

Women's Experiences as Doctoral Students in Music Education

by

Liza Meyers

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

Approved April, 2017 by the
Graduate Supervisory Committee

Margaret Schmidt, Chair
Amy Holbrook
Sandra Stauffer
Jill Sullivan

ARIZONA STATE UNIVERSITY

May 2017

ABSTRACT

This study examines the experiences of five women doctoral students in music education. The goal was to gain insight into the important experiences and concerns they encountered during their studies. While the literature on women in other fields indicates that socialization of women to the academy differs from that of their male counterparts, this concern has yet to be addressed in the field of music education.

Participants, selected to show maximum variation in personal and professional characteristics, were women who had previously taught in K-12 settings and who were enrolled in or recently graduated from a doctoral program in music education in the United States. Data were collected primarily through in-depth interviews and photo elicitation, and were analyzed through both individual case and cross-case analyses.

All of the women initially stated gender was not an issue that influenced their doctoral studies, but analysis showed that they had clearly internalized the socially constructed roles and expectations reflected in society, and that those roles and expectation did, indeed, impact their choices and behaviors prior to and during their doctoral studies. Three facets of gender were important, specifically socially constructed roles and expectations for women in both their families and in their doctoral studies, gender performativity related to the male-centered expectations in academia, and the importance of intersectionality. The participants' doctoral experiences were contextualized not just by their gender, but also by their race/ethnicity, class, sexuality, religion, and age. Analysis supports other researchers' findings that women doctoral students may have different experiences in their doctoral studies than their male counterparts.

Recommendations for doctoral programs in music education and music teacher educators are provided. This study's findings suggest further research is needed to investigate the impact of gender balance in doctoral cohort and faculty, amount of teaching experience prior to studies, and educational background or prior research experience on women's doctoral experiences, as well as the roles of intersectionality and performativity for women in an academic context.

ACKNOWLEDGMENTS

I have become who I am because of relationships with the many friends, family, and colleagues who left pieces of themselves behind, making me a smarter, kinder, and more reflective person. My journey to and through the doctorate would not have happened without the tremendous love and support so many have given.

My deep gratitude goes to my dissertation advisor, Dr. Marg Schmidt. When we embarked on this dissertation work together, I discovered how truly amazing you are. I have learned so much from you, and in a way, wish that I could continue to absorb your knowledge like a sponge. Thank you for teaching how to think about my writing, for your kind encouragement throughout the process, your unwavering support, and the confidence you instilled when I had none. My appreciation also extends to my committee members. Dr. Holbrook, thank you for lending your unique insights and editing and grammar skills. Dr. Sullivan, thank you for being the first person to encourage me as a researcher, my inspiration to pursue gender research, and for sharing your personal experiences. Dr. Stauffer, thank you for always being my mentor and supporter, and for encouraging me to think more deeply. I am lucky to have had so many strong, intelligent women as mentors, and now as friends. I am a better person and scholar because of it.

I am indebted to my friends, family, and teachers. Michele, Kenda, Jo, Aimee, Heidi, Mr. John Blakeslee, Dr. Larry Griffin, Dr. Sandy Mathias, Dr. Rita Klinger, Dr. Rob Amchin, Dr. Sabine Feisst, Dr. Evan Tobias, and Dr. Jeff Bush, your mentoring and friendship have been invaluable. Mom, you have been my shoulder to cry on, comic relief, and life-long champion. You never wavered in your belief that I could do anything, and because you believed, so did I. Dad, I miss you and wish you were still here to see

me graduate. I did it! Now you can call me Dr. Lizard. I love you both more than you can know. Life, twenty years of marriage, and two doctorates have provided many challenges and many joys. I love you, Brian. I am so glad to have shared it all with you. Here's to the Drs. Meyers.

Last, this story would not have been possible if not for the ten women doctoral students who shared of their time and of themselves. Your stories were all so different, and yet in each of them I found a piece of myself. I am honored you shared your stories with me.

TABLE OF CONTENTS

	Page
LIST OF TABLES	xi
LIST OF FIGURES	xii
CHAPTER	
1 OVERVIEW OF THE STUDY	1
Introduction.....	1
Vignette: How Did I End Up Here?.....	1
Incentives/Barriers, Retention/Attrition.....	3
Vignette: Perceptions of My Own Doctoral Experiences.....	6
Graduate Student Experiences	8
Vignette: Perceptions of My Graduate Student Experience as a Women .	12
Women’s Graduate Student Experiences.....	13
Purpose of the Study and Research Questions.....	16
Significance of the Study	17
Definition of Terms.....	20
Delimitations.....	20
Organization of the Document	21
2 REVIEW OF LITERATURE	22
Introduction	22
Doctoral Programs in Music Education	22
Incentives and Barriers to Doctoral Study	28
Retention and Attrition of Graduate Students	33

CHAPTER	Page
Academic and Social Integration	37
Mentoring/Advising Relationships	40
Peer Mentoring	50
Grit	54
Socialization	57
Social Support	63
Experiences of Graduate Students	67
Research Experiences	67
Teaching Experiences	78
Shifting Identities of Doctoral Students	83
Women’s Experiences as Graduate Students	94
Gender Differences	94
Women’s Identity Negotiations	101
Experiences as Women Doctoral Students	108
Chapter Summary	119
3 RESEARCH DESIGN AND METHODOLOGY	121
Introduction	121
Characteristics of Qualitative Research	121
Research Design: Multiple Case Study	124
Participants	125
Data Collection Procedures	130
Interviews	130

CHAPTER	Page
Photo Elicitation	132
Researcher Memos	135
Organization and Analysis of Data	137
Role of the Researcher	138
Ethics, Confidentiality, and Disclosure	140
Trustworthiness	142
Multiple Interviews	142
Prolonged Engagement	143
Thick, Rich Description	143
Member Checking	143
Acknowledging Researcher Bias	144
Researcher Memos	144
Peer Review	145
Reflexivity	145
Chapter Summary	146
4 INDIVIDUAL CASE PORTRAITS	147
Lauryn’s Portrait	147
Lauryn’s Doctoral Experiences	152
Denise’s Portrait	173
Denise’s Doctoral Experiences	177
Julia’s Portrait	197
Julia’s Doctoral Experiences	206

CHAPTER	Pages
Christine’s Portrait	222
Christine’s Doctoral Experiences	226
Karen’s Portrait	243
Karen’s Doctoral Experiences	247
Chapter Summary	269
5 CROSS CASE ANALYSIS	270
Preparation for Becoming University Teachers	270
Previous Teaching Experience	270
Developing University Teaching Skills	272
Moving from K-12 to College Teaching	279
Changing Views on Education and Teaching	280
Preparation for Becoming Independent Researchers	283
Background and Prior Experience	283
Required Coursework	285
Collaboration and Mentoring	290
Future Aspirations for Research and/or Teaching	293
It’s Not About Gender, or Is It?	297
Gender Roles and Negotiations	298
Mothering and Ethic of Care	304
Having and Being a Mentor	306
Isolation and Fit	310
Losing Voice	312

CHAPTER	Pages
Agency and Finding Voice	319
Changing Perceptions of Self	321
Value of Interviews	324
Chapter Summary	327
6 SUMMARY AND CONCLUSIONS	328
Summary of the Study	328
Cross Case Themes	329
Preparing for Becoming University Teachers	329
Preparing for Becoming Independent Researchers	331
It's Not About Gender or Is It?	333
Upon Further Reflection: A Critique of Gender Roles in This Study	334
Suggestions for Practice	349
Suggestions for Supporting Women Doctoral Students	356
Recommendations for Future Research	363
Researchers Perspective: A Final Vignette	368
REFERENCES	371
APPENDIX	
A SAMPLE FACULTY RECRUITMENT EMAIL	381
B SAMPLE STUDY RECRUITMENT LETTER	383
C SAMPLE SURVEY RECRUITMENT EMAIL	385
D INITIAL SURVEY	387
E DEMOGRAPHICS OF INITIAL SURVEY RESPONDENTS	393

APPENDIX	Pages
F SAMPLE INTERVIEW RECRUITMENT EMAIL	402
G SAMPLE INTERVIEW CONSENT FORMS	405
H INTERVIEW QUESTION GUIDE	409
I PHOTO ELICITATION PROMPT	413
J DEMOGRAPHICS OF FINAL PARTICIPANTS	415
K IRB APPROVAL	417

LIST OF TABLES

Figure	Page
1. Demographics of Final Five Participants.....	211

LIST OF FIGURES

Figure	Page
1. I Sometimes Just Want to Hide.....	211
2. Lord, Hold Me	215
3. How People Think It Is	219
4. Someone Believes In You	221

CHAPTER ONE: OVERVIEW OF THE STUDY

Introduction

My interest in the subject of women doctoral students in music education began the first months of my own study as a full-time doctoral student. As I tried to navigate through my new environment and the new roles I would adopt in the coming months, I sometimes felt out of place. I began to talk to other women in the field to discover if my experiences and thoughts in graduate school paralleled theirs or diverged in significant ways. These women shared many of the same concerns as I, such as maintaining a marriage and family in the world of fast-paced, tenure-track careers, the importance of research versus teaching in higher education and our personal interest in these realms, and worries about the future as we try to establish careers in male-dominated academia. I decided to formally study the experiences of other women doctoral students in music education in the hopes that I would gain insight not only into my own situation, but also into the important themes and concerns encountered by women as they navigate the experience of obtaining their doctoral degrees.

Vignette: How Did I End Up Here?

I had been an elementary music teacher for 13 years by the time I became a doctoral teaching assistant (TA) at Arizona State University (ASU) during the 2010-2011 school year. I had spent three years taking evening and summer classes part-time to earn my master's degree and three more years completing coursework for my doctoral degree, all while working full-time as an elementary music teacher. I was used to being on my feet all day every day and juggling my job with graduate school. My first day as a full-time doctoral student I remember sitting in my tiny office alone and thinking, "What

exactly am I supposed to be doing right now? You mean I actually can sit in my office and do homework?” I felt like I was in a foreign land where I didn’t understand the language or the customs. So how did I end up here?

I never planned on getting a doctorate. I didn’t think I was smart enough, honestly. I got my master’s degree because at the time, most teachers did. Encouragement from and opportunities given by faculty during my master’s program were the impetus that made me change that plan. Teaching adults in a summer graduate course and presenting workshops for area teachers with the support of the professor whom I came to see as my mentor helped to convince me that I might excel teaching at a college level. Coursework during my master’s degree made me realize that I was perhaps smarter than I gave myself credit for. I always liked creative writing as a kid, but compliments and encouragement from a music history professor were the first time I realized I could write in a more academic and less creative style. A professor’s encouragement and interest during an introduction to research class, time taken to help me edit the study, and belief that I was capable of writing a decent paper made me realize that maybe research was something I could do after all. In getting my master’s degree I encountered a lot of people and experiences that boosted my confidence in my own abilities that convinced me that my next career step should be to teach at the college level.

My own experiences and struggles as well as conversations with my fellow doctoral students caused me to wonder about several questions: What is the impetus for others to decide to pursue a doctorate? Once in a doctoral program why do some students sail through and graduate with ease while others struggle or ultimately drop out?

Incentives and Barriers, Retention and Attrition of Doctoral Students

Rutkowski, Webster, and Gossett (2013) identified 74 doctoral degrees in music education offered by 68 institutions in the United States. Rutkowski, Hewitt, Taggart, and Weaver (2009), noted the importance of effective practices for identifying and recruiting future music teacher educators. Similar to my experiences, researchers have found that encouragement from and prior contact with university faculty were positive influences for those considering doctoral study, as were a love of learning, being part of a stimulating learning community, and the desire to contribute to the profession and teach future music educators (Austin 2002; Brown & Watson, 2010; Rutkowski, Hewitt, et al., 2009; Teachout 2004a, 2004b, 2008). Barriers to doctoral study included financial concerns and the time necessary to complete studies while balancing other aspects of life such as family or an outside job and geographical location of a university (Doyle & Hagedorn, 1993; Ehrenberg et al., 2007; Gonzalez-Moreno, 2011; Teachout, 2004a, 2004b, 2008).

Once in a doctoral program, an average of 50% of doctoral students in all fields do not complete the degree. Researchers indicate that lack of financial support and time needed to work outside of the university, distance and lack of communication from advisors, and pressure to make time for marriage and family during studies were obstacles that contributed to attrition of some doctoral students (Brown & Watson, 2010; Ehrenberg, 2007; Gonzalez-Moreno, 2011, Doyle & Hagedorn, 1993; Kerlin, 1997; Teachout, 2004a, 2004b, 2008). Aspects of doctoral study attributed to retention of doctoral students included improved financial support, better advising and expertise of professors, program quality and clear program requirements, a collaborative environment,

and positive relationships with advisors and cohort members (Ehrenberg et al., 2007; Gonzalez-Moreno, 2011, Kerlin, 1997). Researchers also noted that differences in thoughts of competence between genders impacted retention and attrition (Gonzalez-Moreno, 2011; Jackson, 2003), as well as differences in motivation and challenges encountered between full-time and part-time students (Doyle & Hagedorn, 1993; Gonzalez-Moreno, 2011).

Successful socialization, “a dialectical process through which newcomers construct their particular roles as they interact and engage with others” (Austin, 2002, p. 97), is considered a major contributor to doctoral student retention and persistence to degree completion. Formal socialization activities, such as teaching assistantships (Rutkowski, Hewitt, et al., 2009), informal interactions with peers (Austin, 2002), anticipatory socialization through conference presentations, independent undergraduate teaching assignments (Bond & Huisman Koops, 2014; Male & Murray, 2005; Martin, 2016), and peer mentoring (Draves & Huisman Koops, 2011; Garrett, 2012; Pellegrino et al., 2014) have been found to be important activities for doctoral student socialization by both music education faculty and those outside the field. Research about doctoral students’ socialization into the higher education music professoriate seems relatively limited.

Doctoral student experiences that involve social support (Dharmananda & Kahl, 2012), graduate student involvement in professional organizations (Barnes & Gardner, 2007), and social and academic integration (Lovitts, 2000) may combat the isolation encountered by many students during their doctoral programs (Ali & Kohun, 2006, 2007; Lovitts, 2000; McCall, 2015). McCall (2015) asserted the importance of personal

characteristics such as Grit (p. 78) to help students successfully navigate their degrees, while Ali and Kohun (2006, 2007) noted that a collaborative cohort model helped with more timely degree completion.

Mentoring relationships play a “critical role in facilitating students’ completion of their degrees and [impact] their professional, cognitive, and emotional development” (Bell-Ellison & Dedrick, 2008, p. 555). Despite the importance of mentors in doctoral student socialization, however, “only one-half to two-thirds of students report being mentored in graduate school” (Burg, 2010, p. 3). Some researchers inquired into the mentor/mentee relationship from the view of the students (Bell-Ellison & Dedrick, 2008; Garrett, 2012; Leong, 2007, 2010), while others approached their research from the experiences of the mentors themselves (Froelich, 2012).

In music education, Froelich (2012) interrogated her own mentoring practices and changed her mentoring practice as a result. Rutkowski, Hewitt, et al. (2009), concerned that faculty are not adequately mentoring doctoral students as future music teacher educators, compiled a document of best practices of mentoring doctoral students in music education. They identified six themes of importance regarding preparation, socialization, and mentoring of music teacher educators including:

identification and recruitment of potential doctoral students, mentoring doctoral students and the importance of doing it well, providing opportunities to develop skills teaching college students, providing guidance in the job-search process, mentoring doctoral students as researchers prior to dissertation work, and developing a sense of a community of scholars among doctoral students and faculty. (p. 268)

Vignette: Perceptions of My Own Doctoral Experiences

I took the majority of my doctoral coursework and completed my written comprehensive exams as a part-time student, and then I became a full-time student for one year until my husband finished his doctoral degree; then, I followed him across the country when he accepted his first university position. During my year of full-time doctoral studies, I served as a Teaching Assistant (TA) for a music education professor and independently taught my own class for elementary education majors. I helped place and supervise student teachers, and I also interned with another professor in a course requiring that I supervise undergraduates as they presented music technology lessons to middle school students in a local charter school. I was in my element when teaching, confident in my ability to successfully plan and execute both familiar and less familiar material. I was, after all, a seasoned teacher. I was exhilarated by learning new teaching methods and ideas from a professor who liked to challenge my way of thinking, and I rarely doubted my ability to grow and change as a teacher. I also had much experience as a cooperating teacher and was comfortable supervising both student teachers and undergraduates in the tech class. I held the ideal image of the professor as someone who primarily teaches and mentors and develops relationships with students. This view of the professoriate appealed to me, and I could easily see myself teaching and mentoring undergraduates. Notice I said teaching. . . . I really don't think I knew what I was getting myself into.

Throughout my part-time coursework, I did not understand the emphasis on and importance of research in my doctoral studies in the same way as my professors and full-time cohort members did. The only exposure to research I had prior to my doctoral

studies was an Introduction to Research course required for my master's degree; despite completing the course I still felt clueless in the research realm. Because of my hesitancy and lack of confidence during not only my part-time studies, but also my one year of full-time study on campus, I failed to capitalize on research experiences provided by faculty that would have helped me to develop as a researcher. I valued "research boot camp" sessions in the summer, because I could talk one on one with another student about research, an environment more suited to my nature. In our doctoral seminar, I liked discussing research in smaller groups because the professor leading made sure each person's voice was heard during the discussion. Speaking to the large group in seminar, however, made me feel like an idiot. Throughout my doctoral studies, I never felt like a researcher; because "professor as researcher" went against my initial ideal image of professor as teacher and mentor, I never truly embraced this image of the professoriate for myself. I only began to think I could be a researcher during my dissertation proposal writing stage.

I believed that my part-time doctoral studies had not prepared me to function as capably as the full-time students who had been immersed in academia. Where research was concerned, I had no idea what help to ask for from my advisor, unlike the students who went into meetings with an agenda of topics to discuss. When it came time to write my dissertation, while living hundreds of miles from my university and having only minimal experience with varied research projects from coursework, I felt at a complete loss when considering such a massive project. My dissertation advisor became my lifeline, my only contact to break my isolation. With her, I began to think I was learning the process of how to do this qualitative research thing.

My own experiences in the realms of teaching and research during my graduate studies, my confidence in teaching but utter lack of confidence in research, as well as observations of the differences between my fellow doctoral students and myself, brought me to my research topic. Was my thinking that I didn't belong in academia and my discomfort with academic debate due to my strong identity as a teacher, or my gender, or did part-time study rob me of socialization experiences I might have otherwise had as a full-time student? I wasn't surprised that I felt comfortable teaching in a college setting considering my long tenure as a K-12 teacher and the experience I had teaching summer graduate classes prior to my doctoral studies. Was my comfort in teaching undergraduate classes different from those who began their doctoral studies with minimal teaching experience or who had never taught older grades? Was my struggle to assume the role of researcher tied to my strong identity as a teacher? How do other doctoral students experience and negotiate this transition to faculty?

Graduate Student Experiences

Researchers have found that doctoral students view the ideal professor primarily as a teacher and mentor (Bieber & Worley, 2006). Often, however, establishing a career in higher education may require developing the skills necessary to fulfill the roles of a teacher of teachers, plus skills as a researcher and provider of service not only to the university but also to the public. Some new doctoral students in music education enter their programs with minimal teaching experience, while others have established themselves as expert teachers in a K-12 setting; however, all find themselves again in the role of student. Tensions may develop surrounding these dual roles of student and teacher (Bond & Huisman Koops, 2014; Hennings, 2009). As doctoral students struggle to

resolve these tensions, they may need to negotiate feelings of uncertainty (Bond & Huisman Koops, 2014; Hennings, 2009; Male & Murray, 2005) or shifts in role identity (Bond & Huisman Koops, 2014; Male & Murray, 2005; Martin, 2016).

Music education faculty often expect that doctoral students will learn these teaching and research skills through anticipatory socialization, or “experiencing the demands of a career prior to starting the job” (Bond & Huisman Koops, 2014, p. 46; Rutkowski, Hewitt, et al., 2009); however, more explicit preparation for both roles may be needed.

Although students often enter music education doctoral programs with years of teaching experience in K-12 schools, researchers have identified challenges students entering music education doctoral programs may face in developing skills for college teaching (Rutkowski, Hewitt, et al., 2009). There may be little to no direct transfer of skills from K-12 teaching to the university teaching setting (Male & Murray, 2005). Many doctoral programs depend on the apprenticeship of observation for acquiring university teaching skills informally (Austin, 2002; Brightman, 2009; Lortie, 1975), and lack formal, systematic preparation for teaching both undergraduates (Austin, 2002; Brightman, 2009) and graduate students (Conway, Palmer, et al., 2016).

This lack of systematic preparation may create tensions for doctoral students in negotiating their new roles teaching undergraduates, and in overcoming thinking that they “should” be able to learn to teach on their own. Researchers noted the importance of purposeful discussions about teaching and the support of experienced mentors and fellow doctoral students to the development of teacher educators (Austin, 2002; Hennings, 2009), the importance of creating a purposeful atmosphere of community and interaction

among undergraduate and graduate students to facilitate both music teacher and music teacher educator development (Conway, Eros, et al., 2010), and the importance of providing experiences in teaching both undergraduates and graduate students during doctoral studies (Conway, Palmer, et al., 2016). Structured career preparation experiences in doctoral programs may include teaching assistantships, experiences with action research (Dorfman & Lipscomb, 2005), involvement in professional organizations (Barnes & Gardner, 2007), conference presentations (Bond & Huisman Koops, 2014; Conway, n.d.; Doyle & Hagedorn, 1993; Pellegrino et al., 2014), doctoral seminar experiences (Draves & Huisman Koops, 2011; Rutkowski, Hewitt, et al., 2009; Rutkowski, Webster, et al., 2011), comprehensive exams (Rutkowski, Webster, et al., 2011), or required publishable projects or presentations (Cassidy & Sims, 2016; Rutkowski, Hewitt, et al., 2009; Rutkowski, Webster, et al., 2011). Structured career preparation experiences may be even more important for women (Engstrom, 1999) and minorities (Engstrom, 1999; McCall, 2015).

Doctoral students may glean informal knowledge about research from those around them (Lovitts, 2008). Programs that support the expectation that veteran doctoral students mentor new doctoral students provide students with an additional venue for gaining knowledge about the research process, as well as support in writing and editing outside of faculty interactions (Dharmananda & Kahl, 2012; Draves & Huisman Koops, 2011; Engstrom, 1999; Pellegrino et al., 2014). Furthermore, through discussions with doctoral students, faculty may clarify research expectations and help support the development of scholarly identity (Conway, n.d.; Conway, Eros, et al., 2010; Hennings, 2009; Leong, 2007). Collaborative group projects with peers or co-publishing with

faculty may be more congruent to the learning preferences of women (Barnes & Gardner, 2007; Conway, n.d.; Engstrom, 1999; Garrett, 2012). While seen as important to student development, few students receive help with the publishing process or are afforded the opportunity to co-publish with a faculty member (Conway, n.d.; Engstrom, 1999; Garrett, 2012; Leong, 2007).

In addition to challenges in learning to teach at the university level, new music education doctoral students may lack a clear understanding of the research expectations of university music education faculty (Bieber & Worley, 2006), may lack prior research experience (Male & Murray, 2005), and may struggle with writing (Froelich, 2012; Lovitts, 2008). As a result, doctoral students may feel self-doubt and lack of confidence in research (Lovitts, 2008; Pellegrino et al., 2014). They may experience isolation as they learn to do research, especially during the dissertation phase (Ali & Kohun, 2006, 2007). Deliberate mentoring by faculty can help (Rutkowski, Hewitt, et al., 2009) by providing both professional and emotional support, as can social, emotional, and professional support from peers, and emotional and practical support from family (Dharmananda & Kahl, 2012). Ali and Kohun (2006, 2007) suggested a collaborative cohort model during the dissertation phase of doctoral study to combat isolation.

Developing attitudes and characteristics of a researcher is a focus of research in other fields, but is less prevalent in music education (Conway, 2000; Dorfman & Lipscomb, 2005; Engstrom, 1999; Froelich, 2012; Leong, 2007, 2010; Lovitts, 2008; Rutkowski, Hewitt, et al., 2009; Cassidy & Sims, 2016). Research on doctoral experiences to develop skills and identities specifically as a teacher of teachers is also less prevalent, especially in music education (Bond & Huisman Koops, 2014; Brightman,

2009; Cassidy & Sims, 2016; Conway, Eros, et al., 2010; Conway, Palmer, et al., 2016; Hennings, 2009; Male & Murray, 2005; Martin, 2016; Rutkowski, Hewitt, et al., 2009). Studies concerning women doctoral students in music education are scarce (Bond & Huisman Koops, 2014; Draves & Huisman Koops, 2011; Pellegrino et al., 2014).

Vignette: Perceptions of My Graduate Student Experience as a Women

Sometimes in classes or seminar, I felt like a combination of a cute little elementary teacher (picture naive and a holiday-themed jumper) and an uneducated hick incapable of stringing multisyllabic words together to speak a coherent thought. Years of part-time graduate study had not enculturated me into the academic buzz words and banter. I wasn't stupid by any means, and I knew I was perfectly capable of using fancy vocabulary correctly. What I wasn't used to was voicing strong opinions out loud, arguing a point when others in the discussion were convinced that their view was correct, or making my voice heard above others whose voices were both figuratively and literally louder than mine. I swear I had intelligent thoughts, but often by the time I tried to voice them the time had passed for them to be pertinent to the conversation. True to cultural gender expectations and my introverted nature, in large groups especially, I tended to defer to others. As a child, I was shy and quiet. While my parents wanted me to think for myself, I was also encouraged in many ways to acquiesce, be polite, and put others first at both home and school. My husband, who loves to "discuss" things, is unfailingly confident in his ability to win any argument. I never thought of it as a function of his gender, just his personality. As a child, and as an adult, in his family he is encouraged to fight for what he wants and to be assertive. My husband sailed through his doctoral studies with ease, with confidence in his ability never wavering, at least as I perceived it.

I, however, questioned myself at every turn, and only the kind words of my dissertation advisor convinced me that my thoughts during the dissertation stage were normal, and I wasn't, in fact, going insane. It made me wonder if our personalities or my husband's and my genders accounted for our differences? Like my husband and me, do the experiences of male and women doctoral students differ and if so, how? What characteristics and experiences do women possess that might affect their doctoral studies? Do many women initially feel out of place in academia as I did?

Women's Graduate Student Experiences

McCarthy (1999) stated, "The experience of gender is one base for the construction of identity, . . . a central way of representing ourselves, or of being represented. . . . [I]t is in the process of enculturation that one internalizes elaborate schemes of behavior to match cultural constructions of gender" (pp. 112, 113). When women pursue a doctorate, to fit into their new setting, they may find it necessary to negotiate their personal identities, institutional norms, and cultural expectations for women.

Relationships that "enhance or diminish self-image" serve as the "primary conduit through which women negotiate the transformation between their personal self and newly emerging academic self" (Kerlin, 1997, p. 251). Even women who are confident in their personal lives may, in an academic setting, find themselves "immersed in an environment in which they think their credibility and presence are more vulnerable to question and criticism than their male colleagues," and may lack a sense of confidence that they belong (Engstrom, 1999, p. 8). Jackson (2003) suggests that women aren't socialized or "prepared for the styles of writing and speaking seen as the norm in higher education" (p.

339). They may be more likely to underestimate their own abilities and may be more hesitant speakers, deferring to male colleagues (Belenky, Clinchy, Goldberger, & Tarule, 1986). In addition, while men's confident manner may "elicit positive attention" from faculty (Jackson, 2003), women doctoral students may be "overshadowed by their more verbal and possibly visible male colleagues" in their departments (Engstrom, 1999, p. 271). While both women and men struggle to overcome self-doubt throughout their doctoral studies, women report higher levels of identity threat and a "greater need to hide aspects of their identities that are different from the prototypical student" (Franko-Zamudio, 2009, p. 43).

This high level of identity threat may be mitigated by faculty who act as educational advocates for their women doctoral students, by providing mentoring and recognizing their potential and ability (Engstrom, 1999; Fordon, 1996). Women's identity negotiations may be supported when optimal conditions are present, such as "an inviting atmosphere, care, openness, and flexibility of professors, student diversity, and opportunities for networking" are present (Skorobohacz, 2008, p. 272), or safe places in which women may speak openly about their identity negotiations with other women (Barata et al., 2005; Fordon, 1996). Finding peer and mentor support from those with similar identities and values, however, may be problematic in programs that "lack of critical mass of women," because this lack of other women in a department can create feelings of "isolation and inadequacy" (Brown & Watson, 2010, p. 397). Some women, however, "may be concerned about initiating mentor relationships for fear of appearing too needy or aggressive" (Engstrom, 1999, p. 271).

In addition to identity construction as gendered experience, content areas and institutions can also be construed as gendered. Gould (2011) calls education a “historically feminized profession” (p. 130). McCarthy asserts the gendered perception of music as feminine, while other researchers (Engstrom, 1999; Jackson, 2002; Kerlin, 1997) describes the institution of the university as masculine. Women doctoral students are unique, then, in that they must navigate both male institutional norms of academia and cultural constructions for their gender as women.

Women may experience institutional norms as impediments; encountering cultural barriers, “when practices of an institution limit a woman’s education and professional pursuits;” status-based barriers, when an individual “uses his or her power to control a lower status woman;” and gender-based barriers, such as sexism or harassment (Engstrom, 1999; Fordon, 1996; Franko-Zamudio, 2009; Garrett, 2012). They may also experience “indirect sexual discrimination” when “domestic responsibilities and career breaks limit women’s academic advancements” (Chesterman, 2002, p. 239, as quoted by Barata et al., 2005). Franko-Zamudio suggested that “instances of institutional sexism and gender-based discrimination . . . could be a contributing factor as to why some women consider careers outside of academia” (p. 41).

Cultural expectations for women’s responsibilities to their families may mean that women tend to begin their degrees later in life as compared to men, or may be limited to a specific geographic region in choosing a university, and women who are parents also take longer to complete their degree (Brown & Watson, 2010). Married students’ family obligations can make doctoral study stressful and can make it necessary to negotiate new roles with partners (Barata et al., 2005); however, men often “receive more support from

their spouses than women” (Cao, 2001, p. 13). With their family responsibilities, women may also be less likely to hold assistantship positions, or may have less time available for scholarly activity than men (Brown & Watson, 2010; Doyle & Hagedorn, 1993). Due to lost opportunities for socialization, women may be less likely to publish during doctoral studies than men (Brown & Watson, 2010), and may encounter more problems completing the dissertation (Doyle & Hagedorn, 1993). To avoid these conflicts between family responsibility and doctoral study, some women doctoral students postpone marriage or starting a family (Barata et al., 2005) until after their degree is complete.

The literature on women in other fields indicates that women’s socialization to the academy differs from that of male counterparts (Engstrom, 1999). Women may need to negotiate their personal identities and gender, institutional norms in academia, and cultural expectations for women during their doctoral studies. Research specific to the experiences of women doctoral students in music education is a priority because research concerning women doctoral students is currently a nearly unexplored topic. This study addresses gaps in music education literature with regard to the experiences of women doctoral students in music education.

Purpose of the Study and Research questions

The purpose of this study was to examine women’s experiences as doctoral students in music education. My goal was to gain insight into the important experiences and concerns encountered by women as they navigate their doctoral studies. Three questions guided this multiple case study:

1. How do women doctoral students in music education describe their experiences in graduate school?

2. What, if any, are the commonalities and differences in the experiences of these women?
3. What are the incentives and barriers for women to pursue a doctorate in music education and a career in academia, as expressed by the women in the study and what influences their persistence to degree completion?

Significance of the Study

In this study, I am interested in the experiences of women doctoral students in music education. Previous gender research in music education deals primarily with the unacknowledged influences of gender, referred to as “I’m not a feminist, but...” (Lamb et al., 2002, p. 655), and compensatory research that does not disturb disciplinary boundaries, referred to as “add women and stir” (Lamb et al., 2002, p. 655). Research that challenges the discipline “through its examination of gender, difference, and power, calling into question the structure and transmission of knowledge and music” has been slower to appear in scholarly discourse of the music education profession (Lamb et al., 2002, p. 656). Examples of some gender research in music education include historical research on women musicians or adding women to the curriculum (McWilliams, 2003; Sullivan, 2008; Wieland Howe, 2015), feminist pedagogy in music education settings (Coeyman, 1996; Lamb, 1996; O’Toole, 1997); challenges to traditional pedagogy in music education classrooms (Green, 1997; Koza, 1993; O’Toole, 1994, 1995, 2000, 2002), and the gendered nature of music and music teaching (Abeles, 2009; Gathen, 2014; Gould, 1996; 2001; 2003; 2005; Grant, 2000; Lamb, 1997; Hartley & Sheldon, 2010; Hoffman, 2008; Minette, 2011; Sears, 2010; 2014; Suzuki, 2014), and more recently, LGBT issues in music education (Garrett, 2012; Minette, 2016; Nichols, 2013).

Little of this research concerns doctoral students, but instead primarily focuses on K-12 classroom settings and teaching. Research concerning the experiences of doctoral students in music education is quite sparse, although this research exists in other fields such as general education and psychology.

In this study of women participants, knowledge of previous gender research in general is important in understanding the stories and experiences of the women participants. Previous researchers (Kohlberg, 1981; Perry, 1981) considered cognitive and moral development exclusively using males as their subjects, also viewing women through male norms. Not surprisingly, they found that women's development did not reach the "higher" stages of their models seen in men. However, Belenky et al. (1986), Gilligan (1986), and Noddings (2010, 2013), posit that women follow different models of growth that reflect their tendencies to think and speak in a different way than men. Belenky et al. describe two different experiences of the self, as essentially autonomous (separate from others) or in relationship (connected to others). They note that in an academic setting, separate knowing is the common voice used, which can cause a loss of voice in some women who are more likely to be connected knowers. Gilligan and Noddings contrast a feminine Ethic of Care to a masculine ethic of justice; they found that when women voice the images of self they carry inside, they often define who they are by describing relationships. Gilligan is careful, however, to note that caring is not exclusively a female trait and that some men may also exhibit an ethic of care, and women an ethic of justice. Some scholars have "raised legitimate challenges regarding the systemic racism and class bias" to be found in these works (Lamb, et al., 2002, p. 651). Feminists voiced concern that the works of Gilligan, Noddings, and Belenky et al.

serve to reinforce stereotypes about women and the male/female hierarchy, and are essentialist in nature in regards to women.

In contrast, where Gilligan, Noddings, and Belenky et al. view gender traits as inherent, Butler (1999) asserts gender as performative, constructed through the repetition of gendered acts that are in compliance with dominant societal norms, and are dependent on the contexts in which they are performed. Butler indicates that when the actors come to see these gendered acts as natural, an illusion of stable gender identity exists, and “correct” performance of gender is reinforced positively. In contrast, “incorrect” performances of gender, or stepping outside the accepted norm, are often met with negative reactions, which reinforce the norm. Butler argues that rather than the gender binary espoused by Gilligan, Noddings, and Belenky et al., constructions of gender are open to change and fluidity, but “subversive repetitions” of gender (p. 188) may be required to contest and displace societal gender norms.

Individuals, however, may perform more aspects of their identities than gender. Hill Collins (2016) states, “Individuals typically express varying combinations of their multiple identities of gender, sexuality, race, ethnicity, and religion across different situations” (Intersectionality and Identity Debates in the Academy, para. 4). She defines intersectionality as “a way of understanding and analyzing the complexity in the world, in people, and in human experiences” (What Is Intersectionality, para. 2). Intersectional scholarship supports the idea that individuals can be seen as having multiple “subjectivities.” The women in this study each possess multiple subjectivities in which their varying identities intersect in different ways, and as such, no two women’s doctoral experiences are the same.

Why specifically study women doctoral students in music education? Gender is one base for the construction of identity and one lens through which the world is viewed and meanings are constructed from experience. I did not begin my study specifically looking for feminist or gender issues, because I wanted to allow participants to identify gender as important to their experiences, or not, without my influence. After interviewing participants and analyzing data for my study, however, it became apparent that gender influenced participants' doctoral experiences.

Definition of Terms

In this study, unless otherwise specified, “graduate students” refers only to women doctoral students in music education who are studying either full or part-time or recently graduated. “Experiences” refers not only to participants' experiences in their doctoral programs inside the academic setting, but also include life experiences that happen during their doctoral study outside the university, the term refers to how the participants view and describe their own experiences. “Butler (2004) argued that we should rethink limitations of [masculine/feminine] terms [used in our language], expanding ideas of what is and what could be, and deconstruct notions of universal identities” (Fellabaum, 2011, p. 128). For the purposes of this study and in my writing, I have chosen to limit the use of the term “female” which connotes sex, instead, using “woman,” better reflecting that gender is individually and socially constructed. In the literature review, however, I use the term originally used by each researcher.

Delimitations

The five participants in this study were women doctoral students in music education with various amounts of K-12 teaching experience prior to their doctoral

studies. Participants represented a range of demographics concerning major teaching area (general, choral, band, orchestra), level taught (elementary, junior, high school), full or part-time study, point in doctoral studies (beginning, ABD, writing dissertation) and familial and personal characteristics such as ethnicity, age, and marital and family status. All participants report their doctoral experiences through the lens of their gender identities as heteronormative women. This study is limited to the experiences of these five women doctoral students only. The study's participants may or may not be representative of other doctoral students, and their experiences may or may not be representative of other women graduate students; therefore, findings cannot be generalized. In this study, I do not focus on identity or role; rather, I examine how participants describe their experiences during doctoral studies.

Organization of the Document

This dissertation is organized in six chapters. Chapter one introduced the study and outlined the purpose of the study and its research questions. Chapter two contains a review of literature divided into six categories: Doctoral Programs in Music Education; Incentives and Barriers to Doctoral Study; Retention and Attrition of Graduate Students; Socialization; Experiences of Graduate Students; Women's Experiences as Graduate Students. Chapter three outlines the method used in the study, including data collection and analysis. Chapter four contains individual portraits of each of the five participants. In chapter five, the data are analyzed to address the research questions and identify commonalities and differences among the women's experiences. Finally, chapter six includes a discussion of the findings and recommendations for future practice and research.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

This chapter will begin with a discussion of what we currently know about existing doctoral programs in music education the United States, followed by sections that include Incentives and Barriers to Doctoral Study, Retention and Attrition of Doctoral Students, Socialization, Graduate Student Experiences, and finally, Women's Experiences as Graduate Students. In the following sections of this chapter, research specific to doctoral students in music education will be presented when available, as well as literature from other fields.

Doctoral Programs in Music Education

Until recently, the music education profession had little knowledge of its own doctoral programs in music education. Growing out of the work of the Preparing Teacher Educators Area for Strategic Planning and Action (ASPA) within the Society for Music Teacher Education (SMTE), Rutkowski, Webster, and Gossett (2011, 2012, 2013) sought to determine the nature and processes of doctoral programs in music education in the United States. The researchers stated:

As a body, we are uncertain about the exact number of programs, the specific degrees offered, and the curriculum of these programs. . . . Does a standard for courses, experiences, and examinations exist in the profession? Do we have some agreement with regard to what constitutes a doctorate in music education?

With these questions in mind, Rutkowski, Webster, et al. (2011) identified doctoral degrees offered in Music Education as listed by the National Association of Schools of Music (NASM) and The College Music Society (CMS), then gathered

subsequent data by viewing each institution's website. The researchers reported those findings at the 2011 SMTE Conference.

The researchers compiled a database listing the institutions, degrees, required courses, and procedures related to admission, examinations, and the dissertation project. They presented these findings at the National Association for Music Education (NAfME) conference in 2012. In compiling this database, they discovered that the data gathered were inconsistent, and so made follow-up phone calls to verify and expand the data collected. This expanded data set was then presented at the 2013 SMTE conference.

Rutkowski, Webster, and Gossett, et al. (2013) identified 74 doctoral degrees in Music Education offered by 68 institutions. All but six schools were accredited by NASM. Of those 74 degrees, 51 were PhDs, 6 were DMAs, 5 were EdDs, with one DME and two DA programs. Time to program completion was highly variable; the researchers presented the mean number of years per degree type as PhD (6.85), DMA (6.2), EdD (7.5), DME (10 maximum), and the DA (4).

Nine programs required a bachelor's degree and 52 required a master's degree for admission to the doctoral program. At 36 of those universities, one of the degrees must have been in music education, while three universities specified no music education degree was needed prior to doctoral study. Programs required an average of two to three years of teaching experience (range = 0-5) prior to doctoral study, but five programs had no such requirements. Other requirements for entrance into a doctoral program were evidence of writing, a resumé or curriculum vitae, and letters of recommendation; and 58% of programs required a video of teaching. Some doctoral institutions also required entrance and diagnostic exams, including the GRE or MAT (72%); an entrance exam

(27%) that was often theory or history related; diagnostic exams (70%), often history and theory related; and a music education exam (6%). A required one-year residency for doctoral students was typical, although longer residency was seen as desirable. Six programs required no residency.

Required curriculum varied among institutions. Some programs had a prescribed curriculum, some had selected specific requirements, and some merely had suggested courses to be taken. Most programs allowed electives as part of their curricula, and in most programs, students typically chose an emphasis area, minor, or cognate. Typical required credits for a doctoral program beyond the master's degree ranged from 41-75 ($Mo = 60$). All institutions included a core of courses in music education, with a range of 12-48 semester credits ($M = 23.98$, $Mo = 12$) required. Two programs included dissertation credits as part of the music education core; 64% required coursework in Assessment, 61% in History, 45% in Learning Theories, 80% in Philosophy, 72% in Psychology of Music, 41% in Sociology, and 72% in Teaching in Higher Education as part of the required music education core. Some universities also required a doctoral seminar but no percentage was given. The researchers communicated the importance of engaging students regularly in important topics or projects; and noted that seminar topics often reflected faculty interests and expertise. Required research courses in doctoral programs in music education varied widely, but often included Statistics (67%), Quantitative Design (75%), Qualitative Design (67%), and Psychometric Theory (19%). In some programs, research courses were required, but students chose either a quantitative or qualitative focus.

Other required courses seen in many programs were Music Theory (77%), Music History (78%), Applied Music or Conducting (64%), and Ensembles (56%). A few programs were exam-driven, with courses selected based on exams. Most programs relied on advising for monitoring student progress through coursework. Some programs monitored progress with exams, and of those programs, some included an early candidacy or preliminary exam, some only had an exam at the end of coursework, and some programs included both. Most programs included a written component of the exam, either “sit and write” or “take home” exams, followed by an oral exam. In some programs, the dissertation proposal was considered part of this exam.

All doctoral programs in music education required a dissertation proposal. The number of required professors on a dissertation committee varied from two to five, with three and four being the most frequent. Members of the dissertation committee either represented just music education, music education and other music faculty, or music faculty and faculty outside the music unit. An oral defense of the dissertation was almost always required, and in some programs, the defense was a public event. Some programs also required a publishable project, professional presentation, teaching demonstration, or portfolio in addition to a dissertation.

Rutkowski, Webster, et al. noted that changes seem to be happening in programs. Courses in assessment and teaching in higher education are receiving more emphasis. Other models of exam structure have begun to emerge, including exams that involve student engagement in design, such as student-generated questions, projects, and portfolios. Some programs have begun to accept a collection of projects in place of the traditional dissertation as well. The researchers noted a positive trend toward developing

teaching skills, as some universities had begun to include internships in college teaching in addition to teaching assistantships to develop teaching skills.

Conway (n.d.) interviewed six faculty members in graduate music education from both public and private Research I institutions in the United States, and a seventh respondent from her own university through 30-minute phone conversations. I will highlight her findings on doctoral programs that are most applicable to my study.

Concerning research-specific instruction, respondents considered seminars as “a place where doctoral students learned to be curious and critical in their thinking” and “where students learn to think critically about presentation and publication by evaluating the work of peers and faculty” (Research Specific Instruction para. 1). Some respondents indicated that all music education students and faculty met either weekly or once a month, and in some programs, students met with individual faculty. In some institutions, a research project is chosen for each term and students work with one faculty member or multiple faculty members as part of their seminar experience. Dilemmas that emerged about seminar were “a. How to balance seminar work if it is a course for credit; b. Who is required to attend the seminar; c. What is the purpose of doctoral seminars; and d. How to accommodate students in various stages of the degree (i.e. first semester versus third year) in conversations about research” (Research Specific Instruction, para. 2). Conway listed peer review, group projects, faculty modeling, co-authoring, making professional presentations, and submitting for publication as important to “Development of a Disposition Towards Collaboration and Inquiry.”

Respondents discussed the challenges associated with “providing comprehensive research design experiences for doctoral students,” and expressed concern as to “how to

address depth versus breadth of research design preparation” (Research design preparation for PhD, para. 1). One program considered themselves a quantitative program, while others reported that the majority of recent dissertations had been qualitative although coursework was designed to provide a breadth of research. Most programs “provided an introduction course that was comprehensive, but then allowed students to choose advanced research courses within their interest” (Research design preparation for PhD, para. 1).

Several respondents discussed the challenges in preparing doctoral students for all possible fields of employment (teacher education, research, administration, policy). One program indicated a move toward a minor field within the doctorate in which students “would choose teacher education, administration, performance, etc. as a 15-credit minor and would then complete the dissertation specifically within that area” (Doctoral program tracks, para. 1) to address this problem. Other respondents indicated that the doctoral programs at their institutions were focused on preparing researchers and not teacher education, or that their focus was on teacher education as the primary goal of their program.

Conway concluded insights from her study along with the small body of research concerning master’s and doctoral programs in music education may provide the profession with a starting point for research in the future. Areas Conway highlighted as possibilities for future research were doctoral program tracks, research design preparation for the PhD, self-study for the PhD, and whether doctoral students are provided experiences teaching research-oriented classes.

Incentives and Barriers to Doctoral Study

What influences music educators to pursue a doctorate to become a teacher of teachers? Teachout (2004a) surveyed in-service music teachers and recent doctoral graduates in music education about incentives and barriers to entering and/or completing doctoral programs. Recent doctoral graduates (RDG subjects) were identified by searching Dissertation Abstracts International (DAI) for the key words “music education,” and cross referencing names with the 2001-2002 Directory of Music Faculties in Colleges and Universities to identify potential subjects and gather contact information. Of 104 potential respondents, 40 agreed to participate and were sent questionnaires, and 23 completed surveys. To identify practicing music educators (PME subjects) in graduate programs, the DAI source was used to identify institutions that granted three or more doctorates between 1996 and 2001. Music education faculty from those institutions identified five practicing music teachers who currently held or were working on master’s degrees and forwarded an email asking those interested in the study to contact the researcher. Thirty-three responded and of those, 22 returned completed surveys.

The survey for PME respondents asked them to list positive influences that would encourage a decision to enter doctoral studies, as well as barriers that would hinder a decision to enter doctoral study. RDG subjects completed a similar survey that asked what positively influenced them to enter their doctoral program, and what barriers they had to overcome to complete their degrees.

The top incentive category for PME respondents was “Love of Learning.” Respondents expressed general enthusiasm for learning and the wish to improve their

music teaching. In the incentive category, “University Environment,” some respondents expressed the possibility they would enjoy being in a university environment, or a desire to some day teach in higher education. Previous contact with and encouragement from university faculty, and faculty reputation and the possibility of studying with them were positive influences, as was possibility of being awarded assistantships and scholarships.

Top barrier categories for many PME respondents were financial concern, followed by “Characteristics of the Program,” and “Anxiety over Leaving Current Job” (p. 8). Respondents indicated concern for the cost of attending graduate school and assistantships not providing enough income, as well as “an expected pay decrease when making a career move to a faculty member in higher education” (p. 11). Responses for “Characteristics of the Program” included comments on the difficulty of the application process, scheduling, and residency requirements excluding an outside job, as well as concern over program content, such as lack of connection between course content and actual teaching skills, and lack of emphasis on alternative forms of music education and other styles of music. “Anxiety Over Leaving Current Job” included concerns about “leaving one’s professional comfort zone” and “leaving a career in which they are successful and effective for a career that may not offer that same level of professional fulfillment” (p. 12).

“Relationship with University faculty” seemed important to both PME and RDG respondents; however, the RDG group cited specific positive experiences during master’s work and encouragement from music education faculty as a positive influence to doctoral completion. Respondents indicated that “having input and control over the design of the degree” and “flexibility of the program structure” (p. 13) made “Characteristics of the

Program” a positive influence for the RDG group. RDG respondents indicated a desire to improve the profession, serve people in the field, and make significant contributions to music education. RDG respondents cited the importance of the “Reputation of the Program” and the job placement history of the department as positive influences.

Like the PME group, RDG respondents cited assistantships, fellowships, and scholarships as positive influences, and also referenced “Financial Concerns” as their top barrier category, affirming “that the financial assistance was not enough to ward off being negatively affected by a temporary, but substantial drop in income” (p. 14). Unlike PME subjects, none mentioned concern over lower salaries for professors in higher education. Under the “Time” category, the challenge of working full-time while completing the dissertation was mentioned often, as were statements addressing a shift in thinking about use of time, or being more selfish with their time. Lack of assistance from the major professor as a result of unexpected committee changes, enmity among committee members, or inability to give students necessary time were cited as barriers under “Relationship with University Faculty.”

Teachout suggested professors invest “time and energy in making personal contacts with prospective doctoral students, highlight opportunities for prospective students to be stretched intellectually or musically in their programs” (p. 19), and look for ways to increase financial assistance including collapsing several smaller positions into one larger position. He advised that those at the university level “acknowledge the challenge of moving out of one’s professional comfort zone” and “demonstrate to prospective students that they could impact the profession substantially through their work with future music educators and through research and writing” (p. 20).

Teachout (2004b) conducted a follow-up to his 2004a study to determine the strength of positive influence and barrier items associated with entering and completing a doctoral program in music education. Respondents were only practicing music educators ($n = 63$) chosen in the same manner as the PME subjects in the 2004a study. They included 36 women and 27 men ranging in age from 22 to 49 years old and representing different professional specializations (instrumental, $n = 33$, general, $n = 19$, choral, $n = 11$). Respondents completed a survey containing 48 positive influence and 54 barrier items developed from the responses given by respondents in the 2004a study. For each item respondents indicated how strong a positive influence or how strong a barrier an item was toward their decision to enter a doctoral program. Responses used a 5-point Likert-type scale, from 5 = “Extremely strong” to 1 = “Not strong.”

The five strongest positive influences were Training young teachers to provide worthwhile educational experiences for their students ($M = 4.29$); Love of learning and intellectual fulfillment ($M = 4.24$); Teaching future music educators ($M = 4.08$); The excitement and challenge of earning an advanced degree ($M = 4.00$); and Being in a musically and intellectually sophisticated environment ($M = 3.95$). The top five barrier items were Reduction of income while working on degree ($M = 3.62$); Being awarded little or no financial assistance ($M = 3.49$); Spinning all of the plates: Being a wife/husband, mother/father, etc. ($M = 3.43$); Completing coursework while working part- or full-time ($M = 3.43$); and Leaving a good K-12 salary ($M = 3.33$). Respondents indicated “a higher strength for the top positive influence items than for the top barrier items” (p. 243).

In a second follow-up to the 2004a study, Teachout's (2008) purpose was also to determine the strength of positive influence and barrier items associated with entering and completing a doctoral program in music education. Respondents were only recent doctoral graduates in music education (males, $n = 36$, females, $n = 37$) ranging in age from 32 to 62 years old and with differing specializations (instrumental music, $n = 35$; general music, $n = 21$; or choral music, $n = 17$).

The 2008 findings support the top influence and barrier categories for RDG subjects found in the 2004a study. In addition, Teachout found new positive influence items of "Career Advancement" and "Opportunity to teach at the college level in a tenure track position" and barrier items of "Distance" and "Need for time to research and write the dissertation." To combat these barriers, Teachout suggested "students be expected to complete a substantial portion of their dissertation before leaving the university environment," because once a doctoral student accepts a new position, "time becomes an increasingly scarce resource" (p. 19).

Teachout compared respondents in this study to the PME respondents in the 2004b study. Seven of the positive influences and six of the barriers were common to both groups' top ten ranked items, although each group's specific ranking of items differed.

Teachout concluded that reputation of and connection with faculty and desire to affect future music teachers and the profession were strong positive influences, while family/time considerations, financial challenges, and problems with professors or the program were the strongest barriers for RDG respondents. He suggested that university professors "invest time and energy into establishing and/or maintaining a strong

professional reputation, yet remain accessible and helpful to students, especially in fostering their leadership potential in the profession” (p. 19).

Retention and Attrition of Graduate Students

Incentives and barriers to enrolling in doctoral study are important; however, retaining and graduating those students is of great concern as well. Studies across several fields note that doctoral student attrition in the United States has been estimated to hover at approximately 50% (Ehrenberg et al., 2007; Franco-Zamudio, 2009; Lovitts, 2000). In the following section I present research on retention and attrition of doctoral students specific to music education when it is available, as well as literature from other fields.

Gonzalez-Moreno (2011) studied the personal and environmental aspects of graduate study affecting the motivation of master of music students and whether these motivational beliefs help explain student attrition and persistence. Participants were 56 students from three graduate music programs in Mexico, with twice as many male participants as females. Ten participants were enrolled full-time, and 46 part-time, with all part-time students holding a job outside the university either full- or part-time. The sample was drawn from areas such as music education ($n = 30$), musicology/ethnomusicology ($n = 13$), and music performance, music cognition, composition, and music theory ($n = 3$ in each major). Fifty-two participants stated that they had taught in one or more areas of music education, including basic education ($n = 26$), middle education ($n = 18$), higher education ($n = 38$), and in private studio ($n = 25$).

Participants completed a questionnaire including questions about their motivation and perceptions of environmental influences, and answered open questions that addressed

components that positively influenced decisions to enter the program and to continue within the program, as well as aspects that negatively impacted their graduate experience.

Participants' most frequently stated reasons for entering graduate school were general career development, income increase, and improvement of their music teaching and practice. The main reasons for continuing within the program were similar, with the addition of comments on the quality of the program and the expertise of professors. Negative influences were "a lack of financial support, a lack of time for academic duties while working part- or full-time, insufficient support but high expectations from faculty, distance and lack of communication from advisors, marital status, and excessive coursework that seems unrelated to their research project" (p. 97). Correlation analyses supported the idea that "favorable environmental conditions, such as an initial academic orientation and ongoing support," were likely to "foster students' self-perceived competence and subsequently, academic achievement" (p. 98). Conversely, negative environmental conditions were "related to perception of higher cost attached to attending graduate school, and affected students' perceptions of competence" (p. 98).

Women respondents expressed more interest in pursuing a degree to increase knowledge in their area of specialization, to participate in a musically and intellectually enriching environment, and to improve their teaching practice. Male respondents held higher perceptions of competence, but expressed a "higher effect in relation to academic requirements while working full- or part-time" (p. 87). Women students who placed "higher value on the graduate experience" (p. 87) persisted at a higher rate as compared to male students.

Full-time students expressed higher interest in doing research as compared to part-time students, while part-time students attributed higher importance to attending graduate school to apply new knowledge to musical practice. Part-time students also expressed a higher perception of the cost of attending graduate school due to family responsibilities as compared to full-time students, and students who held a job outside of graduate school expressed a “greater negative impact on their graduate studies due to job responsibilities” (p. 90).

Ehrenberg et al. (2007) conducted a follow-up to the Graduate Education Initiative (GEI) study funded by the Andrew W. Mellon Foundation. In the original study, “over a 10 year period (1991-2000) the Foundation provided \$58 million to 54 social science and humanities departments, including music, at 10 major universities” (p. 135). The purpose was to improve the structure and organization of PhD programs to reduce student attrition and number of years to degree completion. The GEI reduced attrition rates and increased completion probabilities in the treatment departments compared to control departments by 2 to 3 students out of 100; however, data from the original study could not show whether the funding itself or the changes made by the treatment departments changed the results.

Ehrenberg et al. (2007) aimed to identify specific program characteristics that influenced the doctoral students’ attrition and graduation probabilities. Participants were all PhD students who had been in the treatment and control departments during the 1982 to 1997 period for the Graduate Education Initiative (GEI) study. The researchers created a Graduate Education Survey (GES) to obtain respondents’ retrospective views about the nature of their graduate programs and departments, experiences in graduate school, and

post-degree or post-dropout labor market experiences during the period their departments participated in the GEI. The survey included questions concerning financial aid, academic expectations and requirements, interactions with dissertation advisors and their department, overall environment, publications during graduate school, degree completion, and demographic information. Of the 18,320 surveys sent out, 13, 552 were returned, for a response rate of 74%.

