Scholarship & Dissertation Framework  
DPLS 728 - Fall 2015

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Course Information

Course Name: Scholarship & Dissertation Framework  
Course Number: DPLS 728  
Credits: 3  
Day of the Week/Time: Saturdays, 8:00am -12:00pm  
Dates: September 5, 19; October 3, 10, 24; November 7, 21; December 5  
Location: TBD  
Instructor: Professor JoAnn Danelo Barbour, PhD  
Email: barbourj@gonzaga.edu  
Phone: 509-313-3630  
Office Hours: Before and after class and as needed when requested by student

Description & Format

This course is designed to assist students in conceptualizing the themes and primary foci of their dissertations. Prior to starting the course, each student is expected to have identified a general topic for the dissertation. Familiarity with the relevant literature pertinent to the topic would be helpful before the student begins this course, but is not required. By the end of this course, students will have created a conceptual structure or framework for their dissertation. Antonio and Gumport (2001) discussed conceptual frameworks in their syllabus for Introduction to Research Design: Educational Administration and Policy Analysis, Stanford University, (from [www.stanford.edu/~gumport/courses/ED423aSyllabus2001_02.pdf](http://www.stanford.edu/~gumport/courses/ED423aSyllabus2001_02.pdf)) The main points offered here are that a conceptual framework: identifies the relevant concepts and theoretical perspectives; makes explicit the proposed linkages between concepts (for example, correlational, causal) and justifies those proposed linkages using knowledge from prior research or practice; and shows the connection between the research question and data.

Objectives

Students are expected to work diligently and consistently with a personal intent to accomplish the three objectives noted below. Creativity in research design, willingness to conduct focused online and library research, and willingness to be purposeful with writing, review, revision, and rewriting are a large part of the success or failure of students to meet these objectives:

1. Students will create a conceptual framework in which the literature that forms the foundation for the dissertation is outlined and substantively written.
2. Students will develop the essential elements to the research design, part of the conceptual framework that will form the basis for chapter one of their dissertation.
3. Students will develop a working methodology and methods of research, part of the conceptual framework that will form the basis of chapter three of their dissertation.

Reading Materials

Required Texts


Writing Manual. Review possibilities; it does not matter to me which one you purchase, but get one. Do some homework to get the manual most useful to you for your needs. Suggestions: Hacker, D. (2010). *A writer’s reference.* OR Strunk & White (many editions available). *The elements of style.* OR Zinsser, W. *On writing well: The classic guide to writing nonfiction.* This is just a sampling. If you have a preferred manual, that is fine. You will be expected to bring one to class and use throughout the semester. The APA Manual has writing suggestions and a section that has grammar rules as its focus.

**Other Readings and References**

Additional readings will be uploaded to BlackBoard. Students are expected to read these articles before class.

**Grading**

**Attendance Policy and Class Participation:** Because a large part of each class is participatory, class attendance is expected. Grading for this course will be **Satisfactory /OR/ NOT Satisfactory.** As is true in all doctoral courses, it is expected that submitted work will reflect the highest quality in both goals sought and means used to achieve those ends. Students will be encouraged to submit their best work on the first iteration, but it is also expected that students will be revising and resubmitting throughout the semester. Revisions, therefore, are the norm, and edited, solid first drafts are the expectation. Thus, it is hoped one gains skill and confidence from carefully thinking through one’s writing and persevering in revision efforts.

**Grading:** On the first day of class, doctoral students and professor together will develop a set of criteria that will be used to evaluate each other for the final grade of “S” or “NS”. Since much of the class will be participatory, we will also evaluate each other based on the criteria developed together. To begin the discussion, a working draft of final grading is noted below.

**DRAFT Criteria for the final grade:**

1. **Satisfactory.** To earn a grade of Satisfactory (“S”), a student must attend 90% of the class sessions, actively participate in class, be prepared, and assignments must be complete, thorough, significant, timely, and originally developed.

2. **Incomplete.** There will be no Incomplete or “I” grades. Thus all work must be turned in by the due dates.

3. **Not Satisfactory.** A grade of (“NS”) or Not Satisfactory will be earned by a student who does not fulfill the expectations of the grade of Satisfactory noted above.
**Assignments:** Assignments are due when specified. This professor and doctoral students in class may refuse to accept a late submission. This professor and doctoral students reserve the right to decide whether to accept the late assignment or not to accept the late assignment. If a late submission is accepted, it will incur lesser scrutiny. A scoring guide or rubric will be developed by students in class with the guidance of this professor.

**Assignment: Due First Day of Class**

**Purpose:** There are three parts to this assignment. The main purpose is to get you into a mindset both cognitively and affectively for dissertation work that is intentional, discerning, and focused.

**Directions One:** Come to class having reflected upon the Venn Diagram in Figure 1. Ask yourself the following three questions, one set for each circle. 1) About what do I most enjoy reading professionally? … enjoy doing professionally? … enjoy being professionally? 2) When I have my PhD, what do I think I want to be doing within the first five years after receiving that degree? What are the ways I want to use my degree in the service of others? How can I use my degree to make [fill in the blank] better? 3) What do I plan to do with my dissertation when I am finished (besides giving copies to family members and letting it collect dust on the bookshelf)? Will it be used to consult with others? Do I want to publish the dissertation as a book? Do I want to write several articles from my dissertation and submit to journals for publication? …and so on. One’s dissertation topic should live in the trisection of the three circles in Figure 1. We will discuss your findings on day one in class, so bring your reflective notes. (Notes and reflections are for your reference and discussion. Professor will not collect.)

Figure 1. Picking a dissertation topic.
Directions Two: Come to class having read or skinned and reflected upon the following sections from Gelb. Read and reflect upon Part One in Gelb. Skim and reflect upon Part Three. Read and reflect in Part Two the chapter titled Curiosità.

