**

##### Data generation techniques: Ethnographic Field Notes and Interviewing

- Before class, read your assigned partner's field notes and come prepared to discuss.
- Read: Roulston, Chapters 1-4
- Example study: Abramo, J.M. (2011). Gender differences of popular music production in secondary schools. *Journal of Research in Music Education*, 59(1), 21-43.
- **No Weekly Writing**



### **Week 7**

Data generation techniques: Reflective interviewing

- Read: Roulston, Chapters 5-7 with special focus on Chapter 7.
- Example study: Roulston, K., & Misawa, M. (2011). Music teachers' constructions of gender in elementary education. *Music Education Research*, 13(1), 3-28.
- **Weekly writing:** In a two-page memo, describe how Roulston's theoretically-based approach to interviewing informs your research-based approach to interviewing. Relate the Roulston reading to your study. Also raise questions you would like to discuss related to interviewing.

### **Week 8**

Qualitative data analysis

- Read, compare, and contrast the following:
  - Thomas, Chapter 10
  - Roulston, Chapter 8
  - Emerson, Fretz, & Shaw, Chapter 6
- We'll choose pairs or teams to lead the presentation of analytical ideas from each chapter.
- **Due:** During the second half of class, you will distribute to others a **two-page overview** of the analytical procedures used in the dissertation you have chosen to review.
- **Weekly writing:** In a detailed two-page memo, describe the analysis procedures you plan to use in your study as well as verification strategies you will use to enhance the credibility of your research.

### **Week 9**

Five designs and validation strategies

- Creswell, Chapters 4, 5, & 8 on five designs
- Creswell, Chapter 10 on standards of quality and verification
- Tracy, S.J. (2010). Qualitative quality: Eight "big-tent" criteria for excellent qualitative research. *Qualitative inquiry*, 16(10), 837-851.
- We will create a concept map of the five designs
- Prepare to describe the validation strategies used in the dissertation you have chosen to review

### **Week 10**

Analysis and interpretation, continued

- Peshkin, A. (2000). The nature of interpretation in qualitative research. *Educational Researcher*, 29(9), 5-9.
- Emerson, Fretz, & Shaw, Chapter 7. Our main focus is how the data are woven together into a substantive presentation of the findings of the study.
- Last overview of model dissertations: What do they add up to in the final analysis and interpretation? How do they stand as an informative piece of writing? How do they further understanding of the phenomena under investigation? How might you build upon this study?
- **Due: Qualitative Dissertation Written Analyses**



### **Week 11**

Innovative data display, writing the research report, and Variations on a Theme

- Read Thomas, Chapters 11 & 12
- Examples of innovative forms of qualitative reports, including Porcello's "Sonic Artistry"

### **Week 12**

Writer's Workshop

- Read Creswell, Chapter 9, "Writing a Qualitative Study," pp. 177-183 on rhetorical issues and pp. 195-197 on the architecture of a case study
- We will review resources and strategies for enhancing the writing process. An in-class peer review process will aid your progress toward submitting your final research report.
- **Due:** An in-progress manuscript of the introduction, literature review, and methodology portions of your final research project for this course. Your manuscript should include the following components: an introduction justifying the need for your study, research purpose and questions, preliminary literature review, research design, setting and participants, data generation, analysis and interpretation, validation strategies, and a description of the researcher's role/potential for researcher bias. Remember to cite scholars from whom you have received methodological guidance using APA style conventions.
- **Bring a hard copy of your working manuscript** to class for peer review. The more in-progress work you bring to the workshop, the more you are likely to gain from the experience.

### **Week 13**

Managing subjectivity

- Peshkin, A. (1988). In search of subjectivity: One's own. *Educational Researcher*, 17(7), 17-21.
- Roulston, K., & Shelton, S. A. (2015). Reconceptualizing bias in teaching qualitative research methods. *Qualitative Inquiry*, 21(4), 332-342. doi: 10.1177/1077800414563803

CAQDAS (Computer-Aided Qualitative Design Analysis Software)

- You will be assigned a CAQDAS program to preview by downloading the trial version and testing it out. Please prepare a **two-page handout** for reference, using software reviews as your model.
- You will have 10 minutes in class to provide an overview of the software you have reviewed, its features, possible uses, and complications.