Results indicated that improvements in the financial component (offering students at least two years of support) had the largest effect on early attrition in the first three years, and better advising and clearer requirements in programs reduced attrition probabilities across many years. Ehrenberg stated, “The advising factor is perhaps the most important factor; when the advising factor improves, the cumulative probability of graduation increases in all years” (p. 145). Departments that emphasized polishing dissertations and publishing while in graduate school, even if this delayed completion of the degree, had higher cumulative attrition rates than departments that stressed completing dissertations quickly.

Gonzalez-Moreno (2011) and Ehrenberg et al. (2007) each examined multiple influences upon retention in a specific graduate program. Other researchers have studied four specific elements of programs that may influence retention: academic and social integration, mentoring and advising relationships, peer mentoring, and the personal characteristic of Grit. In the next sections, I summarize research about these four aspects of doctoral study.

Academic and Social Integration

Lovitts (2000) stated, “Academic integration develops through formal interactions between and among graduate students and faculty as they work together on common tasks to achieve primary goals of graduate education: intellectual and professional development” (p. 7). In contrast, “social integration develops through informal, casual interactions between and among graduate students and faculty outside the classroom” (p. 7).

Lovitts noted a consistent pattern of attrition from doctoral programs by discipline, with the highest rate of attrition found in the humanities (50 to 70%). She postulated that this might be affected by the structure of the disciplines themselves. In the sciences, students often begin dissertation-related research projects, often in teams, in their first year, “ensur[ing] doctoral students are in frequent academic and social contact with faculty and fellow graduate students” (p. 2). The humanities and social sciences, in contrast, are more loosely structured, and students often do not select an advisor or begin dissertation-related research until after taking their exams. Their research is often done in isolation, so students “do not receive the same amount of academic and social support as their counterparts in the sciences” (p. 2).

To test this supposition, Lovitts drew participants from nine departments in three disciplines (Sciences: mathematics, chemistry, biology, social sciences; economics, psychology, sociology; Humanities: history, English, and music) at one rural and one urban university. Lovitts interviewed Directors of Graduate Study at these universities to obtain data on departmental structures and opportunities for integration, made site visits to each department, and calculated a department integration score for each department.

She then correlated to attrition rates. Students' perceptions of integration into their departments came from survey responses of 816 former doctoral students (511 completers, 305 non-completers), 88% white, who were members of doctoral cohorts entering programs from 1982-84. Lovitts did not provide the response rate. The survey asked participants if they had participated in, or how frequently they participated in, specific structures or activities.

Overall integration and attrition achieved significance ($R = -.41, p = .044$), suggesting that "the more conducive the department's environment for integration, the lower the department's attrition rate" (p. 4). Lovitts correlated student academic integration scores to department integration scores and found significance ($R = 1.54, p = .011$), "indicating that the more opportunities a department has for integration, the more academically integrated students become" (p. 5). Social integration was not found to be significant, suggesting that "persistence outcomes are affected more by academic integration than by social integration" (p. 5).

Lovitts suggested that events, such as weekly colloquia, brown bag lunches, on- or off-campus social hours, holiday parties, or picnics, "heighten the socio-emotional integration between and among graduate students and faculty who participate" and "foster an esprit de corps" (p. 3); graduate lounges and group offices for graduate students also contribute to integration. Lovitts' suggestions primarily address social integration, and few suggestions were given to increase academic integration in the higher attrition departments such as the humanities.

According to Ali and Kohun (2006, 2007), isolation "is a major factor that contributes to the high attrition rate in doctoral programs" (p. 21). Doctoral students who

lack social support or integration into their departments often feel isolation during their doctoral studies. Ali and Kohun (2006) discussed isolation within four stages of completing a doctoral program and the impact of this isolation on students' decisions to leave the program, and then made suggestions to combat isolation in doctoral programs. In their 2007 study, Ali and Kohun reviewed information from the previous study, then presented a framework for dealing with social isolation in doctoral programs. Since both papers are similar, I present them together.

In Stage I, preadmission to enrollment, isolation occurs when students entering a program lack knowledge about the procedures of the program itself and find themselves trying to “negotiate the system” (2006, p. 5). Clarifying requirements for completing the doctoral program, as well as allowing for campus visits, formally meeting faculty, and even allowing a semester- or quarter-long orientation period, may reduce the isolation that results from lack of clarity about the program.

In Stage II, the first year of the program, a “different set of intellectual and psychological demands is placed on the students” because of the research-oriented nature of the doctoral program, unlike previous degrees emphasizing the practitioner. A “major transition in how you think and what you do” is required (2006, p. 25). During this time period, the researchers noted that integrating new students into the departmental community is important.

In Stage III, the second year through candidacy, completing comprehensive exams, submitting and defending the dissertation proposal, and choosing an advisor and committee are additional challenges students will face. This stage is especially isolating,

as the psychological pressure of taking the exam independently and choosing a unique topic for the dissertation proposal sets students apart from others.

Stage IV, the dissertation stage, is “characterized by the students working alone with their advisor in the absence of extensive daily social interaction and communication with their peers and other faculty.” This “prevents students from obtaining vital support that could be gained from communicating with other students who may be working on similar projects” (2006, p. 27), causing students to feel uneasy about their development without the ability to measure progress from others’ example.

For stages II, III, and IV, Ali and Kohun suggested the collaborative cohort model, “usually supervised by a faculty member” (2006, p. 28), in which students “gain a strong sense of common identification and common goals,” and “they solidify into an interdependent team of mutually supporting friends and colleagues” (2007, p. 44). In stage III, these cohort groups would function as both a “study group” to discuss the comprehensive exam and a “focus group” to exchange ideas about the proposal process (2007, p. 45). In stage IV, Ali and Kohun suggested a constructivist model in which students publish their work on a common website so students can provide feedback on each other’s dissertations, allowing them to gauge their progress in the context of others’ work. Ali and Kohun indicated, “This policy encourages communication, breaks the social isolation barrier, and helps in completing the degree” (2007, p. 46).

Mentoring/Advising Relationships

Much research literature speaks to the importance of the mentoring relationship for retention in graduate study (Bell-Ellison & Dedrick, 2008; Burg, 2010; Engstrom, 1999; Franko-Zamudio, 2009; Froelich, 2012; Garrett, 2012; Kerlin, 1997; Leong, 2007,

2010; Rutkowski, Hewitt, et al., 2009). Despite its importance, resources for faculty members regarding successful doctoral mentoring practice is lacking (Garrett, 2012).

Bell-Ellison and Dedrick (2008) used the Ideal Mentor Scale (IMS) to examine whether men and women valued different attributes from their ideal mentor. Respondents were 224 doctoral students from several colleges (Education, Public Health, Nursing, Arts and Sciences, Engineering, and Business) in a large state research university. Sixty-six percent of the respondents were females ranging in age from 21 to 64 years old. Males ranged in age from 22 to 59 years old. Sixty-seven percent were full-time students who had been in graduate school for a mean of 1.96 years, and 96% worked either full- or part-time during their studies. Fifty-three percent of respondents indicated they currently had a mentor in their doctoral program.

The Ideal Mentor Scale consists of 34 items measuring three broad attributes of mentors. The Integrity subscale asks how the mentor “empowers protégés to make deliberate, conscious choices about their lives” (p. 556). The Guidance subscale “represents aspects of day to day work of a graduate students, such as solving research problems and planning presentations of one’s work” (p. 556). The Relationship subscale “connotes a sharing of the aspects of oneself that are somewhat more intimate than is typically the case in student-faculty relationships” (p. 557).

Respondents completed the IMS, indicating how important each attribute or function was to their ideal mentor using a 5-point Likert-type scale ranging from 1 = “Not at all important” to 5 = “Extremely important.” A multivariate analysis of covariance (*MANCOVA*) comparing the responses by gender of the three IMS subscales revealed an overall difference between males and female on the Integrity subscale, with

males rating the Integrity subscale lower in importance than females. Using a *MANCOVA* to compare males and female on each of the 34 items on the IMS, Bell-Ellison and Dedrick found five statistically significant differences in the Integrity subscale, all related to acceptance and confirmation; female doctoral students rated each item higher in importance compared to male students, including, “believe in me,” “recognize my potential,” “be a role model,” “accept me as a junior colleague,” and “value me as a person” (p. 564). Observed gender differences were not very large; overall, male and female students were more alike than different regarding desired qualities in an ideal mentor.

Garrett (2012), who also used the Ideal Mentor Scale, created a mixed method study whose purpose was to “understand key concepts and processes underlying the mentoring relationships between doctoral students and their mentors” (p. ii). Respondents were 240 master’s and 299 doctoral students from various departments at Arizona State University (ASU). The majority of respondents were Caucasian (71.6%).

Garrett did not give the response rate, but indicated all respondents completed the 34-item Ideal Mentor Scale (IMS). Results showed that “females placed more value on factors relating to Affective Advocacy, Academic Guidance, and Scholarly Example, and less value on Personal Relationship than males” (p. 150). Garrett also found that “students 30 and older placed less value on Scholarly Example and Personal Relationship than did students under 30” (p. 150).

Seventeen doctoral students, 7 males and 10 females representing 15 departments, participated in the second portion of the study, comprised of the Questionnaire on

Supervisor Student Interaction (QSDI) and semi-structured interviews, designed to examine characteristics of existing faculty supervisor and doctoral student relationships.

Garrett noted the important distinction made by participants between an advisor, a relationship that is more business-like, where the control remains with the advisor, and a mentor, that implies a more personal and equal relationship with more mutual respect. Participants noted the intellectual and emotional vulnerability of graduate students due to power differentials between students and faculty, and discussed the need for a faculty mentor who was a role model and who would help them problem solve despite the ups and downs of relationships. They longed for a mentor who was an advocate, championed their work, and helped them to network with others in the field. However, Garrett indicated that while “networking and job placement assistance is important” to students, opportunities to network and assistance in finding a job are “not always provided” (p. 143).

Participants affirmed the vital need for guidance through the process of doctoral study, but also acknowledged the importance of peer mentors and self-reliance. Intellectual freedom and the ability to guide the dissertation were important to participants, but they indicated a hands-off approach and not enough input from mentors caused students to feel “apprehensive and unappreciated” (p. 141); “too much freedom” caused students “to languish in their programs or produce work that is not top quality” (p. 117). Students wished to publish with their mentors to see their research process. Participants rarely discussed scholarly identity but indicated scholarly identity was modeled by both faculty and peer mentors.

Participants indicated a lack of formal mentoring in teaching, especially outside the humanities. Many participants took “teaching quite seriously and enjoy teaching” (p. 126), despite a lack of emphasis on teaching in their university, and some showed an interest in finding jobs in the future at a smaller university that emphasizes teaching over research. Discouragement with the economic outlook caused some participants to “seek additional training to pursue options other than the [research] work for which they have been trained” (p. 146).

Leong (2007) surveyed nine music educators and five visual arts educators who pursued a PhD (11), an EdD (2), and one DFA (Doctor of Fine Arts). Participants pursued a doctorate because obtaining the degree was expected by their employer, or for personal reasons, or they indicated that both work expectations and personal interest prompted their doctoral studies. All participants received partial scholarships and summer leave allowance from their universities of employment. Participants studied in universities in Australia, the United Kingdom, or the United States, and all universities except one required a period of residency.

Eight survey questions required both quantitative and qualitative responses concerning the key roles performed by doctoral supervisors, the special qualities of supervisors that impressed or appealed to the doctoral students, and the extent students experienced mentoring during their doctoral studies. When asked to use words that described their supervisor/supervisee relationship, half of the participants described their supervisor as a friend, followed by mentor. Other responses were critic, supporter, and advisor (three responses each), teacher, guide, supervisor, and editor (two responses each), and facilitator, counselor, and excellent (one response each).

When asked what key roles supervisors played during their doctoral studies, “no outright negative responses were received and almost every response was directly related to research and thesis aspects of the doctoral journey” (p. 6). For example, respondents described an advisor who “gave professional advice, asked thought provoking questions,” “points out areas that need more work and revision,” or directed them through their doctoral journey (p. 7).

Special qualities of advisors identified as appealing were research-related qualities involving supervisors’ experience and knowledge in research as perceived by the participants, as well as their instructional style in facilitating dissertation writing. Participants identified personal qualities, such as supervisors who treated them as a friend, were humorous, patient, encouraging, understanding, and supportive.

Eighty-six percent of participants gave conference presentations during their studies, but only forty-three percent published during this time. Supervisors assisted 8 of 14 participants to present conference papers, but only 3 had assistance from a supervisor to publish a paper in a journal.

Doctoral students encountered two main types of difficulties: a struggle to maintain balance between working full-time and their research commitments; and the challenge of not being on campus and therefore being supervised at a distance. Participants primarily communicated with their advisors through email or occasional phone calls. They indicated e-mail communication was time consuming, made it difficult to clearly explain issues to their advisor in writing, and that lack of instant feedback from advisors slowed their progress. Suggested areas for supervisor improvement were “enhancing the ability of supervisors to be more effective models in managing

communications, and empowering supervisors to be more proactive in initiating and sustaining students' publishing activities" (p. 10).

Leong (2010) surveyed Chinese post-graduate students in music education from three Chinese institutions of higher education concerning their relationships with their thesis/dissertation supervisors. Surveys were sent to 36 students and 27 valid surveys were completed for a response rate of 75%.

The first section of the survey asked: How would you describe your relationship with your supervisor and what would be the ideal relationship between a postgraduate student and his/her supervisor? Responses included nine possible relationship descriptors given by the researcher: friend, mentor, critic, supporter, advisor, teacher, guide, supervisor, and editor; and eight mentor role descriptors: advisor, supporter, tutor, sponsor, model of identity, someone who gives me exposure, someone who promotes my visibility, and someone who is an intentional model. Respondents marked all that applied. Six descriptors of the existing supervisor-supervisee relationship received at least 10 responses: mentor, guide, teacher, advisor, supporter, and supervisor. Five descriptors of the ideal relationship received at least 10 responses: mentor, supporter, advisor, guide, and friend.

Next respondents ranked the roles their supervisors demonstrated. Answers used the previous eight mentor role descriptors as well as an "other/s" category. Leong indicated that respondents desired emotional and moral encouragement and feedback on student performance from their supervisors, as well as supervisors who shared their career experiences and helped students "obtain opportunities and the necessary exposure and visibility in the field of music education" (p. 151).

Finally, respondents answered an open-ended question concerning the qualities of their thesis/dissertation supervisor that impressed or appealed to them. Qualities discussed were the “wisdom and knowledge demonstrated by their supervisors,” their “thirst for knowledge,” and their “dedication, passion, and conscientiousness” (p. 151).

In conclusion, Leong stated:

It is quite unlikely that a single mentor would be able to possess all the necessary knowledge, skills, experience, and networks to fulfill the range of role expectations and satisfy individual needs of each mentee. With trends towards higher student-staff ratios and reducing the number of tenure-track positions in many universities, [mentoring] is even more challenging for smaller discipline areas such as music education. (p. 153)

Prompted by encounters with past students, Froelich (2012) reflected upon the ethics of her own mentoring practices. She stated, “Throughout my career . . . I had strived to be a student-centered instructor; a person balancing the vision of herself as a trusted . . . counselor who healed and cared with her position as a professional in charge of promoting and rigorously upholding academic standards and principles” (p. 47). One mentee’s positive portrayal of their past mentoring relationship affirmed Froelich’s own sense of self, “as a gate opener who enjoyed a once-established friendship with a former advisee” (p. 45). Another mentee’s negative portrayal of their mentoring relationship during her early years as an untenured professor “shattered that image of gate opener” (p. 45) and caused her to wonder how her own conduct as a representative of the academic world had impacted her actions as a dissertation advisor. To interrogate these questions, Froelich read literature on ethical teaching behavior and construction of self in connection to making ethical judgments. Informed by the research literature, she then reflected on her past mentoring experiences.

Froelich defined three types of fairness in advising relationships: interactional fairness, which deals with equal concern for all students without partiality; procedural fairness, concerning procedures such as testing, attendance, and plagiarism; and outcome fairness, concerning that students earn the grades they receive. Froelich claimed that fairness is the key for ethical behavior in teaching, but asserted that applying fairness equally to all students was challenging.

Froelich indicated that perceived “difficult” advisees need more of her time, because “the candidate’s background and motivations had to be examined more closely” (p. 46). She questioned whether, in light of interactional fairness, she should have instead given the same amount of time to all students, both strong and weak, or whether outcome fairness should “be redefined to reflect different learning goals for different students?” (p. 48).

Froelich spoke of the many gatekeeping relationships and power dynamics found in higher education such as professor to student, or department chair to faculty. She indicated these power dynamics influenced her decision making when advising students and that they may have impacted the academic freedom and decision making of advisees. For instance, Froelich often suggested a research method for dissertations, “taking known preferences of certain committee members into consideration,” to “protect the doctoral candidate” from the colleagues who “had the greatest veto power on a committee” (p. 48). She reflected on whether protecting doctoral candidates from the power dynamics of the committee was truly ethical or whether it “weakened the students’ own construction of self as researchers” (p. 49).

Froelich suggested that “one might be able to explain why certain advisees perceive their advisors as wielding undue power and control when the advisors feel they are being compliant with institutional demands” (p. 51), and questioned whether students saw her as a rigid and inflexible representative of the educational bureaucracy.

Concerning doctoral students’ writing Froelich asked:

Where is the line between advising what to do and showing how to do it? If imitation is a recognized instructional tool, how ethical is it to help someone in writing paragraphs, if not pages? Are we merely assisting students or weakening the academy? (p. 49).

A past advisee took her comments about the student’s writing as “a message about the hierarchical nature of our relationship” (p. 53) and about Froelich as “a person with more control and power” (p. 53), rather than as the comments were intended, to be “reminders that the text needed more work” (p. 53). Froelich indicated that this incident was important for her growth as an advisor and led to changes in future interactions with advisees. She began writing lengthier comments in the documents, and “took care to use language that was non-judgemental” (p. 53). Froelich suggested that it “changed the substance of the mentoring process away from a top-down approach to one of dialogue” and improved “our advisee/advisor relationship . . . as well as our dialogue as researchers” (p. 53).

Froelich concluded that as a doctoral advisor, she probably did not act as ethically as she had believed, and that her role as a gatekeeper during her career was stronger than she had realized. She noted that the self-reflection necessary for examination of her own practices challenged her assumptions about advising practices. She suggested an apprenticeship model for music education in which “research and scholarship are shared

by faculty and students in equal and more transparent ways than my advisees and I experienced” (p. 57). Engaging in joint research projects on an ongoing basis would “lessen students’ perception of bureaucratic pressures because the mentors have a personal stake in the projects they guide” (p. 57), and the dissertation would be “one step in an ongoing journey of scholarship and inquiry” (p. 58).

Peer Mentoring

In addition to faculty mentoring and advising, retention in graduate programs may be influenced by peer mentoring. Draves and Huisman Koops (2011) shared their insights concerning their own peer mentoring relationship, begun when they were both doctoral students and continuing as they began their careers as tenure-track faculty at major research institutions. The researchers first addressed dimensions that enabled them to develop their peer mentoring relationship during graduate school. They stated:

A central feature of our doctoral program was a monthly doctoral seminar. . . . Both faculty and students contributed to the doctoral seminar as teachers and as learners, and faculty submitted research presentations for review and feedback as often as students. This modeling of collaborative practices and lack of hierarchy proved powerful in shaping our interactions, as well as providing a model for us to follow as we began our peer mentoring relationship. (p. 71)

Professors in their graduate program “held explicit expectations that veteran doctoral students mentor new doctoral students.” Doctoral student culture, “marked by a lack of competition and emphasis on collegiality and collaboration,” also contributed to the environment where their “peer-mentoring relationship took root” (p. 71).

As doctoral students, Draves and Huisman Koops held weekly meetings that they called “the weekly walk and talk.” Their discussions spanned a variety of professional and personal topics, such as the graduate program of study, comprehensive exam

preparation, dissertation ideas, the job search, and handling difficult situations in their teaching and scholarship. They also shared personal struggles and discussed how to maintain a healthy work-life balance, as each “faced transitioning from full-time teacher, to full-time student, and soon-to-be full-time professor” (p. 72).

Following graduate school, as each of the women began working at different research universities in different areas of the country, peer mentoring continued through phone calls, emails, and video communication. The focus of their activities shifted to include significant time on scholarship review, sharing teaching strategies, and celebrating successes. Peer mentoring “expanded our understanding of current research in music education,” “has been excellent practice for developing our advising skills with graduate students,” “has expanded our repertoire, particularly for graduate teaching” (p. 74), and has “broadened our awareness and understanding of a research area outside our own experiences” (p. 75)

The researchers noted that asking questions of a peer was easier than asking questions of more senior mentors, and reading a peer’s work gave them the perspective that they “do not need to be writing and presenting at the level of our graduate advisors and departmental colleagues, who are associate and full professors” (p. 72). Having a peer with whom to process new experiences was “essential,” the researchers confirmed.

Draves and Huisman Koops noted that senior faculty can provide support for peer mentoring by “organizing a doctoral colloquium or seminar with graduate students and faculty that focuses on sharing of research both by students and faculty,” to “facilitate mentoring relationships and hone scholarly skills;” assist “both junior faculty and graduate students by modeling supportive practices, such as collaborative research and

presentations;” and encourage “junior faculty members to connect with one another” (p. 76). They concluded, “Peer mentoring can be a powerful tool for the new music teacher educator” (p. 76).

Through a phenomenological inquiry, Pellegrino et al. (2014) examined the lived experiences of three doctoral students and two early career faculty in the process of becoming music teacher educators participating in a year-long, online, group-facilitated Professional Development Community (PDC).

Throughout the year, the researchers communicated through a private blog on Facebook and held monthly meetings through Skype. After each Skype session, the researchers posted reflections to the private blog, to “respond to each other’s reflections and continue interactions between meetings” (p. 467). At first, their meetings followed agendas comprised of assigned readings about time management, music education philosophy, and working with music student teachers” (p. 467), but after the first three meetings, they decided that peer reviewing each other’s work would be the most beneficial. One year after the PDC’s first meeting, each participant posted a final reflection about their experience in the PDC to the blog.

Data included audio recordings of the 12 monthly Skype meetings (69-95 minutes each), and blog entries, with written introductory statements, post-meeting reflections, and final personal reflections. Researchers analyzed data in a three-leveled process over the course of ten months, beginning with transcription and initial coding, followed by an additional level of phenomenological coding, and finally splitting the documents among the group for final analysis. Participants frequently spoke of “the process of conducting research and submitting to journals, often asking questions, expressing concerns, and

providing advice” (p. 468). Three core themes emerged, including: “a) self- doubt and fear of failure as researchers; b) struggle to establish balance; and c) the PDC as a safe place” (p. 468).

Within the main theme of the struggle to establish balance, two sub-themes emerged. One concerned the struggle to balance their professional and personal lives. The other dealt with the role of music making, either planning time for music making or becoming distanced from it. They questioned how to balance their “desire for music making” with their “current professional roles” (p. 470).

The theme “PDC as a safe place” revealed their “shared value in having somewhere to discuss our fears and aspirations” (p. 472) and was “essential” to their social interactions and exploration of identities. Within that theme, two sub-themes emerged. In the first, researchers found their “community did not begin instantaneously, but was negotiated and developed over time” (p. 472). In the second, the researchers described how sharing their personal thoughts was “both a result of and added to the safe place of the PDC” (p. 472).

Three frequently occurring strategies contributed to the feeling of a safe space: recognition of commonalities, humor, and probing questions. “We came to understand we were not alone in our journey, and that our emotions and struggles were not unusual or that we did not belong in higher education” (p. 475). The researchers also used humor “to lighten” moments during which PDC members felt vulnerable; humor “helped relieve tension during uncomfortable interactions or revelations,” and “helped build positive connections among members” (p. 475). Through probing questions, they “gently guide[ed] each other toward a new perspective,” and “acted as mirrors reflecting member

struggles or doubts from a new (sometimes more realistic) perspective,” resulting in “an atmosphere for self-inquiry that supported self-realization” (p. 475).

Grit

A third aspect that affects the retention of doctoral students is Grit (McCall, 2015). Participants were eight African American men who transitioned from undergraduate music programs at Historically Black Colleges and Universities (HBCU) to Predominantly White Institutions (PWI). Research questions were: “What are the experiences of African Americans who have transitioned from undergraduate music programs at HBCUs to graduate music programs at PWIs?; How do these individuals compare academic, social, and cultural aspects of their experiences within two institutional environments?; What are their self-perceptions of their own degree perseverance?; and, What social, cultural, and academic aspects of their experiences influenced their perseverance?” (p. 4). McCall used a framework based on Bourdieu’s cultural capital theory, the theory that certain cultural understandings function as a form of capital, allowing an individual to “negotiate and maneuver through a system that would otherwise seem foreign,” and also Yosso’s community cultural wealth theory, a collection of knowledge, skills, and abilities employed by people of color to gain access to dominant cultural capital. In addition, McCall employed critical race theory and double consciousness theory.

McCall collected data through four, semi-structured interviews; artifacts such as videos of marching band; pictures from their respective HBCUs’ websites; and informal communications from phone calls, emails, text messaging, and Facebook, recorded in a research journal. After the third interview, all participants took Angela Duckworth’s Grit-

S Scale self-reporting survey. “The mean grit scale for all participants was 4.03” on a scale from 1 to 5, suggesting all of them to be “very gritty” (p. 210). This did not surprise McCall because “despite their individual difficulties . . . all participants saw themselves as hard-working, diligent, and committed to completing their goals” (p. 210). Participants also held a “growth mindset,” meaning that they “not only believe they can change their circumstances, they embrace challenges, learn from criticism” (p. 219).

McCall reported that the participants “encountered contrasting academic, cultural, social, and racial experiences” between their undergraduate music programs at HBCUs and their graduate music programs at PWIs (p. 227). Academically, participants indicated that “after experiencing resources such as diverse curricula, highly qualified faculty, and adequate facilities and technology during their graduate experience at a PWI,” most participants in the study “realized they had lacked resources at their HBCU,” including “facilities, equipment, and number of degree programs offered” (p. 256).

While all participants anticipated increased academic rigor in their graduate programs, “most of them discovered they were less prepared for graduate work than they thought” (p. 228). Some participants felt their undergraduate school had failed them and one participant noted his concern about the “level of discussion and language employed in his research classes” (p. 228) which required him to seek extra help from professors, and “excluded him from participating” (p. 266) in discourse.

While classroom experiences at HBCUs supported participants’ cultural, social, and racial identities (p. 234), at their PWI most participants “did not identify with campus culture and most of their peers and professors” (p. 235). Participants noticed that their background, language, sense of style, and musical tastes, were different than their peers

and professors and that these identifiers, as well as previously acquired information from their HBCUs, were at times underappreciated, particularly by their White peers or professors in their music programs. Only one participant described having a mentor during his graduate experience at a PWI, an African American professor who had also attended an HBCU for his undergraduate degree and a PWI for a master's degree, who helped the participant navigate through the transition experience. McCall asserted that "while successful mentorship is not solely reliant upon race, mentors possessing an understanding or willingness to learn about African Americans' unique cultural issues are essential to making connections with students in an effort to provide guidance and support" (p. 233).

During their undergraduate studies, participants encountered "colorism," a practice of discrimination based on skin color, hair texture, eye color, and class for stratification within a race. In their graduate studies, they found "essentialism," the generalization that all members of a particular racial group are the same; "and "colorblindness," an ideology that promotes the idea that all races are equal and that race should no longer be an issue in society. Participants also encountered structural racism including "lack of diversity among curricula, and absence of diversity in student and faculty population" (p. 248). McCall remarked that "perhaps these, along with other racial deficits of PWI's, deter many African Americans from pursuing advanced degrees at these institutions, contributing to a scarcity of Black prospective students" (p. 249).

McCall asserted that, "if the participants of this study had access to familiar social and cultural networks," perhaps through an African American student organization, "some experiences of isolation could have been lessened" (p. 268). Data suggest that

religion contributed to participants' perseverance and the success of their transition from an HBCU to a PWI (p. 223). McCall also recommended partnerships between HBCUs and PWIs, to" to ease students' transitions and help them navigate their new environments more easily. McCall asserted, "It is essential for the field of music education make an effort to include voices of color in its research, purpose, and approach toward musical understanding and sharing" (p. 275).

Socialization

Socialization is defined by Austin as "a dialectical process through which newcomers construct their particular roles as they interact and engage with others" and as "a two way process where individuals both influence the organization and are influenced by it" (Tierney & Bensimon, 1996, as quoted by Austin, 2002, p. 97). Successful socialization is seen as one of the most important aspects of doctoral study contributing to retention of doctoral students and successful degree completion (Austin, 2002; Crump Taggart et al., 2011; Rutkowski, Hewitt, et al., 2009).

Crump Taggart et al. (2011) affirm that the socialization of music teacher educators, both as scholars and teachers, is critical to the future of music education, yet little is known about successful doctoral socialization practices in music education. Eight participants who held PhDs in Music Education from Michigan State University and held full-time positions as music teacher educators participated in the study. Each answered six questions via e-mail about the components of their doctoral program they found to be the most helpful in terms of their socialization to the profession of music teacher education.

Primary themes were the importance of the doctoral learning community, characterized by a flat hierarchical structure, and an ethic of caring that was embedded throughout the entire learning community. Other themes were the importance of collegiality and collaboration among the doctoral students; accessible faculty; mentoring/advising shared across the faculty; providing strong role models of teaching, research, and life balance; and learning experiences that were well balanced between teaching and research/scholarly activities. The expectation to conduct, present, and publish research also emerged as an essential and valuable part of the learning community culture.

Austin (2002) examined the graduate school experience and socialization of a group of doctoral students who held teaching assistantships and aspired to be faculty members, to discover whether “the graduate school preparation process is adequate and appropriate given the academic workplace these scholars will enter” (p. 95). Participants were 79 students from two large doctoral-granting, research-oriented universities in the humanities (English and music), sciences (chemistry, zoology, engineering and mathematics), social sciences (history, psychology, and communication), and professional areas (business, journalism, education, and food science).

Austin interviewed participants every six months from the start of their doctoral study through a four-year period. Open-ended interview questions encouraged participants to reflect on their experiences as doctoral students and teaching assistants, allowing Austin to learn about their “disciplinary interests, career aspirations, perceptions of the faculty career, observations about faculty roles and responsibilities, and

suggestions about the preparation appropriate for aspiring members of the professoriate” (p. 102).

Austin found that “factors affecting how an individual experiences and develops in graduate school include age, educational background, family situation, and previous employment (especially prior teaching experience)” (p. 102). Chosen discipline could also be influential; Austin noted that students in humanities and social sciences tend to have more one-on-one relationships with faculty and hold more teaching assistantships, whereas students in the sciences tend to have more research assistantships. Other important components in socialization were a “student’s locus of control (the extent to which a person perceives that he or she has the power to make decisions and manage the graduate experience), the student’s sense of self efficacy (the belief that the student has the ability to do what is expected), and the student’s ability to make effective connections with people and opportunities” (p. 103).

Data indicated that important aspects of socialization were observing, listening to, and interacting with faculty. In observing and interacting with faculty, Lortie’s (1975) “apprenticeship of observation,” participants experienced “mixed messages” (p. 104) about teaching, such as statements about the importance of high quality teaching by institutional leaders contradicting with the university policies, reward structures, and faculty behaviors emphasizing research. Participants noted that “faculty spend little time helping doctoral students learn to teach.” Some TAs were “urged to avoid spending too much time on their teaching” (p. 108), which dismayed some participants who discovered that “their commitment to teaching was not valued as much as they had expected” (p. 110).

Austin indicated that “much informal socialization occurs through those peer interactions” (p. 113). Participants noted that opportunities for informal interactions with peers and other teaching assistant (TAs) helped them to manage the difficulties of the graduate school experience. They cited the importance of family and friends as well, sometimes even considering these individuals their primary “referent group.”

Participants felt confident in their ability to frame research questions, design studies, and write for publications, due to experiences provided during their graduate studies; however, they felt development in other areas was lacking. Austin stated, “Use of TAs usually responds to departmental needs to cover courses or sections not the development of future professors,” and TA experiences “are not organized to ensure growth or appropriate preparation . . . encouraging more complex activities over time” (p. 105). Austin affirmed that regular feedback about teaching practices was often lacking and, in the best cases, the faculty “sometimes serves as a model [for the TA] and is available to answer questions or talk informally about the class” (p. 104). Of great importance but sometimes lacking were sufficient opportunities to interact with faculty to discuss exams, dissertation proposals, doctoral committees, career choice and guidance about “how to develop or adapt their professional skills for settings outside academe” (p. 105).

Austin indicated that “although focused and guided self-reflection are integral to graduate students’ sense-making process, guided self-reflection is not an activity that graduate advisors or doctoral programs facilitate” (p. 106). As a result, participants spoke of struggling to “find the best ways to situate their own interests in the context of the values and emphases of their faculty advisors and disciplinary contexts” (p. 106). Some

students struggled with a “different understanding of the academy than they had originally envisioned,” and felt “they must adjust or sacrifice their own interests and goals . . . to fit the expectations and interests of their advisors” (p. 110). Participants did not view a faculty career “as the only possibility for engaging in meaningful work” (p. 107) or for balancing life, family, and career, and questioned whether faculty life would lead to the meaning they sought.

Perceptions doctoral students hold of the role of professor prior to and during their doctoral studies can also affect their socialization into the profession. How do new doctoral students learn about the different aspects of the professoriate, and does socialization experienced during doctoral studies change their initial perceptions about what the role of professor entails? Bieber and Worley (2006) asked: “How do graduate students who are seriously considering careers as faculty members conceptualize this entity called a faculty member? How do they come to hold their perceptions? Which of the various work-related responsibilities do they plan to emphasize and why? Are there disjunctions between their abstract conceptualization of faculty life and their own lived experiences?” (p. 1013).

Bieber and Worley interviewed 37 students (22 females, 15 males) ranging in age from 25 to 50 years, within a variety of disciplines including among others, biology, English, engineering, economics, geology, and communications. Participants attended three public research universities in the Midwest, and were in varying stages of their programs from the beginning of graduate study to the dissertation defense. All but three students had participated in programs to prepare future faculty provided by their institutions prior to the study. Despite this, Bieber and Worley indicated that participants

seemed unaware of aspects of faculty life that could not be directly seen. Instead, perceptions of faculty life were overwhelmingly based on observation of the faculty around them.

Most participants held the ideal image of a faculty member as “one who primarily teaches and mentors,” with “the ability to connect to students in a personal and meaningful way” (p. 1018). Participants voiced only a half-hearted commitment to research, with the exception of students in science fields. Encounters with professors who demonstrated negative or undesirable qualities that went against their ideal “did not cause students to abandon or modify their ideal” (p. 1023), but instead caused them to “doubt their ability or desire to work at a research university,” rejecting a “setting that would endanger [their] ideal” (p. 1023).

Bieber and Worley concluded that students are either not being fully socialized into the profession, or they are resisting socialization and “not internalizing the values and attitudes their graduate school advisors presumably hold regarding the primacy of research” (p. 1028); therefore, perhaps more attention must be given to types of socialization to better communicate the importance of research. Bieber and Worley indicated that “the disconnect between the prevailing apprenticeship model and what students appear to want from a career as faculty members as described in our interviews is substantial;” thus graduate students “may not be receiving (or asking for) the kind of graduate mentoring that would assist them in achieving their particular goals” (p. 1028).

Participants saw flexibility and personal autonomy in the lifestyle of a professor as important influences to integrating professional life with family; however, similar to

participants in Austin (2012), they believed that a professor's heavy workload negatively affected the ability to maintain work/life balance.

Students rarely asked faculty specifically about life in the professoriate or had in-depth conversations on the topic. Bieber and Worley asserted that students "must become more active and involved in their own career preparation" (p. 1027), seeking out conversations about faculty life. Conversely, universities should have conversations with graduate students about the different types of positions at different kinds of institutions that would fulfill students' personal goals for their futures in or outside of academia.

Social Support

Social support also contributes to student retention. Social support "leads to a reduction in the perceived threat of a stressful situation by bolstering one's perceived ability to deal with potential demands" (p. 312) in successful completion of a doctoral degree. Dharmananda and Kahl (2012) investigated the role of social support that comes from people to whom one is socially tied and is defined as what those who provide social support "do regarding stressful events" (p. 312).

Participants ($n = 31$) were five full professors, eight associate professors, eleven assistant professors, six adjunct faculty, one administrator, and one participant who was not in academia. They included 20 females and 11 males, ranging in age from 29 to 63, who earned doctoral degrees from communication (12), education (5), educational psychology/psychology (7), music (1), linguistics (1), English/creative writing/literature (3), and art history (3).

In an open-ended online survey, participants confirmed that a "social support network was vital to completing the doctorate" (p. 317), including support from academic

friends (fellow graduate students), family (spouses, children, siblings, and parents), and faculty (advisors, doctoral committee members, and professors). Three types of social support were “emotional support (attempts to alleviate negative effect), professional support (mentoring and guidance), and practical support (money or help with task completion)” (p. 312).

Support from academic friends, the most discussed type of social support, included three types of emotional support: empathy, encouragement, and enjoyment. Academic friends could show empathy by acting as sounding boards, helping through difficult times, and commiserating about struggles with professors, the dissertation, and career options. They encouraged each other as they met writing and exam deadlines and celebrated professional successes, making their own completion “seem closer and more attainable” (p. 318). Academic friends also provided fun activities outside the university setting, “a necessary part of coping with the rigors of a doctoral education” (p. 318).

Professional support, such as “advice about time and stress management,” “teaching issues,” and “assistance with writing, research,” was especially valuable during the dissertation writing process (p. 318). Participants sought out study and writing groups and paper presentations “with like-minded grad students,” because “they recognized that peer review, peer opinion, and sharing common experiences would be of benefit to everyone involved” (p. 318).

Emotional support from family “dealt more with overall encouragement, esteem building, and love” (p. 319). Familial emotional support, including showing love, listening to both triumphs and struggles, encouraging and building confidence, and acting as a calming force during doctoral studies, was “vital to the emotional well-being of

doctoral students” (p. 319). Family members were the only group to provide practical social support such as “financial support, assistance with housework, time and space to do work, and assistance with children” (p. 319). Participants noted sacrifices made by family members towards degree completion, such as taking care of day to day tasks and allowing them the “time necessary to complete the copious amounts of work associated with doctoral education” (p. 319).

Advisors provided two types of social support: emotional and professional. Emotional support from faculty, while less frequent than from academic friends, centered on encouragement. Participants received the most social support from their doctoral advisor, who was also a role model for finding balance between work and family. For some respondents, advisors were part of their professional support system early in their doctoral studies, while for others, advisors did not begin to provide professional support until the dissertation stage. The knowledge-based guidance provided by advisors was instrumental in dissertation writing and “crucial” to successful degree completion (p. 320).

While most social support offered was beneficial, peers, faculty, and family also engaged in behaviors that hindered students’ academic progress. Dharmananda and Kahl noted that competition among academic friends for “assistantships, advisors, their teachers’ approval, and grades, and ultimately, academic positions, of which there are few” (p. 321), caused anxiety and negatively impacted student performance.

Negative support also came from family members. One respondent’s family felt she was “above them,” as the only person in her family to have gone to college. Another noted that her family “did not understand what a doctoral degree is, why [the degree] is

necessary, and what economic or professional opportunities it would provide for graduates” (p. 321). Several participants expressed that family did not understand the dissertation process, or that misunderstandings occurred when family members might not appreciate why a doctoral student could not take the time to help with family chores. Social support given by family was described as an ebb and flow, with support and understanding of the struggle to complete the degree coming in waves.

Negative social support from faculty were inappropriate communication, such as “openly debating, imposing values, and communicating in a threatening manner with doctoral students” (p. 322), and faculty and advisors who “acted in an aggressive manner” (p. 322). These behaviors created difficult working relationships and a feeling of hyper-vigilance among doctoral students; the researchers indicated that “students will likely model that behavior” (p. 322) and may be more inclined to “emulate this inappropriate behavior as future faculty members” (p. 322). In addition, several participants’ advisors’ inactivity in their discipline’s professional organizations made it difficult for the doctoral students to themselves become socially connected in their field.

Dharmananda and Kahl recommended that doctoral students “(a) align themselves with a small group of academic friends, (b) seek assistance from family members on certain tasks and educate families on the doctoral student experience, and (c) establish good rapport with a doctoral advisor who is professionally active” (p. 311). Suggestions for doctoral advisors were (a) “faculty members becoming more cognizant of their communication with each other and with doctoral students;” (b) advisors maintaining connections with their colleagues in professional organizations to “help doctoral students begin to form networks with established scholars in their areas;” and (c) creating more

professional development opportunities within their departments through seminars, discussions, or luncheons to “help doctoral students to discuss research and to improve as emerging scholars” (p. 325).

Experiences of Graduate Students

In this section, I explore research about the tensions surrounding the experiences of graduate students related to research and teaching, including research in music education when available, and other fields. I first address research experiences in master’s and undergraduate studies, the benefits of socialization into research through doctoral student involvement in professional research organizations, characteristics that facilitate or impede doctoral students’ transition to independent research, and the usefulness of project-based dissertations in helping doctoral students publish their work. A second category of research in this section discusses graduate students’ teaching experiences. I follow this with a discussion of research examining connections between the new roles that graduate students assume in teaching undergraduates and doing independent research, and their abilities to negotiate shifts in their identities from K-12 teachers to university professors.

Research Experiences

Many music educators first encounter research methodologies when pursuing their master’s degrees. Dorfman and Lipscomb (2005) indicated that teachers of research methods, specifically in master of music education programs, encounter associated problems such as “the often resistant attitude of graduate students who have already gained experience as professionals in the teaching field, and the moral disconnect between the self-perceived roles of teachers and those of researchers” (p. 33).

Dorfman and Lipscomb administered a pretest/posttest survey to master of music education students before and after an introduction to research class to study how the attitudes of graduate students change when they gain exposure to research, and whether this exposure would have an effect on their teaching practice. Participants were students in summer master's programs at music schools with outstanding reputations. One hundred forty-five participants completed the pre-test, and one hundred thirty-two the post-test. Responses were given using a five-point Likert-type scale.

Respondents felt that their understanding of research increased, their knowledge of major studies and types of studies in the field grew, and that they had better understanding of the connection between research and teaching. Additionally, results indicated that respondents did not see research affecting how they teach, and they did not see themselves conducting research in the future. Dorfman and Lipscomb asserted:

Teachers of research methods should focus their energy more on creating a connection between research methods and the practical lives of teachers [because] while students feel positively about the content and curriculum of their research methods classes, the lasting influence of research methods on their teaching is likely to be limited unless extra effort is made to clearly explicate the connection between research and practice. (p. 40)

Dorfman and Lipscomb suggested that incorporating action research into master's programs may help to increase this connection between research and teaching, because it “involves teachers adapting to the role of researcher, but does not require removal of oneself from the classroom environment and meaningful exchange with students” (p. 39).

Similar to Dorfman and Lipscomb (2005), Bieber and Worley (2006) found that “undergraduate research experiences correlated with a more positive outlook on research” (p. 1019) as well. This may be why some researchers in music education believe the

process of transition to independent researcher can and should begin as early as the undergraduate years, so that by the time students reach their doctoral programs, the research process is not a new experience for them.

To that end, Conway (2000) introduced action research to undergraduates in her Teaching School Music course. Participants were the 25 students in the class (15 men, 10 women); 19 were instrumentalists and 6 vocalists. Students were in their third year of a required five-year degree program for a Bachelor of Music in Music Education.

During two 50-minute class periods, after reading an excerpt regarding the definition and purposes for action research, students discussed what research means in an educational context, listed the types of research traditionally done in music, and listened to a brief lecture on action research. In the second class period, students worked in groups of four or five to design an action research study based on a predetermined teaching context given to them by the professor, or chosen by the group. They attempted to ultimately “define the educational setting, generate several research problems, and attempt to define a research purpose and a methodology” (p. 25). Conway circulated, answered questions, and listened to student interactions. She was “encouraged by the energy” students “brought to classroom research,” and “in many cases, students proposed looking at an issue in music education that has been difficult for traditional researchers to study with traditional methodologies” (p. 25). Students completed their research study design over several days.

While “students’ designs represented a clearly novice view of research, this short research activity introduced her students to the kind of thinking required of a reflexive teacher” (p. 25). Conway asserted that strengthening university relationships with K-12

music programs would be necessary in order for students to participate in “long-term, continuous, collaborative action research projects [that could] eventually provide a body of substantive research for music education” (p. 28), and help students develop as “music education teacher researchers” (p. 29).

Barnes and Gardner (2007) studied the influences upon and benefits of graduate student involvement as part of the socialization process in which doctoral students may begin to identify as researchers. They defined involvement as “the time and effort expended by the student in activities that relate directly to the institution and its program” (p. 21). Through purposeful sampling the researchers selected ten doctoral students in the field of higher education administration from five research-intensive universities in the United States to obtain almost equal gender and racial representation (5 women, 5 men, 4 Caucasian, 6 students of color). Half of participants were in the coursework portion of their studies, and the other half had completed all but the dissertation (ABD) or were nearing completion. Participants completed one structured interview regarding involvement they had experienced, influences for becoming involved, and how this involvement influenced students’ coursework, career aspirations, and professional development.

Four themes emerged: “(a) qualities of graduate involvement, (b) continuum of involvement, (c) influences upon involvement, and (d) outcomes of involvement” (p. 375). Graduate students described a clear link between their involvement and their future professional goals, and often spoke about their involvement in terms of professional development.

Participants described a continuum of involvement, first in local campus organizations and networks of peers, followed by involvement in campus organizations such as task forces, and search committees, which offered opportunities to network with faculty and administrators on their campuses. Lastly, students often became involved in national organizations, first learning and observing through attendance at conferences, then gradually phasing out involvement in local campus organizations “as they became more involved in national organizations, and consequently, more focused on their careers” (p. 377).

In attending conferences associated with national organizations, participants expressed “discomfort and disorientation upon attending their first conferences” (p. 384) and asserted some conferences seemed “uninviting” or “cliquish,” while others found their ‘homes’ at other conferences. Barnes and Gardner recommended, “Making graduate students feel welcomed and important should be a high priority” (p. 384) at conferences of professional organizations because they can provide “socializing outlets for the students as they learn to seek out the cultures that reflect their own values and those to which they aspire in a future career” (p. 378).

Many participants indicated that both faculty and peers who were farther along in their studies prompted them to become involved in national research organizations, and some students cited faculty in their master’s programs as being the first to encourage this professional involvement. Those planning to become faculty members discussed the importance of their involvement to their future career objectives, and the importance of being “out there . . . to influence greater involvement opportunities” (p. 380). The researchers noted that institutions that may lack faculty involvement also lack

encouragement for students to become active in these organizations, and suggested that students attending less prestigious programs or matched with less connected faculty may need to work harder to find professional connections that are easily found by others.

Involvement in these organizations developed not only networking skills that could impact future job searches, but also allowed participants to find possible future collaborating opportunities with people they had met. For many of the students, attending research conferences helped them to see connections between their classroom learning and the larger academic community. Students saw their involvement in research organizations as “direct preparation for their future careers, providing them with skills, connections, and better understandings of what is expected of them in their chosen careers” (p. 381).

Lovitts (2008) investigated what facilitates or impedes graduate students’ ability to make the transition to independent research and aspects of doctoral study that led some students to produce high quality, creative, or innovative dissertations. She contended that resources needed for completion of the degree include “domain relevant skills (intelligence and knowledge); creativity relevant processes (thinking styles and personality); and task motivation (motivation and environment)” (p. 298). She suggested that “the production of creative scholars and the completion of a dissertation that makes an original contribution to knowledge” (p. 297) are the end goal.

Lovitts chose 55 high PhD productive faculty (faculty who had advised many doctoral students and sat on many dissertation committees) to take part in 14 focus groups. She focused on high PhD productive faculty because they “had different attitudes and beliefs about graduate students and graduate education than their low PhD productive

counterparts” (p. 299). Chosen faculty came from seven departments (Sciences: biology, engineering/electrical and computer engineering, physics/physics and astronomy; Social sciences: economics, psychology; and Humanities: English, history). Most participants were male and the average participant had been a professor for 25 years, had advised 15 dissertations, and had served on 36 dissertation committees.

Participants engaged in a series of hour-long discussions in their focus groups. Recordings of discussions were transcribed and coded. Lovitts organized results by the six theoretical constructs and their sub-constructs. The first was analytical, practical, and creative intelligence.

Students who made the transition to independent research with relative ease possessed a high degree of practical intelligence. These students were those who “are very efficient, can work to a task, set and meet goals and standards for themselves, can figure out problems, document and break down their work, and spot their own mistakes” (p. 302).

Students who easily made the transition to independent research also possessed creative intelligence. Rather than just pure intellectual ability to “learn course material and spit it back knowledgably,” they also had the ability be “idea generators” and “idea factories” (p. 304). By contrast, students who had difficulty transitioning to independent research lacked this creativity and had “a hard time conceptualizing a problem for their dissertations” or “being able to come up with their own questions” (p. 305); faculty indicated that “lack of formal knowledge may be why these struggling students had difficulties in coming up with their own research questions” (p. 307).

Lovitts defined her second theoretical construct, informal knowledge, as tacit knowledge that is caught or inferred rather than taught explicitly and noted that, “students who make the transition with relative ease possess or are good at acquiring informal knowledge about research and about being an academic . . . in the discipline” (p. 307).

When an individual’s thinking styles, Lovitts third construct, “match well with those required for successful performance of a task or in the environment or setting they are in, they thrive; when they do not match well, they suffer” (p. 308). Students who struggle to become independent researchers “do not think in a way that is congruent with the tasks of independent research or becoming a professional in their discipline” (p. 308), although they might do well in another area.

Certain personality traits, the fourth construct Lovitts identified, helped students transition to independence with relative ease. These included patience, willingness to work hard, initiative, persistence, and intellectual curiosity, identified as the “single most important characteristic for ease in transition” (p. 310) by the focus group. Characteristics of students who had difficulty with the transition were lack of willingness to work hard, inability to deal with frustration, fear of failure, quest for perfection that inhibited their ability to make progress, and frustration with ambiguity. Students who lacked self-esteem or self-confidence, or were sensitive to criticism also had difficulty according to faculty.

Motivation, the fifth key influence, “mediates between what a person can do and what a person will do . . . can spell the difference between doctoral degree completion and non-completion” (p. 313). Faculty indicated that intrinsically motivated students had a hunger and a drive to complete their PhDs and had more interest, curiosity, and satisfaction with their topic and the dissertation writing process. Extrinsically motivated

students however did not have strong interest in ideas or in their project, and thus had a harder time with the transition and produced lesser quality dissertations.

Last, the microenvironment and the macro-environment of a program affected the transition to independent research. Faculty indicated that support structures and interactions during the independent stage, such as being engaged in the life of the department, interacting with peers, and having strong relationships with a cohort, helped students make the transition and produce higher quality dissertations. Focus groups identified advisors as the most important environmental component in student success or failure and noted that good advisors helped students navigate through difficult periods by “identifying problems, sharing drafts of proposals and papers, having students co-author papers and write small proposals” (p. 317) and being a sounding board for students. One faculty focus group participant stated:

I think it is entirely justified for us and for students to have different expectations for what a PhD does for them. I think one of the reasons why some PhD students . . . do not succeed is that some of our colleagues measure all of them by exactly the same standard, which I think is a great mistake. There are people in this PhD program who will become professionals . . . who will go out and teach in community colleges or in good public or private high schools and will be completely OK with that. If we are only talking about people who will be like us, that’s a relatively small percentage of any PhD program. I think that distinction is very important (p. 319).

Cassidy and Sims (2016) stated, “Given the amount of time and effort expended . . . related to the culminating project for the degree, there is very little research to be found related to the dissertation and its role in the doctoral dissertation process” (p. 74). In an attempt to fill this gap in knowledge, the researchers surveyed music education program heads at doctoral granting institutions ($N = 46$, 85% return rate) concerning the attributes of and attitudes toward the doctoral dissertation, in particular, faculty attitudes toward

awareness and implementation of project-based dissertations as alternatives to traditional dissertations.

Cassidy and Sims identified 54 accredited doctoral programs in music education through the National Association of Schools of Music (NASM) website. At each, the head or chair of music education, or a senior faculty member received a link to an electronic survey. The researchers constructed survey items from research literature, as well as items that they felt would “provide baseline descriptive data about aspects and opinions about the doctoral dissertation in music education” (p. 70).

Respondents were asked to judge the quality of the dissertations produced at their institutions; “an average of 27% of dissertations across institutions were deemed competent, 38% very good, and 36% excellent” (p. 70). Participants “agreed strongly that the dissertation should make a contribution to knowledge” and that “the outcome of doctoral programs should be skilled researchers” (p. 70). Thirty-one of 44 respondents estimated that 50% or less of their doctoral students had published a research article based on their dissertation, and 34 of 44 estimated that less than 50% had published a practitioner article based on their dissertation. Nine indicated that students had published a book based on their dissertation in the past ten years.

“Only eight participants responded that their students had an option for completing their doctoral dissertation in any format other than the traditional dissertation, while 86% responded that students at their institution” completed “the traditional book-length monograph” (p. 70). Fifty-three percent of faculty surveyed were familiar with the project-based doctoral dissertation. “Faculty were only moderately interested in this format, but almost all estimated stronger interest on the part of their doctoral students” (p.

65). Questions also related to the appropriateness of a project-based dissertation for students wishing to work in a research-oriented or teaching-intensive institutions, and whether a project-based dissertation would take longer to complete for most students than a traditional dissertation. For all three questions the majority of respondents answered, “Neither agree nor disagree.” The researchers noted, “Perhaps the lack of familiarity explains the ambiguity of responses related to appropriateness of the project-based format” (p. 71).

Explaining their preference for a traditional dissertation, respondents commented, it “may be the one opportunity for a student to work on a major project in great depth,” and “completing the traditional dissertation would help the students with future doctoral dissertation advising” (p. 73). Some questioned whether a project-based dissertation would be accepted by future employers, and some maintained the importance of the status quo because of its current acceptance or tradition.

Cassidy and Sims indicated that according to research literature, “the extent to which a dissertation should make an important contribution to knowledge, and/or its role in providing important learning outcomes for the author—a ‘product versus process’ issue—is an open question that seems to warrant additional thought and discussion” (p. 74). They conclude, “Based on the data collected here it appears that the traditional, monograph-style dissertation is deeply embedded into the music education culture” (p. 75). They argue, however, that an advantage of a project-based dissertation is that it results in “ready-made publications” (p. 74) and that the project format is “more authentic to publication expectations that research faculty encounter” (p. 75).

Teaching Experiences

The previous studies centered on the research aspect of pursuing a doctorate, but what of the teaching aspect? I group prior research about doctoral student teaching experiences in two large clusters. The first includes research that addresses intentionally developing doctoral students' teaching skills for both undergraduate (Brightman, 2009; Conway, Eros, et al., 2010) and graduate settings (Conway, Palmer, et al. 2016). The second group of research examines the transition from student to teacher of teachers or shifts in occupational identity (Bond & Huisman Koops, 2014; Hennings, 2009; Martin, 2016), and the transfer of K-12 teaching skills to a university setting (Male & Murray, 2005). I present studies that concern teaching experiences of doctoral students in other fields, and in music education where available.

Brightman (2009) suggested that because measurement of scholarly output is used for tenure and promotion, research often takes precedence over teaching in higher education. According to Brightman, the primacy of research over teaching is a concern, because "some faculty members fail to recognize the need for improvement in their own teaching and hence think that doctoral students should only focus on learning research methods or discipline knowledge" (p. 6). However, Brightman asserted, "innovative and excellent teaching will only occur if schools reward it" (p. 4).

