

## Term Information

Effective Term Spring 2019

## General Information

Course Bulletin Listing/Subject Area Art Education  
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225  
College/Academic Group Arts and Sciences  
Level/Career Graduate  
Course Number/Catalog 7711  
Course Title Designing and Writing Research Proposals  
Transcript Abbreviation Desg/Wrt Rsrch Pro  
Course Description This course is designed to assist in understanding the nature and purpose of the dissertation proposal as well as the strategies necessary to conceive of it and construct it.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 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 Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 13.1302  
Subsidy Level Doctoral Course  
Intended Rank Masters, Doctoral

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### Course goals or learning objectives/outcomes

- Students will understand what the research proposal addresses
- Students will understand why a research proposal is necessary
- Students will understand the components of a strong, integrated proposal and how they are constructed or composed
- Students will understand how the proposal assists in conceptualizing and planning the details for the whole of the research endeavor
- Students will understand how the proposal advances a reciprocal understanding of concepts, purposes, strategies, and goals between researcher and faculty mentors
- Students will understand how to craft a significant, clearly expressed and accurately documented proposal

### Content Topic List

- Understanding the purpose of the research proposal
- Understanding the content of the research proposal
- Understanding the structure of the research proposal

### Sought Concurrence

No

## Attachments

- ARTEDEC 7711 Course Calendar.pdf: Course calendar

*(Other Supporting Documentation. Owner: Pace,Lauren Kate)*

- ARTEDEC 7711 Proposal Writing Syllabus.pdf

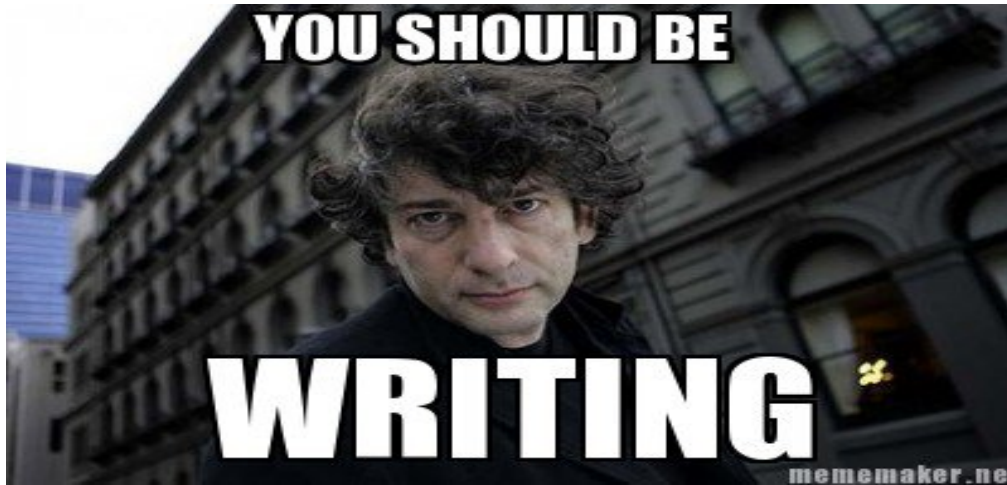
*(Syllabus. Owner: Pace,Lauren Kate)*

## Comments

- Updated syllabus attached. *(by Pace,Lauren Kate on 02/26/2018 09:39 AM)*
- Needs OSU grade scale. Disability statement needs to be in 16 point font, and does not mention on-campus office location. *(by Savage,Shari L on 02/22/2018 03:13 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace,Lauren Kate	02/22/2018 11:14 AM	Submitted for Approval
Revision Requested	Savage,Shari L	02/22/2018 03:13 PM	Unit Approval
Submitted	Pace,Lauren Kate	02/26/2018 09:39 AM	Submitted for Approval
Approved	Savage,Shari L	02/26/2018 10:11 AM	Unit Approval
Approved	Heysel,Garett Robert	02/26/2018 10:26 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	02/26/2018 10:26 AM	ASCCAO Approval



“Tomorrow may be hell, but today was a good writing day, and on the good writing days nothing else matters.” ~Neil Gaiman [English Author: *Sandman*; *Stardust*; *American Gods*]