### **Week 14**

Confronting dilemmas: methodological and ethical

- Graue & Walsh, Chapter 4, "Ethics" (available on Carmen)
- Example Study: Kennedy, M.C. (2004) 'It's a metamorphosis': Guiding the voice change at the American Boychoir School. *Journal of Research in Music Education*, 52(3), 264-280.

**During exam week at a mutually agreeable time for all**

Research Presentations



**Course Bibliography**

- Anfara, V. A., Jr., Brown, K. M., & Mangione, T. L. (2002). Qualitative analysis on stage: Making the research process more public. *Educational Researcher*, 31(7), 28-38.
- Barone, T. (1989). Ways of being at risk: The case of Billy Charles Barnett. *Phi Delta Kappa Study of Students at Risk*.
- Barone, T. (2009). Narrative researchers as witnesses of injustice and agents of social change? *Educational Researcher*, 38(8), 591-597.
- Barrett, J. R. (2000). Observing to learn: Connections to current practice. In G. B. Olson (Ed.), *Looking in on music teaching* (pp. 52-68). New York, NY: McGraw-Hill/Primis.
- Barrett, J. R. (2007). The researcher as instrument: Learning to conduct qualitative research through analyzing and interpreting a choral rehearsal. *Music Education Research*, 9(3), 417-433.
- Barrett, J. R., & Stauffer, S. L. (Eds.). (2009). *Narrative inquiry in music education: Troubling certainty*. Dordrecht, NL: Springer.
- Bauer, M. W., & Gaskell, G. (2000). *Qualitative researching with text, image, and sound: A practical handbook*. London, UK: Sage.
- Bogdan, R. C., & Biklin, S. K. (2003). *Qualitative research for education: An introduction to theory and methods* (4th ed.). Boston, MA: Allyn & Bacon.
- Bresler, L. (1995). Ethical issues in qualitative research methodology. *Bulletin of the Council for Research in Music Education*, 126, 29--41.
- Bresler, L. (1996). Towards the creation of a new ethical code in qualitative research. *Bulletin of the Council for Research in Music Education*, 130, 17-29.
- Bresler, L. (2002). The interpretive zone in international qualitative research. In L. Bresler & A. Ardichvili (Eds.), *Research in international education* (pp. 39-81). New York, NY: Peter Lang.
- Bresler, L. (2005). What musicianship can teach educational research. *Music Education Research*, 7(2), 169-183.
- Bresler, L. (2009). Research education shaped by musical sensibilities. *British Journal of Music Education*, 26, 7-25.
- Bresler, L., & Stake, R. E. (1992). Qualitative research methodology in music education. In R. Colwell (Ed.), *Handbook of research on music teaching and learning*. New York, NY: Macmillan.
- Bresler, L., Wasser, J. D., Hertzog, N. B., & Lemons, M. (1996). Beyond the lone ranger researcher: Team work in qualitative research. *Research Studies in Music Education*, 7, 15-30.
- Carspecken, P. F. (1996). *Critical ethnography in educational research: A theoretical and practical guide*. New York, NY: Routledge.
- Chase, S. E. (2003). Learning to listen: Narrative principles in a qualitative research methods course. In R. Josselson, A. Lieblich & D. P. McAdams (Eds.), *Up close and personal: The teaching and learning of narrative research* (pp. 79-99). Washington, DC: American Psychological Association.
- Chase, S. E. (2005). Narrative inquiry: Multiple lenses, approach, voices. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (3rd ed., pp. 651-679). Thousand Oaks, CA: Sage.
- Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco, CA: Jossey-Bass.
- Clandinin, D. J., & Murphy, M. S. (2009). Relational ontological commitments in narrative research. *Educational Researcher*, 38(8), 598-602.
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