Brightman indicated training programs to develop teaching for current faculty in business schools had begun, however, but had not spread to programs for doctoral students. Doctoral students are expected to learn teaching skills through an apprenticeship of observation (Lortie, 1975). Brightman asserted the need for systematic training in

teaching: “There is a limit to how much can be learned from observation. . . . Observation doesn’t always reveal the reasons why good instructors do what they do” (p. 6).

Brightman referenced three programs outside of the business school that had made an effort to improve teaching in their doctoral programs. In a seminar on teaching at one university, students served as teaching interns for one term late in their doctoral studies, team teaching a course with their chosen mentor, i.e., teaching at least a third of the classes alone with the mentor present to provide feedback. Teaching interns indicated that this allowed them “to develop confidence in the classroom in an environment that felt much safer than being in the classroom alone,” “improved their lecturing abilities, organization, and time management skills,” and gave them “knowledge of teaching demands, lecture experience, and presentation skills” (p. 7). Their participation in the program also “reinforced their desire to pursue a career in academia” (p. 7).

At another university, in a teaching certificate program doctoral students must complete at least two semesters as a teaching assistant or instructor, take part in workshops and formal discussions about teaching, and “consider their own teaching with a fellow from the teaching center who had observed them in the classroom” (p. 7).

Brightman offered a semester-long course on university-level teaching at his own university as a third possible model. The course involves developing course diagrams, learning objectives, teaching plans, and lectures and assessments, and micro-teaching for peers and instructors. Doctoral students learn to address classroom issues through discussing video vignettes. The course “encourages doctoral students to discuss current problems in their classes, learn classroom management skills such as how to deal with

cheating, unresponsive classes, and student snipers, as well as learn the college's policies and procedures" (p. 8).

Brightman indicated lasting benefits of systematic training in teaching in these types of programs. He advised that every school launch a teaching course for their doctoral students, suggesting that "as junior faculty members [they] will spend less time in learning the art of teaching and they will have more time to devote to their scholarly output . . . improving their chance of tenure and enjoying their academic careers" (p. 9).

Conway, Eros, et al. (2010) examined, through a self-study, "the experiences of undergraduate and doctoral students involved in a variety of formal and informal interactions designed to facilitate community and both music teacher and music teacher educator development" (p. 51). Research questions were "a) how do undergraduate students describe their interactions with music education PhD students; b) how do music education PhD students describe their interactions with music education undergraduate students; and c) how can the researchers change their practices to better meet the needs of undergraduate students" (p. 49)?

Undergraduate participants were sophomore ($n = 8$), junior ($n = 18$), and senior ($n = 8$) instrumental music education majors. Teacher educator participants included an instrumental music teacher education faculty member, a third-year PhD student in music education, a second-year PhD student in music education, and a first-year PhD student in music education.

Conway, Eros, et al. described graduate and undergraduate music education students' interactions at their university: "Music education graduate students serve as Graduate Student Instructors (GSIs), performing a variety of duties including assisting

methods courses, observing students in fieldwork, and observing student teachers” (p. 53). The researchers implemented a “PhD Buddies.” As part of the program, undergraduates and doctoral students often travel together to field experience sites, “giving them opportunities to discuss specific teaching experiences and music education topics” (p. 53). The PhD buddies program later expanded to include informal interactions such as hallway conversations, and attending concerts on campus and department parties.

Data were comprised of a questionnaire from undergraduate students ($N = 34$); PhD student journals; a teacher education faculty journal; 12 undergraduate student interviews; an undergraduate focus group of six students; and six self-study team focus group meetings. The questionnaires represented one set of data and also served to purposefully sample participants for the focus group and individual interviews. Interviews were 30 minutes long and included direct follow-up to responses on the questionnaire. One of the PhD student researchers facilitated discussion with the undergraduate focus group, based on the questionnaire content. The 80-minute session was later transcribed.

Music teacher educator journals included: “a) reflections on interactions with undergraduate students, b) reflections on interactions with other graduate students, and c) general thoughts regarding transition from music teacher to music teacher educator” (p. 53). During the six study-team meetings, of which three were recorded and considered data, participants discussed questionnaires and interviews as well as the study in general. The researchers met several times to discuss emergent findings and re-examine data sets.

Conway, Eros, et al. noted that “the graduate students offer a different perspective” from that of the professor, and the graduate students help bridge theory and

practice for the undergraduates” (p. 61). Findings suggested that “interacting with undergraduate students provided an opportunity for the PhD students to see teacher education through the eyes of the undergraduates” (p. 59). The researchers indicated that “all of the PhD students discussed the difficult transition from P-12 teacher to full-time student and then to teacher educator” (p. 60). One of the most powerful findings to emerge from the self-study was that “all four researchers valued the journal and the study group interactions as an opportunity to reflect on issues related to teacher education” (p. 60), and all participants in the self-study group agreed that they needed more time within their PhD program for “reflection on growing identity as a teacher educator” (p. 60). They suggested, however, that it may be difficult for programs to provide this time.

Conway, Palmer, et al. (2016) completed a self-study of perceptions of participants’ experiences teaching graduate students at a large Midwestern research university. The PhD program at this university had been “designed intentionally to allow students the opportunity to begin to learn how to teach both undergraduate and graduate students” (p. 56). Participants were a music education professor and three doctoral students in the music education program from that university. PhD students not only assisted with undergraduate music education courses and student teacher supervision, but were also afforded opportunities to give guest lectures in the master of music program, and to observe master’s students’ final oral presentations, thesis proposals, and defense presentations, and to provide feedback.

Data for the self-study were three 45- to 60-minute focus group interviews, and self-study journals from all four participants. The researchers found three main themes: “(1) Views of teaching graduate students changed with increased experience, (2)

Confidence increased with more experience teaching graduate classes and with more time to process the graduate content, and (3) The most useful activities were those that went beyond one shot.” Conway suggested, “It is important to recognize that learning to teach graduate students was a developmental process just as has been suggested on teaching preservice students” (p. 59).

Participants clearly realized that students in graduate classes came with valuable experience and knowledge, and as such, the doctoral participants adjusted their teaching to serve as more of a facilitator. All of them saw value in practicing and honing their teaching skills.

In light of these doctoral students’ experiences, Conway concluded, “I would encourage other self-study researchers to explore graduate education through self-study so we can begin to build theories and understanding of the growth of these scholars at such an important time in their development” (p. 59).

Shifting Identities of Doctoral Students

Doctoral studies may be a time in which those who spent perhaps many years in K-12 setting as teachers prior to their studies find themselves navigating from being a teacher, to once again becoming a student, while at the same time being expected to serve as assistants to professors and instructors to undergraduates. Tensions may develop surrounding the multiplicity of roles in which doctoral students are often expected to function (Bond & Huisman Koops, 2014; Hennings, 2009). As they struggle to resolve these tensions, they may need to negotiate shifts in role identity and occupational identity beliefs during doctoral studies as well (Bond & Huisman Koops, 2014; Male & Murray, 2005; Martin, 2016).

Martin (2016) examined “music education doctoral students’ shifting occupational identity beliefs, career intent and commitment, and overall confidence for teaching in higher education” (p. 13). One hundred twenty-four music education doctoral students from 29 universities in the United States completed an online questionnaire. Participants were 50 males and 71 females with an average age of 34 ($SD = 6.84$), and an average total of 10.34 years of K-12 teaching experience ($SD = 6.49$). One participant had no prior teaching experience. The majority of participants ($n = 106$) were enrolled as full-time doctoral students. Participants’ primary K-12 teaching areas were general music ($n = 34$), band ($n = 44$), choir ($n = 25$), orchestra ($n = 15$) and jazz ($n = 3$).

Martin used an adaptation of L’Roy’s (1983) occupational identity measure to assess occupational identity beliefs. Participants indicated, using a 6-point Likert-type scale, the degree to which they saw themselves embodying various professional roles. “Participants most strongly identified as ‘music educator’ ($M = 5.79$, $SD = 0.47$) and least with ‘conductor’ ($M = 4.25$, $SD = 1.65$)” (p. 18), with “a significant difference between the mean self-identity score for ‘music teacher educator’ ($M = 5.27$, $SD = 0.81$) and for ‘K-12 music teacher’ ($M = 4.64$, $SD = 1.17$), $t(123) = 5.56$, $p < .001$.

Participants also ranked the top three careers they were most likely to pursue after degree completion. Martin stated that the majority of the participants’ first career choice was to teach music education at a collegiate level at a comprehensive university offering a master’s degree ($n = 32$), at a doctoral granting institution ($n = 31$), or at a liberal arts institution ($n = 25$). Six participants indicated that returning to K-12 classroom teaching was their first choice, and four participants indicated that K-12 music supervision was their first career choice.

Participants indicated types of teaching experienced during their doctoral studies, including concurrent full-time K-12 teaching, concurrent part-time K-12 teaching, no K-12 teaching, experiences teaching or assisting college-level classes, or supervising music education student teachers. Martin found a statistically significant relationship between those music education doctoral students who taught concurrently in K-12 at some point during their degree program and those who were interested in returning to K-12 teaching as a top career choice. She suggested that programs consider whether to “discourage students from pursuing K-12 teaching alongside a doctoral degree, or embrace the notion that those doctoral students may return to the trenches to work as more effective teachers, thereby improving the discipline through a different medium” (p. 24). Martin noted that “students’ career outcome should ultimately align with their chosen doctoral program’s mission and curriculum” (p. 24). She did not parse out the percentage of doctoral students who were only given opportunities to assist in college-level classes as opposed to how many were given the opportunity to teach independently, which is unfortunate.

Martin assessed commitment to teaching using an adaptation of a previously established measure for music teacher commitment, creating two parallel subscales: one reflecting commitment to K-12 music teaching and the other reflecting commitment to music teacher education. Martin found a statistically significant difference between the composite career commitment scores, with participants demonstrating higher commitment to teaching in higher education. A weak, significant relationship existed between music education doctoral students’ age and commitment to teaching in higher education ($r = .23, p < .05$), suggesting that commitment to a career in higher education may increase with age.

The researcher measured confidence for teaching in higher education using a researcher-designed scale including 11 dimensions of confidence. Participants were most confident in their ability to effectively train and mentor future K-12 music teachers ($M = 4.02$, $SD = .90$), and least confident in their ability to achieve a high-quality life balance as a college or university professor ($M = 2.88$, $SD = 1.16$).

Finally, Martin asked participants about the most relevant experience during their doctoral program to their commitment for pursuing a career in higher education. Martin coded and subsequently organized responses into broader themes. The top responses in frequency were “teaching undergraduate students” ($n = 55$) and “specific coursework (non-research related)” ($n = 27$) as being salient experiences to their commitment to pursue a career in higher education. Other salient experiences included “engaging in/learning about research” ($n = 25$) and “supervising student teachers” ($n = 15$). Experiences mentioned least were “presenting at conferences” ($n = 3$), and “publishing original work” ($n = 2$).

Martin suggested that because participants were only doctoral students in residency-based programs, researchers might also investigate occupational identity, career intent and commitment, and confidence for teaching in higher education among those students enrolled in online music education doctoral programs. She also noted that because the majority of participants believed that teaching undergraduate music education students played a significant role in their decision to pursue a career in higher education, “music teacher educators might offer more opportunities for music education doctoral students to serve as guest lecturers or course instructors at the undergraduate level” (p. 24).

Considering that more experienced teachers seemed to have more commitment for teaching in a higher education setting after graduation, Martin suggested that programs should perhaps consider revising admission standards to amend the minimum requirement of total years of K-12 teaching experience “in an effort to recruit the strongest and most confident pool of future music teacher educators” (p. 24). She called for future research on the doctoral student population that “illuminates doctoral program elements that reinforce professional identities, enhance career confidence, and strengthen commitment to higher education teaching” (p. 25).

Hennings (2009) explored the tensions surrounding the experiences of master’s teaching assistants (TAs) and how the tensions that emerged from their teacher and student identities were negotiated. She interviewed 10 TAs who were pursuing master’s degrees from two large universities on the West Coast. Participants came from the English, Foreign Language, and Communication Studies departments and included 7 females and 3 males ranging in age from 23 to 50 (7 Caucasian, 1 Italian/White, 1 Jewish, 1 Indian). All but two participants had prior teaching experience. Some taught their own courses before becoming TAs, others served as undergraduate teaching assistants, and some acquired teaching experience outside the university, such as coaching or teaching music lessons.

Hennings and her TA colleagues received 50 hours of training before teaching independent sections of their departments’ introductory courses. She stated:

While we know how to be students, we still have a lot to learn about being teachers. Since many of us want to teach at community colleges or universities after we graduate, our time as TAs is the schooling we need to become successful professors in the future. (p. 2)

Although Hennings had prior teaching experience before becoming a TA, she “expected to move smoothly and confidently” into her role as a TA and instead, she “often felt anxious and self-doubting” (p. 41). She noticed that she was “constantly negotiating” trying to balance “the conflicting responsibilities, desires, and expectations that we experience as a result of our dual identities as teachers and students” (pp. 4-5).

Hennings found that teaching assistants desired both distance and closeness to the students they taught, and both “structure to support and guide them as teachers while yearning for freedom to experiment and take risks” (p. 84). She indicated the need for a “strong community of peers, mentors, and supervisors to help negotiate the tensions [the TAs] experience” (p. 86). Participants supported one another by talking about teaching with humility, openness, and trust, and showing “willingness to make teaching a public practice instead of a private one” (p. 91). Hennings stated:

When we stop talking about what is happening in our classrooms, we not only lose the opportunity to challenge and learn from each other, but we also sacrifice the chance to nurture the personal relationships and scholarly communities that will sustain us over the long run. (p. 91)

Bond and Huisman Koops (2014) explored their own emerging identities, as Bond moved from graduate student to a music teacher educator and Huisman Koops transitioned from professor to a mentor and advisor of students. “To share our experience as well as a vehicle to make meaning of our experience” (p. 40), the researchers collected field notes through a shared journal on Google Drive over the course of a semester, as well as supplemental field texts such as emails and notes from in-person discussions. They then coded the data separately, followed by discussion of the coding together.

Three themes emerged: transition, shifting role identification, and stepping into a stream of mentors. Milestone moments found in the transition from doctoral student to teacher in a higher education context were conference experiences and contacts with students. The researchers stated:

Professional conferences provided interaction within the larger field of music education, blurring the lines between teacher and students as one was viewed as researcher or presenter. Socializing and dialoguing with fully established members of academia created a feeling of belonging within the community. This acceptance in the community validated Bond's emergent identity as a teacher educator, an example of the importance of role support in identity construction (p. 46).

Interactions with undergraduate students in her TA position also contributed to Bond's transition to teacher educator, requiring her to solidify and articulate her teaching and learning philosophies. Student comments made her aware that through the eyes of her students, she was now a mentor; however, early challenges of authority from students were a "reminder of her incomplete transition into academia" (p. 46). This gray area between doctoral student and teacher educator was the cause of most teaching difficulties for her. These milestones were part of the process of "anticipatory socialization" (p. 46).

The second theme, "shifting role identification," dealt with the many roles a doctoral student has to play and the many contexts in which these roles must be navigated. Bond found she needed to establish physical and psychological boundaries, such as her ability to use Huisman Koops' office space while she was off campus. This served both as a physical boundary, defining Bond's new role as teacher educator, and as a psychological boundary, requiring students to communicate through formally scheduled meetings or through emails rather than through casual conversation.

The last theme, “stepping into a stream of mentors,” referred not only to Bond’s relationship with her current mentor, Huisman Koops, but also with her undergraduate mentor, as well as Bond’s newly discovered role as a mentor to her own students in her TA position. This “weaving together of past, present, and future mentoring roles provide[d] a sense of continuity” (p. 47) for Bond during her transition from student to teacher educator. Bond’s mentor encouraged her to develop a “constellation of mentors” (p. 47) or group of mentors on whom she could depend after graduation, to provide formal mentoring beyond the few programs for new faculty, and the struggles often experienced by women as new professors.

Bond and Huisman Koops suggested music teacher educators provide doctoral students with opportunities for anticipatory socialization, such as “conference presentations, creating course syllabi, and independent undergraduate teaching assignments” (p. 48), as well as to help students navigate shifting role identities by discussing the “varying components of their professional experiences and modeling ways to establish boundaries in personal and professional life” (p. 48).

Male and Murray (2005) studied the challenges and conflicts new teacher educators faced in establishing their professional identities in higher education. Participants were 28 teacher educators in their first three years teaching Initial Teacher Education (ITE) courses in seven Higher Education Institutions (HEIs) in England. Participants had 4-15 or more years of teaching experience previous to their move to higher education. One participant had a doctorate, 15 had master’s degrees, 6 were completing master’s degrees, and 6 had their first degree with additional professional qualifications. Few participants had the opportunity to participate in anticipatory

socialization for teaching in higher education, although all had mentored student teachers in their previous classrooms and three had taught in higher education before. Eight participants were in their first year of teaching in higher education, while the remaining 20 were in their second or third years.

Participants took part in two in-depth, semi-structured interviews to reflect on their transition from school teaching to higher education, and any areas of tension they experienced during this process. Findings showed that despite having previous experience successfully teaching in schools, the majority of the participants took between two and three years to establish their new professional identities. They faced challenges in two areas, developing pedagogy for teaching in higher education and becoming research active. Meeting these challenges required significant adaptations to their previous identities as school teachers.

Male and Murray indicated that participants had moved from being first order practitioners—teachers of children in schools—to second order practitioners—teachers of teachers in higher education. As first order practitioners, their experiential knowledge base and understanding of professional practice were often tacit rather than explicit, and included individual ways of understanding the processes of teaching. As second order practitioners, teacher educators must have not only knowledge of the discipline, but also the ability to teach others how to teach this subject.

In reflecting on their first-year university teaching experiences, participants emphasized transmission-oriented teaching and sharing their own knowledge and experience from the classroom with students, which participants felt enabled them to

“support and empathize with students” and was “key to their credibility” (p. 131) with students in the higher education setting.

In the second and third years in higher education, however, participants expressed concern about developing their own teaching skills to enhance student learning. Initial concerns with content became linked with dilemmas of how to teach, what pedagogical modes to use, and when to introduce materials. Eight participants spoke of “needing to extend their knowledge base through the acquisition of more generalized and scholarly knowledge of education” (p. 132).

These new teacher educators also needed the skills to teach mentor courses in partnership with schools, to develop school-based mentors, to make field visits for teaching placements, and to assess student progress in these placements. Nineteen participants, all of whom had experience mentoring student teachers in their previous classrooms, “found that they needed to acquire new skills and knowledge to engage in this pedagogy of guidance” (p. 134).

The transition from first to second order teaching caused anxiety and stress. Twenty-six participants reported feeling “exposed, vulnerable, and uncertain” about their new teacher roles in higher education despite their previous school teaching experience, feelings that were “particularly acute during the first year” (p. 129). Male and Murray asserted, “For these teachers, there was no straightforward transfer of pedagogical knowledge and experience in and through school teaching to the higher education context” (p. 130). Adjusting to the new workplace of higher education also caused stress. Male and Murray found that “the more senior the post held during the school career, the more sense of disempowerment there seemed to be for the new teacher educators” (p.

133), and that “too strong a sense of professional identity as a school teacher can restrict individual development as a teacher educator” (p. 137). Only 10 out of the 20 participants who were in their second or third year of teaching in higher education said they could claim teacher educator as part of their professional identity, and some continued to assert their first order identities as school teachers. All participants agreed that confidence and competence in their teaching and focusing on student learning was an indication of teaching success, and indicated that learning about the work involved in teaching in higher education was ongoing.

Only five of the participants indicated that becoming an active researcher was an indication of claim to this new professional identity. Most of these teacher educators came into higher education lacking experience in research but were expected to become active researchers in a short period of time; Male and Murray labeled this “novice assumed to be expert” (p. 135). Participants had no clear concept of how teaching and research could be inter-related activities, and instead saw them as distinctive types of work. Doubts about self-identity as an academic were shared by ten participants and nineteen struggled to reconcile teaching and research. For some, the busyness surrounding teacher training work left little time for research and writing. In contrast, two participants who entered higher education with previous research experience were unconcerned with the research expected of them from their institutions.

Male and Murray expressed the need for “sustained induction support for teacher educators” for the purpose of helping new teacher educators to understand the “higher education setting and the particular nature of higher education work” (p. 139). The researchers noted becoming a teacher of teachers requires shifting the lens so as to not be

limited to the knowledge and understandings accrued through practice, but to re-analyze pedagogy in light of second-order practice as teacher educators.

Women's Experiences as Graduate Students

McCarthy (1999) defined identity as “a person's understanding of who they are, of their fundamental defining characteristics as a human being.” She noted “the experience of gender is one base for the construction of identity . . . a central way of representing ourselves, or of being represented” (p.111-112). Further, McCarthy asserted that “gender is a culture-specific construct [that] takes on meanings as it is interpreted in human culture and society” (p. 113).

Subjects and institutions can also be construed as gendered. McCarthy stated, “The gendered perception of music as feminine has dominated educational practice in the West” (p. 117). Other authors (Engstrom, 1999; Jackson, 2003; Kerlin, 1997) have described the academic world, or the institution of the university, as male-centered or masculine. Socialization into higher education, then, may be effected by gender as women navigate both cultural constructions for their gender and institutional norms of academia. In this section, I address gender differences, women's identity negotiations, and the experiences of women doctoral students.

Gender Differences

Some researchers indicate that women think and speak in a different way than men necessitating their own models of growth (Belenky, Clinchy, Goldberger, & Tarule, 1986; Gilligan, 1986; Noddings, 2010, 2013). Researchers, like Jackson (2003) suggest that women are exposed to gendered expectations as early as their primary school experiences, and these early gendered expectations could have an effect on women

undergraduate students' experiences later in life. While Jackson's study concerns undergraduates rather than doctoral students, it illuminates the gendered socialization women may have experienced earlier in life and gendered expectations against which women pursuing a doctoral degree may have had to struggle to make it to graduate school, and therefore, may be of importance to my study.

Jackson asserted that "confidence, boldness, and assertiveness are characteristics fostered in males throughout compulsory education," while girls are "rewarded more often for their conscientiousness and diligence" (p. 338). She suggested that the behavior expectations for both men and women in higher education tend to be more male-behavior specific, which can negatively impact women when they enter academia.

Jackson measured the self-concept of 147 social science students (87 women, 60 men) using four sub scales of the Self-Description Questionnaire. Participants made the transition from sixth form, the level in which British students aged 16 to 19 study for advanced school-level qualifications, to a university setting.

The four sub scales of the Self-Description Questionnaire were problem solving, verbal, general academic, and general self-concepts. Participants completed a questionnaire at the beginning of the semester before classes began their freshman year and at the end of their first semester of study. Jackson interviewed three women and two men from this group at the beginning of their second year at the university to provide more in-depth data.

Significant gender differences emerged in the findings. Overall, men displayed higher self-concept in the areas of problem solving and general self-concept. Females displayed a significant decline in verbal self-concept and overall academic self-concept,

but men did not. In rating their own ability in relation to that of their peers, males were more likely than females to rank themselves highly, with 41% of men compared to 22% of women ranking themselves in the top 30% of students at university. Comparing perceived ability at university to actual ability, Jackson found that men were more likely to overestimate their actual ability, while women were more likely to underestimate their ability.

At the university level, Jackson found “evidence to suggest that undergraduate writing styles are gendered, that marking criteria are gendered,” and that “men were more likely than women to adopt bold writing styles” (p. 338). She suggested that oral interactions in seminars may also be gendered. Men speak two and a half times as often as women in seminars, while “women are often more hesitant speakers, are less able to deal with frequent interruptions and usually have lighter speaking voices which makes it more difficult for them to establish their authority” (Brooks et al., 1999, as quoted by Jackson, p. 340). Jackson noted, the confident style of males elicits “greater attention in seminars” (p. 339), whereas the “lack of confidence or assertion . . . can negatively influence a teacher’s perceptions of a student” (p. 340).

Fordon (1996) examined the lives of nine women doctoral students at different stages of their doctoral studies from two universities representing the fields of English, History, Political Science, and Music. She gathered data through semi-structured interviews to investigate the impact of individuals who served as educational advocates or represented barriers for participants. Fordon viewed participants’ narratives through the lens of feminist theory because:

. . . personal narratives can validate women's lives and experiences and empower women by providing positive examples of how other women have worked through their life challenges, and by introducing them to other women who have not necessarily thought, felt, or acted as they were supposed to. (p. 5)

Fordon found that all nine women had educational advocates, including professors, family, or friends, who influenced participants to pursue higher education or their field of study, recognized their potential and ability, served as mentors and gave special attention to them, and provided general encouragement (p. 108).

Participants also identified people or circumstances that presented barriers, including cultural barriers, status-based barriers, and gender-based barriers. Fordon described cultural barriers as "when the belief system or practices of a country or institution limit a woman's education and professional pursuits" (p. 132). Two participants indicated the cultures and expectations of their home countries limited women's educational and professional pursuits, with the expectation that women marry and have children rather than become educated, or cultural expectations for what careers are and are not appropriate for women to pursue. Others noted that norms and expectations of the university and academia served as barriers to women's success in both education and career.

Fordon defined status barriers as "individuals with a recognized higher status interfering with a woman's educational pursuit," based on "the individual's need to use his or her power to control the lower status woman" (p. 135). Status barriers can be employed by both male and women professors who use their status to control their women teaching assistants, to control access to their perceived academic "territory," or to protect their own status within their department. Status-based barriers are also reproduced

when male teaching assistants emulate the behavior of power-wielding professors in the classes they teach, or when they wield their status in their doctoral coursework or discussion groups. Fordon stated that “their behavior creates barriers for women who are not socialized to be as aggressive and self-confident as men” (p. 139).

Sexualization, one gender-based barrier participants discussed, were inappropriate sexual attention given by male professors and students, sexual harassment, and sexual imposition. Another gender-based barrier was sexist behavior from male professors or doctoral students who made sexist comments regarding women’s abilities, male students who dominated the classrooms of women teaching assistants, and even women professors who made sexist comments about women doctoral students who chose to get married during their studies. One participant in the study stated, “Getting married is not seen as an interference in a male’s life,” but women were “unfairly perceived as giving up when they get married” (p. 147).

Participants’ responded to the barriers they encountered through (1) resistance; (2) changing the university environment; and (3) stressing the importance of education. Resistance sometimes took the form of avoidance, purposefully avoiding situations or interactions that were perceived stressors or barriers. Others resisted with confrontation, addressing the problematic situations or interactions directly, or through perseverance, not allowing individuals or circumstances to prevent them from reaching their educational goals. In some cases, participants resisted through compromise, learning survival techniques and how to work the system and do what is expected, at least on the surface. Participants also addressed barriers by, for example, joining a graduate

organization or participating in “women only spaces” for support, thus changing the university environment to make their experience more positive.

Lastly, participants addressed barriers by stressing the importance of education to the university students they taught in their classes, in an attempt to “recreate for others the educational successes and support that they had experienced” (p. 164). Some women also educated students “about unequal power relations so they would be less likely to recreate them” (p. 171).

Fordon concluded that higher education does not support women academically, professionally, or personally. She asserted that change is needed to create an environment that would allow women to pursue the careers, fields, and degrees that they desire.

Cao (2001) investigated how male and female doctoral students experienced their doctoral programs similarly and differently. Participants were nine male doctoral students in engineering, business, medicine, music, and history who attended a Research I university in the midwest. Participants were of Caucasian, African American, Asian, and New Zealander ethnicities. Cao conducted multiple interviews using interview questions following Fordon (1996). He then compared the responses of the male doctoral students in his study with the responses of the female doctoral students in Fordon’s study.

Cao found that both men and women reported a struggle to overcome self-doubt and feelings of incompetence throughout their doctoral studies, and both expressed the importance of the support of friends and family members. Financial issues were critical barriers for both men and women; however, males experienced more stress financially because of their “breadwinner” mindset. He found that while academic, psychological, and financial stressors were similar for both males and females, their coping strategies

were different. Some men placed the dissertation lower to family in importance, internalized stress and difficulties because of the perception that men were not supposed to express them, or used work to dispel loneliness during their doctoral studies. For married students, both men and women reported that they didn't have enough time and energy for their families and studying, but according to Cao, "more men clearly received more support from their spouses than women from their spouse" (p. 13).

Participants of both genders reported a lack of faculty advising and mentoring. Some reported that their doctoral coursework did not prepare them for the comprehensive exams and dissertation. Both males and females began doctoral studies as "a means for making a better life and being a contributor to society" (p. 15); however, the reality of the job markets threatened their motivation to finish the degree.

Cao indicated that the male participants "didn't think there was gender difference nor gender was a barrier for them" (p. 15). Many of the males, however, made statements about the perceived disadvantages faced by females, such as "women students don't get the respect and credit they are often worth," "women faculty assume they had to work harder to get ahead. . . . [Higher education] is not equal because by and large this has been a man's world," and "females' social roles take time away from doing research, . . . women have to take care of housework more than men do" (p. 11). However, participants regarded women students as equally competitive to men. As one male participant put it, "There are no dummies in the doctoral program. Women or men, doesn't make any difference" (p. 13).

Based on the findings in his study and Fordon's, Cao concluded that "social stereotypes, academic expectations, and family obligations make doctoral study more

stressful for women doctoral students than for males” (p. 16). He suggested that “a caring and supporting environment will be necessary, especially for women students who are not comfortable with academic isolation” (p. 16).

Women’s Identity Negotiations

Franko-Zamudio (2009) examined the impact of perceptions of fit, or “the belief that there is alignment between personal characteristics and those of the environment” on academic retention (p. 2). “Of particular interest was whether doctoral students, with multiple identities, perceive lack of fit based on one or more of their identities in the academic context (e.g., gender, socioeconomic status, age) and if their perceptions of fit affect commitment to persisting to degree completion” (p. 3). While this study included both men and women, I have placed it in the section of this chapter dealing with women experiences, because Franko-Zamudio’s findings reflect important issues for women and minority students’ experiences.

Participants were 60 students (34 women, 26 men) ranging in age from 23 to 53 in their third or fourth year in doctoral programs in the University of California (UC) system. Most participants were single (33 single, 13 married, 10 partnered, 3 separated/divorced, 1 engaged), and 5 had children. Participants were selected from various disciplines (26 from Science, Technology, Engineering, and Math, 22 from social/behavioral sciences, and 12 from humanities); 28 participants were white, 8 were Asian/Asian American, 7 were Latino/Chicano, 2 were African American, 1 was Native American, 14 considered themselves Bi-Racial, and two-thirds of participants spoke a language other than English at home as children. Franko-Zamudio over sampled

racial/ethnic minority students compared to UC enrollment rates to “adequately address the research questions” (p. 13).

Participants completed a seven-page questionnaire regarding their level of academic involvement and socio-demographic information. A sub-sample of 20 of the original participants completed two two-hour semi-structured interviews for the purpose of determining participants’ “relationship with their academic mentor, important identities, commitment to finishing graduate school, satisfaction with graduate study, and future career goals” (p. 14). The remaining 40 doctoral students responded to the same open-ended questions and questionnaire through an online survey.

While all participants reported both highs and lows during their graduate school experience, with lows overall corresponding to transitions to graduate school or adapting to research or coursework, 55% of the women and underrepresented minorities reported “experiencing lows tied to discrimination and perceptions of difference” (p. 30). Despite these feelings of difference, 70% felt they fit the academic environment, while 25% did not. White students reported lack of fit more often than students of color. Two-thirds of participants felt they fit (35%) or somewhat fit (25%) with their mentor, while only 5% did not, and the remaining participants claimed to not have enough interactions with their mentor to determine fit. Almost half of participants felt they fit (32%) or somewhat fit (15%) with their peers; 27% felt they did not.

Franko-Zamudio indicated that the rates of attrition are considerably higher for women and underrepresented minorities, who on average “persist at lower rates than their white, male counterparts” (National Science Foundation, 1990, as quoted by Franco-Zamudio, 2009, p. 1). She noted this may be attributed to lack of fit. For instance, women

reported higher levels of identity threat than men (instances in which individuals think the collectives to which they belong have been evaluated negatively), citing a “greater need to hide aspects of their identities that are different from the prototypical student” (p. 43). However, women were more likely than men to report being similar to their academic mentors because “women strategically sought peer and mentor support (a significant source of self-efficacy) and peers and mentors with similar identities or values” (p. 41).

“One-third of the women described their desire for life-role balance; based on their experiences thus far in graduate school they became increasingly uncertain as to whether they would be able to balance their home and work life in academia” (p. 41). This lack of perceived life-role balance, as well as “instances of institutional sexism and gender-based discrimination” may have contributed to some women considering careers outside of academia. Fifty-three percent of participants stated that at least one of their identities was not compatible with their future career. Women were also more likely than men to make this claim; however, “a number of participants indicated that they chose their area of study because [their area of study] is tied to their socio-demographic background” (p. 44), assisting fit into the academic environment.

Skorobohacz (2008) studied six women Master of Education students’ understandings of their identity and role negotiations, and their perceptions of conditions that facilitated or impeded their identity negotiations within the institution. Participants were students in one Canadian university and were peers of the researcher at the time of the study. Participants ranged in age from late twenties to late fifties, three were married, and four had children. Two participants taught high school, two taught elementary, one

was on a school board, and one was a social worker. Only one participant was a full-time student.

Participants engaged in four in-depth semi-structured interviews and three post interview take-home activities, including identity mapping (visual representation of their different identities), show and tell (object chosen by participants to represent one or more of their identities), and strategy development (a list of strategies created by participants of things that would support student identity exploration). Skorobohacz generated interview notes and researcher reflections to add to the data as well. Data were examined through the lenses of both Feminist and Women's Development theories.

The maps indicated the participants strive "to be the best individuals they could be across varied contexts of their lives," "desire to help and care for others," "focus on maintaining relationships," "search to belong and find their place," believe "balance is important," and "realize that "having a guiding sense of purpose was fundamental to them" (p. 271). Skorobohacz found that participants lacked theoretical knowledge of identity, but still had diverse insights to share regarding the concept of identity.

Participants' had many "intersecting identities" during their master's studies, representing "the coming together of an individual's multiple identities in particular places, spaces and times, influencing a person's lived experiences, their perspectives, their actions, and their reactions within a given context" (p. 19).

The women listed environmental conditions that impeded their identity exploration and negotiation during their doctoral studies such as "competing expectations and values, attitudinal barriers, financial strain, limitations of time," (p. 272) and "an uninviting atmosphere, programmatic constraints, and systemic barriers" (p. 273). Being

a part-time student “prevented [one student] from being on campus regularly, causing her to miss out or be unaware of socialization opportunities” (p. 273). Participants identified optimal environmental conditions for identity negotiation, including “an inviting atmosphere, the positive attributes of professors (such as care, openness, and flexibility), diversity of the student body, and opportunities for networking” (p. 272).

Strategies used by participants to explore and negotiate their identities included “compartmentalizing their identities, roles, and tasks, and employing prioritization and increased flexibility” (p. 276), as well as a reliance on their spirituality, and time spent “vegging out” to create internal balance. Participants also “recognized supportive networks as integral to their ability to explore and negotiate their identities” (p. 277) and affirmed that support came in many forms, including emotional, financial, academic, and spiritual. One participant suggested that exploring identity issues is “integral in fostering a cohesive sense of community, where individuals are valued and respected, which facilitates cooperation, mutual understanding, and support” (p. 275).

The study participants did not discuss barriers typically encountered by women graduate students in the research literature, such as “irrelevant or hidden curricula, gendering of the institution, and low level status of graduate students” (p. 274). Skorobohacz suggested that “perhaps these barriers we not mentioned because these graduate students worked in professions and studied in [an education] faculty where women comprised the majority of the population” (p. 274).

Barata et al. (2005) described a group of women psychology students in Canada, who organized a feminist research group under the guidance of a women faculty member, to provide a safe forum to discuss and participate in research about feminist issues. Ten

members served as both researchers and participants. Their first group initiative resulted in an annual conference showcasing feminist research from various universities. With the success of the conference, the group decided to explore a group research project.

Participants were students in their mid to late 20s and 30s, six of whom were white, three were South Asian, and one was biracial. Three participants studied in the master's degree program, five studied in the doctoral program and were at various stages of degree completion, and one had recently completed her PhD. One participant was married, one was engaged, one was in a long-term relationship with another woman, four were in a serious relationship, and three were single. Only one participant had a child.

Each participant chose an object as a concrete representation of their experiences in graduate school to help initiate group discussion. Participants took turns explaining why they chose their object and what it symbolized. With the objects as a starting point, conversation continued and involved aspects of their experience specific to their gender and feminist views. Three group members, all doctoral students, transcribed and analyzed the four-hour discussion to discover themes. Barata et al. suggested that “some important graduate school experiences are absent in our dialogue and analysis” (p. 234), because four participants were the most vocal about their experiences, while the sole lesbian and mother, and the sole biracial participant were “largely silent and thus their experiences are missing from our analysis” (p. 234).

From the focus group discussion, the theme of identity of feminist women in graduate school emerged and encompassed four sub-themes: “Creation of feminist identity; Negotiation of new gender roles; Valuing and devaluing all things feminine; and

Interface with the masculine world” (p. 232). The themes reflected both positive and negative aspects of the participants’ graduate school experiences.

Barata et al. stated, “One of the main ideas expressed in our discussion dealt with how our feminist identity emerged and changed in graduate school as we were exposed to feminism” (p. 235), and how participants struggled to integrate their emerging feminist identities into various areas of their lives. For some participants, identifying as a feminist was new; they indicated that “mentoring and direction from a feminist faculty member were key to this experience” (p. 236). Others already identified with feminism but rejected the idea of being a radical feminist. Some participants expressed positive encounters with respect to feminist identity, while others noted problems their feminist identity had caused for them during their studies. Participants expected graduate school to be a place where students could openly communicate issues of gender and were surprised that the reality of graduate school lacked safe places to discuss feminist ideas.

One major theme found was negotiation of new gender roles. Participants spoke often of “traditional, heterosexual, gender roles for women at home and school” (p. 236). Some participants described the strain graduate school placed upon relationships and the necessity of negotiating new roles with partners to more equally share responsibilities. Participants expressed the desire to postpone marriage during their studies, because for women marriage “likely places more constraints on her career such as limited time and geographical options” than for men (p. 237). For one South Asian student, coming from a culture in which marriage is an expected norm, “graduate school was an acceptable way to avoid marriage” (p. 236). Participants noted the incongruence of the work load of graduate school and the equally time consuming effort of starting a family either during

graduate school or when beginning their career. Barata et al. indicated that, in pursuing a career, “domestic responsibilities and career breaks do limit women’s academic advancements in what is termed indirect sexual discrimination” (Chesterman, 2002, p. 239, as quoted by Barata et al., p. 237).

Experiences as Women Doctoral Students

Brown and Watson (2010) conducted semi structured interviews with women who recently completed a doctorate or who were current PhD students at a university in England. The aim of the study was to understand how gender had influenced their experiences and to uncover their thoughts about their doctoral journey. Participants ranged in age from 44 to 52; all but two were married, and all had at least one child. Two of the women were single parents. Participants represented a variety of personal situations and disciplinary backgrounds. All but one had studied part-time.

Brown and Watson identified six themes. These themes were the pleasure associated with being a doctoral student; when to start; the importance of timing; the supervisory relationship; juggling the demands of home and study; attending conferences; and switching roles.

Participants also communicated that “undertaking doctoral study fulfilled certain emotional and psychological needs” (p. 390). Brown and Watson stated, “Participants confessed that being a doctoral student was affirmative and stimulating; it enriched their lives. The word love was used often and is indicative of the emotional attachment to assuming the role of student” (p. 390). Brown and Watson indicated that “motivations as to why participants decided to pursue doctoral study were both pragmatic (career-focused) and psychological (life-enhancing) domains. All participants acknowledged the

central importance of a doctorate to gaining employment as an academic, to promising job security, or to being promoted” (p. 390).

The second theme, timing of the degree was crucial to participants in this study as well. Brown and Watson noted that “the feeling that the time was right was expressed by most interviewees” (p. 392). Furthermore, participants’ living situation “was cited as an important factor in the decision to start or delay their study” (p. 392). “The pressure to make time for their marriage was cited often by the women in this study” (p. 392), the researchers indicated.

Brown and Watson, discussing the theme of the supervisory relationship, noted that “while the research literature suggests that the gender of the supervisor and the student has an impact on the experience of being a doctoral student,” in their study, the importance of gender on the supervisory relationship was not substantiated. Only one participant had a women supervisor, but “none of the participants felt they had suffered by having male supervisors” (p. 394). Brown and Watson indicated that some of the male supervisors were empathetic, “which is thought to be a feminine trait,” and noted the importance of empathy to those students who struggled under the burden of family and academic demands. “Some participants thought that possibly the domestic situation of the supervisor might influence their empathy level,” although “some men with children were unsupportive, to the surprise of their students” (p. 394). Participants realized that “even those me with children may not share the same living experiences as women” (p. 394).

For the participants in Brown and Watson’s study, “the doctoral journey was characterized by juggling the demands placed on them both at home and by the need to further their studies,” the fourth theme (p. 395). Brown and Watson indicated that “failure

to dedicate time to either familial or the academic world can provoke feelings of guilt” in women (p. 397).

In addition, Brown and Watson explained, since women tend to begin their degrees later in life, women are more likely to have personal responsibilities before they come to their higher research degree. “Not only do women students who are also parents start their doctoral degrees later, they also take longer to complete them” (p. 395); “women are also much less likely to publish during their doctorates than male candidates” (p. 396).

The fifth theme is related; the women suggested that family responsibilities created “barriers to their participation in conferences.” This meant they were “less embedded in their university research culture than their male colleagues,” and contributed to a thoughts of “being marginalized and excluded from academic activity” (p. 398). Brown and Watson noted that this only helps to “sustain the masculine culture that exists in most universities” (p. 398); “Higher education is still considered by many to be a boys club” (p. 398).

Regarding the sixth theme, role conflict, participants “spoke extensively about being pulled between the role of doctoral student and that of wife and mother” (p. 399) and would “rather allow their studies to suffer than compromise their image and standing in the family” (p. 499). Participants acknowledged a clear association between the stress brought on by this role conflict and doctoral study, and indicated that this stress was “compounded by lack of critical mass of women in a similar situation” contributing to “feelings of isolation and inadequacy” (p. 397).

Doyle and Hagedorn (1993) analyzed data of women doctoral students from a 1991 survey of all graduate students at an urban research university, in an attempt to identify those conditions valuable in recruiting and subsequently retaining older (over 35 years of age) women doctoral students. Seventy-nine percent of women doctoral students at the university participated in the survey; they ranged in age from 24 to 60 years old. Multivariate analysis of variance (*MANOVA*) was used to determine how the older and younger women doctoral students differed around the three large categories of survey questions; institutional choice, enhancement of student retention, and accomplishments.

In the category of institutional choice, Doyle and Hagedorn found that “older women chose institutions differently than younger women doctoral students” (p. 10). The institution’s ability to provide a desired credential, its location, the availability of a special degree program, and lower tuition rates were more important for older women than for younger students. Location was important for both older and younger women, but for older women location was more important. Doyle and Hagedorn noted:

Older women are typically not in a position to be able to move to a location close to the university. Further, because a sizeable portion of older students are pursuing their education on a part-time basis (51.8% of this sample), they must attend an institution that is accessible to both home and employment. Further, as established in this study, many older women are additionally constrained by family responsibilities” (p. 12)

Doyle and Hagedorn indicated that older students may be ineligible for financial aid because “a good portion of older students have built up equity and/or are gainfully employed;” therefore “many older students anticipate paying the cost of their education,” and so “the cost of tuition is even more important in their institutional choice than for their younger counterparts” (p. 12). Doyle and Hagedorn also noted that “many older

women are either long-time members of the work force or are returning to school following full-time homemaking responsibilities,” and so “these women have realistic views and desire a degree program and/or credential that will provide advancement within their present profession or prepare them for a new one” (p 12).

Under retention enhancement, the *MANOVA* found significance in two areas, obstacles and satisfactions. Univariate tests revealed significant differences in personal circumstances and time spent on non-university activities, with older women having higher means in both instances. Univariate tests on the measures of perceived satisfaction with the graduate experience were all non-significant ($p > .01$). Means derived from the sum of weekly hours devoted to non-university employment, family responsibilities, and travel to and from college revealed that “older students reported spending 158% more time in non-university related activities than the younger cohort” (p. 11).

In the category of accomplishments, the test for multivariate differences between the groups on reported achievements and hours spent on specific activities was significant ($p < .0001$). Significant univariate differences found that younger students spent more time in scholarly activities and in research or teaching assistantship duties than did the older women. Doyle and Hagedorn noted that the differences found concerning time spent on scholarly activity were not surprising because “80.3% of this study’s younger group reported ever holding either a research or teaching assistantship during their graduate study as compared to only 47.8% of the older counterparts” (p. 13). Although these findings are “consistent with the additional time crunches and responsibilities reported by these students,” this lack of scholarly activity by older women doctoral students is problematic from the viewpoint of retention, because “without the exposure to

independent research and interactions with faculty outside class, these students will likely experience more difficulty in the dissertation. It has been shown that a lack of scholarly activity can also limit important mentoring relationships” (p. 13).

The researchers concluded that, consistent with other research, “older women students do not have more difficulty with coursework than their traditionally aged counterparts” (p. 13). Their study “clearly indicated that the paramount obstacles for older women doctoral students are personal time constraints and responsibilities. It appears, therefore, that the main obstacles are external to the university” (p. 13) for older women.

Engstrom (1999) studied a group of tenured, women faculty members in higher education and student affairs with strong publication records. Her purpose was understanding how they construed the role of their doctoral programs in promoting their scholarly writing. Engstrom stated, “the design of this study acknowledges that gender is a lens that filters everything women do and gives meaning to these activities,” and that the study “focused on the experiences of women academics since the literature on women and minority faculty members indicates that the socialization of women to the academy differs from that of their male counterparts” (p. 2).

Engstrom identified 15 women from 13 institutions as participants, all scholarly productive faculty, that is, “scholars who published 20 or more refereed publications overall or five or more in the previous two years” (p. 2). Participants had served as faculty members for between 7 and 25 years. All were tenured faculty, with 53% full professors and 47% associate professors.

Participants engaged in loosely structured interviews. Initial questions were, “What experiences did you have in your doctoral program that helped prepare you to become a scholarly writer?” and “Were there elements in your doctoral program that shaped you to be someone committed to write and publish?” (p. 3). Further questions served only as guides; interviews varied based on the flow of each conversation.

Engstrom identified three aspects of doctoral study that influenced participants’ research and writing: (a) structured opportunities for skill development in research, writing, and publishing, (b) the role of mentors, and (c) the role of peers.

Only one-third of the women described structured experiences in research and writing throughout their graduate experiences, such as serving as research assistants. As a result, only some of the women had acquired a research orientation by the time they had completed their doctorate. Few women learned how to get articles published or developed the confidence to publish their work, reporting that their graduate experience contributed “little to nothing to the development of their writing or scholarship” (p. 5). Participants indicated that writing was not a priority in their programs, there were no opportunities for writing with faculty members, or “opportunities to work closely with scholars and to develop research and writing skills were available, but they were targeted for white male students exclusively” (p. 5). One participant asserted, “Part of what got me writing was due to discrimination” (p. 5).

Fewer than half of the women said they had graduate school mentors who contributed significantly to their development as scholars. Participants indicated that they felt learning research skills was a “sink or swim” situation that they needed to learn on their own by trial and error. For those participants who did have mentors, the mentors

“created opportunities . . . to research, write, and perhaps publish, typically through research assistantships.” Mentors also “validated the women’s potential and ability as scholarly writers,” and “demonstrated the discipline, habits, and commitment required of prolific writers” (p. 5). Engstrom suggested that faculty provide structured research, writing, and publication opportunities for graduate students; for example, faculty could supervise research projects and apprenticeship, encourage women graduate students to ask a faculty member or colleague to co-author a paper, and share their own manuscripts for students to review and critique. Engstrom noted, “The proposed research and writing activities would require women students to find and articulate their professional voice in both private and public forums,” a task that may be “more difficult for women than for their male counterparts” (p. 8).

Engstrom expressed that women often lack a sense of confidence that they belong, and may be concerned about initiating mentoring experiences for fear of appearing too needy or too aggressive; therefore, women doctoral students may be overshadowed by their more verbal and possibly more visible male colleagues. This should not be seen as women students’ lack of interest or motivation in engaging in scholarly endeavors, noted Engstrom, but may be the result of their being immersed in an environment in which “their credibility and presence are more vulnerable to question and criticism than that of their male colleagues” (p. 8). To combat this, Engstrom stated, “Faculty members may need to be more assertive with women graduate students and initiate invitations to work on research and writing projects and encourage women to take the risk of publicly presenting their work more frequently” (p. 8).

Two participants emphasized the role of peers in supporting their research and writing activities. One participant affirmed, “The faculty didn’t have time for us, so we created our own support networks ourselves” (p. 6). Engstrom indicated that “developing peer relationships may be the most important area in which graduate programs should target their efforts” (p. 9), because the time it takes to be a mentor may result in more mentor activities falling to peers in the future. Engstrom suggested that faculty encourage collaborative projects among peers, noting that “collaborative activities may also be more congruent with the learning preferences of many women” (p. 9).

Kerlin (1997) examined “the nature of women’s doctoral experiences and the meanings women attach to these experiences,” with the intent to “advance our understanding of the factors that contribute to persistence in women who pursue the doctorate” (p. 9). Exchanges of email between researcher and participants served as the primary means of communication and method of data collection. A critical feminist perspective provided the theoretical framework for the study in conjunction with the grounded theory method.

Kerlin first conducted a pilot study involving 46 women who represented the fields of arts, humanities, and social sciences. Kerlin shared five broadly focused questions designed to use storytelling as a form of narrative inquiry to encourage participants to write about their experiences with increasing detail. Questions concerned motivations for pursuing a doctorate, professional background, thoughts on the doctoral process prior to their studies, and ways those views later changed. Finally, participants described the story of their doctoral experience, “giving particular attention to critical

events and challenges” they faced and “the way these events influenced their academic, professional, and personal development” (p. 59).

Out of the original 46 women, Kerlin excluded all but seven from the final study due to lack of time, unresponsiveness, or lack of adequate detail in their responses. The seven remaining women, ranging in age from 28 to 50, agreed to participate in the study. Three were married with children in high school, college, or pre-school respectively, one had a partner, two were single, and one participant married and one divorced before the completion of the study. Two of the women had completed their doctorates, and all other participants had at least attained candidacy at start of study.

As women’s stories progressed through their emails, the researcher asked clarifying questions in writing, but encouraged participants to digress in directions of their own choosing and to ignore questions that they felt were not important to their experiences. Kerlin analyzed transcripts of all email communications through a constant comparative method.

Kerlin indicated that a singular impression ultimately influenced her findings in an important way. She explained:

Much of what the women described . . . related to the changing nature of their self-concepts, their identities, and the relationships they had with others. Through the women’s descriptions of the complex interaction of personal, social, and institutional factors that influenced their progress, the construct of relationship—relationship with self or other—emerged as central to understanding the meaning these women attached to their doctoral experiences. (p. 237)

Kerlin discussed the personal and social influence on women’s progress, such as academic self-concept, gender, age, health, financial status, and class/cultural identity. She then addressed institutional influences on women’s progress, including program

status, department climate, department policies and practices, and the advisor/advisee relationship.

Last, Kerlin affirmed that relationships were central to both the successes and the stresses the women experienced in pursuit of a doctorate. She stated:

For the women in this study, induction into academic culture reflected a transformation of one's identity which, through human interaction and relationship, connected the personal self with a newly emerging academic self. Their relationships served as the primary conduit through which they negotiated this transformation. (p. 251)

At the conclusion of Kerlin's study, she presented a "Theory of Women's Doctoral Persistence," based on the experiences of her participants as presented below:

1. A unique combination of personal, social and institutional factors shape women's perceptions of their doctoral experiences.
2. Department climate was an important factor that influenced women's doctoral experiences.
3. Relationships with others in and out of academe were the conduit through which women negotiated the various demands associated with completing the doctorate. These relationships were a central influence on these women's doctoral experiences.
4. Through relationships with others, women doctoral students engaged in an ongoing negotiation and renegotiation of their self-images as individuals and as emerging scholars. This was a transformational process that was central to women's doctoral experiences.
5. Women doctoral students who come from working class backgrounds may be more likely than those from middle or upper class backgrounds to experience difficulty negotiating their identities as scholars.
6. Relationships that enhance or diminish one's self-image as a person or as an emerging scholar have an important influence on women's ability and/or willingness to identify with the culture of academe and thus see themselves as emerging scholars.
7. The advisor/advisee relationship was a central influencing factor in women's degree progress. A good match between advisory style and students' individual needs around advisement may be central to time to degree and completion rates.

8. Women who experience negative issues around relationships, particularly advisor/advisee relationships, may progress more slowly and experience longer times to completion. In turn, longer times to completion may impact negatively on students' likelihood of completion.
9. Critical events in women's personal, professional, and/or academic life shape their perceptions and experiences and may be the ultimate determinants of whether or not they finish.
10. The accumulative effect of isolation and exhaustion significantly diminish the quality of women's doctoral experiences.
11. It may be that for women, relationship issues are the primary determinant of progress—both time to degree and completion rates. (pp. 254-257)

Chapter Summary

In Chapter Two, I discussed areas of existing research literature regarding graduate student experiences including, doctoral programs in music education, incentives and barriers to doctoral study, retention and attrition of graduate students, academic and social integration, mentoring/advising relationships, peer mentoring, and Grit; socialization and social support; experiences of graduate students in research and teaching, and shifting identities of graduate students; women's experiences as doctoral students, gender differences, and women's identity negotiations.

This review of literature supports both the purpose of my study and my research questions by showing that in several other fields women's experiences in doctoral programs indeed differ from men's, that the incentives and barriers to doctoral study and aspects of doctoral study affecting persistence to degree completion for women can differ from those of men. While it may be useful to have studies that show generalizations about gender differences of women, some of the findings could also reinforce negative stereotypes of women's roles. Gender roles are performed by people based on cultural

gender expectations in a social context, yet these studies do not investigate the impact of the context of academia on the gender performativity of the women graduate student participants. In addition, many of these studies seem to use the words “females” and “women” interchangeably when those terms are not interchangeable. Quantitative studies used the term “female” to connote the binary male/female as quantitative researchers categorize data and subjects. In qualitative research, making the conscious choice to use “women” better reflects performativity of gender, and gender as a spectrum of possibilities. Other studies referred to women as older or younger when making assumptions about their experiences, when their experiences were affected by familial obligation or the role of being a mother, not by the women’s age. Only one study (Skorobohacz, 2008) considered the role of intersectionality in female graduate student experiences, highlighting the importance of the interactions among gender, race, ethnicity, class, age, and sexuality in women’s experiences and the social context, and how they are interconnected and cannot be examined separately from one another. Perhaps in using women as research participants, we should make more careful choices in the language we use when speaking of women and their experiences to avoid reinforcing negative stereotypes, making incorrect assumptions, or unwittingly encouraging women to perform gender based on the norms of academia.

This literature review also points to the absence of research on women’s experiences as doctoral students specific to music education and the need for a study such as mine to begin to fill this gap.

CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

Introduction

The purpose of this study was to examine the experiences of women doctoral students in music education who are making the transition from teaching music in public schools to pursuing their doctoral degrees. I wanted to gain insight into the important experiences and concerns encountered by women as they navigated their doctoral studies.

Three questions guided this study:

1. How do women doctoral students describe their experiences in graduate school?
2. What, if any, are the commonalities and differences in the experiences of these women in graduate school?
3. What are the incentives and barriers for women to pursue a doctorate in music education and a career in academia, and what influences persistence to degree completion for these women?

In light of the research questions, I chose a qualitative multiple case study methodology as most appropriate for understanding the experiences of women doctoral students, allowing for the voice of each woman to be heard in her own words.

Characteristics of Qualitative Research

In qualitative research, the researcher seeks to construct meaning from what he or she observes. Qualitative researchers operate within an interpretivist paradigm, seeing reality as “socially constructed, complex, and ever changing” (Glesne, 2006, p. 6).