# Designing & Writing Research Proposals

Professor: Candace Jesse Stout  
Art Ed: 7795  
Spring 2018  
Class: Wed. 4:30-7:15  
Office: 225K Sullivant  
Office hours: Mon: 5:00-8:00pm/Wed. 7:15-8:00pm

## "Writing is failure, over and over and over again."

Journalist Ta-Nehisi Coates, 2015 MacArthur Fellow  
<https://www.youtube.com/watch?v=KGwaRufpipc>

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### Course Description

Required of Ph.D. students in Arts Administration, Education & Policy, this course is designed to assist in understanding the nature and purpose of the dissertation proposal as well as the strategies necessary to conceive of it and construct it. Integral to learning in the course, students will be working closely with their academic advisor. Reading, writing, studying and discussing research exemplars will help lay the research foundations, while periodic conferences with the academic advisor will ensure that researchers are moving accurately and productively toward research goals.

### Course Goals

While refreshing understanding of qualitative inquiry and research design, the purpose of this course is to help students understand

1. what the research proposal addresses;
2. why a research proposal is necessary;
3. the components of a strong, integrated proposal and how they are constructed or composed;
4. how the proposal assists in conceptualizing and planning the details for the whole of the research endeavor;
5. how the proposal advances a reciprocal understanding of concepts, purposes, strategies, and goals between researcher and faculty mentors;
6. how to craft a significant, clearly expressed and accurately documented proposal

### Cultivating the Writer's Voice:

Writing is a trajectory toward voice in the robust and insistent sense defined by Soyini Madison (2005) in her critical ethnographic writing in Ghana:

By voice, I do not simply mean the representation of an utterance, but the presentation of a historical self, a full presence that is in and of a particular world. The performance of possibilities does not accept "being heard and included" as its focus, but only as its starting point; instead, voice is an embodied, historical self that constructs and is constructed by a matrix of social and political processes. .... We are made by meaning and we make meaning. (p. 173) Madison, S. (2005). *Critical ethnography: Method, ethics & performance*. Thousand Oaks: Sage

**The essential researcher's metaphor: A well grounded and tightly composed proposal is like a metal chain in its components and how they inextricably link together.**

~ Krathwohl & Smith (2005) in *How to Prepare a Dissertation Proposal*

**Required Textbooks:**

1. P. Leavy (2017). *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches*. NY: Guilford Press.
2. Schwandt, T. (2018 or 2013). *Sage Dictionary of Qualitative Inquiry*. Los Angeles, CA.

**Recommended:**

- 1) \*\*Creswell, J. (2013). *Qualitative inquiry & research design: Choosing among five approaches*. 3<sup>rd</sup> ed. Thousand Oaks, CA: Sage Publications.
- 2) Wolcott, H. (2009). *Writing up qualitative research*. 3<sup>rd</sup> ed. Thousand Oaks, CA: Sage.
- 3) Anfara, V. & Mertz, N. (Eds.). (2015). *Theoretical frameworks in qualitative research*. Los Angeles, CA: Sage Publications.
- 4) *Graduate School Handbook* (available at the OSU Graduate School website).

**Required Readings on Canvas:** See Course Calendar

**Teaching Philosophy**

I conceive of teaching as a moral endeavor. It is a caring act of responsibility and reciprocity, at the heart of which lie the nurturance and development of the thinking, feeling, and acting of our students.

**Student Activities**

- 1) Construct ecosystem (multimodal) of research project
- 2) Complete readings & writing assignments (texts & Canvas)
- 3) Participate in class discussion; lead class discussion
- 4) Keep a research journal, blog, podcast, conversation forum
- 5) Obtain CITI certification (Office of Responsible Research Human Subjects Certification)
- 6) Participate in peer writing groups

**Assignments**

**A. Readings & Response Assignments:** Weekly readings will be assigned from the required textbooks and from articles posted on Canvas. [The *Dictionary of Qualitative Inquiry* will be used for reference.]

**Response assignments to be submitted (hard copy) at the close of each class session:**

Just for consideration: Be the *indispensible collaborator*. As you read, you should ask persistently: What does this mean? How might it be problematic? How do these ideas apply to the development of my own thinking, understanding, and ultimate practice of my own research? What concerns or troubles me about the application of these ideas? What definitions, recommendations, concepts, passages from the text really should be complicated, explicated, analyzed, or pointedly emphasized? [These elements are to be considered but written response is not specifically required.]