Directions Three: Write a three-page (about 1000 words) reflection on Curiosità. What does Curiosità mean to you? How can you use da Vinci as a muse in developing your conceptual framework? How can you use Curiosità in your academic work … in your professional work? Here is the challenge: try to synthesize key elements or important concepts or main message of da Vinci through Gelb without repeating or summarizing the information. The task, therefore, is about practicing reflection and synthesizing. Instead of restating important points from the material read, one synthesizes by combining ideas that allow an evolving understanding of text. Thus, synthesizing is “[creating] original insights, perspectives, and understandings by reflecting on text(s) and merging elements from text and existing schema.” One puts pieces together to see them in a new way. **Bring two hard copies of your 3-page reflection to the first class session.**

For all writing assignments this semester, please refer to the writing specifications below.

Writing Specs: NOTE: These specifications are important. Part of one’s grade is the ability to follow directions and specifications. Please read this section carefully. These specs will be followed for all papers in this course.

- Follow the page length requirement. The professor will stop reading after maximum pages, which vary per assignment.
- Margins: one inch all around.
- Font: Times New Roman, size 12.
- Page numbers: top right hand corner also in Times New Roman, 12 Font.
- No header or footer is needed. Do not add a header or footer.
- Double space. Do not skip a line between paragraphs.
- Align text to the left.
- **All paragraphs should be indented. Indent paragraphs ½” from left margin. Do not skip a line between paragraphs.**
- Add a cover page, but do not count or number the cover page. The first page of the narrative is page one. Fix the paragraphing so there is NO added space between sections or paragraphs. (Thus, go to the menu bar: Paragraph. Under the tab Index and Spacing, the “Spacing Before” should be “0”, the “Spacing After” should be “0”, the “Line Spacing” should be “Double”, and the box should be checked that says “Don’t add space between paragraphs of the same style.”)
Schedule of Topics, Reading Assignments, and General Assignments*

*Except for Session #1, this schedule is a draft. It will be completed by the end of the first week of class with student and professor input. [Note: After final schedule is determined, course outline, readings, and/or assignments may change only slightly depending on student and/or professor needs.]

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<thead>
<tr>
<th>Class</th>
<th>Topic/Assignments</th>
<th>Readings Due*</th>
<th>Assignments Due</th>
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<tbody>
<tr>
<td>Session #1</td>
<td>Overview/Introduction to course</td>
<td>Gelb: Part One, Part Three, Curiosità</td>
<td>--Venn Diagram Reflection -- Curiosità reflection and synthesis</td>
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<tr>
<td>9/5 (Sat)</td>
<td>Professor and Students to develop the following: grading criteria for final grade; paper rubric/scoring guide; and written assignments to be due for each class session; tweak syllabus, timeline, readings as needed</td>
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<td>Session #2</td>
<td>What is a Conceptual Framework?</td>
<td>Gelb: Demonstrazione</td>
<td>Each week we will discuss progress on individual frameworks as each person wishes, and as time and class numbers allow.</td>
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<tr>
<td>9/19 (Sat)</td>
<td></td>
<td>Ravitch &amp; Riggan: Ch. 1, 7</td>
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<td></td>
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<td>Bloomberg &amp; Volpe: Ch. 4, 5, 6</td>
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<td>Machi &amp; McElvoy: Introduction, Ch. 1</td>
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<td>Session #3</td>
<td>Conceptual Frame and Research Design (Part One)</td>
<td>Gelb: Sensazione</td>
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<td>10/3 (Sat)</td>
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<td>Ravitch &amp; Riggan: Ch. 2, 3</td>
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<td>Bloomberg &amp; Volpe: Ch. 7</td>
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<td>Machi &amp; McElvoy: Ch. 2</td>
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<td>Session #4</td>
<td>Conceptual Frame and Research Design (Part Two)</td>
<td>Gelb: Sfumato</td>
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<td>10/10 (Sat)</td>
<td></td>
<td>Ravitch &amp; Riggan: Ch. 4</td>
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<td>Bloomberg &amp; Volpe: Ch. 7</td>
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<td>Machi &amp; McElvoy: Ch. 3, 5</td>
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<td>Session #5</td>
<td>The Framework: Data Collection &amp; Fieldwork</td>
<td>Gelb: Arte/Scienza</td>
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<td>10/24 (Sat)</td>
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<td>Ravitch &amp; Riggan: Ch. 5</td>
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<td>Bloomberg &amp; Volpe: Ch. 8</td>
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<td>Machi &amp; McElvoy: Ch. 4</td>
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<td>Session #6</td>
<td>Conceptual Framework: Analysis of Data</td>
<td>Gelb: Corporalita</td>
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<td>11/7 (Sat)</td>
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<td>Ravitch &amp; Riggan: Ch. 6</td>
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<td>Bloomberg &amp; Volpe: Ch. 9</td>
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<td>Machi &amp; McElvoy: Ch. 6</td>
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<td>Session #7</td>
<td>Conceptual Framework: Findings: Discussion &amp; Interpretation</td>
<td>Gelb: Connessione</td>
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<td>11/21 (Sat)</td>
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<td>Ravitch &amp; Riggan: Revisit: Ch. 1, 7</td>
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<td>Bloomberg &amp; Volpe: Ch. 10</td>
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<td>Machi &amp; McElvoy:</td>
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<td>Session #8</td>
<td>Final Conceptual Map: Elegance in Design</td>
<td>Student presentations of their conceptual frameworks (conceptual maps, visual representations) to entire class</td>
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<td>12/5 (Sat)</td>
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* Readings are also uploaded to BlackBoard. Please check the module for each Session to see the posted readings.