Further, Glesne (2006) states:

Most qualitative researchers adhere to the constructivist paradigm. This paradigm maintains that human beings construct their perceptions of the world, that no one perception is right or more real than another, and that these realities must be seen as wholes rather than divided into discrete variables that are analyzed separately. (p. 7)

The phrase, “reality is socially constructed” means that we all make meaning from our lived experiences. I may share the exact same experience as another person but come away from it having gained different meaning, because I am a different person who brought into the situation different life experiences and views. In qualitative research, complex interactions exist between the research context, the phenomenon being studied, the participants’ realities and meanings, and the researcher’s realities and interpretations. Therefore, to honor this complexity, researchers must be careful in interpreting what they are researching. Qualitative researchers approach research inductively, going into the investigation not knowing what the phenomenon will mean to people involved in the study. By looking at a small slice of participant experience in great depth, the researcher looks for patterns that emerge. Qualitative research asks how people make sense or meaning in their lives within a context.

Qualitative researchers seek to understand and interpret how the various participants in a social setting construct the world around them. To make their interpretations, the researchers must gain access to the multiple perspectives of the participants. Their study designs, therefore, generally focus on in-depth, long term interactions with relevant people in one or several sites. (Glesne, 2006, pp. 4-5)

In qualitative research, the researcher has some personal involvement and empathetic understanding of the participants. The researcher may take on the role of only an observer, a participant-observer, or a full participant, seeking to gain both an inside view (emic) and an outside view (etic). In qualitative studies, the researcher is the

instrument through which context, meaning, and information are analyzed and interpreted; therefore, the researcher must be aware of his or her own biases and the influence these biases may have on the research, and must be careful to make those who read his or her research aware of these biases as well. For this reason, researchers are reflexive throughout the process, continually revising and adapting to best interpret data throughout the study. Glesne (2006) noted:

Reflexivity involves critical reflection on how researcher, research participants, setting, and phenomenon of interest interact and influence each other. This includes examining one's personal and theoretical commitments to see how they serve as resources for generating particular data, for behaving in particular way . . . and for developing particular interpretations. (p. 6)

Rather than “inquiry for explanations,” the qualitative paradigm represents “inquiry for understanding” (Bressler & Stake, 1992, p. 78). In the end, the qualitative researcher hopes to write an account that represents the meanings participants each make of their experiences.

Empirical data collected in qualitative research are grounded in experience and may include such things as interviews, researcher observations, conversations, photographs, recordings, and self-reflections. Qualitative research is frequently written in first-person narrative style, and concentrates on presenting stories, often in the words of the participants themselves. These narratives are detailed and use thick description. While findings are not generalizable, qualitative researchers seek to provide findings that readers may transfer to their own circumstances. The thick, rich descriptions used in qualitative writing contribute to this transferability. Creswell describes rich, thick description that:

. . . allows the reader to make decisions regarding transferability because the writer describes in detail the participants or setting under the study. With such detailed description, the researcher enables readers to transfer information to other settings to determine whether the findings can be transferred because of shared characteristics. (2007, p. 209)

Qualitative researchers recognize that reality is subjective, that reality is individually and socially constructed, and that multiple realities exist. Therefore, in their research they try to discover the multiple meanings of a phenomenon for all participants. One type of qualitative research particularly suited to this research is the case study.

Research Design

A case study is “an exploration of a ‘bounded system’ or a case (or multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context” (Creswell, 1998, p. 61). A case can be “a program, event, activity, or individual within one site or across multiple sites,” bounded by time and place, and situated within its setting, “which may be a physical setting or the social, historical, and/or economic setting for the case” (Creswell, 1998, p. 61). In this study, participants attended doctoral programs across the United States; therefore, I focused on individual cases across multiple sites. Each case was bounded by place—the specific university and program at which each person had studied—as well as time, as each participant was in various phases of their doctoral study, varying from first semester studies, through dissertation writing and graduation.

When more than one case is examined, the result is a collective case study. The multi-case project is a research design for closely examining several cases linked together. According to Stake (2006), “A multi-case study starts with recognizing what

concept or idea binds the cases together (p. 23). . . . The cases need to be similar in some ways” (p. 1).

The cases in this study were similar in that all participants are women doctoral students in music education in a university in the United States. Case study research “allows for close examination of individuals’ life experiences to better understand the phenomena in question,” and multiple case studies “allow for a cross-examination of the participants’ experiences with regard to the phenomena and the contexts in question” (Gray, 2011, p. 72). To examine the experiences of several women during their doctoral studies, I chose a multiple case study design, which allowed individual participants to speak to their own experiences in their own settings, and also allowed comparison and contrast among the experiences of the five women.

Participants

For this study, I specifically looked for women doctoral students in music education; therefore, initially I used purposeful or criterion sampling techniques (Creswell, 2007). First, using the National Association of Schools of Music Higher Education Arts Data Services (HEADS) data summaries site (<https://secure3.verisconsulting.com/HEADS/NASM/ReportLogin.aspx>), I identified institutions with doctoral programs in music education in the United States. I also looked online for information on other programs that had a doctoral program in music education that were not listed on the HEADS site. Next, via email, I contacted all full-time music education professors (for a total of approximately 215 professor emails) at these 40 universities (Appendix A), asking them to forward the study recruitment letter (Appendix B) and my contact information to prospective participants. Most professors complied

with this request. Others requested I contact students directly myself and provided me with names of potential women participants and their email contact information.

I also made use of snowball sampling. Snowball sampling is defined by Glesne (2011) as a technique that “obtains knowledge of potential cases from people who know people who meet research interests” (p. 45). I asked those individuals identified as potential participants by their professors to forward both the study recruitment letter and my contact information to other possible participants they knew who met the study criteria. As a result of this snowball sampling, I was contacted by ten possible participants from universities not included in the HEADS data summary site list. I was given contact information for or was contacted and so obtained contact information for 81 women doctoral students in total.

I then emailed all these women a survey recruitment email (Appendix C), including a link to a short Google Form survey, comprised of demographic questions (Appendix D), inviting them to take the survey. Sixty-six women doctoral students in music education from doctoral granting universities across the United States completed the online survey, a number well over what was necessary for my final study (81% response rate from the original 81). I examined the database of all survey respondents’ data to identify the range of demographics available in this set of potential participants, and to determine who might potentially represent a variety of participant demographics. First, I calculated means and percentages of characteristics to identify the “typical” women doctoral student in my database. The women were overwhelmingly white (83%), ranged in age from 28 to 59 and were an average age of 34.5, most were married (50%), identified as heterosexual (98.5%), and most had no children (61%). They were

overwhelmingly general music specialists (47%), and average teaching experience prior to doctoral studies was 12 years (range = 1-34). (See Appendix E for demographic information of survey respondents).

Next I looked at the atypical woman. The demographic data taken from the initial survey communicates quite a lot about the heteronormative whitewashing of our profession. I assumed that perhaps those who were in some way atypical might struggle more during doctoral studies and that we could perhaps gain unique insights into doctoral programs from their stories. For instance, the youngest participant was 28, the oldest 59. Only one participant identified as gender queer, one was a recent widow, and five were divorced. One participant only had one year of teaching experience prior to doctoral studies, while another had 34. Since demographics for race/ethnicity were overwhelmingly white, I looked at potential participants who were not (Native Hawaiian/Pacific Islander = 1; Asian = 2; African American = 3; Bi-racial White/Hispanic = 1; Bi-racial White, American Indian/ Alaska Native = 2; Multi-racial White, Chinese, Japanese = 1; Multi-racial White, African American, American Indian/ Alaska Native = 1).

Based on data gathered from the survey, I initially planned to select eight final participants to complete the interview portion of the study, using maximum variation sampling to represent a range of demographics and music teaching specialty. Glesne (2011) defines maximum variation sampling as “purposeful selection of cases from a wide range of variation” (p. 45). Due to the larger than expected number of survey respondents, I wanted to perform a short, preliminary interview with some survey respondents to clarify information on the survey and to more easily identify those who

represented a range of different personal and professional characteristics to interview for the final phase of the study. The criteria for selecting participants were:

- Women either currently enrolled in or recently graduated from doctoral programs for music education at a university in the United States;
- Women studying either full- or part-time at their university;
- Women who taught music in K-12 settings previous to or during graduate studies (with varying number of years teaching previous to graduate school, and at various points in their graduate study);
- Participants chosen specifically to “show different perspectives,” or maximum variation (Glesne, 2011, p. 62), in regards to personal and professional characteristics (teaching area, marriage/family status, ethnicity, years and levels taught, varying points in their doctoral study, etc.).

I initially contacted 14 women for a preliminary interview. Of those 14, 12 responded, but one responded after I had already chosen my final participants. I determined through email that one potential participant would not work for the final study as she did not have the necessary time to meet for interviews. I then emailed these 10 perspective participants with the preliminary interview recruitment email (Appendix F) and interview consent form (Appendix G), inviting them to complete the short preliminary interview and be considered to be a participant in the three semi-structured interviews that would follow the preliminary interview if they were chosen. After I received consent forms I contacted those participants to begin arranging dates and times for the preliminary interviews. I performed a short, preliminary interview (approximately

15 minutes to an hour) with these 10 survey respondents, to clarify information on the survey, to more easily identify those who represented a range of different characteristics, and to determine genuine willingness to discuss personal information.

Although I originally intended to recruit eight final participants, at the suggestion of my dissertation advisor, I decided to include all 10 women who had completed the preliminary interview, both because so many of these women had interesting stories and were willing to speak openly, but also to maintain at least 8 final participants if someone dropped out before the study was complete. After completing 40 interviews with 10 participants, however, I decided to only use data for 5 participants in the final document because of the large amount of data. See basic demographics in Table 1 below.

Table 1

Final Participant Basic Demographics Table

Age	Ethnicity	Family	Teaching	Master's	Doctoral
28	Irish, Chinese, Japanese	Unmarried No children	Strings HS/MS	R 2 Public	R 1 Public
29	African American	Unmarried No children	Choral HS	R 2 Public HBCU	R 1 Public PWI
36	Caucasian	Unmarried No children	Choral, HS/ University	R 3 Public	R 2 Public
47	Caucasian	Married Children	Band MS/HS	M 1 Private	R 1 Private
59	Caucasian	Married Children	General ES/College	R 2 Public	R 1 Public

Data Collection Procedures

Data collection procedures used in this study were multiple interviews, photo elicitation, and researcher memos, which I discuss below.

Interviews

Various authors recommend the in-depth interview as a primary mode of data collection in qualitative inquiry (Creswell, 1998; McCracken, 1988; Polkinghorne, 1989). According to Creswell (2007), the interview attempts to investigate both the participants' experience in terms of the phenomenon, and the contexts or situations that have played a role in their experience. Stake (2006) asserts, "the details of life that the researcher is unable to see for him- or her- self are found by interviewing people who did see it" (p. 29). As participants lived all over the country, data in my study were primarily obtained through interviews and the use of photo elicitation in an attempt to uncover participants' own interpretations of their socially and individually constructed understandings. Through the interview process I hoped to gain access to the multiple perspectives of the participants in this study.

Through a pilot study, "Shifting Identities and Beliefs of a School Music Teacher Turned Graduate Student" (Meyers, 2012), I learned that one interview was not enough to obtain the necessary data. Therefore, in the current study, I conducted four interviews with each woman, to further clarify participants' comments in prior interviews and encourage more in-depth responses.

I conducted interviews over Skype or Facetime, and recorded using a digital voice recorder, video recorder, and Evaer, a program that records Skype conversations. Initial interviews lasted 15 minutes to an hour. The final three interviews, meant to be more in-

depth, ranged from an hour to nearly two-and-a-half hours, with many of the interviews lasting an hour-and-a-half. I inquired about participants' experiences in both their K-12 teaching and during the time period of their doctoral studies, both inside and outside the university.

In the first interviews, I asked open-ended questions about participants experiences which addressed the topics of their own interest and concern. Although I compiled a list of interview questions to guide each of four semi-structured interviews (See Appendix H), I rarely followed them exactly, instead preferring to base questions for upcoming interviews on previous interview transcripts. In later interviews, I steered participants in the direction of aspects of their doctoral experiences they had not yet addressed, while still maintaining an open-ended question format. I also used the interview prompts if conversation stalled and I needed to get participants speaking in a new direction. In the final interview, I used a set of prompt questions specifically geared toward obtaining suggestions from the participants for their doctoral programs because I felt such data were important to the study.

At the conclusion of the interview phase, I had completed 40 interviews with the ten original participants. One participant dropped out of the study halfway through because her husband was transferred across the country for a new job. Unfortunately, she was also forced to drop out of her doctoral program and was unsure how or if she would be able to finish. She completed two interviews. One participant required extra interviews for shorter periods of time due to her schedule. Interviews took place between the last week of August, 2015 and the first week of December, 2015. I interviewed on a three-week cycle, completing three interviews minimum per week, and being certain to

transcribe the interviews for the upcoming week prior to the scheduled interview time. This interview cycle allowed me to read transcripts and plan clarifying and follow-up questions as needed. Interviews were transcribed by the first week of January, 2016.

Interview data included 1347 pages of transcripts and 53.35 hours of video. Each participant spent an average of five hours in interviews over all, with two participants going well over that average. As participants and I got to know one another, the interviews became more like conversations between colleagues.

Photo Elicitation

A member of my dissertation committee encouraged me to make use of a participatory or alternate form of data collection such as photos, videos, or journal writing, to corroborate the interview data. I chose to incorporate photo elicitation (Hurworth, 2003; Pauwels, 2015) into my data collection methods, employing this method during the last of our four interviews. I am glad that I decided to do so.

Hurworth (2003) noted that “in comparison with other data collection methods, only a relatively small amount has been written concerning the use of the visual medium for research, and even less about how photographs can be integrated into the interviewing process” (p. 1). The technique, using images as a stimulus in the context of an interview, was originally applied in psychological research. Using images in research was subsequently adopted by a number of social scientists and is now primarily known as photo elicitation. However, “the terms photo voice, photo novella, and photo elicitation are used, sometimes interchangeably, for a wide variety of research set-ups and outcomes” (Pauwels, 2015, p. 114).

Pauwels (2015) explained that the wide variety of approaches presented under the umbrella of participatory or collaborative visual research techniques reflects two distinct approaches, the use of visual stimuli in an interview situation, and the idea of stimulating participants to produce their own imagery with respect to a certain issue. He asserts that these two techniques are associated with two distinct groups of outcomes: photo elicitation is primarily used for obtaining scholarly knowledge, as a form of data collection; photo voice is primarily used for the purposes of encouraging social action. I chose to use photo elicitation as a method of gaining new information about each participant's experiences, and as a method of confirming or triangulating my own conclusions about participants' themes.

In comparison to the purely verbal interview, the visual interview offers a number of specific benefits. Collier found that "purely verbal interviews tend to become unproductive much more quickly than interviews without visual stimuli," and that "visual material jolts the memory of respondents" and can "tend to trigger quite vivid, varied, and unanticipated reactions" (Collier, 1967, as quoted by Pauwels, p. 98). According to Pauwels, visual material can "serve as a door opener, can evoke spontaneous and unpredictable answers from respondents," and can "encourage respondents to speak more freely" (p. 98). Further, Hurworth (2003) adds that photo interviewing can be used at any stage of the research and can

. . . lead to new perspectives and explanations, help avoid researcher misinterpretation . . . assist with building trust and rapport, promote longer, more detailed interviews in comparison with verbal interviews, be preferable to conventional interviews for many participants, and provide a component of multi-method triangulation to improve rigor. (p. 3)

Krebs asserts that if the photo elicitation technique is employed skillfully, “the researcher may obtain some of the most exciting data of anthropology—how members conceptualize and structure the world in which they live” (as quoted by Pauwels, 1975, p. 284). Participatory techniques such as photo elicitation may even reverse the “researcher/researched hierarchy whereby the respondent gets to fulfil the role of knowledgeable informant rather than a mere object of interrogation” (Pauwels, 2015, p. 98). This technique helped mitigate the effect that my biases, based on my own doctoral experiences, might have on participants’ stories. I found that their choices of photo representation pointed me in the direction of each individual participant’s major concerns during their doctoral experiences.

During participants’ third interview I briefly explained photo elicitation, verbally gave them a prompt or assignment, and also emailed the written prompt to them following the interview. I requested participants each take or find 10 to 12 pictures that could be used in a photo gallery exhibition entitled, “Women in academia: Visual representations of women’s experiences during their doctoral studies.” (See Appendix I for full photo elicitation prompt.) Pictures were to represent various aspects of their experiences during their doctoral studies and could be literal, such as pictures of real people or places that have been important during their doctoral studies, or figurative, such as a picture of an inanimate object that represents or symbolizes something about their doctoral experiences. Pictures could represent both positive and negative aspects of the time during their doctoral studies. I asked participants to email me their chosen pictures prior to our fourth and final interview, and explained that I would then ask them to reflect upon why they chose their set of pictures and what meaning the photos had to their

doctoral experiences. I assured participants that pictures containing identifiable subject matter would not be shown in the final document.

Pauwels suggested that researchers must broaden the interviews from information about the photos themselves to hearing about the significance that the recorded material had for the participants. I allowed participants to lead the discussion of their chosen picture set as much as possible. For some participants, the photos they chose and the way they spoke about why they chose particular photos and the meanings of those photos provided me with a window into their experiences, brought to the surface unknown topics and concerns for discussion, and served as triangulation of data collected in the interview sessions.

While photo elicitation was useful with all participants, the photos were particularly helpful with those participants who were less naturally talkative and forthcoming about what they had experienced. Some participants chose to title their photos or provide written commentary about them, which provided me with new insights into their experiences.

Researcher Memos

As another method of data collection, I kept researcher memos throughout the whole interviewing process. While I initially wrote in a separate researcher journal, with so many interviews and transcriptions, I found it burdensome to find the time to write my thoughts in a journal. Instead, I began to use the comment bubbles in Word to insert memos in the margins of the transcripts for each interview, or at times hand-wrote comments in the margins. I used these comment bubbles to write follow-up questions for upcoming interviews, my initial thoughts and reflections on the content of the interview,

and initial themes both for individual cases and for patterns I noticed that might later become cross-case themes. The comment bubbles also helped me to express initial thoughts on data analysis for individual portraits. I also initially color coded all transcripts based on topics found in the literature review (for example, teaching, research, mentor, family, gender, other challenges, aspirations); these categories expanded and became more specific as I conducted more interviews. For example I added a category for teaching versus research; changed mentor to non-family support, as some participants had no mentor; and added power dynamics, when it appeared in some participants' stories. This color coding of transcripts allowed me to visually see what topics appeared most frequently for each individual participant and see differences in topics of importance among the participants. It also helped me with later coding as quotes that belonged to the same theme category were often, but not necessarily always color coded with the same color.

I kept a separate notebook to jot questions for meetings with my dissertation advisor, her responses and suggestions from our phone conversations, and random thoughts about my dissertation that I was worried I would forget. I frequently flipped through the notebook to revisit discussions and thoughts I had throughout the process. The interviews tended to wander non-linearly through various times in participants' lives, so I completed a timeline of each participant's life and teaching career, and requested help in clarifying any points I felt confused about. Due to our wandering conversations and the questions I created based on prior interviews, no two participants answered the same questions in any interview; therefore, as we neared the final interviews, I also

compiled a list of the questions each participant had answered, so I could see any gaps I had not yet noticed.

Organization and Analysis of Data

I transcribed and analyzed all 40 interviews, 4 each for 8 participants, 2 for the participant who had to drop out of the study early, and 6 for the participant who could only meet for shorter times. I read the entire data set for each participant several times, looking for emerging themes; this analysis is reported in Chapter 5 in the individual portraits. To analyze the individual cases, I coded each comment on each page of each interview with the participant's initials, followed by the interview number, what page of that interview, and which comment on that page, for example: "AA. (Participant initials), I1. (Interview 1), P1. (Page one), C5 (Comment five)" by hand.

I then printed and cut out each comment and placed the slips of paper into envelopes marked with initial themes for that participant, or envelopes containing biographical information from different periods in their lives. This sorting allowed me to move quotes to new envelopes as new themes emerged or my thinking changed for that participant. I originally intended to use an application called "Mind Node" on my iPad to create mind maps of emergent themes and concerns for each participant; however, I became frustrated by the learning curve needed to use the app and create a mind map. I decided to create mind maps by hand instead. Hand writing the mind maps helped me to process and interpret data and see patterns for individual cases and amongst cases, prior to writing the individual portraits and cross-case analysis chapter. In addition, by doing it by hand, my thought process was not interrupted by how to use an app. I only used the mind maps as a tool to help my thought processes, not to represent a complete picture of

the person. I completed individual portraits for nine participants, not including the participant who dropped out of the study.

After completion of 40 interviews with all 10 participants, my dissertation advisor and I realized the amount of data I had was larger than we originally realized. We made the decision then to include only five participants' data in the dissertation document. (See Appendix J for demographics of final five participants). I decided to use data for participants who could provide a unique perspective, such as the only participant who was in her first semester of doctoral study, or the only participant to pursue her doctoral studies online, and participants who could represent the experiences of the more atypical student, such as the youngest participant, and the participant who had far more teaching experience compared to the others. I decided not to use the data for participants for whom it might be difficult to present their stories in such a way that their identities would be protected as there were aspects that were integral to telling their stories, but were also so unique as to make them easily identifiable. I plan to use data for the remaining women's stories in future articles, when I will more easily be able to take the time and care necessary to assure their anonymity.

After completing individual portraits for Chapter 5, I then looked for commonalities and differences that existed in participants' narratives through a cross-case analysis. I present the cross-case analysis in Chapter 6.

Role of the Researcher

I was aware throughout the study that I shared at least some traits with my participants, I had to be careful not to allow my own experiences to interfere with the voices of the participants. I am a married women who taught elementary music in public

schools and who began doctoral studies after ten years of teaching. At the time of the conclusion of this study, I had taught for seventeen years. I have gone through many of the same experiences as the participants, therefore it was easy for me to enter this research study with preconceived notions of what the experience of doctoral studies would be like for other women. Knowing this, I was especially careful to note these expectations in my researcher memos to be aware of my own thoughts.

I was careful to be professional and friendly in my role as an interviewer. I understood that I was not a complete outsider as the researcher, because I am a women doctoral student in music education myself. Not being an outsider, I believe, both helped in the interview process, but also made it more difficult to stay objective and avoid influencing participants from giving answers they thought I wanted to hear as a fellow women doctoral student rather than answers that truly reflected their personal experiences. I often asked the women if I had understood their meaning correctly to be sure I was not imposing my own biases on their words.

As the participants and I got to know one another, interactions became less like interviews and more like colleagues having a conversation. They would sometimes ask questions about my own experiences or whether I had encountered some of the issues they had encountered, and I had to decide how to respond and what effect my response might have on our conversation. I also found that sometimes, in commiserating with a participant, it became easier to introduce sensitive topics. I found aspects of every participant's experience that I connected with. I often felt that because I am a women doctoral student I may have been afforded information and insights into their experiences that a male faculty researcher would not have been given. I found myself emotionally

invested in their lives, and during interviews we shared both laughter, and even misty eyes, during heartfelt conversations on sensitive topics. I remember thinking to myself, this cannot be a normal part of the interviewing process, and I wondered if the tendency to be emotional during interviews was indeed because we were all women. By the end of our interview sessions I truly felt that I had gained ten new friends and that we had in many ways helped each other process our experiences. When the interviews ended, I missed my weekly interactions with them all. Because of this strong connection and emotional investment, when data analysis began, I knew I had to examine my own interpretations of participants' stories constantly.

Ethics, Confidentiality, and Disclosure

This study received exempt status for research through the Office of Research Integrity and Assurance at Arizona State University (see Appendix K). To ensure an ethical approach to the study, I employed several methods. First, after all individuals interested in participating in the short demographic survey contacted me, I sent the survey recruitment email with a link to the survey and a code for each prospective participant to insert into the survey. I stored identifying information of the participants who responded to the initial invitation on a password-protected hard drive. After I chose final participants for the study based on data from the demographic survey and preliminary interviews, I destroyed contact information and other identifiers of those respondents who were not selected to be interviewed.

To narrow down my choices from the 66 survey respondents to the final 8-10, I completed short initial interviews with some survey respondents. My explanation of method for choosing with whom to complete an initial survey can be found above. Of the

original 14 prospective participants I had contacted about an initial interview through the preliminary interview recruitment email and interview consent form (see Appendix F and G), 12 responded, and of those 12, 10 participants took part in an initial interview. The preliminary interview recruitment email and interview consent form detailed the study and asked permission for interviews to be video and audio recorded. Participants each signed the consent form, returned it to me, and kept a copy, thereby giving their consent to participate, have interviews video and audio recorded, and allow information they provided to be used in the final report. The consent form also indicated permission for them to participate in the final three interviews of the study. All 10 agreed to continue the study and complete the final three interviews, and as stated before, all but one who had to drop out of the study completed four interviews total including the initial interview and three more in-depth interviews. One participant completed five interviews and a short phone call because her schedule necessitated interviews that were shorter in length but more frequent to obtain the necessary data as compared to the other women.

Once I gathered interview data, I assigned each participant a pseudonym, and all identifying information (school, name, location, etc.) was removed. Participants also had the opportunity to read their own interview transcripts, make additions or corrections, and verify that all data collected and presented in transcripts accurately represented their experiences. While several participants indicated that they had read their transcripts, none asked that modifications or clarifications of the transcripts be made. Additionally, participants read their portraits and pointed out any information they felt might identify them, despite my efforts as researcher to disguise their identities. At their suggestions, I either removed or further edited those portions of data from the portraits when necessary.

Only my dissertation advisor and I had access to data in this study. Data were stored on my password-protected computer and an external hard drive. All records related to the study will be destroyed no longer than three years after the completion of this study report.

Trustworthiness

Creswell (1998) noted that qualitative researchers probe to obtain detailed meanings and understandings of participants; however, Glesne (1999) indicated the credibility of these meanings is determined by the extent to which the researcher establishes trustworthiness in the study. A number of different procedures may establish trustworthiness and provide credibility in qualitative research: prolonged engagement, triangulation, peer review, negative case analysis, clarifying researcher bias, member checks, thick description, and external audits (Creswell, 2007). In addition, Glesne suggests multiple interviews, and Maxwell (2005) recommends reflexivity and the use of researcher memos as important to the trustworthiness of a study. Creswell recommends that “qualitative researchers engage in at least two of these procedures in any given study” (2007, p. 209). In this study, I used eight methods to contribute to trustworthiness: multiple interviews, prolonged engagement, thick description, member checking, and stating researcher bias through the use of researcher memos, peer review, and reflexivity.

Multiple Interviews

Glesne (2011) describes multiple interviews as an important means of ensuring trustworthiness. Multiple interviews help provide the participants time to “think through their feelings, reactions, and beliefs” (Glesne, 2011, p. 50). Most participants had not attempted to reflect upon and articulate their experiences concerning graduate school

before, so multiple interviews also allowed for further questioning and clarification of what participants said in prior interviews, as well as to see their sometimes changing perspectives as they had time to reflect on their own experiences between our conversations.

Prolonged Engagement

Multiple interviews with each participant required prolonged engagement (Glesne, 2011) over the course of the 2015-2016 school year, or what Maxwell (2005) describes as “intensive, long-term involvement” (p. 110). Glesne (2006) asserted, “Time spent interviewing and time building sound relationships with participants all contribute to trustworthy data” (p. 167). Over the course of four interviews, participants and I developed a relationship reflected in the fact that interviews became longer throughout the process as we got to know one another.

Thick, Rich Description

Qualitative researchers are careful to make use of thick, rich description when writing about their participants’ lives and perspectives. Denzin (1989a) defines thick, rich description as description that “goes beyond the mere or bare reporting of an act (thin description), but describes and probes the intentions, motives, meanings, contexts, situations and circumstances of action” (p. 39). It paints a vivid picture, provides context through a detailed account, and evokes emotion so that the reader sees the situation from the perspective of the participant as much as possible.

Member Checking

Another method for ensuring that participants’ perspectives are heard clearly is to use member checking. Creswell (2007) describes member checking as a request for

participants' viewpoints regarding the accuracy of the information and the credibility of the interpretations made by the researcher. Upon completion of transcriptions of interviews, I gave participants the opportunity to review, amend, and approve the transcriptions. By allowing member checks I ensured that participant' descriptions, explanations, and intentions are represented.

Acknowledging Researcher Bias

Acknowledging my potential bias is another way in which I worked for trustworthiness in this study. Merriam (2009) states, "Because the primary instrument in qualitative research is human, all observations and analyses are filtered through that human being's world view, values, and perspective" (p.22). This creates the need to be aware of researcher bias. Researchers may identify their own biases through several means; I employed researcher memos, discussing the research process with knowledgeable others in the field through peer review, and remaining reflexive throughout the study.

Researcher memos. According to Maxwell (2005), researcher memos can be used to reflect on one's own goals for the study and the role that one's goals and personal experiences play in the research. Creswell (2007) notes that how we write is a reflection of ourselves and our own experiences and may reflect our gender, culture, and class, all of which positions our understandings as researchers within the study (p. 179). I maintained researcher memos throughout data collection and the analysis process. Maxwell (2005) describes two types of researcher memos: Researcher identity memos are helpful to "examine your goals, experiences, assumptions, feelings, and values as they relate to your research, and to discover what resources and potential concerns your

identity may create” (p. 27). Analytic memos, however, help the researcher become aware of potential themes as they emerge and assist the researcher to remember important questions. Using researcher memos to write down my ideas helped me to keep separate my own thoughts from the participants,’ and to see where my interpretations of participants’ experiences might be effected by my own biases.

Peer review. Throughout the process of data collection, analysis, and writing I engaged in discussions with others who are knowledgeable in the profession. This peer review “provides an external check of the research process” (Creswell, 2007, p. 208). My dissertation chair reviewed data collection procedures, read transcripts, provided suggestions for analysis, read dissertation chapters multiple times, posed questions and offered editing suggestions. A dissertation committee, with members of the music faculty, also read and assessed the proposal and subsequent study. This process helped me to: more clearly articulate my thoughts, ensure I set my biases aside when I looked at data, confirm my thinking, reflect the intentions of the participants, and consider new questions or viewpoints that I had not otherwise considered.

Reflexivity. Discussions with knowledgeable others in the profession also helped me to remain reflexive throughout the study. Maxwell (2005) describes reflexivity as “seeking to discover how to minimize the researcher’s effect on the study” (p. 109). Because “the researcher is part of the social world he or she studies” (p. 82), qualitative researchers should strive to understand how a “particular researcher’s values and expectations influence the conduct and conclusions of the study” (p. 108). My interest in this study stemmed from my own experiences as a women doctoral student in music education. I continually examined myself as the research instrument by questioning my

interpretations throughout the study, knowing that my personal experiences could play a role in my analysis and interpretations of the research.

Chapter Summary

Chapter three detailed the theoretical frameworks of gender performativity and intersectionality, and qualitative multiple case study methodology for this study. This study includes data collection through multiple interviews, researcher memos, interview transcriptions, photo elicitation, and data analysis including individual case and cross-case analyses.

CHAPTER FOUR: INDIVIDUAL PORTRAITS

In this chapter, I will present portraits for each of the five participants, including biographical information important to each woman's story, important events that lead to their decisions to pursue a doctorate, and major concerns and themes for each woman.

Lauryn's Portrait

Early Life

Lauryn never spoke of her ethnic heritage until I specifically asked in a later interview. She explained, "So, my mom is half white and half Japanese, and then my father is Chinese. So I'm a bit of a lot of things." I asked if she identified strongly with any of her ethnic heritages and was surprised by her answer. "Primarily, because my parents are divorced I grew up not really identifying with my Chinese heritage. . . . I really identify most with my mom's side of the family." Lauryn told of her Japanese grandmother and Irish grandfather who met in the war, and of an uncle in Japan who was a violinist, "a great, great something grandfather who was a fiddle player," and her Irish grandfather who sang fiddle tunes, so Lauryn grew up listening to and learning those tunes.

Lauryn began her musical career in guitar lessons, then joined the orchestra in fifth grade. "When it was time for me to pick an instrument, both of my grandparents were like, uh, you're playing violin." In high school, Lauryn also began to play the folk tunes passed to her by her grandfather. Her teacher encouraged Lauryn's mom to put her in private violin lessons.

My mom was raising my brother and [me] on a single parent salary, but I was really lucky that my violin teacher taught me for free, otherwise I wouldn't be

able to take lessons if that weren't the case. I got a job at 15, and that kind of helped me pay for my car to get me to and from violin lessons.

Looking back now at all of her and her younger brother's activities, Lauryn exclaimed, "I don't know how [my mother was] in both places at once and still managed, you know, work every day."

Lauryn described herself as "the one that tried to get straight As." When asked how she thought others perceived her, she suggested, "Probably very extraverted. They would describe me as very type A." This strong work ethic, begun in her early school studies, has continued throughout her life. Lauryn stated, "I think I'm a very head-strong person. If I take the time for something, I try to see it through to the end and try to do the best job that I can." As an extravert, she explained, "I try to be outgoing, and I try to treat people well. I hope that's what other people see when they meet me." As a high school senior considering college, Lauryn's mother stated, "If you want to go to college, find a way to pay for it." Lauryn considered pursuing pre-med or other subject areas, but ultimately, she always returned to music.

Lauryn attended a state public Research 2 university in her home state for her undergraduate studies. She applied for and received a teaching fellow scholarship that allowed for school loan forgiveness for each year she taught at an underserved school in the state. She reflected, "At the time [the teaching fellow scholarship] was the best plan for me, because I wanted to teach anyway, and I wanted to stay in the area. When I graduated the recession was beginning and jobs were just hard to come by, so I ended up taking whatever I could get at that point." She interviewed for two available jobs and was

offered both, but chose to accept a position in a larger city rather than one in a small town.

Teaching Career, Master's Studies

For the first two years of her teaching career, Lauryn taught grades 5-12 orchestra at five different Title I schools in a very transient urban area near a military base. She told stories of a student who burned down the school gym and a student who was arrested in her classroom because of incidents that had occurred elsewhere. Lauryn remarked that her undergraduate professors could do little to adequately prepare future teachers for such occurrences. She reflected, "I think everybody's first year is just to get to the end of it and it will be OK."

Lauryn then taught K-5 general music and after-school strings at two Title I elementary schools in another city. While both elementary schools were in the same district and county, one was in a rural setting and the other was in the middle of an urban housing project. During the two years Lauryn taught at these two elementary schools, she started her master's degree at the same university she had attended for her undergraduate degree. In later interviews, Lauryn indicated that teaching in her particular settings while pursuing her master's degree at the same time was very stressful. Lauryn transferred with the principal from one of her elementary schools to a middle school in the same district and, for one year, taught 6-8 chorus and started an orchestra program. She described her "home base" for her first five years of teaching as "very inner city, very high poverty," 90% or more African American, and nearly 100% free and reduced lunch.

Lauryn described herself as a teacher using phrases such as "encouraging" and "consistent with everybody." She referred to her students, many of whom were high risk,

as her “little ducklings” who did not want to get in trouble with her, suggesting that students saw her as “strict but fair.” Lauryn noted that the administrator in her last teaching position liked her because she “almost never wrote students up,” but instead preferred to handle issues in her own classroom. Lauryn spoke of being on five IEP teams in her last teaching position, allowing her to collaborate and communicate with special education teachers and parents to find solutions to help students who were having difficulties in her classroom. “In an ideal world, we could do that with all of our challenging kids,” she stated.

Lauryn’s last school was under state sanctions, so visitors often came in her classroom, ranging from the principal or the assistant principals doing daily walk-throughs, to surprise visits from the county superintendent or the state board of education.

At any point I knew somebody could be in there, and they liked to say [these drop in visits] were for the betterment of the school, but I really think that some of them had the intent to go into classrooms just so they could be like, “Ha. Got’cha. You did this wrong. Now let me tell you all the reasons you’re a bad teacher.” So I felt like I always had to be on display, and that was really stressful.

Lauryn discussed at length the differences between her student teaching placement as an undergraduate music education major, and life in the real world of teaching. Lauryn’s student teaching setting was in an affluent school in which “students were going to do well . . . because they’re self-motivated” even with a less than stellar teacher. In contrast, in Lauryn’s first teaching setting, a good teacher could make more of a difference.

I kind of like to think I helped them do well. Rather than just saying, “Well, you guys are always going to be this way, so we’re just going to play grade 1 music forever and that’s it. We’re done here.” I don’t think I did any miracle or anything like that, but I like to think the ensemble did well because of teamwork that I put

in and where my students met me. And so to me that was more rewarding because I knew I actually contributed to that.

Lauryn reflected that she struggled in that teaching setting because that she was “trying to make the group something it wasn’t” and that she did not understand the culture or what was culturally appropriate for her students. Some of her difficulties also had to do not only with how to relate to her students, but also how to relate to their parents.

Despite a feeling of reward working in Title I settings, Lauryn “really started thinking about grad school” after her first year as a teacher because her experience working in primarily affluent, white settings during her undergraduate teacher preparation had not adequately equipped her to teach in the urban projects after graduation. “It was kind of like the way I was taught to teach no longer applied,” she said. Lauryn decided to pursue her master’s degree to learn more about teaching in urban settings.

Lauryn attended the same university for both her bachelor’s and master’s degrees. Her mentor professor during her undergraduate studies remained a mentor through her early teaching experiences, her master’s degree, and into her doctoral studies. “Even after I graduated, any time I had a question I could call her and say, I’m frustrated and don’t know what to do, and she would always help me out.”

Lauryn’s specific choice of doctoral institution was heavily influenced by this mentor, who was an alumnus of the university Lauryn ultimately chose to attend, and who had published research with prominent professors from that university. She gave Lauryn this advice, “When it came time for me to pick a school for a PhD she just said,

‘You need to go study with Dr. Smith.’” Lauryn communicated that the research specializations of several of the tenured faculty at the university closely aligned with her own research interests of underserved populations and special needs students, and so “as time went on, I kind of thought that if all these people are in one place, it’s where I want to be.” Lauryn’s mentor was able to help her get a “pretty decent assistantship” as well.

I asked Lauryn why she chose to begin her doctoral studies after six years of teaching. She explained:

It was a couple things. My mom got really sick and I was talking to her about maybe waiting, and she’s like, “You know, I’ve waited to do a lot of things, and then I almost didn’t get a chance to do a lot,” because she was in the hospital for quite a while. And she’s like, so “If you want this and you want to do this, go ahead and do it now.”

Lauryn indicated that her mother was still sick, but she’s “doing all right. It’s not as critical as when I picked here.” In addition, her doctoral university was a lot closer to her sick mother than others she considered, so “that was sort of the deciding factor” in where she would attend. While Lauryn thought about putting off her studies to get more teaching experience, her mentor indicated that the professor with whom she wished to study might not be teaching for much longer, so time was of the essence.

Lauryn’s Doctoral Experiences

Teaching and TA duties

When our interviews began, Lauryn was in the first semester of her second year of doctoral study. I asked Lauryn to tell me about beginning her doctoral program. While she had an idea of what she might be teaching, she was not actually told about her guitar methods class until the last minute. “I got an email Saturday that says, ‘You have a 9am on Monday.’ I said, ‘Oh? What?’” She noted that “the public school teacher in her”

would have felt more prepared had she been told what classes she was teaching far in advance. She also served as a teaching assistant (TA) in string methods classes for choral and band music education majors.

Despite the late notice, her teaching assistantship was one of the most enjoyable aspects of her doctoral studies. “I get to teach a [guitar] class where I’m the primary instructor, and that’s been really nice for me because that’s what I want to do when I’m finished,” she affirmed. Although she was listed as the instructor of record, she still cleared “any big syllabus changes” through the primary string education professor.

Lauryn elaborated:

For the most part I’m given control. So my guitar class policy is like, the attendance policy and grade breakdown and everything by the professor who is in charge of the guitar program. But what gets taught and how I teach it, and the grades that get assigned all come from me.

Lauryn discussed the difference in respect given to professors versus graduate teaching assistants. “We’re assigned to classes and it says instructor, and that’s us. But I think their thought is, ‘Oh, well. You’re just a grad student,’ so really, what can I do?” Her roommate was also struggling with this kind of pushback from undergraduates. Unlike her roommate, Lauryn experienced less pushback or knew how to handle it because of her previous teaching experiences.

Lauryn indicated that the only training graduate students received in preparation for serving as TAs concerned the online system used by the university for courses. “For music ed, I think their assumption is that since most of us have taught before, we can do it.” I asked if skills gained during her previous teaching experiences directly transferred to her university teaching. “Yes. Teaching public school has been helpful because I know

how to sequence a lesson and do all of that. I think for me, teaching in the environment I taught has been helpful, too. Really, there's nothing that you can do that I probably haven't heard or seen before." She indicated that on her evaluations students would write, "You're a chill teacher and all, but you don't take anything from anybody."

One of the more frustrating aspects of teaching an undergraduate class for Lauryn was when "students miss more than the absences allowed in the syllabus." The students' apparent lack of concern was especially frustrating for Lauryn when she thought about her students in urban Title I settings.

So many of my students couldn't afford college or maybe didn't have the grades to get into college, but they wanted it so bad. And all I could think was, "Do you know how many people want to be here right now, and you don't care about anything?"

Lauryn explained that university teaching "felt very similar to the first day of regular K-12 teaching, but a lot was very different."

The nature of the classes I teach kind of keeps everybody engaged because we've got instruments in our hands, and we're always doing something. And I think that is a transfer from K-12 teaching. Just keep everything moving and you're going to be fine.

One aspect of university teaching that Lauryn stated did not transfer from her K-12 teaching experience was when students broke the honor code. When a student faked a doctor's note and another student plagiarized, Lauryn consulted her supervisor on what should be done, which Lauryn indicated was the purpose of having a supervisor available for TAs.

Lauryn felt her teaching was a successful aspect of her studies. "When I got my teaching evaluations back from my string methods class, . . . I got really positive comments from my students. It made me think, 'OK. If they feel like they've learned

things and they feel comfortable teaching strings, then I can do this job, and I can do those things.”

Lauryn communicated that she had been much more stressed as a teacher than she was as a doctoral student, which surprised me, so I asked why she thought that was. She explained:

As a K-12 teacher I felt responsible for all of my students, and I just felt like their success was directly on me. I took that probably more to heart than I should have. So I think for that, I felt way more stressed. Whereas now, I’m back in school full-time and if anything goes wrong, it’s on me. I only have to worry about myself, so that’s taken a lot of the stress way off. Yes, there’s a sense of urgency and deadlines coming up and a lot of work to be done, but it’s way easier also not having to teach in the same capacity that I was teaching before.

Finances

One stressor that Lauryn experienced as a doctoral student was her financial situation. “I got really sick a couple of weeks ago, and we have student health insurance, but I had to go to the emergency room and I’m dreading the bill,” she lamented. As a full-time teacher, she had money in savings or a credit card that she could then pay off, so an unexpected bill was not a big deal. But now, “I have no money. I’m like, I hope they are taking payment plans.” As a teacher, if friends suggested going out to dinner, Lauryn “didn’t have to think, ‘Oh, how much money do I have until the end of the month?’ So it’s just little things. But when you become accustomed to them and then you can’t do them anymore it’s, I don’t know, different.”

Lauryn spoke of the stress of her student loans, as well. “I’ve got another year to take out loans, and then I get to start repaying them. Yes. I have quite a hefty pile of student loans.”

Coursework

Lauryn chose her doctoral institution because of a specific faculty member with whom she wanted to study before he retired. She spoke of this professor, Dr. Smith, often when referring to classes she enjoyed or that she viewed as valuable.

He's one of those very avuncular people. . . . he's just the person that everybody goes to because he just knows everything . . . So [class lectures were] one of those things where you just paid attention as much as you could just because you wanted to hear everything he had to say.

She also liked the stories he told "just because he has been around for so long."

Lauryn also asserted that she enjoyed some classes because they tied directly into her areas of research interest, no surprise as several of the professors at her doctoral institution had research interests that aligned with her own. She enjoyed "all the science involved" in her Psychology of Music class and stated, "I really like doing timbre studies and perception studies, so I love that class." While the class was a lecture format, students connected what they were learning in class to events outside of class through daily writings. Taught by the aforementioned avuncular professor, Lauryn communicated, "We don't get any feedback from him, but we know he reads every word of everything we turn in, but we don't see a grade ever." I asked her why, if students do not get any feedback, Lauryn felt the structure of this class was so valuable. She explained:

His way of outlining everything and presenting all the material is really great in that it forces you to think for yourself, which is so different than almost any other teacher. So he kind of trains us not to go after a mark. Like, you're not going for an A. You're going for, "Did I learn this material?" Which is, you know, the opposite of what we've been ingrained in since we were in kindergarten.

Lauryn asserted, “I think probably the best thing I’ve taken so far has been the College Teaching Course” because it taught “what it means to be a faculty member outside of just teaching your classes and publishing papers.” Lauryn elaborated, “We did a lot of interview prep, how to get a college job. We talked about some of the issues professors face that school teachers don’t.” In the class, doctoral students also discussed serving on university committees, supervising an organization or club, and taking on advisees. Lauryn affirmed:

I think since most of us have been public school teachers we also kind of know, “Yes, you can do your job in your classroom, but you’re still a part of your school community.” And so, I think most of us know we’re going to be on some sort of committee or sit in on whatever search, or that sort of thing.

The College Teaching course was also the most valuable because it “just forced you to think very politically about extreme points.” Lauryn and her classmates engaged in debates. Students would discuss extreme points assigned by the professor, and then flip and talk about the opposing point. Lauryn reflected:

I think that’s going to be really helpful if I end up in a university situation because, yes, I should have my own opinions, but I shouldn’t force them on other people and be able to understand where other people are coming from, even if I don’t believe what they believe.

Gender

Lauryn confided that she does not “tend to say a whole lot in class;” however, “When I do speak, it’s like, ‘OK. So I do know what is going on here, and this is what’s going on.’ I make sure that when I do talk it’s worth speaking up for.” Lauryn claimed her gender had nothing to do with her doctoral studies, but stated to the contrary, “I think being a young, female, doctoral student, I’ve had to become, not necessarily more opinionated, but more assertive in my opinions on certain things.” She also explained that

because she was young and very short “it’s hard for people to kind of see me as someone who is on the same level as everybody else sometimes.” Lauryn also remarked:

I think all of us in the PhD program have this fear of saying something stupid in front of some of our professors. So, I think there’s still that sense of needing to prove yourself. Like, I deserve to be here like everyone else. But at the same time we’re assured and reaffirmed by faculty: “You would not be here if we didn’t think you should be here.”

While Lauryn suggested that she had to stand up for herself as a young, female doctoral student, she clarified:

There’s like no sexism here, I don’t think. I haven’t really encountered anything like that. They do a pretty good job of making sure there’s none of that, especially since there are so many females that are very well-known researchers on our faculty. . . . So I think because of that that we don’t. There are more men, but I think there’s a pretty, at least from what I’ve experienced, it’s pretty accepting.

Race

Race did not seem to play a large role in Lauryn’s doctoral experience. Lauryn recalled in her first weeks as a doctoral student being overwhelmed “just because the size of the university is so much bigger” than both her master’s and undergraduate institutions but as such, [her doctoral university] was also much more diverse. Lauryn recalled that during her master’s studies she was often the only person of Asian descent in the program, while at her doctoral university, she had encountered many faculty and graduate students of various ethnicities in her program. “From being in the [department here], it appears to be diverse based on the classes I’ve been in. I don’t have any numbers, but I don’t think that I am ever the odd man out or anything like that,” she affirmed.

Age

For Lauryn, her age had an effect on her doctoral experiences. Speaking of her doctoral cohort, Lauryn stated, “I think the biggest difference for me was just trying to figure out where I fit in socially, just because I’m on the younger end of PhD things.” She compared this to her master’s studies in a smaller school where most of the graduate courses were at night, “so plenty of us were working and going to school, so we were all about the same age or we all had the same kind of life experiences.” Lauryn noted that at her doctoral university, the few master’s students were 22 or 23, and her PhD colleagues were five or six years older and most were married and had children, while Lauryn was a 28-year-old, single woman. “So [the age difference] was just kind of weird. Where do I fit in socially with everybody?”

I asked Lauryn to address her social life and dating during her doctoral studies. “I have an OK social life, I think,” she stated. During her K-12 teaching, Lauryn’s friends were other band, orchestra, or choir teachers who would “hang out and commiserate,” and now, Lauryn explained, all of her friends are graduate students, so her social life was not that much different than when she was a teacher. She shared a picture of her group of friends from her undergraduate years during the photo elicitation portion of our last interview. She communicated, “I’m missing baby showers and wedding showers of all my best friends because I’m here. It’s been nice meeting new people down here, but I do miss everybody from back home.”

Lauryn explained that “dating has been weird here only because I’m in that weird sort of age bracket.” The new [performance] DMAs went straight through their master’s

and into their doctoral studies and so were 23 years old. Lauryn lamented, “You’re a baby still. I know you’re getting your doctorate, but you’ve never had a job. . . . We’re just kind of all in different places.” Nostalgia for her friends back home led the conversation in the direction of Lauryn’s future. Lauryn dated someone who had to move to a different part of the country for a job. She remarked:

All of my friends are married. I would like to find somebody and settle down. It’s been one of those things here where I’ve kind of had to say, if it happens, it happens. But I’m leaving in a year, so it’s hard to start something that could or couldn’t be serious if I know I have to leave, and that puts the other person in a weird place, too.

I asked Lauryn how she thought family and academia would work for her in the future. Lauryn indicated that the professor whom she considers her mentor, met her husband at a new faculty orientation at the university. “She’s got a toddler at home and she’s managing to write and get stuff done and raise a baby. And he also works here. . . . And there’s a good daycare around here, I think.”

Stature

Lauryn only mentioned her stature one time when speaking about her years teaching in often difficult public school settings. She stated, “My first year of teaching, I got yelled at for being on the faculty elevator, and I was like, ‘I have a teacher ID. I work here.’” Other than that one incident, Lauryn spoke of herself and her colleagues’ and administrators’ opinions of her as a strong disciplinarian who could successfully handle her classroom environment. When discussing her doctoral experiences, however, Lauryn indicated that being five foot two inches tall and 28 years old has had an effect on how others view her. She gave the examples of her weekly position as a section coach for the youth orchestra. “One of the parents asks me every week if I’ve signed in, and I’m like,

‘Nope. I work here. You guys are paying me to be here.’ Last time I was a little short with her because it was like the fifth time in a row [being mistaken for a student] had happened. . . . I think after that she sort of backed off,” Lauryn recalled.

Lauryn did not want to be mistaken for one of the undergraduates.

For the first like three months of my degree, I wore heels every day just because I felt like I needed to present myself in a way that would separate me from the undergrads. Just the way I carry myself at school, I think, has to be a little bit different, just because of how I look.

She usually wore heels and a dress or a skirt and never jeans, but her roommate, a five-foot-eight woman, could get away with jeans because she “looks older.” Lauryn, who stated that gender had little to do with her doctoral experiences, asserted, “This might be the only time gender may have a role. There are a few males here who, because they have facial hair and are tall, people are like, ‘Oh, yeah. He always looks so put together. So professional.’” Lauryn asserted that she had to become a more “body assertive person” as a doctoral student in regards to the way she looked rather than the things she said, which, even as a high school teacher she never really had to do. Lauryn noted, however, that her stature had not been an issue with other doctoral students in her cohort because “we’re all kind of just in the same state of, we know things, but we really don’t know things, so let’s all be whoever together.”

Cohort

Lauryn spoke often about her cohort being “in it together” and described the atmosphere of her undergraduate and master’s institutions as the opposite of her doctoral institution.

I was surprised when I got here just to kind of see how everybody interacted with each other, especially the performance majors. I came from an undergrad school

that was very competitive, and everybody got along, but everybody was trying to one-up the next person. Everybody was kind of stabbing everybody in the back trying to get ahead of the next person.

In her doctoral program, “there’s a bigger sense of collegiality” and students are “very supportive of each other.” She continued, “We all try to work together because we know that if one person does well, we’re all going to do well.”

Since PhD students are all in classes together, they were afforded the opportunity to “bounce ideas off each other” and because all of them are “good at their own thing,” they try to figure out ways [they] can help the others. Lauryn described a friend who is good at writing surveys, while Lauryn is good with statistics, so they agreed, “I’ll help you with that, if you’ll help me with this.” I asked Lauryn from whom this atmosphere of collegiality came from.

I think that comes from faculty. They go out of their way to let everybody know, we will all do better as musicians and scholars, as humans, if we treat each other well. I think it’s instilled with everybody from the undergraduate level up.

Teamwork was also encouraged by faculty in regards to research endeavors.

You want to publish as much as you can, but it’s very hard to do when you are working alone. I think this university fosters the idea [that] you don’t have to do everything by yourself. It’s not a competition. Help each other. Two heads can get this done quicker.

The sense of collegiality extended to the faculty at her university, as well.

Lauryn’s mentor was an early career scholar working toward tenure. “I’ve noticed, some of the more senior faculty have taken her under their wing. I know in the back of her mind she’s like, ‘OK. Got to get my tenure stuff done,’ and they’ve been helping her through it from what I can see. She goes to them for advice.”

Lauryn remarked, however, that her department was “not like a Pollyanna situation.”

I think everybody has their own sort of daily qualms with people now and then, you know? Everything’s not all roses, but for the most part I think when it matters, everybody here is supportive of everybody else.

Lauryn shared a picture of sheet music for a song often used at football games during the photo elicitation portion of her last interview. She noted, “When I was putting [my pictures] together, it was actually the week that one of my university students passed away.” This [student] was the second student in a year and a half to pass away. The first committed suicide. The second, a popular student in marching band and Phi Mu Alpha, died unexpectedly of an illness. Lauryn indicated that at a concert she attended this tune was in the program. The entire audience stood and linked arms in honor of the student.

Just to see how much that event touched everybody here at school, and to see everybody join together the way that they did. It just kind of reminded me of the sense of unity that we’ve got here. I thought it would be a good [picture] to put in there.

Lauryn generally did not speak at length about many topics, so when she chose to speak about a topic multiple times or for a longer period of time, that indicated to me that the topic was something of particular importance to her doctoral experience. The death of one of her students had a strong impact on Lauryn. “I don’t think that’s something I’ll forget for a while,” she stated.

Diagnostic Exam

Another topic that Lauryn mentioned on more than one occasion and spoke about at length concerned a diagnostic exam given at her university. After this diagnostic exam, “I left the room and cried. It really wasn’t that bad, but I think I was just feeling too many

things all at once. But that was probably the least successful that I'd felt and I just, that was awful." Unsure of what she meant by diagnostic exams, I asked Lauryn to explain.

They do diagnostic exams in November of our first semester [of our first year], where they decide to keep you in or let you go. That was a surprise to me because when I was reading, when it talked about diagnostics, I thought they were talking about the history and theory tests you take way back when. It wasn't like they just dropped the ball on us. They told us several months out, and they were like, "This [diagnostic exam] is going to happen, so just know [the exam] is going to happen," and all of us were like, "Excuse me? What? But we quit our jobs and we moved?"

Prior to the diagnostic exam, students were told "if you fail your diagnostic, it means no one is willing to serve on your doctoral committee. So you can choose to stay, but if no one's going to serve on your committee, you're never going to graduate."

Lauryn communicated that most people who fail leave the program. "All of us were terrified at that point. We're like, 'We didn't even know that was an option right now.' That was a surprise for me."

Lauryn described the exam itself, explaining that faculty score the exams but do not tell students their score. She continued:

We all go in for an interview one on one, and for a lot of people, that's the first time you are meeting all of the faculty. They're looking at your scores and your portfolio and samples from your work for the semester, and they can ask you whatever they want.

Lauryn indicated that she felt that some of the questions asked of her "were trying to provoke a response on purpose just to see how I would handle it." I asked her to give an example. She responded that they asked a direct question about one of her doctoral colleagues that could have elicited a negative response. She remarked:

I'm not going to sit there and talk poorly, and I think that's what they kind of try to get people to do. Because you never know. It's easy to do that, I think, in those situations where you let your guard down a little bit, and the words come out.

I asked Lauryn why her program conducted diagnostic exams. She reflected:

I think it's for a couple of reasons. Yes, to weed us out a bit, but also, I think it's one big test just to see how we do under pressure and how political we can be in an interview situation, because it's all of the faculty, and they're going to ask you anything they want. Which I guess, if I go out to interview for a position, how can I answer a potentially hot button question? I don't know that I agree with it, but I understand why they do it, rather than just interviewing us before-hand. The same thing with interviewing teachers. They can interview fine and you get them in the classroom and it doesn't work out so well."