**Writing Assignments & Point Values**

**As a response guide for all readings, DO prepare written responses for each assigned reading as follows: [maximum = 2 typed pages for each reading assignment]**

- a) what's fundamentally new to you
- b) make your list of the most important take-aways
- c) what's most useful for the purposes of your research
- d) identify/define briefly new research vocabulary (consult readings + Schwandt Dictionary)
- e) list complexities, questions that you think should be discussed
- f) note useful references/citations for your work [include in personal annotated bibliography]
- g) note/record pertinent rich/meaningful quotations for your work
- h) coffee shop conversation

**Total Points = 20 [20%]**

## B. Dissertation Ecosystem

In digital or material poster form, create an elegant, integrally detailed visual schema (design map or modeled ecosystem) of the complex web of components, operations, issues and concerns embedded in conceiving of and performing your proposed qualitative research project. In *Qualitative Inquiry & Research Design*, Creswell (2013; 2018, Sage Publications) offers a full body of considerations to be implicated in designing and conducting a qualitative study (including accommodations of mixed methods). Moving from philosophical assumptions and theoretical frames, through the complex lattice of theory, research operations and practices, persistent rigors of reflexivity, ethics, morality, trustworthiness and the *writing through* and *writing up* of your study, how might you offer an understanding of your research plan through an alternative performance pictorializing/animating something more than a linear model?

You might use an existing schema such as MindMeister, which is more linear; various existing forms of mindmapping; or create a design all your own. [Guest speakers will exemplify their ecosystems.]

**Total Points = 20 [20%]**

**C. Annotated Bibliography: *Reviewing the literature (with asides)*:** You will craft an on-going paper & presentation due at various checkpoints throughout the semester and in final form at semester's end. The assignment is an informal review of the literature that you are finding to be relevant to your research. We will review models of literature reviews throughout the semester toward offering options and demonstrating the real flexibility of what interaction with the literature (or existing discourse) might mean, what it might be and what it might look like. Your review will offer an introduction, a body of in-progress reviews (organized via specific formats), and a conclusion. What will be different about this literature review is that you will complement it with *asides* (rhizomatic commentary, digressions, whispered, incidental remarks, frustrations, dead-ends, or great *ah! ha's!*) that occur to you as you strive to conceive of, compose, structure and articulate the insights that you are gaining. Images, audio, websites are welcome as *asides*, pockets, swerves and diversions along what initially appears to the reader's eye to be a coherent, linear composition. Beginning with a prescribed structure for a review of the literature, you might place your *asides* to either side of your text, at the end of the text, stuffed in the middle, that is, in some manner of your own creation. [Drafts workshopped periodically throughout semester] **Points = 20 [20%]**

**aside:** noun

**1** a remark or passage by a character in a play that is intended to be heard by the audience but unheard by the other characters in the play.

• a remark not intended to be heard by everyone present: "*Does that make him a murderer?*" whispered Alice in an aside to Fred.

**2** a remark that is not directly related to the main topic of discussion: *the recipe book has little asides about the importance of home and family.* Source: Oxford American Writer's Thesaurus

## D. Optional: Research Journal: **(You are likely doing this on your own.)**

Keep a research journal, keeping track of research ideas, problems, questions, pertinent quotes, references—all of those *mind texts* that come into play for the researcher. These journals are informal, may be digital or hard copy. Illustrations, assorted graphics, web links are most welcome. Entries of your choice may be shared in class. [0 points]

**E. Major Writing Assignment: Completed Research Proposal Draft** [Various increments workshopped throughout semester]

**Points = 30 [30%]**

## **F. IRB (Institutional Review Board) Training and Certification Requirement:** (You have likely already completed this.)