Lauryn expressed regret that the diagnostic exam existed, because, "we knew people that didn't pass their diagnostic and had to go home." One such student who had failed the previous year seemed to be a stellar student. "That was probably the biggest shock to my system" and "the only meltdown I had during my first year." During diagnostics, Lauryn's cohort stuck together, because they knew "every one of us has to go through it, and we want everyone to come out on the other side." Lauryn affirmed, "Most of us became better friends after that whole process. 'We made it. Let's go get a beer.'"

Stand Up for Strings

Lauryn indicated that she was given a key to her mentor's office, a simple thing which "has been so helpful, just keeping my head above water." I inquired whether doctoral students had offices. Lauryn replied by addressing not just offices, but also the discrepancy between resources and opportunities given to doctoral students dependent on their chosen major.

There's a choral office and a choral library, and a band office and a band library. There's an orchestral library for the conducting people. There's three graduate string education students, and not only do we not get an ensemble, we don't get an office, so we're fighting for space in the library.

I asked her to elaborate on not having podium time. She explained:

All of the PhD and master's band people, and all of the choral master's or PhD in music ed, whether they're conducting or education track, are assigned an ensemble. Our orchestral director has two graduate conducting assistants, and there's only two orchestras, and each one of them gets an orchestra. [String ed doctoral students] are encouraged to play in the orchestra, but we don't get any podium time, which is hard.

I asked Lauryn why podium time was important to her. "I think when we go to apply for jobs and they want to see our, you know, can you direct second orchestra, or campus orchestra, you know? And we haven't had any time to do that here."

Lauryn spoke before of needing to be more assertive as a doctoral student, and in one situations she asserted her voice. After diagnostic exams were completed and Lauryn thought it was safe to do so, she approached the orchestra professor after a conducting class.

I was like, "Look. I'm not asking to conduct the symphony or even the second group" because I know he's got two grad students, but I was like, "We don't get any podium time and there's a campus orchestra. Can the ed majors get podium time there?"

The result was that it's "actually changing in the spring," and the string education students would get time with the campus orchestra that included non-majors. Lauryn asserted that it would take nothing away from the orchestral conducting students because, "I think the orchestral conducting people are like, 'I don't want to conduct that group anyway, because it's full of non-majors and people on secondary instruments,' and they're like, 'Uh-uh. The [campus orchestra] is more teaching than I'm used to.'"

Coping/Support

I asked Lauryn about the people who were most important to her success in her doctoral program. Besides her doctoral cohort, she indicated that family, friends, and faculty all had an important role to play.

Lauryn expressed that the professional relationships she had developed with university faculty were important because faculty would be providing recommendations, and “those are the people that I hope I can continue to work with in the future.” Lauryn noted that she had good relationships with her male professors who had been very supportive and helpful in the research realm. She remarked that they have “been in the game so long,” were “tenured” and “just are comfy doing their thing now.” In contrast, Lauryn’s primary professor and mentor was a women early-career scholar who was “not far removed from this [doctoral study] process and what it’s like to be a PhD student, [so] that’s probably why I connect so well with her. There’s a lot of empathy she can offer, and she gives very practical advice.” Lauryn described her relationship with her mentor as “a huge trust thing.”

I trust that she’s not going to convince me to pursue an area that’s going to somehow land me in hot water, which is easy to do with strings because string teachers are very set in their ways and when you try to rock the boat, people don’t like that much. So I definitely trust my advisor when she’s like, “You might not want to touch that issue. Let’s just leave it for now, and then when you’re tenured, fine, but now.”

Lauryn indicated that she also considered the professor from her master’s program who had encouraged her to pursue her doctorate a mentor still. “I’m really lucky that I’ve got two, both women string people that I can ask for advice, and talk to, and bounce ideas off of,” she affirmed.

“The relationship that I’ve got with some of my colleagues,” Lauryn noted, “is very important, too.” Members of her cohort functioned both as professional and emotional support as those outside of her program could not understand her doctoral experiences. She included a picture of her friends from her doctoral university in her photo set, a mix of not just music education majors, but also doctoral performance, music therapy, and commercial music students. Lauryn asserted that “sticking with some other PhD students has been very helpful.

It’s hard for people who aren’t in our program to understand why we’re stressed out about things because performance DMAs, they have classes and they write papers, but their primary concern is performing. So they’re like, “It’s just a paper. Why do you care so much?” And I’m like, “But no. You don’t understand. I’ve been working on this one paper for six months, and so it’s not like just another term paper that we’re turning in. We’re trying to take these papers and do things with them.”

Lauryn also acknowledged that she talked to her friends and family back at home. “They’re kind of my emotional support. But as far as being daily what’s going on in school, they can’t really offer much there.” Lauryn communicated that her family only has vague understanding of what she is doing. “It’s kind of like almost another planet for them.” She explained, “My brother just knows I’ve been in school for a really long time.” Her mom “understands a little because she has an undergrad degree. She doesn’t really understand what I’m doing other than one day I’ll be teaching teachers. That’s kind of her take away from it all.”

Venting to her roommate was one of the ways Lauryn dealt with the stress of working on her doctorate.

[When] things are stressful for me, the best way to cope is to kind of complain about it for five minutes, and then after, it’s like, “Suck it up and get over it.” We need to work through this [stress] because if I just sit here and wallow in

everything that's going on, I'm not going to be productive, and it's just going to kill my mood for a long time. So, I might say a couple things to a friend of mine, and then like, "OK. I'm done now, and now it's time to work on this [next project]."

Lauryn's roommate at the time of the interviews was a master's student in string education and had completed her undergraduate degree at the same university as Lauryn. They had known each other for ten years. She was someone to whom Lauryn could vent, because while she was not in the doctoral program, she was a string educator at the same university. "I know that I can talk to her about some things and she'll be a good person to tell things to."

Lauryn reflected on what support she felt she needed to succeed in completing her doctoral degree.

My family is far away and my friends are back home. I moved here and I didn't have a husband or anything like that, so I don't really have that built-in support that comes with you, you know what I mean? So I think while I've been down here I've tried to go find people that are going to help be supportive.

Research

Of all of the participants, Lauryn was one who came into her doctoral studies with the mind-set of a researcher.

I think I've always been curious about things, so I think, that's partially why I decided to be a doctoral student. I like learning how things work, so, that's where the research part of me comes in. If I have a question, I want to figure out my own answer rather than just looking it up.

Lauryn indicated that the "transition between master's and PhD wasn't too bad" for her because she "was familiar with the literature and how to look for certain things in articles, and she "knew how to run the tests" and "how to set up an experiment or a

descriptive study.” She acknowledged, however, that she knew students who took their first research class as doctoral students, “and it’s been overwhelming” for them.

Lauryn noted that while both her master’s and doctoral institutions were research universities, in her master’s program she learned how to do the research, while in her doctoral program “they really push you to get published before you’re done with your degree.” She recalled, “Even within my first month here someone asked me, ‘Are you published yet?’ And they were like, ‘Well, we need to work on that soon.’ And I was like, ‘Well, I’ve been here three days, but OK.’” Faculty taught the expectation to publish through example.

All our faculty right now, they’re all working on their own projects and every single faculty member that I can think of has either got a book or an article in press, or submitted to a conference. So that is definitely the focus here. Do the study, get it out there, and then they teach us how to kind of follow in their footsteps.

Lauryn’s program had no set requirements for research classes to be taken, however, because of her previous research experience, Lauryn was aware of her preferences for a quantitative research method, though she had a strong interest in learning about other methods. Lauryn stated that students at her university were only allowed funding for two years of coursework, so due to scheduling and financial issues, Lauryn had no choice but to take three research classes simultaneously if she wanted to take them because of when they were offered.

Taking three research classes in one semester and the papers associated with them, however, was stressful. Lauryn shared a comic entitled, “The Research Cycle” which featured four frames with a frantic graduate student surrounded by piles of papers, typing on a computer, and drinking large amounts of coffee. The frames were labeled,

“Read, Write, Rinse, Repeat.” “That’s kind of where I am right now,” she explained.

Another deceptively simple picture Lauryn included that indicated her level of stress was of her open laptop, and next to it, a mug with the words “Let It Be.” Lauryn remarked:

My friend gave me that coffee cup and it’s probably my favorite one because I’ll work and have it next to me, and it’s like, “OK. Things will be fine. I just have to get through it. It will be OK.” It keeps me grounded, I think. Haha. And there’s an end in sight.

I asked Lauryn how much pressure or demand she thought she would have for the rest of the year, and if she felt prepared to handle the pressure.

I’ve got a [conference] almost every month. On top of teaching the classes I’m responsible for, I also teach with the youth orchestra every Sunday. Trying to get all that in on top of the classes that I’m taking, I stay pretty busy. But I think I can, if I organize myself well enough, know it’s all going to get done, which is certainly easier than when I was teaching and doing grad school at the same time. That was probably the most stressed out I’ve ever been, so I think if I could handle that, then I can handle [doctoral studies].

Lauryn indicated that she expected the stress level between her doctoral studies and her first position as a professor to be “kind of similar.”

You’ve gotten hired, but you still have to prove why they should keep you around. So working on things to present to the tenure committee, I think, will kind of be similar to this year where it’s just, apply to every conference you can, submit as many papers as you can, and that sort of thing. I don’t know that that is going to change much. And if I’m at a research I place, then it’s not really going to change ever. Haha.

Future Aspirations

When I first asked Lauryn what type of position she would like after graduation she stated, “Anything that says full-time and tenure-track,” and “size doesn’t really matter.” In later interviews, however, she explained:

I would like a full-time, tenured job, but I already know that I would probably not be a happy person at a very small, small private college in the middle of nowhere. I can be happy almost anywhere, but there are some exceptions. I know that there

are some jobs that might be a great job that I probably just would not apply for, and I might go back to public school teaching before I did that.

“I really would love a research I position just because that’s kind of where my heart is. I guess I love thinking of things and doing them.” However, she explained her wish to balance research with teaching.

Some of the teachers down here only teach, you know, research methods, or they only teach those kind of things, and I would enjoy doing that job, but I think I would really miss teaching the education courses.

Lauryn expressed a desire to “do string education at the university level,” “still be able to teach education classes and string ped[agogy] classes,” and “possibly run a lab school.” She also affirmed, “I’d love to work in a university with a String Project because they’re so good about teaching everybody no matter what the ability or socio-economic background is.” She continued, “So if able to get funding, I would want to start a partnership like that with a school in the area . . . for my benefit as well as the [public school] students’ benefit.” (<http://www.stringproject.org>)

Lauryn’s discussions revolved around a desire to prepare future pre-service music teachers for the realities of public school teaching, especially in underserved settings, better than she felt she had been prepared.

I don’t think I was prepared to teach in the settings where I taught, and I think that’s unfortunate, because a lot of people will teach in Title I schools as a last resort, and I hope I can encourage people to do that as a first choice instead of a last choice. . . . I think they’re the most rewarding.

I asked Lauryn how she would better prepare her future pre-service music teachers for teaching in these settings. She responded:

Putting us in those settings would have been helpful. We want to put kids with very model teachers, and unfortunately those teachers are not in those high poverty settings, or the teachers in those settings can’t take on a student teacher or

can't have an intern because of administration requirements or scheduling or things like that.

She asserted that "it would have been very helpful" if she had interned in a setting like that so she "could see how other people or other teachers handle their classroom, or how they run their procedures and things like that." She indicated a need to be "realistic" with undergraduates because "a lot of times we trick our pre-service teachers into thinking everything is always going to go your way, and that's just not the case."

Lauryn planned to conduct research concerning students with disabilities in inclusive settings for her dissertation. I asked how her interest in special education came about. She indicated that it pointed back to her thinking she was ill-prepared to work with the variety of special needs she encountered in her previous teaching settings. "I knew how to work with children with special needs in a very broad sense, but I don't think I was prepared for how to make those modifications specifically in my classroom." Lauryn hoped that her future research in string education and special education would inform her teaching of pre-service teachers. To that end, she had begun exploratory research concerning autism in the string classroom to "maybe see how we can better that, if we can better that because there's such a strong need for it right now."

Denise's Portrait

Growing Up and Undergraduate Studies

Denise lived in a suburban area of the same southern state for her entire life. When asked what influenced her to decide music would become her career, Denise spoke of past women music teachers who both encouraged her and served as role models. Denise's directors awarded her a scholarship to go to middle school choir camp and later

selected her to participate in All State choir and band. The scholarship made her think, “I’m pretty decent in this stuff,” and that someone “believes in me.” Another important influence was her long-time piano teacher whose “attitude toward music and music ed. were just so positive,” and from whom she asked for advice when she decided to become a teacher.

Denise attended Historically Black Colleges and Universities (HBCUs) for both her bachelors and master’s degrees. She indicated that the choice of undergraduate institution was made for her. Denise’s father was, at the time, an administrator at a small, local university that Denise attended tuition free. She lamented that this university would not have been her first choice as a music major hoping to become a band director because it did not have a band program, so she had to study choral music instead. Looking back as a doctoral student and comparing the experiences of the undergraduates at her doctoral university with her own student teaching experience she recalled, “The supervising teacher is so hands on. I didn’t have that experience. My supervising teacher never came to see me student teach. I was on my own when I first started teaching. I didn’t know if I did something wrong or right. It’s kind of like I had to learn on my own.”

Teaching Career and Master’s Studies

Denise first taught K-4 general music and 5-8 choir in a low income, rural school district where she was taken under the wing by the more experienced faculty. “They helped out a lot. . . .They didn’t want me to fall, and so they really kept me uplifted, and I probably just took a combination of all of them and just put it into my own way of doing things.” As a young teacher, Denise was “nervous” and recalled that it “was intimidating at first.” One seasoned women teacher in particular became her unofficial mentor and

from this teacher she learned, despite her shy and introverted personality, how to confidently carry herself in front of a class. Denise felt unprepared to teach her youngest students, but met with success with the middle school. Her choir reached their goal of earning a superior rating at contest, a goal they had never previously achieved. Denise remarked, “[Earning a superior rating] was hard! I was able to help them reach this milestone...and so that really motivated me to go on to the high school level after that.”

After three years at the K-8 school, the founder of the high school choir program retired and Denise applied for and accepted the position. She was excited students “could do more things” than at the elementary level” like “sing parts.”

At the high school, Denise contended with parents and a principal who expected her to emulate the previous, beloved teacher. The principal was “worried that I was a . . . younger teacher, of how the students may have been receptive to me versus the older teacher.” Many of the choir students, however, had come from Denise’s middle school choir program and “they were really receptive,” easing her transition into this new position. The newly retired choir director became her ally and advised Denise that “you just have to ignore them and do what you have to do.”

Denise indicated that one of the major stressors of the high school job was that she felt like she had to be the “home town hero.” Denise explained, “They wanted the kids to entertain, but at the same time I was to properly train them, but it was almost impossible to do both.” Despite this expectation to entertain constantly, the choir students met their goal of receiving superior ratings at festival.

I asked Denise how her high school students would describe her as a teacher.

They'd probably say I'm a clown because I just cracked so many jokes. . . . They really thought I knew my stuff. Sometimes if I didn't know the answer, instead of saying I don't know, I would tell them I'd look it up or something. They probably thought I was quiet as well. They know that I'm an introverted-type person.

I then asked Denise to describe herself.

I'm very quiet [and] shy when I'm meeting strangers. I don't know why. I've always been like that. Sometimes I used to just be amazed when I was teaching school. I was like, these kids are really listening to me.

Denise communicated that she tried to make choir a "family atmosphere" and noted her concern for students who were like her.

I want people to feel they can try things, because I always have these shy, timid students, which I know they probably want to sing a solo or want to audition for things, and so the fact that I got some of the shy kids to do a solo and ensemble festival for the first time, or even try out for honor choir. I don't want people to feel like, oh, my goodness. I can't sing in here, or it's an intimidating environment.

Denise attended master's classes in the evenings at a local HBCU while also teaching full-time at the high school. I asked her why she decided to pursue her master's degree? She stated, "I just wanted to go further my knowledge. I wanted to know more. The more I know, the more I can teach to my students. The more I can give to them." I asked Denise if her master's coursework had helped to further her knowledge to be a better teacher as she had hoped it would. She replied, "Probably not. Now that I think back on my master's, a lot of classes I took just because they were offering them." Denise took classes to fill credits so she could keep her financial aid, and as a part-time student, was limited to the courses that were offered at the time. "If it would have been other classes, things I could have used in the choir room or something, it would have been better for me." Denise chose to take the six hours of additional credits the university allowed in place of a master's thesis, so she was not required to take research classes.

I asked Denise why, after two years at the high school, she decided to pursue her doctorate. She replied, “Even though I felt I was successful as far as what the kids expected of me and what the school expected of me, personally, I felt like I wasn’t where I was supposed to have been. I just felt like I didn’t know enough.” She communicated other influences that contributed to her leaving her position:

I just felt like I was stuck. I don’t know if I was burnt-out. I don’t know if it was [hard] because [I was teaching alone]. I was in between the high school and doing two classes at the middle school, and so I just felt like I needed some help. The opportunity came at the perfect time.

The desire to learn more and fear of possible burn out from a stressful job motivated Denise to pursue her doctorate full-time.

Denise’s Doctoral Experiences

Denise made a statement early in our interviews that “little things matter” to her, and I found that for her, one of the most important aspects of her doctoral studies was the necessity of having positive interactions with the people around her and encouragement to “keep her uplifted.” Even her reason for choosing her doctoral institution pointed toward the importance of the “little things.” Denise indicated that when she applied to doctoral universities, other programs “didn’t write back, or were slow to respond,” but her advisor “responded back so quickly” and was “personable,” and the way they corresponded “was just so welcoming” that it made it easy for her to say, “Hey, I’m coming.”

Denise voiced trepidation about the atmosphere and professors when she first arrived. “At first I was like, maybe they’re going to be so hard and not going to be warm and welcoming, but they are. And they want us all to succeed here. I really like that

they're so personable and they're easy to talk to people, so that makes it easy." Denise learned her fears were unfounded. "In my department, they really help us out. We need something, even a book. Can't afford it, you know, they'll be able to help us find one. . . . They've really done a good job to supply us with everything we need." Denise indicated that her advising professor in particular had been very supportive throughout her doctoral studies.

Cohort

Denise noted that some students commuted long distances to and from the university, and that "everybody's a musician," so they played gigs on the weekends, or held a job outside the university, including Denise, who drove home every weekend to be a church pianist. She noted that while none of her cohort has children yet, some are married and so "in their free time they spend time with their spouse." Denise indicated that the four students who came into the doctoral program in her cohort were "so busy" and often "pulled in different directions," making it difficult for them to spend time together. "We don't study together, but if we do need help, we've got a group text. We'll send out a message and say, hey, I need some help." Denise admitted, however, that as an introvert, she works better by herself and does not ask for help often.

Denise communicated that she was the youngest person in the doctoral program at the age of 29. Despite the age difference, Denise indicated, "I don't think we're all different at all" because while everyone got burned out at times, they "all try to live normal lives outside of . . . work and class," and in that way students in her cohort were very similar. As with her professors, Denise initially voiced concern about her interactions with the other students in her cohort. She stated:

I used to be so nervous to ask them anything. I would think, oh, these people are so much smarter than me. What am I gonna do? But they're really not like that. They're so helpful and they want all of us to succeed together. They don't want anybody to be left behind. We help each other get through this together.

One opportunity for socializing with other doctoral students was during a music symposium held at her university that provided "a time for us to kind of unwind together." After the symposium, Denise affirmed, "We always just went out to eat. It's not all the time. It's not often. But it's, you know, enough to just relax."

Race

Although Denise attended Historically Black Colleges and Universities (HBCUs) for both her undergraduate and master's degrees, I purposefully did not bring race into our interviews because I wanted to see if race was an aspect of importance to her doctoral studies she would bring it into the conversation on her own, and she did. Denise indicated that when she first met her advisor, they had a conversation about race.

He talked about a lot how our state has a stereotype, black and white racism, you know? But he says he doesn't see people like that. . . . People are just people. You know, that's what he liked about the diversity, especially within the music department. He loves that, and I admire that about him and how when I met him, I liked him immediately.

I asked Denise if during her education she had encountered people who were less accepting of differences in others than her advisor? She indicated that she had encountered some "racial controversy" in her high school, but indicated racial tension during her undergraduate and master's studies, and suggested that the reason for this lack of racial tension was that both institutions were HBCUs and did not have very diverse student populations to begin with. At her current doctoral university, Denise communicated that she had not encountered racial tensions herself, but that she had heard

undergraduates discuss it. In the music department and her doctoral studies, Denise noted that “there’s really just not any issues.”

Included in the set of pictures Denise sent to me for the photo elicitation portion of her interviews was a picture of the first African American man to be enrolled at her doctoral university. “I feel that he paved the way for all African Americans to be enrolled at the university to obtain higher education,” she stated.

I asked Denise about the differences between her previous universities and her current primarily white doctoral institution (PWI). She explained:

There’s a lot of differences. For one, my undergraduate university only had about 800 or 900 students. There’s like 20,000 students here at my doctoral university. There are a lot more opportunities here. More hands on. More instructors. Smaller classes. I like that. I like the diversity in the university.

Denise spoke about “more opportunities” at her doctoral university than in her previous university settings on more than one occasion. She indicated that many of the students in her cohort had “studied up North” and that schools in the South were behind in education. She stated, “When I first got here, I felt like I was so far behind, just because everybody else seemed so much more knowledgeable and everything . . . because of the lack of exposure from the universities I went to.”

Coursework

When we began our interviews, Denise was beginning her second year of doctoral study. I asked her to think back to her first few months of doctoral study and how she felt at the time. She recalled:

I was overwhelmed. I cried a lot. I was like, I don’t know if I should be here. I mean, I wanted to go back to teaching school. . . . I was so overwhelmed. . . . I just felt like I was not prepared at all.

Denise spoke on several different occasions about thinking “everybody else knows so much” while she did not “know anything.” When it came to course work, she affirmed, “I felt I had to spend extra time in the library to just get myself up some notches where everybody else is. That’s my struggle. I have to work extra hard. I feel like I have to study that every day. Weekends. All the time.” Denise remarked, however, “I survived. I survived.”

Denise felt she came in at a deficit in music theory and indicated that she felt “short-changed” by her undergraduate theory classes resulting in thinking she was “underprepared.” Denise indicated that another cohort member helped with her theory studies. She explained, “When we’re going over it in class I’m like, I don’t know what’s going on, but when I meet with him afterwards, he’ll give me a different way to look at it, and it’s so helpful.” Denise communicated concern that theory would negatively affect her GPA, but her advisor remarked “when you get your degree, nobody’s going to ask what your GPA was.” Denise mentioned that she would take a theory overview class the next semester, “which is bad,” she lamented, “because I probably should have taken it last spring, and I wouldn’t be struggling in the class I’m in now.”

Denise felt her most challenging class was experimental research, because of the “formulas and things that went along with it” and “statistics type things.” She noted that the professor was very helpful.

If we turn in an assignment that was slaughtered and we destroyed it, he wouldn’t blame us when it happened, and give you a chance to do it over. . . . He’s not going to eat you alive. He would explain what happened.

Denise reflected, “I don’t know if I’m easily intimidated in those classes or what, because I really don’t say anything in there” although the professor tried to “make ways

for us to talk.” Denise preferred to be “more like a sponge.” “I just want to hear what you’re going to say first, then let me go home and study it so I can get it in my mind,” she affirmed.

Despite Denise’s discomfort with being asked to speak in classes, Denise communicated, “I like how they push us, but they don’t push you to embarrass you.” She also liked how patient the professors were. “They’re like, we don’t expect you to know it all otherwise you wouldn’t need to be here.”

Research

Another aspect of doctoral studies about which Denise felt she knew less than her peers was research. She noted, “Everybody else probably already knew about the different types of research, but I didn’t, so it really helped me out a lot.” Denise indicated that she enjoyed classes that required reading journal articles because “that’s something I’ve never done before in my master’s or undergrad. [Research] was all new to me, but I enjoy it. To see what other people have come up with in the music ed realm.”

Denise completed the last of four research classes during the semester of our interviews and was beginning to think about her own dissertation topic. She communicated that faculty often reminded students to keep an open mind where research method and topic were concerned, but as a result she stated, “I am all over the place with ideas.” Denise’s favorite classes happened to be the classes her advisor taught. At first I wondered if her preference for certain classes was specifically because her advisor taught them, which could be part of the reason, but both courses were historically-oriented, and I would later find that Denise’s budding research interests were also historical. Denise spoke of research projects she designed for research methods classes or core classes in

music education, giving me clues as to some of her topics of interest, such as gender and race issues. Denise and her advisor discussed the lack of research on African Americans and African American women specifically. She stated, “[These topics are] something I can get my hands on, I can really dig into. I just don’t know where to start. I don’t know if I want to do spirituals. I don’t know if I want to do a woman or you know, a particular person.”

I asked Denise if she felt that all of the research projects she had done in her program had prepared her adequately for academic writing. She responded, “Oh, yes, because I hadn’t done many research projects prior to coming here.” Denise spoke about her university’s research symposium as “a chance for everybody to do a poster” from a research class, an opportunity that Denise took. As a result of the research coursework and presenting opportunities she received from her program, at that point in her doctoral studies Denise stated that she felt “40% ready” to do her dissertation. “I have the basics. I can formulate the questions, choose the method. I’m just stuck with the topic. That’s where I am right now.”

Assistantship

When I first spoke with Denise about her assistantship she explained, “I’m not doing any teaching. When I first got here I didn’t want to teach because I just finished teaching. I was so burnt out from teaching.” Instead, she “wanted to get back acclimated to being a full-time student” because it had been a long time since she had been a student and she wanted to “focus on school and get it done.” Denise performed her graduate assistantship duties not for the music education program, but instead in the performing

arts building where she completed secretarial work 20 hours a week, which “works out” for her because once she completed her assigned tasks, she could study.

In our final interviews, however, Denise communicated:

I’m ready to get some experience in what I’m going to be doing. You know, I’m not going to be a secretary for life. To get some experience I am going to start TAing in the spring. I want to go ahead and get some experience, so when I start applying for jobs, when I’m applying in the fall, I can have some experience teaching on the collegiate level.

She noted that often TAs taught one of the many sections of a music appreciation class, but indicated that “the permanent teacher has a structure for all of the graduate assistants” and “they all have the same lesson plan, so it’s not like you have to come up with it from scratch. They follow a rubric that’s already handed out to them.” Denise also acknowledged that “there are some assistantships for music ed” as well, but that she was “not really sure” what the position entailed. Denise asserted a TA position in the music building would be more flexible than her current position, especially during dissertation work, or if she needed to travel to do research.

Introvert/Extravert

Denise frequently spoke about her introversion and shyness in contrast to the extraversion of other students in her classes. “Sometimes I feel I’m in a class of extraverts. Which I feel like, sometimes the extraverts, they take all the energy from me. It’s like, I’m so out of energy when I leave class.” Denise affirmed that she “didn’t want to live on campus” so she could “go home and rest” because she wanted a place away from school that would give her some “peace of mind.” Being an introvert like Denise, I can understand the need for a place to go to get away from noise and stress.

Students in Denise's classes were predominantly men, with Denise often being the only woman, or one of two women in most classes. Denise attributed differences in communication and behavior in classes to introversion and extraversion rather than gender.

I think it's more of an introvert, extravert thing based on my experiences with people. Like in the class I have tonight, the other women, now she's very extraverted. She'll talk over the men. And all the guys in there are not extraverted. A lot of them are introverted.

Denise also provided an example of a class she had taken the previous summer with a group of mostly band directors. She explained:

I think band directors talk loud, and they're outspoken, and they're extraverts. They would just talk, talk, talk, talk. And me being the choral director that I was and the introvert, every time the professor would call on me he was just like, "Well, we all know Denise's just going to get to the point so we can move on." And I would just get to the point of what I had to say and move on. And the band directors would just sit there and talk, talk, talk. They didn't treat me any differently. It was really fine.

Denise noted that she felt band directors especially were "much more vocal than everybody else" and she did not know why. "I really think it's introvert or extravert. I really don't think it's a male or women thing," affirmed. The band directors in this class were, however, all male.

Denise shared the gif below that aptly shows her discomfort level speaking up in classes and being surrounded by extraverts:



Figure 1. I sometimes just want to hide.

This picture represents how I feel sometimes in an environment such as in academia, where I think everyone around me knows so much and I know so little, or I feel I do. I sometimes just want to hide and not ever be called on, but stay in my little comfort level. This picture also represents how I feel when the extroverts have taken over the class! I have to run for cover!

Gender

Not only were Denise's classes dominated by a majority of male students, but she indicated that all of her classes except for one of the two choirs in which she sang were taught by male professors as well. She seemed conflicted about this male dominance. Denise reflected that in her experience through grade school to undergraduate studies and in education in general, "it's always been women dominated." She remarked, "I like to see men are really interested in education and music ed." so "it's been exciting to me. I like it. It's so different."

Denise also commented, "I have found it difficult to really make friends who are women, and tend to gravitate towards the males, but I hope that changes." Lacking other women doctoral students in her program for support, Denise communicated with the young undergraduate woman who works at Denise's assistantship with whom Denise gets along "really well," and with one women master's student in particular whom she

described as “so helpful and so supportive with anything I need help with.” Denise explained, however, “She’s much more of an extravert than I am, so she burns me out a lot.”

On one hand Denise initially claimed that the lack of females in her program “doesn’t affect me.” On the other hand, she commented more specifically about the effect this lack of gender balance had on her experiences. Denise lamented, “I want more females to come to the program.” I asked Denise if the lack of females in her program ever made her think she was isolated in any way. She responded, “Sometimes I do. Sometimes I feel like there’s not anybody to talk to because of the lack of females in the department, especially in the doctoral program.”

Denise indicated that she and her advisor had discussions about why it has been so difficult to recruit women to the doctoral program. Denise suggested that “maybe a lot of people don’t want to pursue a higher degree. Some people are content with life, you know? They’re content teaching. They don’t see the need for it.” Denise noted that because of the lack of females in her program, when prospective female students came to tour the school for the doctoral program, her advisor asked Denise to meet with them. “I will be the last one to advance because we didn’t have any start in the fall. Once I’m done, there won’t be any more unless we get some in this coming fall,” she stated.

The scarcity of women in her program also functioned as a motivation for Denise to persist to completion of her degree.

I was talking to my advisor the other day and he kind of gave me some motivation to kind of go ahead and persevere through. My advisor told me that once I finish, I’ll be the fourth women to get a PhD out of the [music] program here. Only the fourth. That was some type of motivation, like, I can get it done. So that kind of helped me.

Denise's advisor, as further motivation, also suggested that Denise's gender may be of benefit to her in her job search.

My advisor tells me all the time, when you start to look for a job, wherever you go, back in the classroom or teach at the collegiate level, women are in high demand. So, he's like, you won't have much problem finding a job, because we need women on staff, you know, to diversify the faculty.

Support, Coping and Stressors

When it came to stressors and stress relief, for Denise, often the very things that were her stress relief were also her stressors. One area of her life Denise did not see her doctoral studies as a benefit was perhaps in her social life. In the dating world, she found that men were often intimidated by her doctoral studies. Denise also remarked, "It intimidates a lot of people. Sometimes some of my friends, but I don't want it to be. It's just a goal of mine. I don't want it to change our relationships."

I asked Denise what had given her the indication that her friends were intimidated by her studies. She remarked, "They've become so stand-offish sometimes." Denise noted that when friends want to go out "a lot of times maybe my friends don't understand" that Denise cannot go because she has work to do. Denise asserted, "I know how procrastination is for me, so I have to turn them down and say no. So, maybe that's part of understanding the lifestyle of working on a degree."

Denise indicated that despite these misunderstandings, her friends at home were supportive of her in many ways. Her friends encouraged her to "'come home and just kind of unwind. De-stress and recuperate and get ready for next the week.' When I come home it's like, leave all those problems from up there up there." Denise's best friend and former roommate was particularly supportive. "She really has been there since my first

day of classes, and makes time out of her busy day and her own studies to proof read [all my papers] and provide advice and listen to me cry about everything,” Denise communicated.

Denise enjoyed traveling home to see friends and to see her dogs, a picture of which she shared with me “They provide me with so much comical relief from any stress or pressures of life that I absolutely love going home to. Sometimes I bring the baby here to keep me sane during the week,” she affirmed. When home, Denise played flag football for a women’s league in the spring and summer months. Denise, who plays in a women’s football league, shared a picture of herself on a football field with a football at her feet. “This picture represents my stress reliever. It helps me stay in shape, relieve stress, and express my competitive side without the stress of every day school work.”

I found out in a later interview that Denise’s mom had completed a doctorate that she had “put on hold” but she “went back,” so “she understands the stress,” Denise affirmed. She “lets me know it’s going to be OK. ‘You’re going to get through it, and it’s OK if you have to take a day to regroup. You just have to do what’s best for you, sometimes.’ She just tried to keep me encouraged,” Denise affirmed.

Denise’s faith was an important part of helping her cope with the stress of her doctoral studies. “You know, just being buried in faith and prayers, that’s the only way I can make it through sometimes,” she explained.

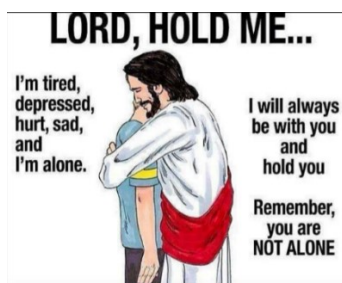


Figure 2. Lord, hold me.

Denise shared the picture of Jesus above and explained its significance:

It lets me know that throughout all of this [stress], my spiritual relationship by far is the consistent aspect that helps me [stay] in one piece and keeps my drive alive when I face some challenge. I have definitely felt each of those emotions throughout the course of the program, and going into my last semester of classes, I feel I can always have my faith to lean on to get me to the finish line.

She communicated that in times of stress she “took to the Bible” and did “a lot of praying.” Denise’s mom, who is “very spiritual, as well,” sent her Bible scriptures and quotes so Denise “can just stay focused” and her pastor was also “very vocal and uplifting about getting a degree.” She elaborated:

I really try to stay uplifted, because there are plenty of days I’m just like, I’m going to pack up my things and go home and not come back, or take a break. But I don’t want to take a break, because I know I’ll get caught up with life and not want to come back.

While Denise’s faith was very important to her, she indicated that she had not been at her home church where she grew up for eleven years because “that’s when I started playing at churches.” One of Denise’s photos showed the view out her car window as she drove back to school on Sundays after a weekend working at home.

I spend a lot of time in my car every weekend since I began the program. This [weekly drive] has been one of the most challenging aspects of moving three hours from home and traveling back and forth every weekend to play church, and work my part-time job at the gym just to financially provide for myself.

In addition to the stress of driving three hours both directions every weekend, Denise indicated that her position as a church pianist was an added stressor. She elaborated:

The older choir I work with, I don’t think they understand how tired someone can be sometimes. You know, traveling home to have rehearsal, play at church when I could be up here doing some work, or resting. And they give me a hard time, too,

because I'm so young. They don't believe I know what I'm talking about. I can even be going over a song and they'd be like, well, you're playing it wrong, or you're doing it wrong. So I try to stay respectful. I try not to let them get under my skin.

I asked Denise why, if the church job added unneeded stress to her already stressful life, she continued to go back. "What keeps me going back and doing it," she remarked, "is because they pay me pretty good at this church, and it pays my car note and other expenses that I need to have taken care of at school. That's really just my motivation right now" but she would like to "be a normal member and not have to worry about this stress anymore." "If I can find [another job] I definitely will tell them goodbye, so I can just focus and enjoy a little bit of life without being so stressed out all the time." Denise's mom remarked that Denise could "let the church go" so could "just focus on school," however, if she lets anything go, it cannot be school.

Denise communicated that from a financial standpoint, her assistantship "helps" but "doesn't pay everything." "I still have to take out loans. I mean, it pays your tuition, and you get like a little stipend, but to rent an apartment and survive, you're going to have to take out some sort of loan," she affirmed.

Denise, on a few occasions, told me she had been having trouble sleeping, but was not sure what was causing it. She recalled, "Some days are better than others. I don't know if it's the stress of school and whatnot. I've never had sleep issues, but it started back in May, and it's just been carrying on sporadically since then." To cope with her sleep issues, Denise indicated that she had begun to "write things down" before bed each night. She reflected:

I notice my mind races. I'm thinking about what I have to do tomorrow, what was due yesterday, or just something. And so it's kind of helped, writing my thoughts

down. I'm able to go to sleep. Sometimes I won't sleep the whole night through. I find myself waking up at maybe 4:30, 4:45, and I'm always like, I'm still tired. But it's gotten so much better.

Throughout our interviews, I felt like Denise was the epitome of the polite southerner as most of her talk was very positive and upbeat and I was often told how wonderful her experience was, but she also often spoke of being stressed with no identifiable reason as to why she would be stressed. In the last five minutes of her final interview a significant reason for her stress was identified. I asked Denise if she would like to talk about anything else that we had not covered in previous interviews that she thought was important for me to understand her or her doctoral experiences better. She stated:

I don't know if I mentioned, but my dad is going through depression. As a matter of fact, when I started the program here, three days after I started, my dad went to rehab because he was drinking so bad with depression his job forced him to resign that summer.

Denise continued, "It seems like everything's going crazy. It's just getting bizarre and crazier, and I used to think that was contributing to my sleep issues," so Denise tried "to stay away from the situation." She explained, "I go home and visit, but I don't sleep there . . . because that's where it all started." I asked Denise if she did not sleep at home, where did she sleep when she drove home every weekend? "I have good friends who let me sleep at their houses. My sister's married and her husband has a house, so I go out there and stay. People are helpful," she affirmed. Denise's home situation added to her financial burdens as well, since her mom was now the only one working, so "she can't help me financially while I'm here like she would normally try to help me. So it's just been a lot on her."

Denise shared a picture that demonstrated how she felt about the difficulty of balancing her doctoral studies with her difficult home life.

How People Think It Is: How It Really Is:

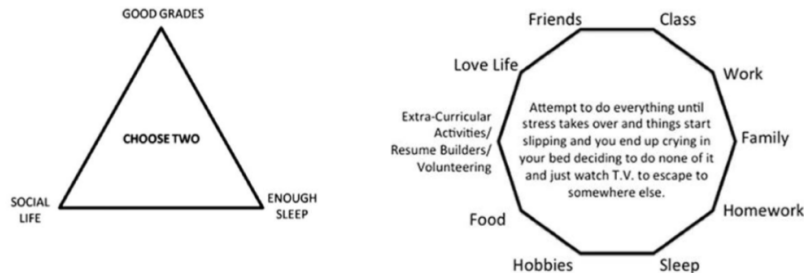


Figure 3. How people think it is.

This is how I feel most of the time when I have too many irons in the fire and just eventually shut everything off and go to bed. I just have to recharge and regroup, and I realize I can only do what I can.

Denise’s struggle to alleviate stress made her doubt the value of getting her doctorate. She reflected, “Sometimes I wonder, is it really worth it, like the stress and things that come with it? Is it really worth it?” Denise thought about quitting “all the time” and exclaimed, “I think my life would be easier if I could just go back to teaching school. Teaching school is stressful, but it’s not nearly as stressful as the degree.”

Texts from Denise’s former students served as both a reminder of why she decided to pursue her doctorate in the first place, and also as a motivator to push through and complete her degree.

When I was teaching, I used to think I was not a good teacher at all. I did not think I was providing my students with all they should be provided in a choral music program. Well, these messages from my former students have become motivation for me to learn more so that I can be better prepared to teach in the future. I cannot thank them enough for randomly sending these messages when I needed them most. They did so much with these simple messages.

At the end of our last interview Denise acknowledged:

I've reached out to a [campus] therapist, which took me a long time to do because I don't want it to seem like, oh, I just need some help. But I really do want the help. I really want somebody to say, you know, other than people who give me typical motivational speeches. Yeah. I wanted to hear it from somebody else.

Denise made a statement that indicated she was unsure of her decision, or unsure of what my reaction would be in regards to the stigma that surrounds mental health issues in our society.

Not just saying I need some type of help, mental health, or anything. I just need someone to talk to who will be able to give me some advice on how to handle stressful situations. You know, the physiological issues that come with obtaining a doctorate degree. So, that's what I'm doing to kind of help that.

I asked Denise what she needed to succeed in completing her degree. She replied, "What I need to succeed is probably just staying consistent and trying to alleviate stress. I get so overwhelmed so quickly." Denise spoke of being a "self-motivator," and working on "self-consistency" to alleviate her "procrastination fever." Denise indicated that the closer she got to the end of her degree, the harder it became. "It's so hard to get to the finish line" and "it's like some resistance or something the closer you get to the goal," she affirmed.

Staying consistent was a particular concern of Denise's as she approached her comprehensive exams and dissertation phase of her degree.

I'm more afraid that when I'm working on my dissertation I'll have so much free time on my hands. I don't want it to just pass by and I wake up in April like, oh, my goodness. I don't have anything, because they tell us all the time, we're not going to call you every day to make sure you're working on it. It's up to you to work on it. I know I have procrastination issues. . . . Just be consistent. Just get it done. Just do it and get it over with.

She remarked, "Working on a PhD is self-indulgent. It's self-discipline. You just have to tell yourself, you've got to get it done."

Denise's assistantship functioned as another motivating influence for Denise to complete her degree.

I'm more determined, because that assistantship can be taken away and given to somebody else just like that, and I don't want that to happen. I don't want to be like, money is my motivation, but that's the only way I can financially survive here, you know? I tell myself all the time . . . the fact that I'm here basically for free and I just need to get this degree done. That would be selfish of me to come up here and waste time, you know? And somebody believed in me enough to come here free. It's like motivation in itself for me.

The idea of someone believing in her was important to Denise during her doctoral studies.



Figure 4. Someone believes in you.

In explaining her reason for choosing this picture, Denise wanted to thank one of the professors because "he not only believed that I was talented enough" to be in a top performing group at school, he also asked Denise, "out of all the students," to be on a hiring committee for the department. "I took that to be a huge deal and loved the fact that someone believed in quiet, introverted, little ole me outside of class," she remarked. Denise also thanked her advisor "who never doubts me and encourages me even when things seem to fall apart."

Future aspirations

Denise indicated that with "so many options" for her future that she did not yet know what the future would bring. She speculated on some of the possibilities.

Of course, I want to be at the collegiate level. My ideal would be to focus a lot on music ed. classes, as well as conduct an ensemble. As long as I can teach music ed and conduct an ensemble, I would be content with life. I would be excited.

Denise indicated the desire to specifically work “preparing future educators.” She also communicated the desire to be a supervisor for student teachers because “the best lesson” is to “get in there and do it.”

“If that doesn’t work out,” she noted, “I wouldn’t be opposed to going back in the K-12 setting. I really want to help build a program. Some programs are suffering and lack strength that they need to succeed. With more knowledge and information under my belt, I feel like I really could help a program.” Denise indicated that in her state, she felt districts lacked order and protocol for music programs, so she would like to serve in the capacity of a music supervisor over a district. “I want to be somebody who can kind of spear head and take care of some things for music,” she stated.

Given Denise’s reasons for pursuing both a master’s and a doctorate and her lack of experience teaching classes in the music department up to this point in her doctoral studies, I asked Denise how prepared she felt to supervise student teachers or to teach others how to teach.

I feel that it will be something I have to do after I get more experience. I feel like I need to know more about teaching in different areas. I can only go based on my experience. I definitely wouldn’t want to be anything I jump into right when I finish. I’m like, no. I’m not prepared and I’m not ready.

In our discussion of Denise’s future aspirations, Denise addressed her attitude toward research post-graduation were she to accept a university position. She stated:

Some colleges don’t require that you do research after you’ve gotten . . . your degree and start working, and some do require that you continue on to gain tenure. I just hope I don’t end up somewhere that doesn’t, and then fall into that rut, and then I don’t do it. I hope I end up somewhere where it’s going to be like, OK,

you're going need to do this [research] to stay around, you know, to kind of push me or motivate me to go ahead and do it.

Thinking toward the future, Denise indicated that she “might” leave her home state where she had lived her entire life. “I’m just so excited to explore,” she affirmed, and “I’m ready to see . . . how things function in other parts of the world.” Denise noted that if she chose to move to another state, she did not “have any obligations” at home, so if she were to “go off, it would be fine.” “I think my close friends and people who have been supportive from day one, they will be supportive if I have to go work overseas, or in Alaska,” she affirmed.

Julia’s Portrait

Growing Up

Julia told of many musical opportunities that helped her “flourish” and influenced her both inside and outside of school. One of Julia’s earliest musical memories singing a solo at a concert in first grade. “My parents. . . looked at each other and said, who is this child?” Through Facebook, Julia asked this music teacher why he had chosen her for the part. He responded, ““You just know sometimes. You just see something in a child.’ That was the first big musical moment of my life.”

Julia played trumpet beginning in the fifth grade, and took voice lessons her eighth-grade year through high school. She switched from trumpet to bassoon by the middle of her seventh- grade year “because I knew I could get more scholarship money. I was already thinking about that in middle school, by playing an instrument that wasn’t as popular.” Julia also noted that the Church of Christ singing tradition of acapella music helped her grow, “singing four part stuff, hearing four-part stuff as a baby my entire life. .

. . . Everybody sings.” Julia was grateful for gentle pushes from her grandmother to remain in piano lessons for 12 years because “with the piano skills I have . . . I can pretty well sit down and accompany my own students in voice lessons and I can pretty well do whatever I need to do in the choral classroom.” She also affirmed, “I had great experiences as I was going through K-12, and because of those experiences I wanted to pass those on to other people. I couldn’t imagine doing anything else.”

Undergraduate studies

I asked Julia when she knew that teaching music would become her career. She responded,

My mother would tell you teaching was something I was going to do, because whenever I was a small child I would line up the stuffed animals and read them books. I don’t know that I can pinpoint a specific moment where I knew that teaching music was what I was going to do because . . . music was what I was gifted in.

Julia attended undergraduate studies at the same university she would later become a professor for the four years prior to her doctoral studies. She auditioned on voice, piano, and bassoon and was the top music scholarship winner that year. Julia completed two full bachelor’s degrees, in vocal and instrumental music, “knowing that I was going to take five years instead of four years, and that was OK because [completing both degrees] was what I wanted to do,” she remarked. Julia’s student teaching experience was between a fourth- to eighth- grade vocal setting and a middle school choral and a band setting. Julia saw herself as “really a choral person who also did instrumental things,” thinking that she “would be much more likely to be able to get a job.”

At the end of her undergraduate degree, Julia performed two full recitals, one that was all voice, and one that was half voice and half bassoon. She indicated that those recital experiences were “the first time whenever I thought, ‘Hey. Performing is really fun.’” After graduation, she initially pursued a master’s in vocal performance due to her new-found interest, however, Julia indicated that “those doors were shut very quickly because at the time I wasn’t ready for that, and couldn’t do that.” Of her current views on performing Julia stated, “I love performing and take opportunities to perform, but I am a teacher first who performs.”

Teaching Career and Master’s Degree

During Julia’s teaching career, she bounced from state to state and different school settings. She stated, “It’s a ‘God’s providence’ thing for me. Even though most people look at it and go, ‘Woah! That’s crazy,’ . . . and I go, ‘Well, I think there’s a bigger picture here.’”

Julia first accepted a job at a private, Christian school in an affluent area to be the junior high choral director, and also taught some elementary general music. Julia’s second year she became the band director as well because the band director left suddenly. She stated, “Since I had instrumental experience and a license it was like, ‘Oh, OK. We’ll let you do everything you did before plus a small band program.’” Julia decided that teaching choir, general music, and band was too much for one person, contributing to her decision to leave that position after only two years.

Julia’s next position was at the largest public high school in another state, across the state line from her home town. To save money, Julia lived in her parents’ home. “[Living at home] was a great opportunity to grow my relationship with them as an adult.

They didn't really understand what being a teacher is like until those two years I was living with them. So they have a much better sense of what I do because of those two years," she affirmed.

The school, the only high school in the county, was socio-economically diverse. Julia described this position as a "pressure cooker." "I was walking into a situation where they'd had a really wonderful long-standing program. . . . And so here I was, this still very new teacher walking into a program that I really had no idea really what was happening." Julia indicated that in this large program she experienced great successes and also major learning experiences from her time teaching there.

Julia asserted, "Whenever I go into a high school, one of the first people I always befriend is the band director, because I want us to be music, not band and choir. And fortunately, I've been pretty successful at that wherever I've been." Julia's relationship with the band director was significant because they "bonded together and said, 'OK. What can we do to grow this program and survive together?'" While there Julia taught choir, and her instrumental background was put to use as an assistant marching band director in the pit, although she "hadn't marched a day" in her life.

The challenges in the position were a school within a school model, with seven or eight principals, and a "racially charged" atmosphere at the school. While the school was suburban, some students "thought they were ghetto, but they weren't." Julia called her school "a hot mess." Another major learning curve in the school was dealing with a booster organization for the first time. Julia trusted parents to plan for a choir trip, and when the boosters failed to plan appropriately, half of the choir was not able to attend the trip. "There were lots of tears on my part. I shouldered the blame because ultimately

[planning for the trip] was my responsibility.” The next year Julia had learned her lesson and used a tour company.

Julia affirmed that her negative experiences in this teaching setting were valuable to her university teaching. “I draw from a lot of those experiences when I’m teaching secondary methods or undergraduate courses to be able to say, ‘Here’s the reality of what you might experience . . . These are things you need to be thinking about.’”

Julia also facilitated many successes for her students at this school. Harkening back to the importance of vocal pedagogy to Julia’s teaching philosophy, she stated, “My emphasis has always been . . . I’m a voice teacher before I’m a choral director.” Julia restructured classes to include a select group, a large concert choir, a men’s group, and a women’s group, to better focus on vocal needs. As a result, she indicated that students received consistently high ratings at large group festivals, she had a large number of boys from her choirs make All State, “which is huge in that area,” and four students who were selected for the Governor’s School for the Arts then went on to become choir directors. “[This group of students] was a strong group that I could mold and see some pretty strong successes.” Julia indicated students from this school still call her, which is “significant whenever it’s been that many years.”

Julia indicated that several components influenced her decision to pursue a master’s out of state at the time that she did. “I had been teaching for four years and in [that state] whenever you reach your fifth year you have to have at least started working on your master’s degree,” she affirmed. Another component was a change from block scheduling to a period day, which meant “teaching arts and humanities” would be added in addition to her choral classes at her school. Julia also communicated that she wanted to

expand her skill set and get her master's in something that she wanted rather than something she had to do because the university was geographically close, and she would have been limited to studying music education.

While Julia enjoyed performing, she enjoyed “helping other people perform even more,” so the vocal pedagogy program at her chosen university, and encouragement from a friend who had recently graduated from the vocal pedagogy program there, were the catalysts for her to attend. By studying vocal pedagogy, she saw “an opportunity to go pursue this degree that matched me better. And because I wasn't married, I didn't have children, I had the flexibility to be able to go.” Julia chosen master's institution was a co-gender but traditionally women's university where the majority of students and faculty were women.

Julia accepted a teaching assistantship (TA) with a professor who authored or co-authored books on vocal pedagogy and diction for singers. “I chose that program specifically because she was there.” Julia indicated that the vocal pedagogy courses and TA duties with this professor and “getting to sit at the feet of somebody who really knows their stuff” was “just very special.” During her four years of K-12 teaching, Julia rarely performed. She stated, “There were a lot of insecurities in having not sung. . . . A known name and here I was taking lessons from her. . . . It [was] kind of intimidating, even though she was not intimidating by any means.” Julia indicated that her lack of self-confidence was one of her struggles during her master's studies but through her struggles she went through “a great growth process.”

After living in her parents' home for two years in her previous job, Julia's master's institution was twelve hours away. “[My master's studies] were the first time in

my life that I ever experienced homesickness. Those insecurities I was talking about, combined with not being physically close to them,” made her homesickness was so obvious to her cohort that they “were kind of surprised to see” her return in January.

During her two years of master’s studies, Julia also taught vocal lessons to students in a local middle school, the program of the friend who had encouraged Julia to attend this program.

After completing her master’s degree, Julia decided to move with the intention of getting a teaching job to establish residency and then beginning a doctoral program at a large university. Unfortunately, Julia was unable to find a teaching job, so she took a job at a local bank for a year. The bank position was a “wonderful learning experience” because she “learned to be a salesperson and be able to go to administrators and say, ‘Yes. You want to do this.’” It also taught Julia that she was “in the right field,” she “needed to be in education,” and she “needed to get back into the classroom.”

Julia then accepted a position back in the same state as her previous teaching position but in a small, rural school with only 600 students. She stated, “[My school community] was very much [the ‘Duck Dynasty’] mentality, which for a city girl was a challenge” because “the culture of that school that was very different experience than what I had experienced personally.”

While in a low socioeconomic area, the high school was not labeled as Title I because “the principal chose not to accept the strings that were attached to it.” Julia affirmed that the principal in the school “valued music at that point in his career” and “wanted things to grow,” however, “the FFA program and football were king of that school.”

As in previous schools, Julia cultivated a relationship with the band director “because we were dependent on a core group of students that we both needed because we were a small school.” Together they worked to develop a program that “was really a full spectrum of music, which was part of the shift from thinking like a choir or band director, to a music educator.” Julia and the band director added class piano, a theater survey course, guitar, and rock and roll history “to get more students involved in making music.”

Collegiate Teaching Prior to Doctoral Studies

After three years, an opportunity arose to move to the university level, “sooner than I ever imagined would be in my career, especially not having a doctorate yet.” Julia was hired as the music education specialist at her previous undergraduate institution, a small, private, Christian university. Julia stated, “I had lots of different sets of experiences. Large school, small school, public school, private school. In cities, but also in rural environments. So I had this wealth of experiences that I could work with pre-service teachers.” Julia coordinated student teacher supervisors, coordinated with the College of Education, taught voice, directed a women’s chorus, taught elementary and secondary music methods and music appreciation, and served as the music director and vocal coach for musical productions. I commented that her schedule sounded incredibly busy, to which she replied, “I’m not married. I don’t have any biological children. I have lots of kids, but you know, they’re all over the country now, so. It’s allowed me some flexibility to be able to be involved a lot with those different things.”

In an earlier interview, Julia stated, “I don’t view my gender as being a significant portion of the music educator that I am.” I believe she stated her gender was not of significance because she had not had “any experiences or even any real struggles”

throughout her career “for having been a woman.” I asked her if she thought that her tendency to nurture her university students, words that she had used previously, could be attributed to her gender or to some other influence. She stated:

I think a lot of it’s gender. Especially not having biological children, so that nurturing instinct as a woman has to have an outlet. I don’t have pets, haha, so it’s been my students. I think there’s a direct correlation to that.

Of the male professors at her university Julia remarked:

Just as some students call me “Mama _____,” there are male professors who were a “father figure” to multiple students. Even the men in that environment, I don’t know that I would describe it as nurturing in the same way as the mothering instinct, but there is definitely a protective mentoring relationship. That’s part of that culture.

Julia spoke of proud moments in her collegiate teaching, specifically of the group of students that she was with for four years, from her first year of university teaching to her last before starting her doctoral studies. “Seeing their successes as individuals, you know? Isn’t it our job as teachers to equip them with the skill sets where they don’t need us anymore? And so seeing them flourish on their own, those make me proud.”

When Julia was hired at her university there “was an understanding” that after three or four years she would go get a doctorate, however, Julia explained, “I’d already had in my brain that I was going to get it. So yes, there was prompting from my university” but the desire “was really already there.” When it came time for Julia to begin her doctoral studies, Julia’s university would pay a percentage of her salary for three years. “This degree is basically paid for, which is a huge blessing, and I am very grateful,” she remarked.

Julia's Doctoral Experiences

Julia was the only initial survey taker who had full-time teaching experience at a collegiate level prior to beginning her doctoral studies, and also the only potential participant who entered her first year of doctoral studies at the start of this study, affording me the opportunity to see the doctoral experience through her unique perspective.

Julia chose her doctoral university specifically because of the type of degree it offered. "I looked at a lot of different options," including an EdD in higher education administration, choral conducting, a PhD in music education, and a DMA in vocal performance, "but none of those really felt right, because as you can gather from my life story, I don't like to be put in a corner and do one little thing" . . . the program at her chosen doctoral university "became very appealing," she explained, because it "allowed her to be "two dimensional, focusing on music ed. and vocal pedagogy." The program was also "set up to prepare you to teach at a collegiate level" through an intern and externship component. Julia, with her prior collegiate teaching experience, would not do the externship, but everybody, even non-music education majors, went through the internship "to co-teach a course with a faculty member." Julia's doctoral university was also in her home state, so choosing that program "was really a no brainer."

Isolation, Heart Sickness, Support

When Julia and I first met Julia was only her second day of doctoral study. She recalled:

Last week was very strange as orientation stuff was happening back home and orientation stuff was happening here, too. Yesterday on the first day of school everybody is coming and going "Hey, what'd you do over the summer," and you

know, all of that excitement. It was very strange yesterday to be here and not know anybody. So me, being the social-type person, as you can probably tell, that was a challenge.

Julia explained, “There’s a little bit of heart sickness, is what I’m calling it, for being back at my university and being in my town, but I know I’m here for a reason.”

In later interviews, after Julia had had time to adjust to her new environment, she elaborated on her feelings of “heart sickness” and possible reasons for these thoughts.

The most jarring adjustment by far has been the lack of connection with students and lack of opportunity for me to be the teacher. In fact, that’s one of the things that I’ve really learned about myself. I’ve really learned that I am a teacher by nature. I knew [I am a teacher by nature], but not to the extent that I realize it now.

Julia expressed that being a student was “very selfish” because there were few opportunities for her to give to others. Since beginning her doctoral studies, Julia lamented:

I don’t feel like myself right now, because I’m not working in those areas that are my strengths. That doesn’t mean that I’m not OK with it, because I know that it’s a short amount of time. It’s kind of my motto right now. I can do anything for this short amount of time! So, I deal with that. . . . The fact that I don’t have those interactions with the students, and I don’t have the opportunities really to see their growth is hard.

Julia remarked that when teaching at her university she was working in her “sweet spot,” and even on hard days she left work “feeling energized.” During her doctoral studies she explained, “In those moments when I actually get to teach the choral methods class, or I get to go do the student teaching supervisions it helps fill me, you know?”

During Julia’s voice lessons, a situation in which she was used to being the teacher and not the student, her stress showed.

There’ve been things that have been happening in my voice lesson that haven’t been issues in years or have never been issues. I left my lesson . . . last week

going, why is she having to tell me these things? [These problems with my voice] aren't normal. It's the fact that I am emotionally having to tighten up, which means that it's a physical manifestation of all of the emotional sides of things.

She affirmed, "My teacher is very conscious of that whole situation, and she's very kind and generous. We've had discussions that I'm more of a colleague with her than I am a student."

Cohort

Julia had "a very hard time relating to other graduate students." Instead, she connected "better with faculty members" because she was "used to being a colleague of theirs instead of a student," experience other students did not share. "There seem to be more opportunities to be connected to faculty than students," such as an open invitation for graduate students to attend music education faculty meetings throughout the semester.

"The opportunity to interact with other graduate students outside of class just hasn't happened really," she communicated. During her master's studies students took the same course sequence together, and as part of the opera ensemble Julia engaged with other students. "That doesn't happen here," she explained. "It feels very isolating. Not intentionally, but just because of the set-up of the program." As the lone music education primary doctoral student, "there really isn't that" student cohort, "which is another reason why I connect more to the faculty than I do to the other graduate students." "It's so strange," she remarked.

Julia's support system included her physical family and her church family back at home, as well as her previous university students. Julia noted, "Neither one of [my parents] have advanced degrees, but they're very much supportive." Her students, whom she called "her kids" because "it's very much a family environment and those

relationships are very important in the university's culture," sent texts of support, as did members of her church family back home. "Even though there's not many that are here close by, with social media and cell phones and texting, I still feel incredibly supported." While she tried to stay connected with people back at home, Julia noted that it can also be "a struggle, because some of them can relate, but a lot of them can't and don't understand" what she is going through.

Representing Julia's thoughts of isolation and not fitting in in her doctoral program, Julia shared a picture that juxtaposed her ID card as a professor at her previous university next to her ID card as a student at her doctoral institution. She explained:

This picture represents multiple things. First of all, the transition of losing 60 pounds, because it hardly looks like the same person. Second, it also represents the faculty at my university, versus the student here. When I go up and check out something at the library, or you know, I'm using it for something and my current ID says student, I know that I don't look like the undergraduates definitely, and I know I'm older than a lot of the other graduate students that I'm around on a regular basis.

Of her weight loss, Julia indicated she had learned she needed to take care of herself, needed to learn to say no, and needed to stop "pouring" herself out to other people, "so I have something to pour out to other people and kind of rebalance." She acknowledged that she had not been "really good about hanging on to that" healthy lifestyle during her doctoral studies "because it's been so emotionally uncomfortable."

Coursework

A picture of her "90 Hour Plan" for her doctoral studies Julia shared, represented "that struggle between following degree requirements, meeting degree requirements, versus getting the experiences that will help me to grow and the things that I need, as opposed to what universally are needed for that degree." She spoke of the topic at length.

I'm trying to fit everything and be completely done in three years, which is doable. Another thing I'm trying to consider is the possibility of getting the coursework done in two years to be able to go back home for the third year. I wouldn't teach that third year. I would just live at home and write or do whatever I needed to do.

Julia described her advisor as her "champion" because "he's willing to have the discussions with people and make justifications for why some of the things that I need to do are going to be different from what the graduate handbook says." "There've been multiple times where he goes . . . 'You don't need to sit in the class because you can do this, this, this, and this. Have you done this experience? Yes. Then, yeah. You definitely don't need that.'" They discussed substituting courses when possible, such as replacing a particular music education class, "which I could probably teach," with a "higher ed. administration course." This course would be helpful because others at her university had previously inquired whether she had interest in providing "leadership in the music ed. department" in the future. At the time she was asked, she did not. Now, however, "having an opportunity to expand my skill set and add some higher ed. administration is very appealing, if they'll let me," she affirmed.

In splitting her degree between music education and vocal performance, Julia communicated, "I feel very different from a lot of the people in the voice area, but it also causes me to feel different in the music ed. world." She stated, "I was kind of put in a corner to choose vocal performance because they don't offer vocal pedagogy." She had taken coursework during her master's studies with similar content to the required vocal portion of her doctoral studies, but because the course titles were generic, "they don't count."

And to say to me, these sets of experiences don't really matter because you don't have this [exact title] on your transcript. . . . That doesn't make any sense to me. . . . And I'm going, "I teach a diction class. I don't need to sit in a diction class." . . . It's jumping through somebody else's hoops, and you say, "Yes ma'am, yes sir, and try to bite your tongue without poking your eyes out."

Julia communicated that she shared more of her concerns with her advisor than with her voice teacher, who as the head of the vocal area seemed "not willing to be flexible based on what my needs are." Although "she's sympathetic," Julia noted, "she's bound to, as the chair of the voice area, to these certain things," and "she's not used to making those exceptions." As a music educator, Julia remarked, her advisor, however, "gets it."

In education we go, "What's in the best interest of the student? Let's modify and adjust because we want the student to be successful." Where in the performance world it's, "Here is the standard. This is the way you do it. You must rise to this [standard] and follow this prescribed way in order to do it." And you go, "That [inflexibility] is not really educationally sound."

Julia explained that in the coming semester she would have to take classes she did not need because this struggle to take coursework that met her needs was "a battle that wasn't won." In contrast, in future classes her advisor would teach, he would be willing to be flexible and only ask Julia to come to class on specific days when the topic being covered is applicable for her. "So it's kind of a little joke," Julia remarked.

Research and Writing

Throughout our interviews Julia often remarked about the amount of writing required for her classes and the writing projects she was working on at the time. She communicated that she already had a sense that at her doctoral university the push for research was "much stronger" than at the university where she taught. "At this point I perceive, specifically because of the kind of degree they offer . . . I think that they have a

good sense that both are necessary. Educated teaching based on solid research, so it's a good balance."

Julia communicated the transition to being a student again was hard for her.

Doing all the writing and not knowing the expectations. Not knowing what the professors want. Having to navigate all that as a student again, that's been challenging. But the academic side of things hasn't really been challenging.

She continued, "It's an interesting experience, all of this writing that I've done in the last three weeks especially. It causes me to go . . . is it really worth it, the doctorate? Why can't I just go back to teaching?"

Julia indicated that her struggles with writing could be attributed to being "out of practice . . . so because of that, it's taken me longer remembering the processes or the expectations in the writing process." During her master's studies in vocal pedagogy, Julia indicated that "significant legitimate program notes" were written, but "it wasn't the 20-page research paper that we are writing specifically designed that we are able to submit to a journal. [Writing required during master's studies] was never that kind of writing." She concluded, "I think it's just me getting used to it. I think it's more a matter of me than the process, or my perceptions of my writing. It's probably my perfectionist tendencies . . . and I probably need some patience with myself."

Julia explained that the university where she taught was not a research institution, but was instead "very practical based." Her university did not have a tenure track "as most universities have," and the university was not a "publish or perish" environment. She continued, "If you do, that's great. If you present, that's great. If you perform, that's great. But it's not a requirement of the job." Julia remarked, "For me, for my personality, for the sorts of things that I like to do, I definitely lean significantly toward the teaching

side of things” so “it’s a great fit for me.”

One of the reasons Julia chose her program was the fact that she “didn’t necessarily want the huge pressure of the PhD . . . Not that I can’t do the writing. It’s that I really don’t like the process.” Considering her attitude toward the research process, Julia and her advisor had discussed, even at this early juncture of her studies, what her dissertation “could possibly look like” and of “coming up with something that might be more of a creative project. . . . not necessarily the written dissertation that would be qualitative or quantitative, but curriculum based, maybe.” “The idea of combining the music ed. world with the voice world was kind of my initial, ‘Hey. That would be so cool, because those are things that I love and can get excited about,’ she communicated.

Atmosphere

During one interview, I asked Julia to describe herself in five words or less, because I was curious how she would respond when not allowed to elaborate or use long explanations as was her tendency. Her answer confirmed the importance of Christianity to her identity. She stated, “Christian, daughter, teacher, musician.”

Throughout our interviews, Julia often reflected on her experiences in her doctoral program in reference to her experiences as a music education professor at her Christian university. “Both places have good people. Both places are trying to educate people the best way they can,” she stated, but “the primary difference is the spiritual emphasis at my university versus the secular, non-spiritual emphasis at my doctoral university.”

Part of the homesickness for home is those connections to the people that I have down there are so much deeper and richer because of common goals, because of faith. Common goals because of the activities that were involved and we live life the same way. And so finding people who are like-minded up here is very hard for

me because the people that I will find on campus very rarely live life the same way that I do.

Julia indicated in later interviews that “the ability to connect with people up here has been a real challenge.”

There are music people, there are church people. Everything is compartmentalized here, and I’ve lived my life, especially the last four years, but really the previous seven years, not compartmentalized. Everything was completely mixed together, which is the reason why my university is good for me.

The “big difference” that Julia experienced personally between the atmosphere of her doctoral institution and where she taught was that “what’s shared about your life is different.”

Whereas I’m pretty much an open book with my students at my university, because there’s a transparency that I have to have to discuss some of the spiritual things that we need to talk about, there’s a level of information that is shared that’s not appropriate in the doctoral university’s environment.

At her doctoral university, “people are much less likely to share information because they want to make sure there is clarity between roles,” whereas at her Christian university, described as a “family environment,” the role clarity is “much more fluid,” because students and professors have a more familial relationship than strictly teacher and student. Highlighting the familial relationship at her university, Julia often referred to herself as a “mother hen,” and her students as her “chickadees.”

Julia also indicated that she found herself wanting to ask personal questions of her professors, but thought, “I probably shouldn’t ask that question, because they won’t answer.” “I want to know about my advisor’s girls. I want to know about his wife. I want to know these things because that’s what I’m used to, but it’s not appropriate here.” Julia discussed that she had a collegial relationship with her advisor as his TA, but because she

was also a student in his classes, they also had a student-teacher relationship that she indicated they “navigate really well” partially because Julia was “used to navigating that,” but in the role of the teacher in the relationship. Her experiences navigating that relationship with her own students made navigating her relationship with her advisor “really easy.” “I know where that line is of the things that I can ask related to class stuff, and where to just not ask,” she affirmed.

Student Teaching Supervision

There had been an opportunity to teach an independent class as a TA, but Julia ultimately decided “what I was going to be asked to teach,” Music for the Elementary Teacher, was “not a course that would have been beneficial for me to teach” because she did not “have experience teaching that course,” and the class was not offered nor would be offered at her university. “It’s not going to be relevant to what I’m going to be doing,” Julia asserted. Or Julia could choose student teacher supervision, which made “more sense” based off of her experiences, and the fact that the student teachers were choral or elementary, and the other TA available for the position was an instrumentalist. Julia decided to supervise student teachers.

By our second interview, Julia had begun site visits as a student teacher supervisor and completed some formal observations. She indicated that “the process of evaluation and assessment for the student teachers is very different” than at her home university. Within the music education faculty, Julia explained, the instrumental, vocal, and general music instructors “all approach [expectations for student teachers] a little bit differently.” Julia indicated that she often asked questions of her fellow supervisors and the student teaching coordinator. “The interesting part of it has been for me to figure out

just how do I navigate the [student teacher supervising] system to help the students be successful.” Julia remarked that “maybe there’s an assumption that since I’ve done [supervising] before, just go do it.”

Julia indicated that she had to learn to be more “hands off” with student teachers than she had been at her own university. “And honestly it has nothing to do with me. It’s about I want to make sure I’m doing what I’m supposed to be doing for the sake of the students. I don’t want them to be messed up because I didn’t do something.”

Assistantship Duties

Julia noted that her advisor viewed music literacy as of prime importance for a choral ensemble, whereas Julia viewed choral technique as of more importance. She shared a picture of the cover of a choral resource written by her advisor that represented the “the mold that he’s teaching his students” for music literacy, a specific, well-researched method he used. “While he’s very willing and wants me to do whatever I’m comfortable with and sees the value in the students seeing something different, there’s still that pressure for me to come in and do it right,” she explained.

Julia indicated that her advisor was “not exactly sure” how to use her, and she was “not exactly sure how to help him” since she as in the process of learning his “system.”

That’s been a little frustrating for me because I want to help. I see how many things he has up in the air and I’m supposed to be helping him, and I can’t fully yet. . . . He’s a lot like me in the fact that it’s easier for him just to do it than to have somebody else do it. So, we’re all trying to navigate just what is the best use of me.

Julia’s advisor served as director of a high school choir at the lab school for the university, a duty new to him that year. He incorporated the choir as a lab for his university choral methods class. Students received three hours of practicum every week

with the high school students, and then every Wednesday afternoon they attend a two hour choral methods seminar. The challenge, Julia asserted, was that her advisor had faculty meetings or scheduling conflicts with both the seminar class and the lab.

“Fortunately his skill set and my skill set are very similar, and my sets of backgrounds are very similar . . . so I’m helping him with the choral methods students” and “helping to deliver content to those choral lab students.” Julia communicated that the university choral lab class also functioned as the lab choir for choral conducting class every other week.

Developing a Mentor Relationship

Julia spoke at length over the course of her four interviews about her unfolding relationship with her advisor for whom she was a TA. She described him as “very intense,” “very good at what he does” and that “he has high expectations for the students, which I totally appreciate and get,” and as a “kind,” wonderful man” who is “very compassionate and considerate, partially because he has a wife and three daughters and even a female dog. So he works well with women,” which Julia remarked, “is a good thing.”

When the school year began, her advisor was under extreme pressure because of his work at the lab school and she did not want to “add to the complexity of the situation to express” her needs. In a later interview, Julia indicated that she and her advisor had experienced “a pivotal moment” in which “there were conversations and discussions that he and I needed to have, but I wasn’t willing to have with him until after [an important] concert because there was a level of pressure and focus that he needed to have to get through that performance.” After the pressure of the concert was released, Julia and her

advisor discussed what the rest of the semester was “going to look like.” Julia explained, “Previous discussions leading up to that had always been focused on me knowing what was in his head, which was absolutely necessary. But this meeting focused on him knowing what was in my head, which was finally the pressure release that I needed.”

In their conversation, Julia noted that he “actually picked up on some things that I didn’t even say, but were thoughts I’d already had.” For instance, he picked up on the fact that Julia wanted to be on campus for just two years to go back home for her third year. “His comment was, ‘Know that I want you here as long as you can be here, but we need to figure out how to get you back to your university sooner.’” “I was literally flabbergasted,” she stated, and “that was a gift and a blessing in that conversation, and was really what I needed to hear and know.”

Another “one of the things that came out of that conversation” was his concern for her when she first arrived on campus.

He picked up on . . . the fact that my tendency is to pour myself into something maybe more that I should at times, so I think there was almost an element of him protecting me whenever maybe he shouldn’t have.

Julia asserted, “From my perspective, I would have much rather just jumped in, because I think it would have distracted me from some of the other issues and pressures of the whole situation, because I would have been doing things that are normal.” Julia reflected:

It was a blessing and a curse that there were several people trying to protect me and be sensitive of my time. It was a blessing that they were being thoughtful, but I actually function much better whenever I have lots more to do. So in those early weeks, part of the struggle was I was used to being right in the middle and the thick of everything being super busy, and I didn’t have hardly anything that I could be busy with.

Julia noted that “in a lot of ways it would have been helpful” for her to have a class of her own to teach, but she did not know that at the time.

Julia indicated that there was “a lot more trust” in her relationship with her advisor since they “were able to talk” and, with regular bi-weekly meetings, they were now “better able to communicate and collaborate.” Julia belatedly realized that her participation at the lab school needed to increase, “not just for me and my need to teach, but also for the stability and spreading of the workload around.” At the beginning of the semester, Julia thought that her involvement would “confuse things” for both the high school and university students, “and probably for the first half of the semester, that was wise. But going from here on, it doesn’t need to be that way,” she explained.

Julia called this pivotal conversation between her and her advisor “a wake-up call” for him to function more as a mentor. “I don’t feel guilty requiring that of him now. So it’s a very different place today from wherever it was when we talked three weeks ago,” she affirmed.

Coping Strategies

As Julia’s doctoral studies progressed, she began to verbalize coping strategies she used to ease her discomfort as a doctoral student. Julia indicated that other than providing more of a community, many of the needs she had during her doctoral studies were “not things the university could not provide,” but things she needed to provide for herself. When I first asked Julia what she needed to be successful in her program, her response was, “I don’t know what I need. I need for it to be done!”

Julia explained that connections with people on her doctoral campus were “very limited,” so one coping mechanism she developed was “trying to build connections” and

“trying to create that support system” in a local church instead, “since so much of my identity is bound in that.” Julia spent time with the congregations of two local churches “worshipping with them and trying to develop some relationships” to determine where she was “going to eventually place membership.” Julia indicated that one church was in a farming community, while the other included more middle-class professionals.

One congregation, it’s like they don’t know what to do with me because I don’t fit the normal mold and expectations of life. Not that they mean ill of that. Whereas the other congregation, it’s not, “You’re not married. You don’t have children.” It’s a, “Hey, you have this skill set. Let’s use you.” Wonderful, Godly, people at both places.

She explained that having the support of her new church members was “nice,” but her developing relationships with new church members was “not the same as having people who are church people who are also music people or have similar interest.” Still, Julia stated that church attendance would ease her isolation” because it “allows for relationships with people who are living life closer to the way that I do and not depending upon that in the graduate school setting. I’m not saying it can’t happen, but it’s less likely to happen.” She indicated that there had been a shift when she decided which church to attend regularly.

Now that Julia and her advisor had had their important conversation and were communicating better, Julia explained that another strategy she would use in the future would be “trying to seek out opportunities to teach,” because not teaching was so uncomfortable for her. She stated, “So trying to help lighten the load. Verbally saying to him, what can I take from you? Give me something more to do, have been strategies.”

Julia’s most important coping mechanism was “quality time” at her home university.

One of the things I articulated earlier is the idea that I make sure I go back to my home every couple of months to maintain those relationships and be filled. I'm a quality time girl on the Love Languages, and so I need that quality time. And it doesn't have to come constantly, but I need to get that quality time so I can make it to the next time.

To that end, Julia went for homecoming at her university, where she got to see some of her "little chickadees," students either in her voice studio or with whom Julia "worked with really closely" at her university. Julia explained that, to "go back and do what she needed to do, . . . I need to be back there every couple of months to refill myself, because that connection there with people, with the community, with the things that I do there, is such a part of who I am. She continued, "My job fits me like a glove. So up here, since the glove has been taken off, everything is completely vulnerable. So it's just been challenging because of that. It was good to be there." Her short trip back for homecoming was important for her that semester because, she remarked, "It reminded me of who I am in that context that had gotten completely lost this semester up until that point. [The trip] was a rejuvenating experience." Julia affirmed that she planned a trip back to her university again over winter break to get the quality time she would need to return to her doctoral studies second semester.

Future Aspirations

Julia indicated she would return to the university where she had previously taught after completing her doctoral degree. "That's the plan. It's home now, and there's a special connection with that community as well as the student body that's there, and the faculty and colleagues." She indicated that she would be expected to "give back" two years for every year of financial support her university had given her during her doctoral studies. She clarified, however, "I would go back there anyway." Julia voiced her wish to

“try to, not make drastic changes, but improve things that we do, help the program grow.”

Julia explained that she could envision the music department at her university “down the road ten years, fifteen years,” adding that a master’s degree in music education was a needed in her state. “I envision myself going back to my university and helping things grow, and myself growing into whatever the department needs, or whatever opportunities there are.”

Christine’s Portrait

Growing Up, Undergraduate and Master’s Study

Christine’s early experiences with music were influenced by her first women music teachers, piano and church choir directors, but no one was more influential than the young woman who became Christine’s band director her junior year of high school. She explained, “The band directors I had before were old men. Nothing against them, but there was no relatability there, you know? I couldn’t see myself in their shoes, because they were so far afield from where I was.” Besides being young and a woman, her high school band director also provided Christine with opportunities, such as connecting her with the principal horn player of a professional symphony for lessons, putting her in “a great position to audition for colleges.” Christine’s band teacher also gave her the first “taste of what it was like to get in front of the group.” “There were many times where she would just walk off the podium and pass me the baton,” trusting Christine “enough to get up in front of the group and lead.”

I asked Christine why, after completing her bachelor’s degree in music education, she chose to pursue graduate school rather than teaching. She explained, although “my [high school] band director had been a very dynamic personality,” inspiring her to teach,

she encountered music education professors during her undergraduate studies whom she described as “dusty” old teachers “doing the same thing year after year,” which turned her off of teaching. Christine mentally prepared herself to perform instead. After student teaching which she “loved,” however, Christine thought, “maybe I do want to do this teaching thing, but I’m not totally ready.” Thoughts of being unprepared to teach led Christine to pursue her master’s degree.

One university, of her two final choices, offered Christine a teaching assistantship and a three-semester degree program, which was “appealing” so she “could get it done and get out on the job market.” Looking back on her master’s studies, Christine affirmed:

I don’t regret it. I think I would not have wanted to be trying to be a first-year teacher and going back to school again. But in other ways . . . I lost something, some meaning of what I was doing because I didn’t have [teaching] experience to back me up.

Career as a Woman Band Director

Christine’s first school, in a low income, rural, blue collar farming community, housed all grades, K-12, under one roof, where “ethnic diversity was non-existent.” Compared to her own upbringing in a diverse urban setting, it “was really strange for me to look around at a school that was completely white.” Christine was hired by a woman superintendent and “the community did not take well to female leadership, . . . probably one of the first times I saw that face to face.”

Christine taught 5-12 band in this position for three years. She indicated that the school was in many ways a wonderful first teaching experience because “they appreciated anything I did,” and “parents were very supportive and nurturing.” She “really got to know the students and their families pretty well, learning early in her career “how important all those family influences are on the students.” In contrast, her current and only other teaching position is in a high socio-economic, suburban high school in

where 8% of students receive free and reduced lunch; the student population is 80% white, with 20% Asian, African American, and Native American students. While her rural school district only graduated 34 students, her current school houses 1,500 students in grades nine through twelve. Christine indicated that she plans to remain in the position “for the rest of her teaching career.”

With 20 to 30% of the student population participating in the music program, two band directors, two orchestra directors, and one choir director lead two curricular choirs, three extra-curricular choirs, three curricular orchestras, one after-school chamber orchestra, two bands, two jazz bands, and an active chamber program. Christine stated, “It’s a pretty big program.”

I asked Christine to both describe herself as a teacher and describe how her students and colleagues see her. As an ensemble director, Christine communicated, “I do maybe project a stern, focused persona during rehearsal. When you’re on the podium you have to be a little stern to keep control of the 100 kids you have in front of you.” Christine noted that her students would say, “If you dig beneath that, that I’m a very caring person, and very interested in each individual and their success,” and that her colleagues would say she was “someone who is willing to step up to the plate and do what’s needed.” Like her own high school band director, Christine remarked, “I feel . . . I have a responsibility to . . . make sure everyone has opportunities. So I’m the first to say, yes, let’s host solo and ensemble, or yes, we should host All County.” One of the best aspects of Christine’s job was her colleagues, who “get along well, enjoy each other’s company, and have good camaraderie.”

When Christine first began her position, she came in as an assistant band director to a man who had been at the school for many years. She described their relationship:

There was no room for me to make any suggestions or changes to the program. It was his way. He was very much traditional: "I am on the podium. I lead this program. I am the main band director." That was it. He had a title on his door. It said, "Director of Bands."

After the director retired, a band director was hired, but did not receive tenure, so another director was hired. Her administrators "were looking for a figure head" and both directors hired for the band program were men. Christine remarked, "I was disappointed in many ways that I wasn't used as a resource" in the hiring process. "I wasn't listened to in terms of what was needed in the program" and it made Christine "lose faith a little bit in the administration. . . . That was my first, ooooooh, they have agendas, and there's things happening behind the scenes politically."

Christine affirmed that her relationship with the other current band director, a woman, was "rocky at first" because of the administrators' agenda, but once she realized that did not match the department's agenda, "things worked out pretty well."

My band colleague and I have worked pretty hard on our relationship, and we really work as a team. . . . It's a little embedded into the band mentality that if there's two people, then one must be the head, and the other must be the assistant. We don't have that title, nor do we fall into that trap for the most part. We just have directors. So there's no hierarchy.

Christine indicated that she and her colleague were the only women secondary band instructors in her county, and as such, they had encountered a typical response from others.

"Oh. You're a high school band director and you're a woman?" That's the kind of response you get from people. And the assumption that, "You're a woman. You must teach elementary band," you know? We've faced that over and over.

Christine's motivation for pursuing a doctorate hearkened back to the administrative issues she had encountered at her school in the past. She felt dead-ended in her current position and thought, "Well, at least [doctoral studies] opens up other doors for me, and whether I decide to go through them or not, we'll find out later." One possibility she considered was teaching at the college level. Christine remarked, "I think in the back of my mind I had this little thing. I have children, and if I teach at a college, I could get reciprocal tuition. Haha. A side benefit."

Christine's Doc Portrait

I asked Christine why she decided to pursue her doctorate online rather than as a traditional face-to-face student. One issue of concern was that "there were no universities in a reasonable distance for me that offered a program that I would be interested in."

I have practical responsibilities, and a family, and a mortgage, and car payments, and all of those things. So while we probably could have made it as a family if I had to stop teaching for a period of time . . . [but] for practical reasons, my chosen program allowed me to keep teaching and get the degree that I wanted that I couldn't have gotten unless I moved somewhere, and I wasn't willing to uproot my family at that point.

Christine's husband teaches middle school band in a district neighboring her current district, and their two children, a nine-year-old boy and a twelve-year-old girl, attend a school in the area.

When Christine's school district policy changed to pay for online coursework, Christine was able to begin her doctoral studies. She was the only participant to complete her doctorate through an online program, and the only participant to complete her degree entirely part-time.

When I asked Christine if she would have considered doctoral studies full-time, had there been a doctoral program in close proximity, she replied, “I think for me it was more important to continue my practice while I was learning more.” Her online program allowed her to “not have to sacrifice teaching time” while completing her degree.

Facilitators, Professors, and Coursework

Christine graduated a few months prior to our first interview. I knew little about online programs, so after an initial interview, my first follow-up questions had to do with the structure of her program and coursework.

Christine explained that students took two classes per semester including summer, for seven weeks each, not concurrently. “I entered the program before they had an established pathway that you were supposed to progress through,” Christine remarked. She took leaves of absence when no classes offered were of interest, or when she knew it would be a hectic time. “I probably took three leaves of absence. Other than that, I was taking class continuously with a couple weeks in between each class” for six years.

Christine’s doctoral classes were large, often with 150 to 200 total students, but they were then split into at least 15 groups, each with a facilitator. Facilitators were all professors from universities, but not necessarily from Christine’s institution. Christine discussed the differences among her classes. “I had some classes that were very contact heavy,” such as a class in which her small group and facilitator met for a weekly session that included synchronous, interactive components such as debates. “Those were really good classes,” Christine asserted. In other classes the only synchronous component would be a lecture that “would also be recorded, so if you couldn’t join in . . . you could

watch it later. But if you join in live, you could ask questions and it would be more interactive.” In contrast,

Some classes had no synchronous components at all. You were required to react via a message board. We would have to post something in response to a prompt, and then you would post a response to at least one other classmate’s post. [Posting on the message board] was just done at your own pace during the week at some point.

In Christine’s facilitated group, there were only two doctoral students amongst the master’s students. Assignments for doctoral students reflected an expected difference in scholarship between them and master’s students. Christine recalled one instance when a master’s student was upset by one of her posts and did not really want a discussion. As a result, Christine communicated mostly with the other doctoral student. They approached their facilitator with their concerns. She felt he took offense instead of understanding that they just wanted more doctoral students in their group. “It ended up being a really awkward dynamic . . . and so I just put my head down and did what I had to do to finish the class,” she explained. In part because of complaining to the other doctoral students,” her program no longer combined master’s and doctoral students in classes.

Christine recalled a different facilitator with whom she felt a connection. “He never made it seem like his time was more valuable than ours, and sometimes professors can give you that in a subtle way, . . . just in the way they talk to you maybe is less peer to peer, and more professor to student relationship.”

When you have somebody like that, you just respond in a better way, and you’re more willing to share your thoughts without worrying about what the professor’s going to think of you when you’re honest about either an aspect of the class, or something you’re thinking about that you’re not sure about. I always felt comfortable being open.

Christine rarely spoke specifically of the actual professors in any of her classes, and often used the word “professor” interchangeably with “facilitator.” I asked Christine how much contact students had with the primary professors compared to group facilitators. Christine responded:

In some of the classes, even though I might have had a facilitator and not the primary professor, the primary professor would make it a point to do one or two live lectures a week where you could interact, so you felt like you were getting information from the horse’s mouth, and you could ask a question directly to the main professor. The other classes maybe you didn’t have as much connection with the professor.

Christine affirmed that most of the professors “did a good job,” and “were very responsive” when it came to communicating with students, and she “never waited longer than 24 hours for a response.”

Christine’s primary dissertation advisor resided overseas, causing some unique communication difficulties during her dissertation process, such as finding meeting times with the time change to consider. They Skyped “fairly often, just to chat and see how things were going when it was necessary,” but primarily communicated through email, “because that was probably the quickest way.” With both facilitators and her dissertation advisor, despite professors responding quickly through email, “you still don’t get that face to face. It’s a different relationship you’re building.”

Christine spoke at length about one class, her “favorite,” in particular.

This [class] was the first time that someone had taken all of these philosophies that and actually zoomed in on them, how they applied to me and my classroom. I remember learning about all of that stuff as an undergrad, and thinking, “What does this [study of philosophy] have to do with being a band director?” Because you’re in these mass education classes. . . . There’s really nobody helping to pull the focus in on how it might apply to your particular area. It was exciting for me to take these things that had been floating around in the back of my mind and really apply them.

Cohort

Christine noted that in her program “most everybody else was in the same boat” as her, “teaching while they were working towards their doctorate” part-time. Christine indicated that studying online could be an isolating experience, with no cohort and changing facilitated groups with each class. She explained:

You don’t have the daily interaction with other students, or water cooler conversation. Sometimes when you just need to vent, or you’re not sure what’s going on, you need to ask some questions, you don’t have that peer opportunity. You’re stuck with, “Well, I guess I’m going to have to email my professor and ask this really dumb question.”

One positive in the program was that working within groups was the norm in most classes. Through this group work, Christine made “connections all over the place.” She communicated that it was “kind of cool” and “eye opening” to hear stories from teachers all over the world, which was “not something you would necessarily get in a brick and mortar institution.”

Gender

I purposely did not initiate a gender conversation with Christine. I wanted to find out from her first if gender was an important aspect of her doctoral experiences. It quickly became clear to me that gender was, in fact, important to her experience. In our very first interview, Christine described administrators who were “old school” and thought “women can’t be band directors,” and how lucky she had been to “get connected” with another woman doctoral student and her woman advisor. Christine also spoke of enduring “typical gender things” as a woman band director. I was curious about what she meant, and asked follow-up questions in later interviews. Christine described two specific encounters.

I did have to chuckle a bit when I was at a national conference and I met a male band director from another place, and the first thing's, "Well, what are you doing with your band?" You could tell it was one of those, "You're a woman band director. Your band can't be very good." And I just had to laugh, because normally that wouldn't phase me, but I guess being part of this [study], and thinking about it more, it's kind of like, "Oh. I'll tell you." Haha. I don't think I've had that happen in a long time, and then it was like, well, there it is.

A second example occurred during a class debate when a male student tried to dismiss her argument.

I was paired with a gentleman and we were debating something that had to do with gender. He made a comment that gender wasn't all that important. And I remember whatever side I was arguing was not the side that typically would have won, but because everybody else was so shocked that he didn't acknowledge that it could be an issue, I ended up winning the debate. Haha. By an enormous margin, and I think he was really shocked by it.

Christine indicated that "sometimes the men had a more dismissive way of disagreeing with you on some things," but Christine "was used to that." She continued, "I never felt there was a big difference between the male students and the women students." Despite Christine's earlier statement that there was no difference between men and women in her experience, recollection of this debate caused her to contradict that earlier statement.

Despite the necessity to be more assertive because she was a woman, Christine stated, "I never perceived any sense of discrimination or that women weren't looked on as good a scholars as the men. There were definitely fewer of us, I think." Perhaps Christine did not encounter overt sexism in her doctoral experience, but gender still affected her experiences.

Christine noted that for the most part she did not encounter gender issues in her doctoral program, mainly because she "ended up sort of bonding and hanging with the

women anyway, so that wasn't ever really an issue." Christine went on to speak about valued connections she made with other women in her cohort.

It's funny. I think maybe it's a subconscious thing, or incidental. I really bonded with a lot of the other women who were in the program, but when I look at the class lists, [the class lists were] predominantly male. And I don't know if just subconsciously the women are attracted to each other or, you know, we rang each other's bells a little bit more in conversations or online discussions.

Important Relationships with Women

Christine developed special relationships with two women that proved to be important to her doctoral experience. One was Professor Jones who was not Christine's actual advisor, but whom she came to see as a mentor, and the other was Kelly, a doctoral student who was Dr. Jones' advisee. Christine explained, "My husband supported me in getting started, but once I was on the journey, my colleague and my professor really kept me going. Especially in a non-traditional program, and being an off-campus student can be kind of lonely, and so having somebody else you can call on, it's really good."

Dr. Jones was Christine's favorite person in the program, although she never took a class from her. "She wasn't in the program when I started. She came in probably when I was about halfway through. . . . The professors were sharing with each other about what their students were working on, and that was how Dr. Jones came to know I was also doing the same kind of research as Kelly," and she said, "Hey. You two ought to get together and read each other's work." Dr. Jones convinced Christine and Kelly to attend the residency together so they could meet in person. When they met, "that just kind of sealed the deal. We really clicked."

The residency portion of the program lasted one week, and was the last class Christine had to complete before dissertating. The residency was taught by several

professors, allowing each student to be paired with a program professor rather than an outside facilitator. Dr. Jones ended up being the second reader on Christine's dissertation, while Christine's official advisor became Kelly's second reader. "So we had a little circle there."

During the photo voice portion of her last interview, Christine shared a picture of herself at graduation with Kelly and Dr. Jones, whom Christine often referred to as "our advisor," and described as "very supportive," "very well-read," "resourceful in many ways," and "just a very warm, kind person." Christine's official advisor was unable to attend graduation.

It was interesting because the four of us sort of had a community together. Him being male sort of set him apart from the group. I mean, it's hard to explain exactly. He's a great guy and gave me wonderful advice and was very helpful, but Dr. Jones was just, I don't know. She's also a mom and a researcher and we just bonded. The three of us . . . all worked together and she helped me a great deal on editing and everything. So [my relationship with my mentor] was a very close relationship I think that we will maintain in the future.

Christine noted, "Dr. Jones knows so many people, and she's really good at connecting you with people that are going to help you out and that you're going to click with. . . . She's that kind of person. If she's going to help you, she's going to dive in and really help you all the way. . . . Whenever you have a question, she knows somebody who can answer it."

Christine indicated that this professor Dr. Jones continues to look out for her even after graduation "like a little mother hen, minding her chicks and making sure they're growing up good."

Christine and Kelly worked together on their dissertations. "We were probably on the phone or on Skype at least three or four times a week, and closer to the end of the

process, probably more as we prepared.” Kelly “was a huge part” of her dissertation experience. “We wrote each other into our dissertations . . . in the application section, and how we worked in a relational community, helping each other interpret our works and that sort of thing. . . . We actually defended together.” Christine explained why they related so well.

We both happen to be band directors who have children. I think as the professional relationship grew and we got to know each other more personally too, we had so much in common, even though she’s probably ten years younger than I am. . . . Her husband is also a musician. I think [the relationship] was a really good fit, and we were both really grateful our professor put us together.

She continued, “It just really worked for the two of us, which I’m not sure everybody ends up finding that.” Looking toward the future Christine communicated, “Hopefully we’ll continue to do some research together and continue our relationship.” Christine remarked, “I was really lucky to get connected with another woman doctoral student in the program,” and “also I had an advisor who is a woman, a mother, had been a choral teacher.” “I felt like I was working with people who understood the kind of time I had to give and exactly what I was sacrificing to do what I needed to do.”

Family Support and Negotiations

Christine expressed thankfulness for the support of her family. “Everybody around me has really been supportive. Obviously my husband has been a great support because he had to take up a little bit extra in terms of the kids, and understanding when I have to spend all day Saturday in the office working.” I asked Christine if her husband understood what she was going through because he was also a musician and educator. “Yeah. I think so,” she stated.

I could vent in specific terms and he understood what I meant. And because he had pursued his advanced degree in administration, you know, we had just been through the political gamut of professors, and so when I had frustrations with that sort of thing, he totally understood where I was coming from.

Christine indicated, however, that she “tried not to vent too much” because she “didn’t want the doctorate to take over” their whole personal life. She and her husband had to negotiate some family responsibilities, especially during her dissertation phase.

She elaborated:

I think before the doctorate, we never really strategized about managing household tasks or the kids or whatever. . . . So when I started working on the doctorate like full-fledged, especially the dissertation, we had to learn to be more intentional about how things were going to be managed, and who was taking what kid where. Weekly Monday night dinner conversation was about, “Here’s how this week’s going to go, and here’s what’s going to happen.” We definitely couldn’t wing it like we had before. We had to be better planners.

I asked Christine in what other ways her doctoral studies had impacted her family. “It definitely cut down on the fun time that I had to spend with my children. . . . Times when I think they would have wanted to do something and I had to say, ‘You know, I’ve really got to work.’” During the week, she would “really work hard to come home and chat with the kids, get them to their activities, have dinner together as a family as much as we could,” put her children to bed, and then start her work. “But on weekends, there were just times where, you know, Saturday I just had to lock myself up there.”

During the photo elicitation portion of Christine’s last interview, she shared a picture of her son at the stove. “I was working a lot and didn’t have a lot of time to tend the kids, so they learned how to cook . . . The pantry was always stocked with ramen noodles so they could fix their own lunches and things on the weekends so I could concentrate on working.” Christine lamented:

I feel a little guilt that my kids fend for themselves most of the time. But then on the other hand at least they've gained some sense of independence, and they're not dependent on me or my husband every second of the day for all of their needs, too. They think it's funny when other kids' moms cook every meal and pack their lunch for them. They're like, "Really? People do that? You should be responsible for yourself." So, I guess, sort of a side benefit of being neglectful. Haha.

Another picture Christine shared was of a couch in her tiny office above the garage where she wrote her dissertation. Christine explained that her kids would "hang out" on the couch while she worked, "especially when they were littler, and they would sit up with their iPad or their little hand-held videos games," especially if her husband was playing a gig and they didn't want to sit in the house alone. Another picture showed her office window, from which Christine could see her kids playing on the play set while she was working. "I would gaze out going, 'Oh, I wish I was outside and not stuck in here.'"

After graduation, Christine indicated that she had "experienced some sense of relief," and she thought her husband would feel that eventually, too, as her family went back to pre-dissertation days, where they could "be more relaxed about how things are happening in the house." Christine shared a picture of her family at her graduation, and stated:

They were all very supportive all along the way and were pretty proud of me, which was kind of a cool feeling. And I hope that, particularly for my daughter, that I set an example for her that anything's possible, and it's never too late in life to achieve your goals.

In the final interview, I asked Christine if there was anything we had not talked about in previous interviews that she thought I should know. She indicated that we had not spoken about her parents or her upbringing. Christine noted that she definitely had

more education than anybody else in her family, “especially now,” but that her parents, who had not pursued education beyond high school, were quite supportive. She reflected:

I think about how important my parents were in that they could have easily changed who I’d become if they hadn’t supported me, or hadn’t believed that education beyond high school was something that was important. That’s a huge part of who I am today because they sort of helped steer me in the right direction. They were amazingly good parents because . . . I never felt pushed to do anything, but always encouraged, and that the expectation was there that if I wanted to do it, I could.

Even though Christine’s parents were from a different generation, at a time when “things weren’t the same for women,” “my parents always wanted me to achieve. . . . I never felt limited by anything. Not by finances. Not by the fact that I was a girl. Whatever I wanted to do, the world was open for me.”

I asked Christine if her 83-year-old parents understood her doctoral experiences.

She responded:

They lived through me going to undergrad and grad school, so they had a little bit of understanding about what things are like. I think [my mother] understood how much work [my doctoral studies] were even if she didn’t understand what the nature of what I was doing was.

Christine indicated that while her parents knew the basic subject matter of her dissertation, she did not talk to them about the details because she was “not sure they would have understood much of it.” She planned to give them a hard copy of her dissertation for Christmas, “only because a paragraph of my dedication is devoted to them. So I thought, well if nothing else, they can at least read the nice things I wrote about them.”

In our last interview, I asked Christine why she had agreed to take be one of the participants in my study, and she asserted:

This [topic] is kind of important. I've been lucky that I've had a lot of great support along the way. Nobody ever said, well you can't do this because you're a woman, at least no one close to me said that. It would be nice to add to the research body and inform others what it's like and how people might be able to do it all, be a wife, a mother, and still a scholar.

Dissertation Topic and Theoretical Framework

“When I applied to this program,” Christine indicated, “you had to include two or three topic areas you were interested in studying. . . . Nothing I proposed ended up being what I continued to study.” In her favorite class, students were to complete a project using a theoretical framework around a certain topic. Christine was “really stumped” and “didn't know” what she “wanted to write about.” Her professor told her to look back over the posts she had written in his and other classes to see what she seemed to “hang onto.” She recalled:

As I looked, I was going back to my experiences as a cooperating teacher, and I thought, “OK. This is something I'm passionate about, and maybe I'd want to study some aspect of [cooperating teacher experiences].”

Christine indicated that students were pushed to have a solid theoretical framework for all of their work, “finding the framework that made sense for you, figuring out who you were,” and “what philosophy most matched what you were doing. That was very grounding for me.”

If I had not had that [professor's] class, I would probably have floated around in an endless sea while trying to write the dissertation, trying to figure out how I was going to frame my work and what lens I was going to view it through.

The theoretical framework for that class project, “Dewey and pragmatism,” also became her dissertation framework, because “Pragmatism and John Dewey encapsulated everything that [Christine wanted] to be as a teacher and as a researcher.” She chose narrative inquiry for her dissertation method. Her understandings of this theoretical

framework and narrative research methodology “came together nicely,” and continued to evolve through the completion of her dissertation.

Research Residency

Christine did not have to write a thesis in her master’s program, as her master’s program was a more “practical, pedagogically based program,” so research “was something completely new for me.” When Christine first entered the doctoral program, she “emailed [the assigned advisor] the sequence of courses I thought I would take and she said, fine.” As a result, Christine felt she missed some classes that would have helped her complete her dissertation, indicating that the one-week residency was quite helpful in filling in the gaps.

During the residency, a series workshops addressed different aspects of the dissertation process. Christine explained, “Some were basic structure, like style, formatting, grammar things. Just kind of refreshing about what’s appropriate and what’s not. . . . All that stuff that you might have forgotten from your research class.” Others were more interactive, such as a “gallery walk,” where students were given a prompt, for example, “I want to study blank, to find out blank, because I want the profession to understand blank.” Students then wrote answers to the prompts on the large papers. These gallery walks proved helpful to Christine.

We’d walk around and give comments to each other. You know, “Gosh. I don’t understand what you mean by that.” So we were constantly having to talk about our project and explain it to other people, and then pare it down to a manageable size, because most of us bit off way more than we could chew.

Christine indicated that the residency included two individual conferences with a professor of their choosing, “somebody who maybe had research interests similar to ours.

We explained our projects to them, and then they gave us suggestions as to how we might look at the problem in a different way.”

The real focus for the whole week was on “making sure you had an adequate theoretical framework.” Christine explained that in workshops they looked at different types of frameworks, and then students were given time to go to the library to “search out different things that peaked our interest that we might want to latch onto.”

Christine explained:

[The residency] prepared us as much as you can be prepared to write your dissertation. . . . After we left, we had detailed rubric of exactly what needed to happen with our proposals and we knew what structure was supposed to be. . . . We weren’t supposed to have a lot of help from the professors. We could ask clarifying questions, but they wanted us to be independent researchers. Sometimes it felt a bit isolating and we’d be like, “Oh, this is so unfair.” But in the end, I guess we were all better for it.”

Christine communicated that a benefit of the week-long residency, especially in a program with online coursework, was that it “was nice to have that opportunity to actually meet and bond with the people that you just seemed to click with.” Christine acknowledged that she kept in touch with several of the other people who were in residency at the same time. She noted that “having those personal connections with people” was important because “you could shoot somebody an email and say, ‘Hey. I’m not really sure what I should do.’”

Teacher as Researcher

At a recent conference, Christine recalled that a tradition of the organization was to have those people who first attended the conference as a doctoral student but were now attending as college professors stand to be recognized. Christine remarked:

Hey! Wait a second. What about me? What about the people who got their doctorates and are still teaching in public school because they want to? But it's not even a thought, I don't think, to say, "How many people finished their doctorate and are now attending as a public school teacher?" Haha. It doesn't even occur to people.

Christine explained, "I think people assume that if you're going to put that much work and effort for your doctoral degree that your end goal is to teach at the college level. . . . I think it's harder for people to conceive of the fact that just a plain old public school teacher might want to pursue a doctorate and maintain an interest in research even while continuing to teach public school." Christine also suggested, "To a certain degree, especially the kind of research I'm interested in, I have a little more legitimacy as someone who's in it and researching it, and I don't think that's always recognized and encouraged."

Christine expressed an interest in collaborating with other researchers in the future. She "had a long discussion with one of my professors about if I wanted to continue public school teaching and I wanted to continue researching, how will I do that? And I do. I found that I love research." Working with another researcher might help with "confidence issues being new at it" and could provide access to an institutional review board. The idea was also attractive because she had experienced the value of having Kelly "to bounce ideas off of and help frame things." She and Kelly "definitely plan to do some future research together."

Christine indicated that one of her biggest challenges in attending an online degree program, one that would continue if she decided to be an independent researcher after graduation, was having access to a library for her research. While the online library for her institution was good, at times actual library access was necessary. At those times,

she looked for colleges in her area “who had community borrowing policies of some sort,” where she could “have direct access to the main librarian” to ask for help. She suggested that “It would be nice, even if I paid a small yearly fee, to be able to maintain access” to her university’s online library.

Future Aspirations

Christine expressed the desire to “do some college teaching” in the future; however, “it would have to be the right opportunity and geographically within a reasonable distance from me because with the family, I’m not going to uproot everybody just so I can take a lower paying job somewhere.” Christine indicated that she had been “putting feelers out” and “networking a little bit” in case “something nearby does come open.” Christine tried to maintain a relationship with area universities by attending concerts, dropping a note to a professor “every once in a while,” or hosting students for observation hours. I keep myself visible,” she explained.

Christine was nearing the time when she could officially retire from her public school job, so she was “not in any hurry to find anything.” Christine confirmed that if a position opened she might consider early retirement; “otherwise, I’ll just finish out my public school career and then more actively pursue something on the college level.” Since her graduation, Christine asserted, “I have more options open to me, and we’ll see what happens from there.”

Of her future in research, Christine stated, “Some people think I’m a complete nerd, but I am really interested in research, and I would like to continue to do projects and there are lots of stories to be told.” She affirmed, “I’m pretty proud of the products, my examples of work, that I created through my coursework and my dissertation sort of

being the culmination of all that. She wanted to continue going to research conferences to network professionally. “I want to meet people who might potentially be interested in similar research that I could team with. Also, just so that I’m a known entity. I’m going to be active. I want to be part of what’s going on.”

Karen’s Portrait

Importance of Education

Karen was the only participant to indicate that from a young age she desired to pursue her doctorate. She was the first in her family to even go to college; she wouldn’t have attended if it weren’t for a professor who came to her school to observe a student teacher and convinced her to audition at his university. Karen shared a picture of a historic hall from her alma mater during the photo voice portion of her last interview and affirmed, “Going to that school just opened up the world to me. That little block there with that building on it, that’s what changed my life, you know?” Karen spoke of the faculty at her undergraduate institution who inspired her interest in furthering her education., “When I was in college as an undergraduate I loved it so much I wanted to be a college teacher. I loved the academic challenge and the intellectual music, everything that you just never get except for places like that. I had no idea there were places like that. It just really inspired me to want to do the same.”

Karen reflected, “I knew [becoming a college professor] was going to be a long road, and I didn’t think that was possible. I mean, out of that whole staff and that whole department there was just one woman professor [who was] what we used to call an old maid. All the rest were male. And I just didn’t see that it would be possible for me to do it and also raise a family and all that.” However, Karen affirmed that she knew she would

really enjoy it if she got the chance. After only teaching for one year in a sixth- to twelfth-grade choral position at an underfunded, rural school, Karen began her master's degree with the goal of then immediately pursuing a doctorate in mind. She lamented, however, "That's not how life worked out."

Teaching Career

Karen embarked on a 34-year teaching career, and being a wife and mother. Karen taught in the sixth- to twelfth-grade choral position for two years. Then she set aside her master's studies, when the family moved out of state so her husband could pursue his master's degree, while Karen served as a substitute teacher. After her husband finished his degree, their family returned to their home state. With her youngest child kindergarten, Karen re-started her studies. With family duties and teaching, it took seven years to finish her own master's degree.

Karen had not considered teaching at the elementary level up to this point, but the fifth-grade teacher, who had inspired her at the age of ten to become a teacher, asked if she was looking for a job. Karen took a position teaching at her childhood elementary school, where she taught with her mentor as a colleague for nine years. Karen expressed, "I really liked [elementary teaching] in a lot of ways. I liked the challenge. I liked the children that age. So it surprised me." Her mentor took Karen "under his wing, even though he wasn't a music teacher," just to help her "with classroom management and things like that." Karen then moved to another elementary music position in the same district.

I asked Karen why, since her goal was to become a voice professor, she decided to switch from teaching high school choir. Karen depended on daycare and her mom and

sister-in-law, who lived close, to help until her children were old enough to “deal with themselves after school.” While her husband was good about coming home late from coaching and “just jumping right in,” much of the day-to-day errands like grocery shopping, cooking, and laundry fell to Karen. Therefore, being an elementary teacher, without “the evening and after school rehearsals, before school rehearsals, and weekend performances,” was a better fit for her family.

Karen indicated that the early years of teaching at her last elementary school were her toughest. The school was brand new school, and students came from three other elementary schools whose music programs were “in dismal shape, so it took a number of years for me to feel like I had any legitimacy according to the parents and the coworkers.”

I was doing a legitimate, solid thing for those children, and they were enjoying it and learning, but nobody else could see it but me. And so I had to figure out ways to make others see it besides seeing, that kid can stand and sing. Well, did you notice they’re singing in parts and they have their rhythm down? Get beyond the cute factor. . . . I don’t want to call it advocacy because I think advocacy is flying your flag all the time without proof behind, possibly. And I felt like I had the proof behind, and I wanted to make sure others saw it.

Karen communicated that she, at times, felt burnt out. “Classroom teachers on the elementary level have so much pressure to gain advancements in children in core academics. Even though I consider music one, they dismiss us as somebody who takes care of kids and gets them out of their hair for a while.” Added to this disheartening attitude from classroom teachers was the difficulty of the sheer number of students Karen saw daily.

The schedule was rough, because we had barely enough time to fit as many classrooms as we had into the time that was allowed. The number of classes and

the size of the classes made it to where . . . just one class [came] after the next. [The schedule] was pretty wicked.

Karen affirmed that her principal, a former music teacher herself, was always supportive of the music program; however, not wanting the staff to think she was favoring Karen, “most of her support was behind the scenes. She was very crafty and very good about it.”

Karen noted, “I had a lot of pride where my school put me in as a candidate for a couple state awards for teaching. I enjoyed that my fellow peers put me up for that, even though I was teaching a subject they weren’t.” Karen also noted that her last decade at this school, when students did not know anyone else as the music teacher, she “had a lot of good, warm fuzzies.” I told Karen that I found it interesting that when I asked if she had a proudest moment, her immediate response was no, but when I asked for her least proud moment, she had several answers to give. I suggested to Karen that this showed me she must be hard on herself. She responded, “Yeah. I know I am, and I have learned over time to cut myself some slack. I’ve always been my most severe critic.”

After completing her master’s degree and when her children were older, Karen began an 11-year adjunct position at a local community college, while still teaching full-time at her elementary school. For over 20 years, Karen hosted student teachers from six different institutions in the area. One university supervisor, a woman professor near Karen’s age and with whom Karen “really hit it off,” encouraged Karen to pursue her long-time dream of earning a doctorate.

Karen’s Doctoral Experiences

Negotiating Identities

Karen was 59 at the time of our interviews, the oldest participant in this study. Her husband had stated after she completed her master's, "I didn't feel like you were done with [your studies]." Karen noted, "So he knew before I did." Karen was concerned she was "too old," but the supervisor encouraged her, "Oh, no you're not. If you want to do it, talk to me and we'll put your toe in the water. Take a few classes and see what you think." Karen had observed that student teachers from her chosen doctoral institution "walked in the room the first day in better shape than what I'd seen from other area colleges and universities." Karen noted:

I was interested and curious as to how they were getting those students so prepared. I might not have been as interested if that hadn't been the case. . . . I was enjoying the college teaching, and in the back of my mind I thought, "I would love to be out there to help train new teachers, and they've got something going on here, so something's got to be going right over there."

Karen was still uncertain when she first began taking a few classes. "Am I going to give up this other career that I'm having a lot of success in and enjoy, to do the sort of thing where I don't know if I'm going to like it or not?" she questioned. She "went ahead and did it" because she thought, "Well, if you don't do it now, you'll never know, because if you keep this route much longer, that'll be your whole career. And so, if you try it, you've got to do it now." So Karen took early retirement from public school teaching and began her doctoral studies.

At the time we interviewed, Karen was in the process of writing her dissertation proposal and hoped to graduate the following May after six years of doctoral study. I asked Karen tell me what it was like for her to begin her doctoral program.