See website: <http://orrrp.osu.edu/irb/training/>

**Training Requirements. Certification to be submitted at the close of the semester.**

All investigators and key personnel who participate in the design, conduct, or reporting of human subjects research (including exempt research) must be appropriately trained in the protection of human subjects. Trainees supported by certain NIH grants must receive specified education in the responsible conduct of research. In some cases, sponsors or funding agencies require researchers to demonstrate knowledge of good clinical practices. There are several courses available to meet these requirements, depending on the kind of education desired. These courses are explained through the CITI (Collaborative Institutional Training Initiative) at the following website: <http://orrrp.osu.edu/irb/training/citi.cfm>. The university uses the Collaborative Institutional Training Initiative (CITI) web-based human research course to satisfy the requirement for OSU researchers for training in human research subjects protection. Initial and continuing education (every 3 years) in human subjects protection are required. **You are required to take the full agenda of the CITI on your own and show your instructor your Certificate of CITI Completion. You cannot pass this course, without proof of completion.**

**Points=0 [The Certificate will serve as full credit.]**

### **Grading:**

**Progress in this course will be evaluated according to the following:**

- 1) class participation and preparedness in weekly discussions = 10 points [10%]**
- 2) quality and timeliness of assigned papers = 90%**

### **Total Points = 100**

Final course grades will be assigned according to the following distribution: **A = 93-100%, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%, C+ = 77-79%, C = 73-76%, C- = 70-72%, D+ = 67-69%, D = 60-66%, E < 60%.**

**Attendance, engaged participation, and daily discussion questions:** As with any graduate seminar, you are responsible for attending every class and engaging in the discussion. Expect to be called on. Because I am assigning a grade for participation, please be courteous in giving your colleagues in the seminar an opportunity to make thoughtful responses. Your participation grade will reflect your oral responses but also the quality and thoughtfulness of your written questions. Be there. Please e-mail if you must miss a class. Barring illness, accident, etc., grades will be reduced for assignments submitted after deadlines.

### **Academic Integrity**

- a.** 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/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).
- b. Plagiarism:** The Ohio State University defines plagiarism as "the representation of another's work or ideas as one's own; it includes the unacknowledged, word-for-

word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas" (Prohibited conduct 3335-23-04). A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. *If in doubt, credit your source.* Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

- c. **Academic Dishonesty** also includes 1) providing and/or receiving unauthorized information/materials during examinations. 2) Providing or using assistance for assignments not approved by your instructor 3) submitting substantially the same work done in a previous course to satisfy the requirements for a current course without the permission of your current instructor. (Prohibited conduct 3335-23-04).
- d. **Further information:** Please visit the Committee of Academic Misconduct website for additional information on academic integrity including suggestions for ways you can preserve academic integrity at your university.  
<http://oaa.osu.edu/coam/faq.html>.

## Students with Disabilities

If you have a documented disability, please register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations, so they may be implemented in a timely fashion. If you have any questions about this process, please contact Disability Services at 614-292-3307, TDD 292-0901 or [slds@osu.edu](mailto:slds@osu.edu) <http://www.ods.ohio-state.edu/>.

Location: 113 W. 12th Avenue  
098 Baker Hall  
Columbus, Ohio

Alternative means of access to course information on Carmen is available to accommodate students with disabilities. Please contact your instructor for further information. For further information on accessibility and Carmen visit

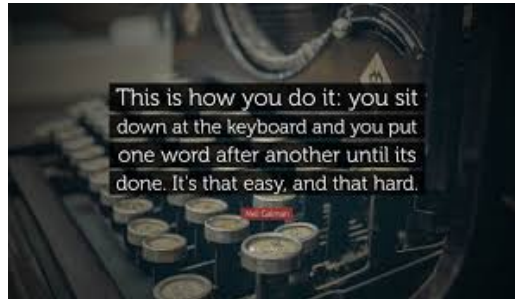
<http://resourcecenter.odee.osu.edu/accessibility/making-your-carmen-course-content-accessible>.



## ARTEDUC 7711

### Course Calendar: Designing & Writing Research Proposals

[Subject to change according to students' needs and discretion of the instructor.]