It took probably a year and a half before I started thinking like a college instructor with experiences, instead of the elementary general music teacher that was now at the college. I don't know if that is clear or not. A paradigm shift happened over

time in my mind. So the weirdness that first year and a half, even though I wanted to be there, even though I loved [being a graduate student], I didn't feel like I was one of them, [an academic] yet because of all the other behind me.

I asked how long it took to think she really belonged in the academic setting. She stated, "By the third year I was just totally engrossed in the work there and pretty much let all the rest of it go, and that [elementary teacher] role in my mind . . . it felt like history instead, but still part of me. It takes more than one year."

Karen also addressed the differences in intensity between her elementary teaching career compared to her doctoral studies. Until she stepped away from it, she did not realize the stress of the physical and emotional intensity of teaching that many children on such a tight schedule every day. "I couldn't believe I could go to the bathroom when I wanted. Haha. That was really sweet!" Karen indicated that doctoral studies did seem easier initially, "mentally challenging," but with less "emotional intensity." However, when she "really got down to getting things done and checked off, then that changes. . . . Now it's gotten really heavy again."

Karen found she enjoyed the atmosphere of academia. "I was just trying to soak everything in. It just felt so cool to be able to talk academics with other educators and musicians and not have to explain myself." After years of having to legitimize her subject to everyone around her, she was now surrounded by people who understood.

It was just neat to sit in my little office with all the practice rooms and hear all the students practicing that terrible mishmash of all the clarinets and voices and, [the noises] sounded just wonderful to me. . . . I was just soaking in [the atmosphere] and appreciating how wonderful [being in graduate school] was. Then after a year and a half you get all settled in and all that changes. It feels like, you know, regular life again. I felt like [being in graduate school] was sort of a dream.

Community College Teaching Experience

At the time of our interviews, Karen was in her fifth year on campus, four years as a graduate teaching assistant. Karen explained, “Three is standard and then they asked me to stay a fourth, and then this year it’s more like a visiting professor. A professor left and another is on sabbatical. They just hired me to fill in this year, and I’m still doing the adjunct at the community college.”

Since Karen’s first experience teaching in a collegiate setting was not as a teaching assistant, I asked Karen to share her thoughts about the time when she first taught a music appreciation course at a local community college. Karen remarked “I couldn’t believe I was doing it, but I wanted to try it. And my oldest child had just entered college, so I wanted to have that supplemental income to help because . . . every bit helps.” At the time, she felt she was burning out in her elementary teaching, and “for some reason, adding the adjunct, community college thing freshened up something.”

Karen reflected:

I could gain a new perspective on what music education was at a different level. I saw that I could apply some things to adults’ learning that I did with kindergarteners, and some of the reactions of adults gave me insight as to what I needed to cover and how I needed to speak with my elementary students about music. So they kind of spun each other a little bit. [Teaching both adults and children] was really rejuvenating. . . . Everything seemed fresh after 30 however many years of almost the same thing.

I told Karen we are kindred spirits because I had experienced something similar when I taught summer graduate classes. She replied, “Good. I thought it was just me.”

Karen initially taught a face-to-face class, which was “pretty scary at first, because I wasn’t certain what I was doing and I had to develop my own syllabus.”

[The class] was a Saturday class that met for three hours. And the fortunate thing was that they were not traditional students, they were mostly adults that were

going back to school that had a job during the week, and they were very supportive.

Karen was later asked to teach an online version of the course. “I knew nothing about online teaching,” Karen recalled. Karen taught herself how to set up an online class. “I think I was kind of brave now looking back. But I found my resources of people I could go to for help.” Karen affirmed, “I’ve probably taught 60 classes or more online.”

Karen indicated that when she went from teaching community college to traditional undergraduate music majors the experience “was different.” She noted that the music majors were “pretty amped up. The pace was quicker. The details are more and the interest level was different because they were so career driven, while [at the community college], not so much.” Teaching non-traditional adult students, some of them Karen’s own age, gave her “a lot of personal feedback” that helped her to adjust her teaching to the needs of the younger students. Karen explained:

Having others that I felt were more like peers when I was teaching, I could do more, “Well, did that help you, the way that assignment was,” you know, because I was learning how to do this [college teaching]. I felt really comfortable just asking them what they needed to learn. While I don’t know that’s all that effective to do with a bunch of 18 or 19 year olds. Some of them are going to be serious with you, and some of them, they don’t know either because all they’ve known through school is do what the teacher says.

Another benefit Karen asserted from her community college teaching was that it helped her to make the transfer from teaching elementary music to teaching at a university.

I do think it helped to have the other for so long. I think I would have either assumed [the undergraduates] knew more than they did because of the jump from elementary, or I might have taught down to them. . . . I have a feeling I would have dummed it down too much, or expected way too much to where they were frustrated.

Teaching Assistant to Visiting Assistant Professor

Karen recalled that in preparation for becoming a teaching assistant, she attended a required week-long in-service for new TAs at her university. “Some of the information given was good information,” she affirmed, “but most of [the information] was just reinforcement of what I felt I already knew.” Karen explained that at her university, graduate students usually taught with a professor as preparation for being allowed to teach an independent course.

Since Karen had been a teaching assistant for several years and then visiting assistant professor at her doctoral institution, she remarked that she had “taught a huge variety of things, and a lot of it even on my own,” including guitar classes, music classes for regular education majors, Psychology of Music, general music methods classes, and student teaching supervision.

Of her decision to leave teaching Karen stated, “I don’t regret it. It’s the fifth year out and I’m fine,” and “I still get to be around kids, and I love working with the music ed majors and going out and observing students teaching and things like that.” Karen indicated that her favorite aspect of her doctoral experience had been working with the student teachers, “the ones that are almost there. They’re prepping to be, you know, with their methods classes and classes like special education and music, things like that.”

Karen remarked, “Most TAs don’t get to teach as much by themselves as I’ve gotten to and haven’t had as wide a range of subjects as I’ve gotten to also, so I feel pretty lucky about that.” I asked Karen if she thought that she was given more opportunities to teach because of her many years of experience. She responded, “Yeah. Probably so. That, and . . . when the feedback comes back, it’s been good, from whoever

comes in to observe me, professor-wise, and from the students. . . . It probably wouldn't have been as good if I hadn't done the community college work" prior to teaching as a TA.

Through her community college work, Karen discovered how to ask the 18-22 year olds for feedback, but she affirmed that "you don't know [how to ask for feedback] until you've done it for a while." Karen stated that part of getting honest feedback from undergraduates was that she was "straight up front" with students, especially if she was "teaching a class for the first time." She also admitted to students when she had not taught class alone before, but then informed them that she did "have a long history of teaching," she would not "let either one of us fail."

I don't try to put on any kind of attitude that I'm the authority in the room. And most of the time, if you go about it that way, you get some good responses. And if you let them know that you're not out to get them, because I think they feel like that's the case sometimes, and that you will take their questions and get back to them quickly. That's your goal, and then apologize when you're stuck, instead of taking the authoritative role. I feel like that's been very effective even with 18- to 22-year-olds.

I asked Karen if she had perceived that students viewed her differently or treated her differently when she was a TA as opposed to when she became a visiting professor. She explained, "When you're first getting your toe in the water teaching those first couple of classes with the professor and everything, it's a little different because they know you're the lower one on the totem pole." Karen indicated that now that she was no longer a TA, however, "a lot of them will come to me and ask for advice, so except for them knowing that I'm not one of the tenured professors, I feel like they pretty much consider me one of the staff members." She noticed a difference between students who have only known her as a visiting professor and those who knew her under her "advisor's

umbrella in classes.” The former “call me by my first name and think of us as being students together in the department,” whereas to the younger students who had only known her in her visiting professor role, “I’m the instructor, Mrs. Jones.”

Assisting Professors

As an educator with 34 years of teaching experience in public schools and 11 at a community college, I asked Karen to tell me about her experiences as TA in those classes she assisted a professor instead of teaching independently. Karen told a story about a class for which she was assigned to be an assistant with a young professor.

The first day I presented, she sat at the back and took notes on my teaching, and then wanted to sit with me and critique afterwards. And it really incensed me, because I had been seeing all along some pretty newbie mistakes that she was making. . . . But she somehow felt that, as the professor, she should be critiquing me.

Karen later commiserated with her office mate. “I hadn’t taught it before. True. But how she critiqued me, I took at the time without any kind of reaction, but I had to react once I got out of there because it felt wrong. It felt not good. . . . It bothers me when I’ve had ten times the experience in the classroom as they have. Some biases don’t cover very well.”

After a few weeks, Karen was to present again, so she “just hit it fast with a bunch of things,” that Karen indicated the professor was “not happy” with. Karen thought, “she’s doing the same thing every time and she wants me to do it, and I’m not going to.” I asked Karen if she conceded and changed the way she taught the lesson the next time she presented. She responded, “No. I did it my way anyway, and her next one was, ‘Oh, today I thought you did much better.’ And I thought, whatever. At that point I just listened respectfully.” Karen later acknowledged, “I did learn some research things from

her. There's things that she knows that I don't. There are certain research questions I'll go to her because I know she's all over that."

Karen's reaction to working with her advisor was quite different than her experiences with this less experienced professor. I asked Karen how she felt following the lead of her advisor in a classroom setting after so many years of being the teacher in charge of her own classroom. She replied, "I can do that. It doesn't bother me." She also remarked that "it was kind of a relief" to have some of the pressure of being the primary teacher off of her "just to learn."

I was OK with it because . . . there's always things you can learn from people. So I was all right with it because I knew that was the way [being a TA] was supposed to be, and I wasn't going to challenge that. You know, that would have been kind of arrogant of me to challenge it.

I was curious as to why Karen seemed quite upset by a critique from this professor, while she seemed to more easily accept her role with her advisor. Through later statements, Karen answered my question without my explicitly asking. A positive power dynamic, support, mutual trust and respect, and relatability were important to Karen.

[My advisor is] such a warm human being that never throws her power and weight around that I was perfectly comfortable with it, because I knew no matter what I said, she would take it into consideration and wouldn't see it as me trying to put down what she was doing in any way, but me trying to feed into it to make it better. So there wasn't an authority issue there at all.

Karen asserted that she and this professor "noticed [their similarities] right away as soon as she started sending student teachers," and after only a few conversations they began to draw parallels between their lives. Karen's advisor, a grandmother who came later in life to higher education, had "taught about 20 years in elementary." "You don't

find in large research universities people teaching general music that actually taught general music,” Karen remarked, and “most of the time it’s that minimum three years teaching in public school.” Karen indicated that she also respected her advising professor because she had “researched a lot of other aspects” of education that she then incorporated into her teaching at the university; which provided “multi-level” breadth and depth to her knowledge. “It’s not just this is Orff, this is Kodály, you know? I really respect that,” Karen affirmed.

Karen and her advisor shared a mutual trust from the beginning. Karen remarked that “she trusted me to keep sending me student teachers before I was even a doc student.”

She was supportive in that she gave me responsibilities early on and trusted me with, you know, I sat with her with one student teacher observation and after she saw how I had marked the rubric and the script that I’d written up on that observation she said, this next one’s yours. That was my first semester. I felt that was very supportive. She trusts me to teach when she’s got to be away at a conference to step in and teach for her.

Karen explained, “That’s not the norm,” and other students commented on that. Karen indicated that these remarks came from the other two women in her program that were near her age. “Neither of them have been allowed the liberties that I have,” Karen recalled, “That’s just what I heard. I mean, sure. I tried to let that stuff roll.”

Karen indicated that her advisor was always willing to fit Karen in somehow, if Karen “needed to talk to her about anything.” Her advisor showed her “support all along the way” and Karen felt that their relationship had moved past that of merely advisor and advisee.

I trust her 100% with more like friendship now, colleague friendship, more than advisor any more, and I know she trusts me too. So what happened is we

developed a colleague friendship along the way, although she's my advisor until I get that dissertation done.

Karen explained, "Before I got here, I called her by her first name. But once I got on campus, I call her by her title. And I told her I was going to continue to do that until I got the dissertation, and then we'd go back to first names. She just laughed, and understands, and is fine with that." Karen indicated they have a "standing meeting every week" to discuss Karen's dissertation. Karen described the meetings as "very business-like" and "very professional." However, "every once in a while we just go off campus and go to lunch somewhere, and we know about each other's families, and we talk about other things," Karen recalled. "But we don't cross over very much at school unless it's an aside. You know, get the business done, and then ask about her grandson, you know? So there's a pretty good line there."

Gender, Age, Cohort, and Professors

I asked Karen to describe the people with whom she interacted during her studies. Karen recalled predominantly women professors and doctoral students throughout most of her doctoral studies. I asked Karen if her gender has had any effect on her doctoral experiences. She replied, “I don’t think it’s had any at all—being a woman doc student has been so far out on the edge that I don’t even notice it.” True to her word, Karen spoke very little of her gender. We had one brief conversation about being a woman doctoral student with a family. Recalling fellow students who had young children, Karen asserted, “I would not have considered this [graduate work] at all when my kids were still at home, even high school, because I just felt like I needed to be present. I was distracted enough with the job. I didn’t need another distraction.”

Karen’s first interactions prior to doctoral study with her advisor gave Karen “another lens to look at the whole situation” that she “hadn’t really thought of” in respect to her age. Karen did not know what to expect prior to her studies from her interactions with other doctoral students, whom she initially assumed would be younger. “I just hadn’t been around PhD programs to know who was out there in them.”

Of other students, Karen stated, “Amazingly, in the School of Ed where my minor is, most of the women in my doc classes were women around my age. In music ed., there are a few my age, but most of them were probably in their 30s, which I’ve got children in their 30s, you know?” Karen described her professors as “in that Baby Boomer range,” which Karen could “relate to because that’s me also.”

Karen indicated that doctoral students “all know each other,” have “had a lot of classes together,” and are paired up in offices together. All doctoral students had to take

seminar for two or three semesters; seminar included everyone from “first year students” to “people working on their dissertations.” Doctoral seminar, she explained, “covers things like different kinds of universities, what you’re expected to write, writing, publishing, . . . how to apply for jobs. All of that has been helpful.” Of her cohort Karen remarked, “We all know and like each other quite well. Go to conferences and all of that. I think we kind of do that more ourselves informally.”

They included me in some of their social things and didn’t seem to exclude me in any way unless I was excluding myself, which I did sometimes for a couple of reasons. They all live there and I don’t. You know, I commute in. And there are some things that they run around and do that I’m, you know, just not going to go there. . . . I found they were very accepting and didn’t really look at me as somebody that was really different or older or anything like that. I didn’t really feel that.

Karen’s office mate verbalized his thoughts about their similarities. “I was kind of a little grouchy one day feeling like my age was in my way about something,” Karen recalled, and her office mate stated, “I don’t even see you that way at all.’ I said, ‘Well thanks for saying that because, you know, you are just a year older than my oldest son.’”

Family Support and Negotiations

I asked Karen who had been the most supportive during her doctoral studies, and she indicated both her advisor and her husband. Of her husband she stated, “He’s been real supportive, which not everybody has that luxury, especially somebody who isn’t a musician, you know? It’s not his field, so he doesn’t get some of what I’m doing.” I asked her to give examples of how he specifically supported her. Karen explained:

Whenever anything would be bogging me down, he would kind of give me a pep talk. I got lots of pep talks. And when I would have classes that would go into the evening. . . when I’d come home, dinner would be ready. Things like that. We chose to stay put, so I have to commute, depends on the time of day, 45 minutes

to an hour to get there. So he was real supportive of changing out my car to something that was better gas mileage. Just those kinds of things.

The main effect Karen's doctoral study has had on her family life was her schedule. Unlike when she was a teacher, Karen sometimes worked through the weekend or would get home after her husband. "But our kids have all been gone the whole time. They're through college and off on their own." Karen affirmed, "I've had a very understanding husband, so he's made it easy."

During the photo voice portion of Karen's interviews, she shared a picture of "five of my biggest supporters," her four sons and her mother. I asked Karen her mother's reaction to her doctoral studies. "She doesn't really quite understand it, because she's in her mid 80s, she doesn't get why if I'm done with my classes, why I don't have a degree. . . . She doesn't understand really why I felt I needed to do it. But she's proud that I did, or have, or am."

Coursework

Karen was shy as a child, and without music, she would "probably still be pretty shy." "Music brought me out, so that's kind of the place where I get my extraversion." In classes, Karen remarked that she was probably somewhere in-between extraverted and introverted depending on the situation. "I'm extraverted on things that I am really comfortable with and like talking about. I guess most people are." Karen would "jump right in" in certain topics like philosophy, history of music, contemporary music, and education. "Other topics and other places, other social situations, I'm probably pretty introverted." Karen recalled that during classes occasionally a professor would make a cultural reference from the 70's "and the rest of the class wouldn't relate, but they knew

I'd be able to relate. . . . I've actually had some doc classes where everything kind of was hanging dead, for the professor to look at me and say, 'OK. Jump in here,'" to say something from her experience.

Karen felt most successful in classes in which the content "was a challenge but [the content] wasn't new," and in which she was "building upon the knowledge [she] already had." Courses where "[course content] was totally new ground, I learned a whole lot, but [when class] was such a huge struggle I didn't feel successful as I was doing it, [but] they all looked successful in the end."

Unlike some of the participants in this study with less teaching experience who indicated they liked a particular subject or classes taught by a particular professor, Karen spoke of her preferences for the structure of the courses or role of the professor in the class.

I enjoyed them all in a lot of ways because there were generally just six or eight [students] and we sat around and talked like academics, for lack of a better word. You know, we hashed out what we were there to learn. And several professors stand out more as working on that, you know, making sure that happened.

Karen affirmed, "I really loved the, 'Read this. We're going to be talking about it, and somebody's going to be presenting on it . . . next week.' I like that kind of thing."

Karen commented on the value of "learning from each other through discussion. . . . When you're doing your PhD program, lecture just doesn't get it any more, except in certain circumstances."

Karen recalled, "One of my weaknesses is when I had to take a class with a professor that may be an excellent researcher, but not that great with curriculum and

pedagogy, sitting there giving a mental critique. . . . It never comes out of my mouth, but just in my head.” Karen described one of these classes:

I wasn’t really fond of how the class was structured. The combo of undergrad and grad taking it. I think the undergrads were kind of scared, and the grad students were not challenged as much as they should have been. But that’s how they had to offer the class for some reason. The professor hadn’t bothered to update the technologies, and he taught it the same way forever, because his head is in the unbelievably wonderful research that he does. He teaches one class every two years.

Karen indicated that, for her, the professors who were “facilitators” and “weren’t actively taking an authoritative role” were more effective. “I don’t think it works in every situation,” she affirmed, “but I sure loved it as a doc student. . . . Because to me, being a facilitator suits everyone’s learning better than being authoritative.” Karen had herself made this switch “probably 20 years ago when I was working on my master’s,” and it “just turned teaching around for me. I guess that’s why I’m so much more comfortable in the classes” with facilitators. Karen continued:

Sometimes those authoritative ones, they’re just, I don’t want to use this word, . . . they’re lazy. . . . I can understand it from the professor’s viewpoint where sometimes it has to take a back burner because all these other things are in their face that they’ve got to deal with. The publishing, the conferences, the journal reviews. All that stuff. You know, I do get that.

Karen acknowledged that at her doctoral university they really put pressure on the professors “to publish and to be doing that research and making that mark in the name of the university, and it’s pretty stressful for them.” I asked Karen how they balance it all. She responded, “Some of them, not very well. I can see their stress levels are high. I don’t think that undergrads can see it necessarily, but I’m enough on the inside that I’ve seen some things. . . . I can’t say that anyone is always out of balance. But I think they come and go in and out of balance, especially if they’re trying for tenure, they’re out of

balance quite a bit.” Once tenure is granted, Karen suggested that the stress level is dependent on what the research is and whether the research is being completed through a grant, because “those grants really amp up the stress.” As a visiting assistant professor and TA, Karen remarked, “I can see it, since I’m sort of on the outskirts of being inside.”

The Importance of Experience

Karen had 34 years of teaching experience, the most of any participant, and was well versed in teaching philosophies and theories. Her chosen minor for her doctorate was curriculum. We had long discussions about education and curriculum over the course of her four interviews. The topic of the minimum number of years teaching experience required by most doctoral programs came up, and the importance of teaching experience. Karen explained that all of the music professors with whom she took classes were technically education people, “but a whole lot of them did the minimum amount of time, got their PhD, then went right into college teaching.” Karen noted, “In teaching, you cannot minimize the experience factor.”

So they can talk it, and they can go out and observe it, and research it, but they haven’t really lived it, if that makes sense. And it’s not a criticism. It’s just a fact. And I was coming from the other. I’ve lived it, but I hadn’t necessarily looked at it from the textbook type of thing as much as them. So I’ve got to respect all of it, yet I could sense when [the teaching] wasn’t quite right, or not presented the way my experience was.

Karen distinguished the role of teaching experience in certain kinds of teaching: “If you’re teaching history of education in the United States, or something like that,” continuing to be out in the schools is not so important. But if you are teaching “pedagogy, if you’re teaching curriculum, if you’re teaching trends, you’d better be out there some

yourself in some way, whether it's through your research or through service," she remarked.

Karen stated that while at her university overall "it's all about the research," she felt the professors in her department "care very much about their teaching;" most of them "are pretty decent teachers," and "some of them are extraordinary teachers." She also noted that in the School of Education classes she took for her minor, all her professors were "long-time full professor educational researchers" who "were late in their careers and top of their game still. . . . I was happy that's how it fell with me," she affirmed.

Research and Academic Writing

Karen spoke on more than one occasion about struggling with academic writing. She had an idea why writing was a struggle for her: "My other two degrees were not high research-type institutions. My liberal arts degree wasn't at all." Her master's institution was "a conservatory and a comprehensive university," and while she wrote a historical thesis, her master's professors "kind of helped you along" to complete your thesis research. She noted, "[During doctoral studies have been] the first time that I've really had advisors and classes on peer-reviewed journal-type writing, and that's a whole new thing for me."

In her department, doctoral students structure their own curriculum for their PhD "with very few things required." Instead, she suggested more specific advising:

I think [the faculty] need to look at the background of where that person has come from with their master's and their bachelor's, and if there hasn't been academic writing, that they should require classes in that to help, because I think it takes too long to learn it on the hoof with feedback back and forth. It takes a lot of extra time that the professors and the doc student just don't have.

The program required three research projects as part of comprehensive examinations.

Those projects [for my comps] also got me out there doing posters at conferences and presenting at different places which is all a piece of it, and it just generally got me more comfortable with what that academic piece is that classroom teachers in public schools don't know too much about, most of them. And it helped me focus as to what I wanted to do with the dissertation and what type of research I wanted it to be. How to write it. How to get it approved and everything.

I asked Karen to whom she went for help with her academic writing for classes and projects. She indicated that the professors who required academic writing in their classes "were very helpful," and that the university had a writing lab or Saturday seminar "where it's generic," not specific to music education. "They're nice in that there's somebody there to help you, and you have some really quiet time that you can just write like crazy if you really need to." Karen also mentioned that she had asked help and feedback from different professors who were interested or who had expertise in what she was doing. "As long as you schedule it and let them know what it's all about, I found they're very receptive, so I just go and find what I need."

Karen's advisor also helped with the process of applying to present a research poster:

At first it was like my advisor says, "OK. You've got this first project almost done. Let's get it in as a poster at the next whatever." I said, "Well, I don't know how to do that." She says, "Here's what we'll do," and she walked me through it. Then for the next few she said, "Once you have it done, let me see it." And then the last one that I did just a few weeks ago, she didn't even see it. I just told her I put in for it, you know?

The first picture Karen shared with me as part of the photo elicitation portion of her last interview was of presenting her first poster at a research conference. She later remarked that she wished she had not placed it first in her list of pictures because the

picture was “probably not the most important thing of the ten pictures.” She “chose [the picture] because I really liked the learning atmosphere and the sharing out at the conferences, and this picture was the first [poster] that I’d done, . . . so [presenting a poster] was kind of like, ‘Yeah. I’m doing this kind of thing, you know? I’m here with academics doing research and being part of this [atmosphere].’ Part of music education that I knew I was there but never was a member of.”

I asked Karen both about opportunities to collaborate with professors in research at her university, and if publishing prior to graduation was a priority at her university. She indicated that both depended upon the specific advisor. Karen’s advisor does not collaborate with students “much until you’re gone,” but some of the other professors “have published with their doc students, or encouraged their doc students to work together on an article or a presentation.” Karen was interested in collaboration, but had not yet had the opportunity. Karen’s mentor advised her to “hang on to those comp things and as soon as you have a job, get them published under your job.” One of the other professors, however, tried to get his advisees “to publish as doc students once before they go.” “I can see both sides,” Karen remarked.

Karen also indicated that “the writing piece is the only piece where I just couldn’t grasp on to what I really needed. Too much was assumed that I surely knew, you know? But I didn’t. It just doesn’t come up when you’re teaching about American folk songs to fourth graders,” she affirmed. Karen’s master’s professors “kind of helped [her] along” to complete her thesis research. She noted, “[During doctoral studies has been] the first time that I’ve really had advisors and classes on peer reviewed journal-type writing, and that’s a whole new thing for me.” “Everything else has been pretty much just fun and

challenging, but not overwhelming. But the writing piece has been close to overwhelming. But I'm getting there. I'm getting there." Karen also "had a learning curve" in writing her dissertation, and that slowed her down. She continued, "It's not just the persistence, but it's also learning, and it's also the detail that I didn't know was there that had to be pursued. So there's a couple of aspects that I didn't see initially that I do now, that I finally feel comfortable with, I think," including the writing itself. "I'm learning to really enjoy it," she affirmed.

Karen and I had been discussing the lengthy process of preparing a proposal with input from both your dissertation advisor and your dissertation committee. Of the back-and-forth editing process, she stated, "They have some kind of special secret society where they do this to us. Maybe we'll step into that at some point." We both laughed. Karen stated that "knowing this interview is anonymous," she felt she could share her opinion that part of the problem with her dissertation process was getting committee members to all agree. Karen noted, "I have a ton of respect for them all. But they're all very different in how they research and what they research." While Karen's research is an area of expertise for her, her topic was "a vagueness" for her committee members, so she spent much time explaining and defining her topic to clarify for them. She also indicated a frustration that, "if you put three professors in the room, all three of them have a different idea of what needs to be where and how it needs to be written, even though they're all using the APA manual."

Karen planned to defend her proposal in the late winter or spring following our interviews, hoped to interview participants by February and graduate in May. She noted that at her university "they have a lot of pre-writing that has to be done" to help speed up

her dissertation timeline. Our conversation turned to looking at other papers as models to our own academic writing to fill gaps in knowledge professors assumed she should know. Karen indicated that using others' research as a model worked only "if what you glean is what [the committee] want to see."

Chances are you go out there and look at three different dissertations and they're all three going to be so terribly different. Which one do you use as a model? That's the difficulty I've found, is that it's so wide open. Once you look at them and see they're all different and you choose which one you think would be a good one to learn from, and you model some of your writing off of that, you give it to your professor or your committee, and they go, "No. We're not going to do it like that." You know, those things happen.

Karen remarked that while the typical back and forth editing process "has its strengths because it's targeted just to you. It also has its difficulties in that it's so time consuming. . . . I would think that there could be a more time efficient way that would lower everyone's frustrations, because this academic writing is a very frustrating thing."

Karen expressed concern for her ability to complete her dissertation among the other unpredictable stresses of life. "I think I can do it as long as I don't have any unpredictable things happen, you know? Like catch the flu, or have knee surgery or something like that. As long as I don't have much of that, I think I'll get it done and I'll be fine. But it's a little scary." She indicated that her degree was taking her longer to complete because she was a "person with a mortgage, and marriage, and family and all this stuff." For financial reasons, she needed to keep the adjunct work at the community college on top of her TA duties, "and that was a time factor, too, that took away from the research piece." Karen suggested that "if the pay was better" for her TA position, she could have dropped the community college work and "been able to speed up this last bit some." But she acknowledged that "probably the only way they could pay TAs more is to

have less TA positions.” When I commiserated with Karen about life sometimes slowing down the process, she commented “You’re away from your university, too. I think that does slow you down.”

Future Aspirations

“Ideally, I want to have my own professorship position,” Karen affirmed, specifically “a job where I am training or supervising the student teachers in music ed.” Karen communicated some doubts about the possibility of finding such a position, as she felt her preferences for a future position were “a real little niche. That would be my biggest dream. To do that until I want to retire in eight, ten years.” She stated, “I think it’s possible. I’ve applied and had an interview before, as ABD, you know? But I’m going to hit that hard again this year. And if not, I can always continue doing adjunct work around this area.”

Karen’s age was also an influence in thinking about her professional future.

I’m old enough it’s like, OK. When I get this [degree] done, I only have a short amount of years to use it. You know, I want to, but I don’t really have to. So I had to really toss that around for a while. Do you really want to [finish] this [degree]? You’ve enjoyed it so far. Now it’s not so much fun and it’s pretty intense. Is it worth this final push? And finally I decided [finishing my doctorate was worth it], and that’s helped a lot.

Karen also remarked that she would be “perfectly comfortable” if she “was in a place where research wasn’t an enormous piece, just a small piece.”

With future research that I will do, I would want it to be pragmatic in that it’s not just for academia, but something that classroom the teacher could read and say, “Hey, that makes some sense to me, and I think it can help my teaching,” because that’s what I looked for in research as a teacher. So the perfect job for me would be some research, let me do it pragmatically in schools with real teachers and real students.

In discussion about the applicability of her future research, Karen described some existing research in the field of music education as “interesting” from an academic standpoint, but “does not help the profession in any way,” and is “irrelevant to the teacher in the trenches.” “If I’m going to do research,” Karen explained, “I want it to be applicable to teachers to help their job be better or have more success in some way. If I’m going to do that, I want to help the profession, because I know what a hard job that is, and the profession needs help.”

Karen communicated, “I’m not looking for a 30-year career as a professor, you know? So I want something that I’d be really happy with, not something that I’m going to struggle with to get the next type of job. I want it to be one job that I’ll be happy with for the rest of my career.”

Chapter Summary

In this chapter, the life stories and major concerns and themes for each participant were presented. In the following chapter, Chapter 5, I present the cross-case analysis, including similarities and differences among the cases and reflections concerning the theoretical frameworks of gender performativity and intersectionality in regards to the cross-case analysis.

CHAPTER FIVE: CROSS CASE ANALYSIS

Preparation for Becoming University Teachers

Previous teaching experience, including number of years of teaching experience, age levels taught, and thoughts of teaching competence coming into doctoral studies were found to be influences that impacted participants' comfort with and abilities in university teaching. In this section, I discuss participants' previous teaching experiences and the extent it impacted participants' comfort with university teaching, opportunities given by participants' programs for developing university teaching skills, negotiations encountered when moving from K-12 to college teaching, and participants' changing views on education or changes to their teaching practice as a result of their doctoral studies.

Previous Teaching Experience

Denise seemed to come into her doctoral studies not only with a lack of academic self-concept and self-efficacy, but also less confidence in her own teaching skills compared to the other women. Throughout Denise's public school teaching career, despite finding success in her previous teaching settings, Denise seemed to think she did not know enough to be a good teacher. She pursued her master's to improve her teaching, but because her part-time status limited her choice of classes, she lamented that her coursework often did not address her teaching settings as she had to take classes that were not necessarily applicable. She then decided to pursue her doctorate to better her teaching, but she had not had opportunities to teach at her doctoral institution at the time of our interviews. In fact, because she felt at a disadvantage to others academically and wanted to concentrate on being a student again, Denise had purposely chosen not to teach while taking coursework, attributing her choices to burn-out from her prior teaching

positions. I also wonder whether her lower self-concept as a teacher caused self-doubt about her ability to teach at a university level, prompted her choice not to teach initially during her doctoral studies.

Lauryn indicated unpreparedness to teach in her K-12 settings during her public school teaching career, and pursued her master's to learn more about teaching in urban settings, and her doctorate to explore her interests in research concerning underserved populations and special needs students that would then inform her teaching. Lauryn, unlike Denise however, did not seem to have low confidence in her teaching skills; she communicated teaching successes despite her teaching settings and the difficulties she encountered. Rather than lowering her teaching self-concept, she indicated that teaching for six years in the urban settings and the difficulties she encountered, especially her two years teaching high school students, were beneficial to her when it came to teaching in a university setting as she felt capable of handling any situation she would encounter.

Karen and Julia were confident in their own teaching abilities upon entering their doctoral programs, a confidence afforded by Karen's 34 years of elementary teaching and 11 years of community college teaching, and Julia's 9 years of primarily middle school and high school choral teaching and four years of experience as a music education professor at a university.

Julia, a self-described extraverted and "bubbly" soprano, confident in her own abilities as a teacher, communicated that she is a teacher by nature and that teaching pours out of her. Unlike Denise who did not want to teach at all initially, Julia turned down an opportunity to teach a class that she felt would not contribute anything to expanding her skill set. Julia later acknowledged that a lack of teaching opportunities for

her was “crippling” and caused her to “not feel like herself.” Belatedly, she realized that having a teaching outlet and doing activities that were normal for her, such as the busyness surrounding teaching, would have eased her discomfort and smoothed her entry into her doctoral program. Julia’s extensive and varied teaching background afforded her confidence in her university teaching abilities.

Karen communicated that she had gained a measure of self-confidence over the years that translated into her doctoral experiences. With skills and knowledge gained, especially from her community college teaching experiences where she got over the “scary factor” of teaching her first university classes, she seemed to think she was capable and confident to assist or teach in any class her program offered to her. At Karen’s university, all doctoral students picked a minor area of study. Through Curriculum study, Karen added to her already large skill set in education and also encountered many women Baby Boomers like herself who cared deeply about teaching.

In other fields, researchers indicated that previous teaching experience is one influence on “how an individual experiences and develops in graduate school” (Austin, 2002, p. 102) and that despite prior teaching experience, the transition from K-12 teaching to university teaching was “stressful” and included “high levels of uncertainty and anxiety” and (Male & Murray, 2005, pp. 129- 130). In the field of music education, however, literature concerning the influences of prior teaching experience on comfort with university teaching seems absent in the literature.

Developing University Teaching Skills

Brightman (2009) and Austin (2002) asserted that few university doctoral programs provide assistance in development of university teaching skills nor have a

systematic program of support for developing teacher educators. Coeyman (1996) suggested that teaching has not been rewarded “nearly as strongly as research and performance” in music departments, and “in many institutions training in any type of pedagogy for graduate students or faculty is minimal,” although “teaching touches all critical aspects of academic life” (p. 76) Doctoral student TAs are often afforded opportunities to assist professors in classes, teach a class independently often following a syllabus written by a course supervisor, or are given student teacher supervisor responsibilities as a means to develop university teaching skills.

None of the participants in this study spoke of teaching internships or teaching competencies as part of their doctoral experiences (Rutkowski, Hewitt, et al., 2009). In fact, they communicated that little preparation was provided for any of these types of teaching experiences at their universities or support in developing university teaching skills. Karen mentioned a required week-long in-service for TAs, but for her, the in-service mostly included information she already knew. Her university also had an office for teaching support that even new professors could visit if needed, but which Karen found was unnecessary. Julia attended a required student teacher supervisor workshop, but the content of the meeting concerned using the online system for supervision and not in how to do the observations. Lauryn asserted that faculty just assumed that TAs would successfully teach because they all had previous K-12 teaching experience. Karen indicated that at her university TAs usually assisted a professor with a class before they were allowed to teach independently, as suggested by Rutkowski, Hewitt, et al. (2009), but in the other women’s programs that did not seem to be the case. In their first semesters, Julia and Lauryn were offered independent courses to teach prior to

experiencing assisting a professor with a course, and in Denise's program it seemed that many doctoral students independently taught one of the many sections of a course that needed coverage without assisting previously, although instructors for the courses followed a syllabus set by the overseeing advisor. Denise hoped to be able to TA specifically for music education courses, but was unsure with a lack of those positions available if that would be a possibility.

Hennings (2009) and Austin (2002) noted the importance of doctoral student TAs having opportunities to talk about their teaching with other cohort members and with their supervising teachers. Lauryn was the only participant to briefly mention that because all of the doctoral students in her cohort attended many of the same classes together, it afforded them opportunities to talk about their teaching and research experiences. Lauryn's interactions with the overseeing supervisor for the class she taught independently seemed limited, however. She requested help when encountering situations she had not encountered during her K-12 teaching, such as when a student broke the university honor code. Julia seemed to lack opportunities to discuss teaching with her advisor or other doctoral students because of her isolation as the only music education primary student in her program, and the lack of communication with her advisor, which she attributed to the immense stress he was under at the beginning of the semester. Of all the participants, Karen received the most teaching support. Karen communicated she felt free to speak openly about teaching and give input in her TA classes, and her mentor made the effort to first observe Karen's abilities when supervising student teachers to be sure she understood the process, before having her observe on her own. Once her mentor

established Karen's strong teaching abilities, however, she then trusted her to teach courses other TAs were not given.

Participants in this study indicated that for those with the opportunity, independent teaching of an undergraduate course was the most valuable experience in preparing them for to their future careers as music teacher educators. Lauryn was bound to follow a pre-set syllabus created by a professor who oversaw her course, and lamented the lack of opportunity to create her own syllabi and to develop and teach her own class, an experience she communicated would have been more valuable to her than following someone else's syllabus. Only Karen had opportunities to create her own syllabi and teach multiple classes truly independently. The participants who assisted professors with undergraduate classes, Lauryn, Karen, and Julia, also expressed the value of the experience for their future careers. Stresses expressed by these women in the TA/professor relationship were a lack of timely communication resulting in Lauryn not even knowing what class she was to teach until the weekend before her first class occurred; Julia thinking she must learn to fit into her advisor's "system" of teaching, and negotiating how to do that when opportunities to discuss the topic had not arisen; and Karen encountering an inexperienced professor who seemed unclear what her role was in their TA/professor relationship, and offered feedback that felt "not good," with no discussion of her expectations for Karen. The women stated the need to clarify roles and duties between overseeing professors and TAs prior to the semester beginning to avoid confusion; however, they indicated that professors and TAs rarely had these conversations. Lauryn also spoke of the difference in respect sometimes encountered by doctoral students as compared to TAs, and Karen mentioned the different dynamic she

experienced making the transition from being a TA to being a visiting assistant professor at her doctoral university.

Karen and Julia, who had opportunities to supervise student teachers, perceived that others assumed that they surely knew what to do where student teacher supervision was concerned since they had prior educational experience. Both participants had significant prior experience as a cooperating teacher or a student teacher supervisor in another setting and were able to step into the role with relatively little need for help, however, Julia experienced problems when the expectations she brought with her from her own prior experiences as a supervisor at her home university conflicted with the expectations at her doctoral university and a lack of clarity about the process from those in charge existed. The lack of clarity in the supervisory process required her to seek out help to reconcile the conflicting information she received. Lauryn lamented the fact that she had not yet had the opportunity to go out into the schools, which she found problematic as she assumed student teacher supervision would one day be part of her responsibilities as a music teacher educator in the future.

Karen indicated that working with pre-service music educators and supervising student teachers was her favorite opportunity during her doctoral studies, and that she had supervised student teachers nearly every semester of her five years of doctoral study. For Lauryn, opportunities to teach independently were most important and boosted her thoughts of teaching competence. She communicated that positive evaluations from students convinced her that she was capable of teaching at a university successfully in the future. Karen indicated that because she had received positive teaching evaluations from both students and those who had observed her teaching, she was afforded the opportunity

to teach a wider variety of course topics than many of the other TAs and she eventually accepted a position at her doctoral university as a visiting assistant professor during her dissertation work, solidifying her wish to teach at a university in the future. Julia communicated that without the opportunity to teach a class independently, when she did get to teach in place of her advisor she felt she was being “filled” and some of her stress was relieved. Julia’s experiences supervising student teachers were not enough for her to get her teaching “fix.”

As an online student, Christine had no opportunities to teach at a university level during her doctoral studies. Christine discussed how problematic it would be for someone to attend a doctoral program online who wanted to move on to a career as a teacher of teachers. She wondered whether an alternative for students to gain experience teaching at the university level, similar to teaching assistantships for traditional students existed. Christine concluded that her only option would be to seek out an adjunct class to teach at a local university to gain such experience. She noted that, as a matter of fit, most doctoral students wishing to move to higher education are not likely to choose an online program where most of her cohort were practicing teachers studying part-time who planned to remain in K-12 teaching. For women like Christine who are geographically bound because of familial obligations, an online program may be the only option, making it difficult to gain the experience needed to develop university teaching skills. Denise had no opportunities to teach during the time period of our interviews. I was unable to get an idea of what teaching activities would be the most valuable for her.

Besides the more formal activities of assisting, teaching, and supervising often experienced by doctoral students, Brightman (2009) suggested that university teaching

skills are often absorbed through informal observation. The three women with more teaching experience, Julia, Christine, and Karen, had conversations with me about their preferences for class format and teacher role in their classes that I believe impacted their development as teachers of teachers and opened a window into their own philosophies about teaching. Two participants, Karen and Julia, spoke of experiencing their coursework with a duality of mind, first as a student absorbing the materials they needed to know, then as an educator observing the teaching skills and methods used by their course instructors, and comparing what they know of good teaching from their rich backgrounds to what they see, what they prefer as learners in regards to course format and teacher function, and what seems to work in university classrooms. Karen indicated that in doctoral level, lectures “didn’t cut it anymore.” Julia described a lecture class that was valuable to her, but only because the professor incorporated all three learning styles in class, and involved students in applying their knowledge of learning theories and modes of learning through classroom interactions, such as demonstrating a learning theory through a dance activity. Lauryn liked a lecture-type class, but noted that the class “forced you to think for yourself” and that daily writings in the class made you think about how to apply learning from the class to things outside of the class. Lauryn and Denise also favored classes that either tied into their research interests, or were taught by a well-liked, knowledgeable, and experienced professor. Karen and Christine disliked classes that combined doctoral and master’s students in the same class because doctoral students were not able to be challenged in their thinking as much as they should be, while master’s students felt threatened by having their thoughts challenged. Unsurprisingly, many of the women preferred professors who functioned as facilitators of learning in a

classroom set up for dialogue, collaboration, or debate, which Christine felt allowed students to “build more relationships” than other classes. “Students get repelled by teachers who either, one, don’t build those relationships, or two, are incapable of actually teaching,” Julia asserted. They also preferred professors with whom they had a more collegial relationship, allowing students to feel more open to voicing thoughts and opinions, rather than a teacher/student power dynamic. Karen, Julia, and Christine also indicated that in their own teaching, they had made the shift to functioning more as a facilitator of learning in a more collaborative environment. Julia and Karen had begun this shift in teaching role in the later years of their K-12 teaching careers, while Christine’s shift occurred specifically because of the influence of her doctoral studies. This shift in teaching role may point to the atmosphere of their own classrooms or future classrooms when teaching at the university level. Interestingly, the participants with less teaching experience, Denise and Lauryn, never spoke of this shift toward facilitator in their own teaching due to their doctoral studies.

Moving from K-12 to College Teaching

All participants who had taught independently, Lauryn and Karen, as well as Julia who taught at her own university prior to doctoral studies, spoke of the transfer of teaching skills from their previous K-12 teaching, or areas the transfer was not direct, similar to participants in Male and Murray (2005). Lauryn indicated that had she not taught in her particular settings previously, and had she not taught at the high school level previously so the jump in age was not so drastic, she would not have felt as comfortable teaching a class on her own with no preparation provided for doing so. She depended on her supervisor for advice when she encountered new situations she had not dealt with in

public schools. Karen indicated that had she not taught for 11 years in a community college prior to her doctoral studies, her independent university teaching would not have been as successful, because she felt she would have either over or underestimated college students' abilities in making the jump from teaching elementary to university. Julia noted that she leaned heavily on her varied teaching experiences prior to beginning her position at her home university, as well as her TA experiences during her master's studies in preparing to teach her first university classes. All agreed that while some transfer of knowledge and skills from previous K-12 teaching occurred, independently teaching university classes required some negotiation and adjustment (Male and Murray, 2005), and that doctoral students with little prior teaching experience may struggle with this transition without support.

Changing Views on Education and Teaching

For some participants, their doctoral studies had an influence on their views on education, their views of themselves as teachers, their perceptions of how others viewed them, and/or their own teaching practices. Not surprisingly, Karen and Christine, who completed or were near to completing their degree, communicated more of a change.

Christine indicated that her doctoral studies and research endeavors "made her question the status quo in education" and transformed her teaching, as well. Her doctoral studies gave her a new awareness of trends in the field of music education, such as informal music learning. She stated, "It's made me think more intentionally about what we do for our students, and how we can do things differently and possibly better. I'd say that would be the biggie. Not to be complacent in what's happening."

Christine communicated that a “lot of frowning upon the traditional ensemble” occurred in higher education. Christine asserted, “I don’t think you need to throw out the traditional in favor of something new, but there are definitely aspects of informal music education that maybe could give kids a more democratic view of what they’re doing. Help them take more ownership than traditional band.” One example demonstrated Christine’s willingness to allow more democracy in her large group ensembles. Christine created a podcast explaining “what are the things I think about when I choose a program? Why do I choose certain pieces to go with other pieces?” Then students in small groups chose concert pieces and explained “why they chose what they did.” “I think overall, even if one of the pieces wasn’t the one they would have chosen, because they had a voice . . . they seemed to like the music more,” she affirmed.

Christine’s doctoral studies also made her more aware of what it is like to be a student. She explained,

[My doctoral studies] made me think more about how kids balance their lives, when I’m trying to balance all this stuff in my life. I understood more what might impact them, and I felt like I could help them figure out how to balance. Before practice was just an expectation. We never talked about it. How do you structure it? How do you make it efficient? Where do you find time to fit it in? So it just made me more aware of helping in that regard.

Christine also shifted her theory class from lecture with homework to more in class group work. She noted that group work did not mean “they’re going to learn any less. In fact, it may cement it more because they’re discussing it and getting different perspectives from different people in the class. So that was definitely an ancillary effect” of doctoral studies.

Christine's degree took "a long time," but she explained, "I'm really glad I did it. I think, although time wise [completing the degree] was very difficult, it did impact my teaching in a positive way. The way I looked at students and a different way, maybe, I think differently about things."

Karen also spoke about how her doctoral work has expanded her views on education by opening up her mind. Doctoral studies "let me step back and look at education as a whole instead of just what I was experiencing in my one school." I asked Karen what, if anything, her doctoral studies made her question. She replied,

If I would have been better off just staying as a teacher, whether I would have reached more children that way. Whether being what would be considered an academic is really, it's not really a step up or a step down, it's just a different place. So many people think of it as a step up, and I don't any more. Is it a place that would impact people as much as what I was doing before? I don't know. You know, I'm all about trying to make people's lives in music better in this world. Whether you do that teaching a bunch of little kids or whether you do that helping teachers go do that. I don't know.

I asked Christine if she perceived that people reacted to her differently now that she had the title of doctor in front of her name. She explained, "I don't think I really considered how others would think of me, other than that I knew my administration would appreciate the fact that I was trying to develop myself further." With her doctorate completed, Christine worried how others would respond. She stated, "As people found out, I was like, 'Gee. Should I have my students call me Dr. Davis now, or even my colleagues,' because I was thinking, 'Am I going to be looked at as acting or thinking that I'm better than everyone else because I have a doctorate,' and I didn't want that." She found, however, that "just having the doctorate gives me a little more respect so when I request things or suggest something, maybe I'll be taken more seriously."

The parents have been like, ‘Wow. You did this [degree]? That’s so cool.’ And maybe in their estimation, you know, ‘I’m so glad my kid has a teacher who has her doctorate.’ Haha. That’s kind of a cool thing. So I didn’t really come to think of it as something that would raise me in the estimation of my peers and my parents and my administration until after [the degree] was done.

When Christine shared her photo voice pictures with me in the last interview she noted:

I was going to take another picture and I kept forgetting, of the nameplate on my door that says Dr. Davis. That’s kind of the, every day I walk into my school, it’s like, ‘Yeah. It feels good.’ And some of my students really enjoy calling me Dr. Davis. It’s just so cool to them. I feel a difference in the way they perceive me. It’s very intangible, and I couldn’t say exactly why I feel that, and maybe it’s just me and not them, but I do feel that the students look at me a little bit differently now that I have the doctor title in front of my name.

Preparation for Becoming Independent Researchers

Educational background and type of institutions previously attended, and prior exposure and experience in research, seemed to have the most influence on how participants perceived research and writing during their doctoral studies, as did program structure, research preparation and departmental atmosphere and support provided by their department. These aspects also influenced initial and emerging identity as a researcher. In the sections below I address participants’ background in and prior experience with research, required research coursework, and collaboration and mentoring during research work.

Background and Prior Experience

The participant who was clearly the most comfortable with academic writing and research and who had the most researcher-oriented mind-set coming into her doctoral studies was Lauryn, who had attended a Research I institution for both her undergraduate and master’s studies prior to her doctoral program. Lauryn stated that she had always

seen herself as a researcher with questions that she wanted answered. During her master's program, she had taken an introduction to research class that gave an overview of research methodologies. She stated that the "transition between master's and PhD wasn't too bad," because she had learned the mechanics of research during her master's program, while the focus of her doctoral program was on getting published.

Denise attended Historically Black Colleges and Universities (HBCUs) for both her undergraduate and master's studies. Denise indicated that an experimental research class was difficult for her, but otherwise never spoke of research difficulties. Although she frequently spoke about her prior inexperience with research, she did not seem to think her lack of research background was problematic for her doctoral studies. She stated that she felt she was 40% ready for writing her proposal and dissertation, that she understood the basics, and that all she need was to settle on a topic. Denise indicated that the closer she got to the end of her degree and the dissertation phase, the more pressure and stress she felt. Denise rarely spoke negatively of her experiences, so her statements about increased pressure and stress may be an indication that she did not feel as prepared for her dissertation as she initially indicated. I would be interested to know her feelings once she is actually writing her proposal.

Karen, who had attended a liberal arts university and a conservatory previously, expressed the most difficulty with the writing process. In her master's degree, she noted, "I didn't have classes in research like I've had with the PhD." Karen asserted that had she been exposed to research in her undergraduate studies, she "would've been finished [with her dissertation] probably a year ago, because this [research piece] is the piece I've had to learn." Karen's long tenure as a teacher also contributed to her struggle with the writing

process. During 34 years of teaching “you only write lesson plans for decades,” and then “suddenly you need to write a lit review” and do academic reading and writing as part of your doctoral studies. Karen experienced a steep learning curve.

The other participant who struggled with the writing process was Julia, who was in the first weeks of her doctoral studies when our interviews started. Julie entitled a picture of her laptop and a paper she had written, “Bear Wrestling,” providing great insight into her attitude about the academic writing she was required to do for her degree. Julia indicated that her struggles with writing could be attributed to the time elapsed since she had engaged in academic writing, and that “it’s just getting back into that.” Like Karen, Julia attended decidedly non-research-oriented universities for her undergraduate and master’s degrees, and in her master’s studied vocal pedagogy, a major requiring little writing.

Required Coursework

Some of the participants’ programs were very prescribed, with specific research classes required as part of their degree. Others’ programs were much more open, requiring few if any research classes, and instead offering a menu of possible coursework from which students chose classes. These variations in program had an impact on doctoral students’ research experiences.

Lauryn noted that her university’s doctoral program was designed to be purposefully ambiguous, with required numbers of credit hours but not required courses. The vagueness of her program of study was not a problem for Lauryn, but some in her program who had no research background, were “overwhelmed” and had difficulty identifying which research classes would be most useful for their dissertation. Due to her

strong interest in research, Lauryn “chose to take all research heavy classes,” taking three research classes, experimental, descriptive, and historical, in one semester. She explained that doctoral students were only allowed funding for two years of coursework, and some courses were not offered every semester, so if she wanted to take them, she had no choice but to take three at one time because of when they were offered. Not surprisingly, these classes, each with a research paper were a source of stress for her during that semester, along with editing papers for presentation at conferences and publications.

Denise and Karen, on the other hand, both attended programs with more prescribed research course work, and for the two of them, that was a positive. Denise liked the fact that students were required to take all research courses, so they could “learn what you need to do.” These courses were an introduction to research class, followed by experimental, observational, and historical research courses. “I really appreciated them” because “prior to coming here, I didn’t know there were so many different types of research,” she remarked. Through this variety of courses Denise began to find an interest in a particular research methodology, and through class projects she began to identify possible topics of research interest, though she “hadn’t narrowed it down” yet. The courses, she felt, “really prepared us with the research and how to properly research and decipher between good research and research that’s kind of iffy.” She stated, “I jot down topics every time I hear something.” Denise indicated she would take her last research course the following semester, and her comprehensive exams the following year.

Karen’s research coursework included Beginning and Advanced Qualitative Research, a quantitative research class, and a statistics class “that was just about how to crunch the numbers.” “Those experiences were “all one big research ball of wax,” she

remarked. All of the classes had small research papers required, and at least half of her classes, including non-research method classes, had a research component of some sort. She used the projects to present posters at conferences, as well as to help her focus on the topic and methodology of her dissertation and learn how to get it approved by IRB. The projects also became part of her comprehensive exams. Like Denise, with no background in research, the requirement to take a variety of research classes, and the required projects associated with those classes, gave Karen the opportunity to explore her research preferences.

Karen spoke positively for the most part about her writing experiences during her coursework. She noted the helpfulness of course professors, her own willingness to ask for help from professors, and a university writing lab that could be of help if needed. In contrast, Karen spoke frequently about difficulties and frustrations with her dissertation. While academic writing during coursework, presenting posters at research conferences, and the required three projects for her comprehensive exams helped Karen to develop her academic writing, she indicated “they were not on the same scale” as her dissertation, so she did not think she was entirely prepared for the dissertation experience.

Karen also spoke of the ambiguity and inefficiency of the dissertation process. She felt that a large part of her writing difficulty was “just not understanding what they wanted until I’d done it off center from what they wanted.” Karen tried to overcome her research learning curve by gaining informal knowledge through using others’ research as a model for her own, however, she felt she had to guess which model her committee preferred. Part of the problem was committee members who were trying to help her often did not agree, which was “not helpful.”

Karen stated that “there were too many things the [committee] assumed I knew, and I didn’t.” Male and Murray (2009) used the term, “novice turned expert,” to describe this expectation that doctoral students who may have no prior research background learn to become academics quickly. Karen’s struggles with her dissertation made her question the worth of completing her degree, however, she did continue on to graduate the spring after our interviews.

Christine explained that while she thought her university currently had “a stronger sequence of classes,” when she started her program six years before they “just had a menu of classes,” and students had to have credits from certain areas. Christine just “picked and chose” her classes without the help of an advisor, with no logical sequence to her chosen coursework. She indicated, “I don’t think I got all the courses that helped prepare me for the dissertation, because when I started I didn’t really have a good idea in mind of what I was going to be doing.” As Gonzalez-Moreno (2011) found in her study, for Christine, insufficient coursework in preparation for her dissertation could have been a negative influence in her doctoral studies. A unique aspect of her program’s structure, the required one week residency focusing on finding a theoretical framework, narrowing in on a methodology and the scope of the research project, and clarifying specific expectations for completing the final document, along with her collaboration with her colleague, Kelly, throughout the dissertation process, however, made up for any deficiencies in her prior coursework.

Julia, who was only in her first semester of doctoral study at the time of our interviews, had not yet taken a research class at her university, however, some of her other classes were research-intensive. Her struggles with writing early in her doctoral

program made her question, “Why did I even think that I can do this degree?” Julia’s struggles highlight that a “different set of intellectual and psychological demands is placed on the students” in the first year of their degree because of the research-oriented nature of the doctoral program, compared to previous degrees emphasizing the practitioner (Ali & Kohun 2006; 2007). Unsurprisingly, Julia remarked, “My leaning is toward teaching rather than research.” Julia planned to return to her university to teach after graduation, a university that had no research requirement for professors and had no tenure.

Julia’s experiences in writing for these classes, despite her lack of academic writing experience, was more positive than it might have been because a particular professor was willing to edit and comment on drafts before a final paper was due, and he provided encouragement through kind words indicating her writing was progressing. In this manner, Julia was able to work through her “rustiness” in writing, as she called it. None of the other women, with the exception of Christine and Karen when working on their dissertation, indicated that they received this kind of detailed feedback and writing help from professors in their classes, or from their advisors prior to dissertation work. Because Denise and Karen entered their programs lacking a background in or exposure to research, they likely could have benefitted from more formal coaching in the mechanics of academic writing and research.