### January

#### 17: Nothing written is due on the first day

**Introductions:** Syllabus & assignments/calendar/texts/Canvas/student research plans/necessity of journaling [research journals become resources for dissertations]  
**Discuss:** Dissertation Proposal Format; Leavy Preface & Ch. 1

**Happy Warning! Research Sharers will intervene in our schedule whenever we can bring them in. Serendipity is good.**

#### 24: Readings, etc.: *Research Sharer: Kristen Breitfeller*

Craft written responses to the following readings [see syllabus p. 3: *Readings & Response Assignments*]

- a. Leavy: Review Ch. 1: *Introduction to Social Research* [We read this for last week, **but** now do the *Readings & Written Response* assignment in syllabus p. 3]
- b. Leavy: Read Ch. 2: *Ethics* & write response [see syllabus p. 3]
- c. Canvas: Boote & Beile: *Scholars Before Researchers* [read/write response as usual]
- d. Canvas: Eckstrand *Example of Lit Review*: Read--no written response
- e. Begin *Annotated Bibliography with Asides* [see syllabus p. 4 & James O'Donnell's example on Canvas]
- f. Continue personal research journaling-any format you wish [syllabus p. 4]
- g. Seek examples of dissertations in your area of interest (no writing necessary, except (possibly) in your research journal)

#### 31: Readings, etc:

- a. Leavy Ch. 3: *Getting Started Designing a Project* & complete writing response
- b. Creswell Ch. 3: *Designing a Qualitative Study* & complete writing response
- c. Canvas: *Writing Social Science Research*: [this may seem like an odd article, just go with it--no written response necessary, but consider the successful qualities of the projects carefully]
- d. Canvas: Kilbourn: *The Qualitative Doctoral Dissertation*
- e. Continue with *Annotated Bibliography with Asides* [see syllabus p. 4 & O'Donnell's example-**Due April 18** ]
- f. Begin consideration of *Dissertation Ecosystem* assignment (see p. 4 syllabus-**Due March 28**)
- g. Seek examples of dissertation proposals in your area of interest and *craft written responses to those documents*

## February

### 7: Readings, etc: *Research Sharer: Marla Goins:*

- a. Leavy Ch. 4: *Quantitative Research Design*--complete writing response
- Important: If you are not** working with quantitative research, read Leavy's Ch. 5: *Qualitative Research Design* and respond to that.
- b. Canvas: Review *Marais Dissertation Proposal* (example): no written comments needed
- c. Work on *Annotated Bibliography with Asides* [**due last day of class**]
- d. Begin designing of *Dissertation Ecosystem* [**Due March 28**]
- e. Seek examples of dissertations & keep journaling

### 14: Readings, etc.

- a. Canvas: Read/study *Shah's Annotated Bibliography* [excellent example!]
- b. In Creswell's *Qualitative Inquiry & Research Design*, read Ch. 4: *Five Qualitative Approaches to Inquiry*: complete reading response to those sections pertinent to your research needs
- c. Canvas: Browse through *PAR Example (Participatory Action Research Project)*. It exemplifies a well-structured/conceived/carried out dissertation. Study the structure, sequencing and what it covers. [Sample various areas. No written response necessary.] **OR! If you have another exemplary dissertation** more closely related to your research interests, do the same. [Craft reading responses.]
- d. Work on *Annotated Bibliography With Asides*
- e. Work on *Dissertation Ecosystem*

### 21: Readings, etc.

- a. Leavy Ch. 6: *Mixed Methods Research Design* (complete written responses)
- b. Locate a completed dissertation proposal (hopefully related to your work) and write an informal response to that proposal.
- c. Canvas: Cho & Trent: *Validity in Qualitative Research*

### 28: Readings, etc.

- a. Read Leavy Ch. 7: *Arts-based Research Design* (craft reading response)
- b. Read Leavy Ch. 8: *Community-based Participatory Action Res.*; (craft response)
- c. Canvas: If applicable to your research, study over *Sinner et al-Arts-Based Education Research Dissertations*--excellent examples

## March

### 7: Personal Writing Day: Working with writing partner, advisor or instructor...or alone

See Canvas: *Dissertation Proposal Format*

## 14: Spring Break

Professor Candace J. Stout  
Spring 2018

**21: Readings, etc.**

- a. Canvas: Read Cho Trent *Validity in Qualitative Research*
- b. Canvas: Ryan: *Reflection, Reflexivity*
- c. Other

**28: Due:** *Dissertation Ecosystem*: Shared in class

**April**

**4: Writing Day: Working with writing partner; advisor; or instructor**

**11: Writing Day: Working with writing partner; advisor; or instructor**

**18:** Last Day of Class [April 23 University classes end]

**Due:** Annotated Bibliography With Asides Due

**Due:** Preliminary Proposal