Despite the fact that Julia had yet to take her first and only required research class during her doctoral studies, at this early point in her doctoral program she had already determined that rather than writing a dissertation for her final project, she would complete some other creative project for her capstone, a project that had practical

application to teachers. Since her program did not require a dissertation or thesis, her advisor supported her decision to go this route.

Collaboration and Mentoring

Those women who experienced collaboration in their departments and/or mentoring from an advisor expressed a more positive outlook on research. Karen spoke of collaboration occurring with others at her university, but noted that opportunities to collaborate with faculty were dependent upon the advisor, and that opportunities to collaborate with faculty or others in her cohort had not emerged for her during her doctoral studies. Similarly, Julia spoke of isolation and never of opportunities to collaborate. For these two women, opportunities to collaborate with colleagues or faculty in research endeavors might have helped fill gaps in research knowledge and writing skill by learning the process from someone more experienced. Lovitts (2008) asserted that students who made the transition with ease were good at acquiring informal knowledge about research however; for students in programs that lack collaboration and informal support outside of classes, opportunities for acquisition of informal knowledge about research could be scarce. Lack of informal socialization opportunities and collaboration were a negative for these two women.

The participants who seemed to view themselves as most capable of doing research and those who seemed to have the least angst about the writing process, were the women who experienced collaboration in their programs and received the most preparation and support for their writing, at all stages of their studies. For these participants, as Ali and Kohun (2006, 2007) suggested, the collaborative cohort model in all stages of the doctoral program encouraged a “team of mutually supporting friends and

colleagues” (2007, p. 44), “encouraged communication, broke the social isolation barrier, and helped in completing the degree” (p. 46).

Lauryn, who was most comfortable with research and writing, also most often spoke of an atmosphere of collegiality in her department and of collaboration among students in her cohort in research and writing endeavors. She described her cohort’s willingness to help each other with projects as a barter system, “I scratch your back. You scratch mine.” Lauryn also indicated that faculty clearly encouraged students to collaborate on research with one another. She explained the overall thoughts from faculty were, “What’s good for one person is going to be good for more than one person, and more than two heads can get [research] done a lot quicker.” Dharmananda and Kahl (2012) found that support from academic friends was an important social support. Both Lauryn and Christine indicated that they found professional support from academic friends, and received “assistance with writing [and] research” because they recognized that it would be a “benefit to everyone involved” (Dharmananda & Kahl, p. 318).

Christine noted the challenge of not being on a campus, as her original advisor was overseas, and being advised from a distance. Supporting Leong’s (2007) findings, Christine reported that e-mail communication was time consuming, made it difficult to clearly explain research issues in writing, and her progress was slowed by lack of instant feedback from her advisor. Christine found the support she needed at a critical time during her doctoral studies, however, in her colleague and mentor. I suspect that had this match not been made, and had she not found a mentor figure during the dissertation phase of her program, her experience could have been less positive. Her week-long residency also filled the function of the collaborative cohort in her online program during her

dissertation stage, and her collaboration with her colleague kept isolation at bay and helped in the completion of her degree (Ali & Kohun, 2006).

For Karen, who spoke of the involvement of her mentor in editing her dissertation proposal, and for Christine, who developed a strong relationship with her mentor professor specifically during the dissertation phase of her doctorate, the knowledge-based guidance provided by their mentors was instrumental in the writing of their dissertations and “crucial to their successful completion of their degree” (Dharmananda & Kahl, 2012, p. 320).

Like participants in Leong’s (2007) study, all of my study’s participants but Julia indicated they had presented at conferences or colloquia. Lauryn and Christine were the most actively involved professionally of the participants, speaking of attending conferences and presenting posters and research presentations more than the other participants. Barnes and Gardner (2007) suggested that these “socializing outlets” allow doctoral students to network in their field, find future collaborating opportunities, and develop the skills needed to find their place in academia. Both Lauryn and Christine had highly active faculty who encouraged their involvement and used their connections to help their mentees find “the necessary exposure and visibility in the field of music education” to find their own place in the profession (Leong, 2010, p. 151). Karen’s mentor even walked her through process of preparing a poster and presentation by her mentor. None of the participants, however, had yet had the opportunity to publish, nor had they obtained guidance in how to do so, even Lauryn who stated that publishing was highly encouraged in her program.

Future Aspirations for Research and/or Teaching

The women each sought a different balance between research and teaching in their future. Three of them, Lauryn, Christine, and Karen, recognizing a link between research and practice and desired to balance research and teaching in their future endeavors.

Lauryn, the participant who expressed the strongest desire to continue research in the future, communicated that she wanted to find a position at a Research I facility because research was her “passion,” but also wanted to find a position that would allow her to continue teaching music education classes as well. She wanted to either start a String Project program at her future university (<http://www.stringproject.org/>), or find a position on a campus that had a lab school. She indicated that her continued research on underserved populations would inform her teaching and help her to better prepare her university students for the realities of public school teaching.

Christine, like Lauryn, voiced the desire to continue to research in the future even though she planned to remain in public school teaching after graduation. She spoke at length about the idea of teacher as researcher and “bridging the gap” between research and practice.

Universities are so based in theoretical knowledge, but as practitioners we live practical knowledge. And there doesn't seem to be a respect on the university side for practical knowledge, and there seems to be somewhat of a disdain on the practical side for theoretical knowledge.

Christine asserted that if we all want “to have good quality music educators” for students “we should be able to come together” to “bridge that gap just a little bit better.”

She wanted to collaborate with a university professor on research in the future. She reflected,

I think as a lowly public school educator, that by teaming up with someone who is on the collegiate level, I think that gives me some more legitimacy, maybe. But I think it also makes the research more in-depth and more powerful that it includes both viewpoints.

Christine planned to continue in her job as a high school band director after her graduation. She spoke of herself as a researcher and a writer in all of our interviews, but it may be because she had graduated a few months prior to this study that I did not witness a transformation in her perceptions of herself as a researcher, though she clearly described one. “The more [research] I did, the more I wanted to do. It just sort of created a hunger that I wanted to learn more and get better and now I want to continue researching and putting myself through all this kind of stuff.” She believed she could write articles and present and “do all these things that are a little bit different from what I was doing before.” Christine had discovered a new outlet for her professional interests besides teaching, and she had “more options open” to her. She saw a possibility that she could not only research, but perhaps teach at a university in the future, most likely, after her retirement from public school teaching.

Denise also indicated that despite her lack of research knowledge prior to her doctoral studies, she had begun the initial transition into becoming a researcher, as Dorfman and Lipscomb (2005) found with the participants in their study. She stated, “I’m surprised for actually, you know, doing this research.” She explained, “I told you I had a limited amount of information about research, but now I look at it differently. I used to think like, ‘Oh, no! It’s just going to be so much.’ But now I see how beneficial

[research] is and how important it is even to, you know, come up with topics and ideas. I have an appreciation for [research] now.” Denise desired to work “preparing future educators” and hopefully conduct an ensemble in a future university position. Her assistantship had not been in the music department, so she had not had any opportunities to assist with music education classes or teach classes independently. She planned to change her assistantship in the spring to get experience as a TA for music education to better prepare her for her future career. In the future, Denise hoped she would get a position that required her to do research to get tenure, because it would motivate her “to go ahead and do it” otherwise she might “fall into a rut” and not pursue research. I would be interested to speak to Denise once she is in the dissertation process to discover whether she then thinks her university adequately prepared her for success, or whether her lack of research knowledge prior to her doctoral studies ends up being a disadvantage.

Karen and Julia, the participants who expressed the least interest in future research, struggled with the writing process. Karen initially thought she was too old to pursue a doctorate. Her many years of teaching had given her a solid teacher identity that she at first found hard to transform. She reflected:

It felt strange for me the first year and a half, because even though I was there doing this [doctoral study], I still thought like I was an elementary general music teacher all the time. That I was sort of visiting there, if that makes any sense.

I assured Karen that it made sense to me because I had experienced similar thoughts at the start of my own doctoral studies. She indicated it took her three years to think she really belonged in the academic setting, voicing her surprise at her new-found role as an academic at the end of her studies. She stated, “I’m here with academics doing

research and being part of this [professional community]. Part of music education that I knew was there but never was a member of, if that makes any sense. . . . I can't believe I'm doing this. It's so great."

In speaking of her future plans, Karen was most interested in a position that predominantly focused on working with undergraduate music education students. Of possible future research, Karen indicated she wanted her research topics to be pragmatic and something that would be useful to practicing teachers, because "they need help." Karen voiced only a half-hearted commitment to research; "if there's no grad students, no master's or doc students to worry about," Karen was "cool with that," because "they can take a lot of time and stress," but she would take them, and doing research, "if it if it came with the job."

Julia clearly showed the strongest identity with teaching of all five participants and seemed to struggle the most in her doctoral studies. A primary aspect of her struggles had to do with a lack of teaching opportunities so far during her doctoral experiences. She spoke of "not feeling like herself;" the most jarring adjustment for her as she began her doctoral studies was "a lack of connection with students," and "a lack of opportunity to be a teacher."

As Bieber and Worley (2006) found, most of their participants held the ideal image of a faculty member as "one who primarily teaches and mentors," affording "faculty the ability to connect to students in a personal and meaningful way" (p. 1018). This notion of a faculty member as someone who primarily teaches and mentors played out in different ways for each participant in this study. Julia and Karen identified the most strongly with teaching. Julia saw writing and research as a hoop through which to jump to

obtain her degree and had no interest in research in the future, and Karen's primary interest for the future was teaching, but if she had to, she would tolerate research in her future career. Christine and Lauryn both wanted an equal balance of teaching and research. Lauryn identified the most strongly with research of the five participants and wanted her research to inform her teaching and the teaching of others, but she also stated that she would not be happy if she was unable to teach music education classes in a new position. Christine's identity with research was new, but strong, but like both Karen and Lauryn, she wanted her research to both help practicing teachers, and bridge the gap between those teachers and music education professors for the betterment of the music education profession; however, she still identified strongly with her teaching career. Denise's burnout from previous teaching paired with not having the opportunity to teach as a TA yet, and her newness to research made it seem as if she did not identify as strongly as the other participants with either research or teaching.

It's Not About Gender...or Is It?

My choice to interview only women makes the study gendered. All five participants initially denied that gender had anything to do with their doctoral experiences, but then went on to make gendered statements or tell about aspects of their lives or doctoral studies that concerned gender. In this section I discuss gender roles and negotiations, mothering and ethic of care, isolation and fit, having and being a mentor, loss of voice, agency and finding voice, changing perceptions of self, and the value of the interviews.

Gender Roles and Negotiations

A clear delineation existed between how the unmarried, childless participants spoke about gender roles and work-life balance as compared to the participants with children. As Franko-Zamudio (2009) found, these participants described their desire for life-work balance but expressed that they were “uncertain it would be possible in academia” (p. 41). Denise and Lauryn, ages 28 and 29, and Julia who were unmarried and had no children, spoke of the difficulties of pursuing doctoral studies and dating, the perceptions of others towards them in light of their doctoral studies, and concerns about the future possibilities of a career in higher education balanced with family life.

Lauryn noted that all of her friends were married, and she expressed the desire to “find somebody and settle down.” She spoke at length about the difficulties of dating while pursuing her doctorate. She had been dating someone but they broke up because both “respected each others’ careers enough to say” that each should pursue “the job they want.” Then if they could “make this work somehow,” they would resume their relationship. She “had hope” that “two parents as professors” could be possible after seeing a model provided by her mentor professor and her husband, who is also on the faculty, and their toddler.

Denise lacked a woman role model to demonstrate this balance. On more than one occasion, she commented on the timing of her studies. For instance, she stated, “I don’t have any measure of responsibilities as far as like children or managing anything. You know, I’m trying to stay focused and on the path while I don’t have any obligations.” Due to her stress levels, she thought about “taking a break” from her studies, but voiced

concern that if she did so, she might not finish. Denise also indicated that others' reactions to her since beginning her doctoral studies had changed.

Even in the dating world, when I'm talking to guys or whatever. A lot of men are intimidated with the fact that I'm working on a PhD, and they aren't or don't have higher degrees. But you know, things like that don't bother me. But it bothers them.

Men's reactions to her status as a doctoral student left her wondering about the possibility of a future family life. She stated, "Sometimes I wonder, you know, is it going to hold me back from other aspects of life? Like other happiness that other people have in life."

Julia discussed finding and fitting into a new church. She found that the congregations perceived her, an atypical Christian woman who was not married, and childless, and more highly educated than many of them. I commented that I assumed, considering the importance of faith in her life, that Julia would date a Christian man in church. Like Denise, Julia discovered that men found her doctoral studies intimidating. She continued,

People, not trying to be offensive, have made comments about, "Guys are just intimidated by you and your experiences, you know? That might be part of the reason you're not married." And I'm like, really? . . . because I'm pretty much the same person wherever I'm at, at least I hope that I am.

Julia noted that she would not "dumb herself down" to be less intimidating. "I'm not going to do that," she stated.

To the contrary, Julia communicated that she wanted to be a role model for young girls in the church and at her Christian university because they often felt pushed to find a spouse. Julia stated:

I expected to be married and have kids at this point in my life, and here I am a single woman who is pursuing education and doing this and that, but I'm very happy and content with what my life looks like. So trying to demonstrate that and communicate that intentionally to these young women so they don't feel a desperate need . . . to make a poor choice and marry somebody just because they want to be married.

Similar to these women's discussions about the difficulties of cultivating dating relationships during their doctoral studies, participants in Barata et al. (2005) spoke of the incongruence of the work load of graduate school and the equally time-consuming effort of starting a family. Lauryn's acknowledgement of the tenuous time period surrounding doctoral studies and that of the early career scholar pointed toward acknowledgement that marriage, and even dating, places constraints on women's careers (Barata et al., 2005). Denise's choice to complete her degree before outside obligations like marriage and children entered her life, and Julia's assumption that her career may mean she would not marry, reinforces these points.

The two married participants with children, Christine and Karen, spoke of work-life balance as well, but in a different way than the unmarried participants who did not have children did. Like participants in Barata et al. (2005), Christine and Karen described the strain graduate school placed upon family relationships and the necessity of negotiating new roles with partners to more equally share responsibilities while they were concentrating on their doctoral work. Also, whether they were aware of it or not, more than the unmarried participants, it seemed that the two married women discussed the effect of "traditional, heterosexual, gender roles for women at home and school" (p. 236) on decisions they made both before and during their doctoral studies.

To not uproot her family to attend a university as a traditional student, Christine attend an online university. She stated:

I have practical responsibilities, and a family, and a mortgage, and car payments, and all of those things. So while we probably could have made it as a family if I had to stop teaching for a period of time, the other issue is there were no universities in a reasonable distance for me that offered a program that I would be interested in.

Christine spoke on more than one occasion of having to negotiate family life with her husband, noting that “before the doctorate we never really strategized about managing household tasks or the kids, or whatever.” Another indication of her view of her traditional role of the mom as the primary care giver, Christine stated, “Generally as a mom, you know, you’re the one that schleps kids to doctor’s appointments and those kinds of things.” Once she began her doctoral studies, however, her husband became a great support because he had to take up a little bit extra in terms of the kids. Especially once Christine began to work on her dissertation, she explained that she and her husband had to be, “more intentional about how things were going to be managed, and who was taking what kid where.”

Like Christine, Karen indicated that her doctoral studies necessitated some negotiation with her husband, especially concerning her schedule. Unlike when she was a teacher, Karen sometimes had to work through the weekend, wouldn’t be home Sunday evenings, or would get home after her husband. “So mostly [adjustments] were just getting used to my teaching and working schedule being stretched out and a different type of schedule than before.” Karen affirmed, “I’ve had a very understanding husband, so he’s made that easy.” Other negotiations were not necessary because, “our kids have all been gone the whole time. They’re through college and off on their own.” During one

interview, Karen recalled that one woman in her cohort had a baby “in the middle of her doc program,” and another “had like a three-week-old when she started her doc classes.” Karen reflected back on the time when her children were young and exclaimed, “I couldn’t have done it. I mean, I admired that they took that on either out of bravery or ignorance. I don’t know which.” Karen asserted:

I would not have considered [pursuing this degree] at all when my kids were still at home, even high school, because I felt I needed to be present. I didn’t need to be distracted. I was distracted enough with the job. I didn’t need another distraction.

As the only participant with school-aged children, Christine spoke on more than one occasion of the affect her studies had on her young children. She explained that she “tried not to impact too much of the time” she had with her children. During the week, Christine would “really work hard to come home and chat with the kids, get them to their activities, have dinner together as a family as much as we could,” and then she would put them to bed and start her work. As a result, Christine had many late nights, represented by a picture she had shared of the clock on her kitchen microwave showing midnight, and then she would get up early for work the next morning. On weekends, just to spend time together, her kids sat on the couch in her office and played video games on their hand held devices while she worked.

Like participants in Brown and Watson’s study (2010), who “had a strong sense of what their role as wife and mother should entail and suffered feelings of remorse if they were failing at their perceived duty” (p. 398), Christine felt guilt when she spent time on her doctoral work instead of her familial duties, and her kids had to “fend for

themselves.” In Christine’s last interview, she shared a picture of her son at the stove. She explained:

Being that I was working a lot and didn’t have a lot of time to tend the kids, they learned how to cook . . . and also the pantry was always stocked with ramen noodles so they could fix their own lunches and things on the weekends, so I could concentrate on working. . . So [the kids’ independence] was sort of a side benefit of being neglectful.

Brown and Watson (2010) stated that “the ability to balance work and family responsibilities is a major factor in women’s ability to make academic progress” (p. 395). They also found that women participants’ living situation was “an important factor in the decision to start or delay” (p. 392) study.” Their findings seem to apply to both the unmarried and married participants in my study Both Christine and Karen and had to negotiate in the pursuit of balancing family and studies. Julia, content as a single woman who was able to pursue her goals, did not have to deal with such negotiations.

Both Lauryn and Denise intended to finish their degrees before familial responsibilities demanded their time. Brown and Watson also found that the timing of doctoral study for women is often “dictated by domestic demands,” and that balancing home and academic life can be “a source of great stress” for women doctoral students like Karen and Christine who have more practical responsibilities than the unmarried participants (p. 401).

Karen’s and Christine’s stories highlight Brown and Watson’s (2010) finding that since women tend to begin their degrees later in life, “the delaying of further study means that women are more likely to have personal responsibilities before they come to their higher research degree. . . .“Not only do women students who are also parents start their doctoral degrees later, they also take longer to complete them” (p. 395). Karen and

Christine both started their doctoral studies later in life, at the ages of 54 and 41, and took six and five years of study to complete their degrees. While Julia did not have familial responsibilities that delayed her studies, she began teaching at a university earlier in her career than she expected and put off pursuing her doctorate because of her responsibilities to her university and students, whom she called family, not wishing to leave her home church and her home university that “fit her like a glove.”

I continued to communicate with Karen after her graduation as I was writing the last chapters of my dissertation. She moved to a one-year position in another state as an assistant professor of music education. Karen’s husband, who was near retirement, had chosen to stay behind to maximize his retirement compensation when he finally did retire. As a result, while Karen enjoyed her new position and applied for the tenure track position when the search began, she indicated she was applying for other positions in the hopes of finding a job in or near her home state and her family.

After Christine’s graduation, she returned to her public school teaching job, but hoped to find the right opportunity to teach at a university that would accommodate her family situation, or she would wait a few years until her retirement, to seek a university position.

Mothering and Ethic of Care

Noddings (2010), quotes Carol Gilligan’s assertion that “women not only define themselves in the context of human relationship but also judge themselves on the ability to care” (p. 96), and states that “caring— as it is developed in an ethic of care— guides personal interactions in every domain of activity” (Noddings, 2013, p. 72). While neither Noddings nor Gilligan claim that concern for relationships is limited to women or that all

women express such concerns, they suggest that images of caring for others is predominant among women.

All five participants quite often spoke of themselves in terms of mothering their students or of relationships with students being familial, or their classrooms being like a family. For instance, Lauryn viewed herself as a sort of mother figure to her K-12 students and referred to them as her “little ducklings.” Denise tried to create a “family” atmosphere in her choral classroom as a space even her most shy students felt safe to take risks. Christine indicated that her mentor continued even after the program “to look out for her, acting like a little mother hen, you know, minding her chicks and making sure they’re growing up good.” It also seemed important to Christine that, like herself, both her mentor and her colleague with whom she worked closely were actual mothers themselves, because it made her think she was “working with people who understood” her.

Julia previously stated that her gender was not a “significant portion” of the music educator she is; however, in no one’s story, was the idea of mothering and family more apparent than in hers. Julia often referred to the atmosphere of her university and the people in it as “family,” herself as a “mother hen,” and her students as her “chickadees.” Julia attributed her tendency to nurture her students specifically to her gender as a woman, noting that her lack of biological children meant that her nurturing instinct instead found an outlet in her students. Julia described even the men as “father figures” who have a “protective mentoring relationship” with students that is “part of the culture” in her Christian university environment.

Brown and Watson's (2010) finding that the empathy shown to women doctoral students from their male supervisors was "thought to be a feminine attribute" by their women participants (p. 394). Similarly, Julia indicated that her male advisor seemed to be "trying to protect" her at the start of her studies. She indicated that he embodied characteristics she thought of as normally found in women, which Julia attributed to a strong female influence in his life "that causes him to be more compassionate towards women than if he didn't have those sets of experiences."

All of the women spoke about their doctoral experience using terms such as collegial, supportive, community, family, relationship, connection, bonding, friendship, and unity, or they expressed deep anxiety about their doctoral experiences when they felt their situations were lacking in meaningful relationships. The ways the women spoke of their experiences, mentors, and selves, and their word choice may indicate that many of the women in this study seemed to hold an "orientation towards relationship" (p. 101), which also ties into ideas of "separate" and "connected" knowing as espoused by Belenky et al. (1986).

Having and Being a Mentor

The women in my study either had important women mentors, role models, and academic advocates in their lives, or they voiced wanting to be a mentor or role model to other women in some way, or both. Like women doctoral participants in Fordon's (1996) study, the women in this study all had "educational advocates who influenced them to pursue higher education or their field of study, recognized potential and ability, served as mentors or gave special attention, and provided general encouragement" (p. 108) Most of these educational advocates just happened to also be women, with the exception of Julia,

and many of the participants also viewed these educational advocates as mentors, providing support that goes beyond that of an advisor. The mentor/mentee relationship was clearly “a central influencing factor” in these women’s degree progress (Kerlin, 1997, p. 255).

In all of these relationships, the women made statements pointing to the importance of relatability between themselves and their mentors. They also spoke of trust as being an “important factor” (Kerlin, 1997, p. 256), both being trusted by their mentors, as well as trusting their mentors. Participants’ relationships with their women mentors enhanced “self-image as a person” and “as an emerging scholar” (Kerlin, 1997, p. 255).

Lauryn spoke of being “really lucky” that she had two “women string people” that she “can ask for advice, and talk to, and bounce ideas off of.” Lauryn’s doctoral mentor was a young, tenure-track professor not too far removed from the dissertation process herself, and Lauryn stated that this relatability was “probably why I connect so well with her.” While Lauryn found relationships with male professors at her university valuable as well, they were too far removed from her current doctoral experiences to give her the empathy and practical advice her mentor could provide because they had “been in the game so long.” Lauryn described her relationship with her doctoral mentor as “a huge trust thing,” trusting her advisor to point her in the right direction for her research and not allowing her to pursue avenues that would get her into professional and political trouble.

Karen and her mentor “hit it off so well.” This comfort, plus her mentor’s assurance that she was not too old, were the impetus for Karen to begin her doctoral studies in the first place. Like Karen, her mentor was a long time public school teacher who completed her degree later in life. Karen felt trusted by her advisor because she

allowed Karen more opportunities to teach classes and supervised student teachers than others were given. “I trust her 100% with more like friendship now, colleague friendship, more than advisor any more, and I know she trusts me too,” Karen affirmed.

Christine did not form relationships with the two important women in her doctoral studies until she was working on her dissertation. These two women became central to Christine’s dissertation process and professional development. Christine indicated that her colleague not only had similar research interests but also had “two young children and she’s a band director,” and they “shared so much in common” that they “got each other from that standpoint.” Christine “bonded” with her mentor, “also a mom and a researcher” who had taught choir in public schools. Christine communicated that her mentor understood the difficulties surrounding being a wife and mother pursuing her degree.

Denise was in a university setting surrounded by nearly all men, so she had no woman mentor at her doctoral institution. Although she never spoke of anyone specifically serving as a mentor for her, she described her university’s environment in general as supportive and of professors whom she admired. Her mother, however, having previously completed a doctorate in another field, served as emotional support during Denise’s doctoral studies.

Julia, so new to her program at the start of our interviews, had not had time to develop a mentor relationship with her advisor. She noted that more trust existed in the relationship after a pivotal conversation, and communication became easier for them as the relationship developed. Julia later called her advisor her “champion” because he was “willing to have the discussions with people and make justifications for why some of the

things that I need to do are going to be different from what the graduate handbook says.” Julia often compared her professional background and experiences to the similar background and experiences of her advisor and spoke on more than one occasion of them discovering unknown similarities. Despite the relatability component even in this man to woman advisor/advisee situation, Julia lamented the absence of an opportunity to form a mentor relationship with a relatable woman faculty member.

Like this study’s participants’ desire for relatability, Franko-Zamudio (2009) found that women doctoral students “strategically sought peer and mentor support and peers and mentors with similar identities or values” (p. 41). In addition, these five women found “a good match between advisory style and student’s individual needs” as “central to . . . degree completion” (Kerlin, 1997, p. 256). Even for Julia, the more empathetic interactions with her male advisor that Julia characterized as atypical of men, pointed to an advisory style that matched Julia’s communication needs. For some of the participants who had women mentors, such as Lauryn, Karen, and Christine, having a woman mentor made academia easier to navigate, as suggested by Fordon (1996).

Bond and Huisman Koops (2014) spoke of the importance of “stepping into a stream of mentors” a “weaving together of past, present, and future mentoring roles” to help with the transition from doctoral student to teacher educator. All of the women in my study had mentors both past and present, but also were mentors or expressed the desire to become mentors themselves: Lauryn depended on her doctoral mentor, as well as her mentor from her master’s degree and hoped to mentor young teachers in her own future as a music teacher educator. Denise’s mom was a mentor figure, and after completing her “historic degree,” whether she realizes it or not, as an African American

woman pursuing a doctorate in a region a higher degree was perceived as atypical, Denise likely will become a mentor by encouraging other African American women who wish to further their education through doctoral studies. Christine wanted to be an example for her young daughter and her students, and valued her relationships with her own women mentors, her colleague and her advisor, and hoped to continue these professional relationships in the future. Julia desired to be an example for young Christian women, was clearly already a mentor and mother figure to her college students at her home university, and was discovering a relationship with her male doctoral mentor. And like her woman doctoral mentor, Karen served as a mentor to others during her 34-year career as a teacher, and desired to mentor to pre-service music teachers as a future music teacher educator. All of the participants were themselves part of a stream of mentors.

Isolation and Fit

Garrett (2012) found that “females placed less value on Personal Relationship than males,” and that “students 30 and older placed less value on Personal Relationship than did students under 30” (p. 150). In contrast, all of this study’s participants indicated that they valued relationships during their doctoral studies; those that lacked important relationships in their doctoral programs struggled more with isolation, stress, and adjusting to their new academic environment. No one felt this lack of relationship more acutely than Julia. She felt isolated, not because of her gender, but due to the differences in atmosphere between her Christian university, often described as a family atmosphere, and her secular doctoral institution, lacking the familiar deep relationships and interconnectedness of her personal and professional lives. Julia felt more connected to the

faculty than other doctoral students due to her college teaching experience and age, but because of the absence of opportunities to develop meaningful relationships with faculty, this connection was superficial at best. Part of her isolation was also due to the fact that developing a functioning relationship with her male advisor with whom she worked as a TA took time and negotiation, leaving her feeling uncomfortable and unsupported at the beginning of her studies.

Denise sometimes felt “there’s not anybody to talk to because of the lack of women in the department, especially in the doctoral program.” A male dominated department with a “scarcity of women,” an isolating influence for Denise, also functioned as motivation. When her advisor told her she would be the first African American to graduate with a doctorate in music education at her university she stated, “That was some type of motivation, like, I can get it done. So that kind of helped me.”

The other participant who spoke of isolation was Christine, who did not connect with her woman colleague and woman mentor until the very end of her degree program during the dissertation stage. The nature and structure of her online program caused some isolation. Christine noted the absence of “water cooler talk” or a cohort to whom she could ask questions. She indicated that “having to work together even online in a group was really helpful” so students “didn’t feel totally isolated all on your own.” Finding her mentor and colleague who were women allowed her to work in a “relational community” while completing her dissertation, and this relational community made all the difference in her experiences.

Franko-Zamudio’s (2009) concept of person-environment fit may also be a component in the experiences of the women in my study. Karen, surrounded by other

women Baby Boomers like herself, and Lauryn, ensconced in a highly collaborative department, were less likely to speak of being isolated. In contrast, the women who found themselves in environments that were perhaps not a good fit for them personally, such as Julia's experience in a decidedly secular environment, or Denise's experience in a male-dominated department, spoke of isolation and stress more frequently.

Losing Voice

Belenky et al. (1986) asserted that one "growth metaphor" concerning the intellectual development of the women in their study was that of "gaining voice" (p. 16).

They explained:

In describing their lives, women commonly talked about voice and silence: speaking up, speaking out, being silenced, not being heard, really listening, really talking, words as weapons, feeling deaf and dumb, having no words, saying what you mean, listening to be heard, and so on in an endless variety of connotations all having to do with mind, self-worth, and feelings of isolation from or connection to others. (p. 18)

In this study, nearly all of the participants spoke both of times they were silenced, and times they found or used their voice. Several aspects of doctoral study caused a woman to be silenced or to silence herself during her doctoral studies including "gatekeeping" and hierarchical politics of the department, power dynamics in the student-professor relationship, lack of self-efficacy in an academic setting, and the male-gendered nature of academia or sexism.

While Lauryn spoke of unity and collaboration in her department, she also described her department as a highly political environment. Clearly, professors in Lauryn's department served as "gatekeepers" of academia, as described by Froelich (2012). Lauryn's discussion of her diagnostic exams clearly indicated that she saw it as

very political, reporting that if you did not pass your diagnostic, “no one in the room is willing to serve on your doctoral committee” and “you’re never going to graduate.” In the exam, professors asked her direct questions about a colleague that could have elicited a negative response, “and I think that’s what they kind of try to get you to do,” Lauryn asserted. “I think it’s kind of one big test just to see how we do under pressure and how political we can be in an interview situation.”

In one doctoral class, Christine attempted to assert her voice about a concern with a lack of doctoral students in her facilitated group. When she approached the facilitator with her concern, she perceived that he thought she was questioning his teaching ability or authority as the facilitator of the group instead of taking her inquiry as she intended. She stated, “I just put my head down and did what I had to do to finish the class.” In contrast, in another class she felt encouraged by the facilitator to assert her voice in class. Christine “never felt that professor/student relationship” with this facilitator, but instead she thought he fostered more of a collegial relationship with students. She noted that in this kind of atmosphere, students are more willing to “share your thoughts” and “be open.” This facilitator’s manner of communication encouraged Christine to speak freely and assured her that her voice was being heard.

Julia experienced a shift in power dynamics from being a college professor who held the power in her teaching position, to her new role as student and sometimes felt powerless to change her circumstances or have her voice heard. Julia keenly felt the lack of power and voice in her struggle to meet degree requirements, while fulfilling her own unique needs within the strictures of her program as a music education primary and vocal performance secondary student. While Julia’s advisor was willing to display some

flexibility in allowing Julia to alter her plan of study to fit her needs, Julia's voice teacher expected that Julia take all vocal performance classes, even if it meant repeating content she already had taken previously. Julia called her struggles with coursework a "battle that was not won."

As Engstrom (1999) suggested, women "may be concerned about initiating mentoring experiences for fear of appearing too needy or too aggressive" (p. 271). Noddings (2010) suggested, "The empathetic capacities of women often lead them to consider the welfare of others over their own" and noted that women often "do not speak up for themselves" (p. 76). A contributing influence to Julia's isolation was her developing relationship with her advisor, for whom she also functioned as a TA. Julia indicated that she had to be "sensitive" to the pressures her advisor was under, and that she "didn't want to place additional pressure on him, to express her needs and concerns. Julia's empathy for her advisor's stress, and feelings of "guilt" for wanting him to act as a mentor, lead her to silence her own voice out of concern for his situation, adding to her own stress. In addition, as the only music education primary student in a department lacking a doctoral seminar or means to build a community with others, Julia experienced extreme feelings of isolation from the lack of community she was used to at her home university; these feelings of isolation may have also contributed to her feelings of lack of voice.

Austin (2002) indicated that one component affecting graduate student development was a sense of self- efficacy (that is, the belief that the student has the ability to do what is expected). Jackson (2003) noted that women "have not been prepared for the styles of speaking expected at a university" (p. 339) and as a result may

have a reduced self-concept. Kerlin (1997) asserted that important influences to women's progress were academic self-concept, gender, and class/cultural identity. Unlike the other participants, it seemed that Denise came to her doctoral program lacking self-efficacy and a positive academic self-concept. Denise began her doctoral studies introverted and shy, believing she did not know enough, and believing she was at a deficit in many ways compared to others in her cohort. She expressed surprise on more than one occasion that she was successful in her doctoral studies thus far. While Denise indicated that her professors tried to allow space for all voices in their classroom discussions, she did not speak in class unless forced to do so. She explained, "A lot of my classes are small, so being the introvert I am, I'm so afraid I'm going to get called on." She felt "easily intimidated" in some classes, and that "nervousness" contributed to her reluctance to speak in class.

At first glance, Denise's lack of voice seemed to be self-inflicted, the result of her introverted and shy personality and nothing more. Upon further inspection, I found that despite Denise's description of its warm and welcoming environment, aspects of her doctoral program concerning race and gender served to in some ways silence Denise's voice as well.

Denise rarely addressed her race in regards to her doctoral experience, but noted that her advisor claimed not to see race and stated that "people are just people." McCall (2015) noted that when professors hold a passive colorblind ideology, suggesting "that race does not play a role in the way they teach or engage their students," they fail "to acknowledge race as an important piece of students' identity" (p. 247). She also explained that "in efforts to not appear as a complainer, some Blacks refrain from

speaking up” when encountering racism (p. 279). While Denise denied racism in her doctoral experience, by ignoring Denise’s race as an influence in her experiences, her advisor may have overlooked opportunities to help Denise deal with her isolation. Many of Denise’s doctoral experiences aligned with those of McCall’s African American participants who had attended HBCUs prior to attending a PWI for graduate school, such as the thoughts of unpreparedness caused by lack of exposure and opportunity in her prior studies, and even differences in language and vocabulary in the new setting. McCall indicated that her study’s African American participants encountered structural racism “due to an absence of diversity in student and faculty populations” (p. 248). It is unclear if Denise’s institution, statistically predominantly white, also lacked racial diversity within her department, but it is clear that her race was ignored as an important aspect of her experiences.

Belenky et al. (1986) suggested that the “style (hesitant, qualified, question-posing)” and content of “women’s talk (concern for the everyday, the practical, and the interpersonal) is typically devalued by men and women alike” (p. 17). Christine noted that for the most part she did not encounter gender issues often in her doctoral program, mainly because she “ended up sort of bonding and hanging with the women anyway, so that wasn’t ever really an issue.” Christine identified differences between men and women’s communication styles and the content of their interactions. “I just feel it’s more natural for women to gather together and chit chat than maybe it is for guys.” She described men as “a little bit more stand-offish,” and noted that they talk about topics that are “less personal.”

Maybe it's just a natural outgrowth of being a woman. You tend to be more social, and you gather together, and you tend to look for others for support. Where guys, I think, maybe feel like they have to be more self-sufficient and do guy things, haha, but not relate closely in terms of their research.

Christine's ability to surround herself with other women at an important time during her doctoral studies opened up room for her to be free to use her voice because she knew she would be understood.

Brown and Watson (2010) stated, "Higher education is still considered by many to be a boys' club" (p. 398). As she progressed through the program, Christine began to notice "little things" in her classes concerning perceptions of gender that she first made light of, because as a woman band director, she was "so used to that." She explained, "I think it's just typical gender issues when discussions were occurring." However, she "never perceived any sense of discrimination or that women weren't looked on as as good a scholar as the men." In a later statement, however, Christine declared:

I think my experience in the doctoral program has been that men don't get it. I mean, how could they? They don't understand how a woman might need to bolster her view a little bit more than a man because men are taken as being more authoritative and maybe taken more at their word, where women, because that isn't the tradition in academia, may have to defend their position a little more strongly than men do.

Christine perceived that in a higher education setting, men were more dismissive of her views and viewed her as less authoritative simply because she was a woman. The fact that a woman accepts this view of women as the reality of academia says more about her tolerance of the norms of academia than about these views not being discriminatory.

Barata et al. (2005) indicated that the "male norm of academe led to changes in the behavior, thinking, and even perceptions of self" (p. 240) for their study's women participants. The ways participants spoke of themselves and their experiences indicated

that this change in behavior as women in academia could be true for them as well. Lauryn spoke of needing to be more “body assertive” as a petite woman in academia.

The way I carry myself at school has to be a little different because of how I look. But I do think it’s one of those Napoleon-complex things. You know, straighten up when I speak, and . . . just be a little more assertive and people tend to take you a little bit more seriously.

Lauryn indicated that she “has to dress in a certain way.” For the first three months of her degree she “wore heels every day” and she was “always in a dress or skirt” and not jeans because she felt the need to present herself in a way that would separate her from the undergraduates. She lamented the fact that tall men with facial hair could dress how they wanted and still be considered “put together and professional.” Christine and Lauryn’s perception that they were viewed as less authoritative because of their gender illustrates that in academia “certain social identities are valued more highly in the academic context and members of negatively stereotyped groups are often underestimated” (Franko-Zamudio, 2009, p. 5).

Although Lauryn claimed her gender had nothing to do with her doctoral studies, she stated to the contrary that she had had to “stand up for herself,” “stick up for herself,” or “be strategic” in what she said and when she said it. Lauryn was careful to explain, however, that she did not think her choice of these words was correct because she did not “think anybody has ever been oppressive.” Lauryn claimed, however, “I think being a young, woman, doctoral student, I’ve had to become . . . more assertive in my opinions on certain things.” “I think I have to believe in myself enough to know that I wouldn’t have made it this far . . . without having something important to say.”

Agency and Finding Voice

Agency is the ability for a person, or agent, to act for herself or himself. Some participants indicated that at some point in their doctoral studies they practiced agency and were able to voice their concerns about various issues in their programs, resulting in changes being made.

For instance, Lauryn's voice was at first silenced by the shadow of the diagnostic exams required at her university. After the diagnostic exams were completed and Lauryn knew she had made it through and she felt it was safe to voice her concerns, she approached the orchestra director. She asked for music education doctoral students to get podium time working with the community orchestra. As a result, she believed change would come in the future. Lauryn was motivated to make this request, because string education graduate students did not have some of the same benefits given to students in other majors. "There's three of us that are graduate string education students, and not only do we not get an ensemble, we don't get an office." Lauryn felt the injustice of the situation, but indicated that prior to the diagnostic exam, she did not think it would be safe for her to approach professors with suggestions or solutions to the problem. The diagnostic exam served to silence Lauryn's voice.

Lauryn told of a class that was specifically structured to assure that all students' voices were heard. Lauryn, who indicated previously that she thought it was hard for others to take her seriously due to her stature, age, and gender, indicated that this particular class was valuable for its ability to provide a safe place for students to learn how to assert themselves in debates. Lauryn indicated the debates were valuable because they "forced her to think very politically about extreme points." Perhaps universities need

to be more proactive in encouraging women to use their voices by structuring activities that would require women students to “find and articulate their professional voice in both private and public forums,” as Lauryn experienced.

Julia, who felt isolated and voiceless in the early months of being a doctoral student, in her position as student teacher supervisor, was able to express her concerns about the student teacher evaluation process and be heard. With four years of undergraduate teaching experience prior to her doctoral studies, Julia identified gaps in her university’s current procedures. Julia’s department re-examined their policies and improvements were made. She explained:

I felt a little bad because as a result of some of my questions, there are some things that are starting to happen and be required of other student teaching supervisors. When you see a system that doesn’t go the way it’s supposed to go, you start asking questions about it.

Although it took time for the pressure she felt to be released, Julia’s voice was finally heard when her advisor experienced a “wake-up call” during an important conversation pointing to the need for him to function more as a mentor for her. Professors in the music department also approached Julia for her opinion on aspects of the program that had contributed to her isolation, and her voice and opinions were heard and considered. As a result, the program planned to add a new seminar component to build community and alleviate the isolation that Julia had encountered as a new doctoral student. In both of these instances, Julia’s prior experience as a university professor, and her statements that she connected better with faculty than other students, may point to her status as a fellow university professor making it easier for her to voice her opinions and have agency when speaking to professors.

Denise struggled deeply with stress brought on not only by her doctoral studies and the isolation she felt in her program, but also with the stresses of driving home every weekend to juggle outside jobs, as well as her father's addiction issues and the financial and emotional strain it caused. She finally sought out an on-campus counselor. A complete stranger, through counseling, would help her voice her struggles and hopefully alleviate some of her stress. Denise, more than any participant, expressed a lack of voice and lack of self-confidence during her doctoral studies. It would be interesting to see if in the future, completion of Denise's degree would provide her with the confidence that thus far she seemed to lack.

Denise's interest in gender and race as research topics points to, perhaps, a way for Denise to find and express her voice in the academic setting in the future, which seemed lacking in her doctoral experiences. Other participants either had researched gendered topics or voiced interest in researching gendered topics in the future. Karen's dissertation topic concerned a historical woman figure in music education. Christine considered using Feminist Theory as a framework for her gendered dissertation on women cooperating teachers, and although she ultimately decided on a narrative research method, she expressed interest in researching LGBT issues in music education in the future as well. For those participants interested in gender research in the future, research may become a vehicle for using their own voices in an academic setting, to become a voice for women and women's issues in academia.

Changing Perceptions of Self

Walsh (1996) spoke of the power of education to change students' thinking about themselves, especially for students on the margins (Barata et al., 2005, p. 235), and

Barata et al.'s (2005) participants spoke of how the male norm of academe "led to changes in their behavior, thinking, and even perceptions of self" (p. 240). In discussing both their research and teaching experiences during their doctoral programs, all of the women in this study were cognizant that their doctoral studies had changed their perceptions of self in some way. The changes in self-perception seemed to be more significant in those women who had completed or were close to degree completion during the study than for those women who were in earlier stages of their degree programs. In previous sections I addressed their changing perceptions concerning research and teaching. Here I will address changing perceptions of self-confidence and self-efficacy.

Karen spoke about how her doctoral studies had changed her and what surprised her about her degree. Karen indicated that the timing of her degree, although perhaps atypical for doctoral studies, worked out perfectly for her. She explained,

I think I could have done it earlier, but not as well. I think I struggled some with my master's. I wanted to get it. I wanted to soak it up, but I was being pulled so many directions at that time in my life that I couldn't give it the attention I wanted, and I can give [my doctoral study] all the attention it needs now with my kids grown and my husband working, and plenty of energy to work on this [degree]. You know, I don't think I would have been as good a student or got as much out of it if I had done it earlier.

Her level of self-confidence and self-knowledge, built up throughout her life, may have contributed to thinking she could not have pursued her degree earlier in her life, but could now. Karen remarked, "I told my husband I wish I had my 30-year old self with this brain. Haha."

Karen thought she knew herself pretty well when she started her degree, but still learned some things about herself through her doctoral journey, such as that she "could

be more persistent” than she gave herself credit for, and that her studies made her realize she “didn’t have limitations” on herself like she thought she might have before. She explained,

There’s some old Eagle’s song that says that you don’t really know that—I’m misquoting [the song] but—you were holding yourself down with some chains and you didn’t realize the whole time you had the key. Kind of like Dorothy with the shoes. She didn’t know she could get home any time. She had the power to do [get home]. Well, I kind of felt like that with this [degree]. I felt like I was too old. I felt like I couldn’t probably handle the load. I felt like it was probably too late [to begin a degree]. Well, no. It wasn’t any of those things. I was just holding [myself] back.

During her doctoral studies, Denise at first felt she was not as prepared for her doctoral experience as her peers were, lacked a positive academic self-concept, and spoke of herself as a procrastinator and a shy introvert. She said she cried “all the time” and doubted whether she even belonged at her university. I asked Denise if anything surprised her about her doctoral studies. She exclaimed,

Every semester I’m so surprised that I’m still here. Like, I am able to keep up with the coursework and everybody else. That’s what I always say when instructors ask us to introduce ourselves. . . . I’m surprised at myself for not giving up when it’s gotten so hard and stressful.

She also affirmed, “I get so excited and happy for myself that I’m able to . . . understand what’s going on, because, I don’t know. I never thought I’d be able to understand, but I understand things.” Denise also communicated that working on her doctorate had changed her “outlook on life,” her “thought process,” and “even expanded small things like [her] vocabulary.”

Lauryn, who initially seemed uncharacteristically uncertain of herself, when asked how her doctoral studies had changed her explained, “Just like going back to

school does for everybody, I think I've grown and sort of figured out more of who I am and I've become more assertive in that.”

Unlike the other participants whose self-confidence seemed to improve as a result of their doctoral studies, Julia's seemed to suffer. Much of her talk during interviews concerned negative ways her doctoral studies impacted her thus far. She spoke of being “vulnerable,” and having to “hold herself together because [her experiences as a doctoral student] were so uncomfortable.” She stated, “The transition to being a student again is hard. It's hard on the ego.” In light of her discomfort and struggles, Julia lamented, “Even right now it's like, I just need somebody to tell me that all the work is worth it.” I wonder if, like the other participants, when she is further along in her studies she will also gain self-confidence as a result of her doctoral studies as they did.

Value of the Interviews

In our final interview, if they had not already expressed it on their own previously, I asked participants what the experience of going through interviews with me had been like for them. Austin (2002) indicated, “although focused and guided self-reflections are integral to graduate students' sense-making process, [self-reflection] is not an activity that graduate advisors or doctoral programs facilitate” (p. 106). Kerlin (1997) found that “for some women, the need to process their experiences with others is central to developing self-knowledge” (p. 254). Similarly, all of my study's participants communicated that our interviews together were the first time they had the opportunity to reflect on their experiences in their doctoral programs.

Denise stated, “It really makes me think, which I need to do. It kind of gives me insight on things I probably need to reflect on later after the interview, which is good, you

know?” She reiterated her need to be consistent and not procrastinate, and that our discussions of these topics in the interviews prompted her to make “a plan of action” and a check list for things she needed to get done for the semester. “Getting the checklist done kind of gives me this sense of, ‘Wow, accomplishment.’ So that’s what I liked about the interviews,” she remarked. Reflections with me helped her to stay on track and be consistent.

Karen communicated, “I think it’s helped me articulate in my mind the experience that I had.” She indicated that this study came along at a time when she was “starting to wonder” whether she wanted to “push ahead and finish.” She explained, “I think it’s helped me articulate what I’ve done and put it into perspective for myself to keep going on. I think it helped, because you don’t verbalize all of this, [your experiences] to people, if they don’t ask.”

Lauryn indicated that, as part of her teacher evaluation system, teachers had to “reflect a lot on our own teaching,” but in graduate school that opportunity is not built into the experience.

I think last year for me, because everything was new and I was just getting used to a new city, a new school, a new every day job, it was easy to get bogged down in what was happening every day. I think these interviews have been really good for me because I’m like, “OK. Why did I start doing this [degree]? What do I hope to get out of this [degree]? And what do I keep on learning about myself throughout this process?” And so for me, that’s been really helpful, just because it’s really easy for me to stress myself out over very little things, and then lose sight of the bigger picture.

Our interviews together got Christine “thinking about it in a different way, and in a more intentional way, specifically related to gender.” Through the interviews, as well as talking with her colleagues and mentor about “how difficult it is to be a wife, mom, and

teacher during this process,” and “how we’ve been confronted with that sort of ‘You’re a woman in a field where it’s dominated by men’” she realized, “it’s not something I really would have thought of before. It’s just something I’ve always lived with, so you don’t think about it twice until we had our conversations.” Such discussions drew Christine’s attention to gender issues she had learned to ignore because they were common place in her position as a band director.

Julia was “thankful for these interviews” because it “documented” what her experience “in her first few months had been like.” Even though she “didn’t like reading the transcripts,” she described the interviews as “therapy, . . . an opportunity to verbalize to somebody who can relate, and who can ask questions to help articulate some of the things I’ve been experiencing.” She realized she was “actually very grateful” for the opportunity.

Julia’s description of the interview process as therapy was an apt description for me as well. As the interviewer with the ten original women participants for my dissertation, I learned that many of the things I experienced and felt during my own doctoral studies, were not unique to me. Other women had similar thoughts and experiences during their studies, and so I learned that I was not alone. Fordon (1996) stated:

Personal narratives can validate women’s lives and experiences and empower women by providing positive examples of how other women have worked through their life challenges, and by introducing them to other women who have not necessarily thought, felt, or acted as they were supposed to. (p. 5)

For all of the women participating in this study, including myself, the interviews themselves provided both the guided self-reflection often missing from the doctoral study

experience, and through relatability and relationship formed between the participants and me, helped the women to stay on track, helped keep their doctoral experiences in perspective, served as therapy and motivation to finish, and helped all concerned to make sense of their experiences as women doctoral students.

Chapter Summary

In this chapter I present the cross-case themes: Preparation for Becoming University Teachers, Preparation for Becoming Independent Researchers, and It's Not About Gender, or Is It? In the following chapter, Chapter 6, I summarize the study, provide suggestions for practice, and questions for future research. Many aspects of the women's experiences reflect cultural gender expectations and roles for women both at home and in academia, although they at times seemed unaware of the role of gender in their experiences. In Chapter 6, I also offer a critique of the gender aspects of the women doctoral students' stories concerning gender norms and expectations for women and the theoretical frameworks of gender performativity and intersectionality in regards to the cross-case analysis, and conclude with reflections on the difficulties women encounter in academia.

CHAPTER SIX: SUMMARY AND CONCLUSIONS

In this chapter, I summarize the dissertation, re-articulating the purpose, design, research questions, and the cross-case themes that emerged from the data followed by the advice participants offered to doctoral programs in music education, and suggestions based on participants' experiences and existing research literature. I address the implications of this study for women doctoral students, university music education departments, and teachers of teachers in music education, and I raise questions and make recommendations for future research.

Summary of the Study

In this study, I used a qualitative multiple case study approach to examine the experiences of women doctoral students in music education who were making the transition from teaching in public schools to pursuing their doctoral degrees to gain insight into the important experiences and concerns encountered by women as they navigate their doctoral studies. Three questions guided this study:

How do women doctoral students in music education describe their experiences in graduate school?

What, if any, are the commonalities and differences in the experiences of these women?

What are the incentives and barriers for women to pursue a doctorate in music education and a career in academia as expressed by the women in the study and what influences persistence to degree completion?

Sixty-six women doctoral students completed an initial survey consisting of demographic questions; I chose 10 from the pool to complete a short initial interview. All

ten then participated in three more in-depth interviews, for a total of four interviews each over a four-month period. At this point, due to the size of the data set, I selected five participants whose data were included in the final study. Data collection included the interviews, varying in length from approximately 45 minutes to two and a half hours, photo elicitation, researcher memos, and email correspondence. Using these data, I conducted within-case analysis (Creswell, 2007) and wrote case portraits for each participant. I organized each participant's data according to the themes that were important to each of their individual stories. Chapter Four presented the five cases, with a biographical sketch of each participant, including family, teaching, undergraduate and master's studies, and important life events that led participants to pursue their doctoral degrees. Participants read and commented on their own interview transcripts and portrait drafts to ensure they reflected the participants' stories accurately. A cross-case analysis (Creswell, 2007), presented in Chapter Five, highlighted the main concerns discussed among the participants.

Summary of Findings: Cross Case Themes

The three main cross case themes found in this study were: Preparation for becoming university teachers; Preparation for Becoming Independent Researchers; and It's Not About Gender, or Is It? I will address the main findings under these categories below.

Preparation for Becoming University Teachers

Previous teaching experience, including number of years, age levels taught, and thoughts of teaching competence coming into doctoral studies appeared to most influence participants' comfort with and abilities in university teaching. Many of the findings of

this study are unsurprising. For instance, previous teaching experience in either high school, university, or community college settings, or teaching experience in urban settings seemed to not only make the transition from K-12 to university teaching easier for participants, but also contributed to participants' feelings of comfort with university teaching. In comparison, participants indicated prior experience teaching at the elementary level could create problems, such as under- or over-estimating the abilities of college students or needing to consider how to adjust teaching for the change in age level. Participants entering their doctoral programs with more teaching experience and with high teaching self-concepts also seemed to be able to step into any teaching opportunity, whether assisting with a class, teaching independently, or supervising teachers, and teach with success. In contrast, participants with less teaching experience or low self-concepts in teaching struggled with more self-doubt about university teaching.

Participants found opportunities to teach classes independently the most valuable, and the most preferred, experiences in developing their university teaching skills, preferably classes that aligned with their specific interests and needs and not just a section of a class that the department needed to have covered. They wanted to experience creating a course and its syllabi rather than following a syllabus written by a supervising professor, although only one participant had the opportunity to do so. Participants indicated that assisting a professor with a class was also valuable; however, some of them encountered stresses in the TA/professor relationship, including lack of timely communication causing feelings of unpreparedness, the need to fit into an advisor's way of teaching with no discussion of how this fit would occur, encountering professors who seemed unclear their role in the TA/professor relationship, confusion about expectations

for TA teaching, as well as differences in respect from undergraduates encountered by doctoral students as compared to professors.

All participants discussed the transfer of teaching skills from their K-12 teaching, or areas the transfer was not direct. All agreed that independently teaching university classes required some negotiation and adjustment. Participants indicated little preparation for their university teaching experiences, outside of short in-services that covered how to use an online program for course grading or information that those with prior teaching experience likely already knew. Most participants indicated they rarely if ever had opportunities to talk to other doctoral students, their mentors, or professors, about their teaching experiences about developing university teaching skills. Few participants were given any guidance in teaching their university courses. Only Karen seemed to have a relationship with her mentor that included regular discussions about teaching and monitoring of her university teaching development, while Lauryn seemed to only consult a course supervisor when someone broke the honor code.

Preparation for Becoming Independent Researchers

Previous exposure to research methods and academic writing, and type of institutions previously attended and/or major areas of previous study were aspects that influenced participants' comfort with and abilities in research. Those students who had attended non-research oriented institutions for their master's and undergraduate degrees, or whose previous majors required little to no academic research or writing, struggled the most to adjust to the academic writing process. Those students who lacked a research background struggled to acquire these skills and see themselves as researchers and writers, and may have caused them to doubt the worth of getting a doctorate. Those

students who had previously attended research-oriented institutions for their undergraduate and/or master's degrees or who had significant previous experience in the academic research and writing realms prior to their doctoral studies spoke the most positively of the research process. Support in learning the writing and research process prior to and during the dissertation process was of utmost importance.

Participants with little to no prior research experience viewed requirements to take courses in all major research methodologies as positive, in that they could begin to identify areas of research interest and preferred method. Programs in which student choice dictated what research courses were taken, with no specific required sequence of classes, however, could be problematic for students with no prior research exposure and no faculty guidance, as students did not have the background to choose appropriate coursework, resulting in gaps in knowledge. Structured experiences in research and writing, faculty mentoring, and collaboration were important in developing skills and filling these gaps.

Programs structured for purposeful collaboration and academic integration encouraged students to learn from one another, rather than just from coursework or faculty. These students also expressed more positive experiences with research. The two who had completed or were in the dissertation phase described mentoring as crucial to their successful degree completion.

Participants' future aspirations often reflected their preference for teaching or research, but three participants acknowledged the need for a balance between the two. Two participants were interested primarily in teaching.

It's Not About Gender, or Is It?

The three participants who were unmarried and had no children spoke frequently about the difficulties of finding dating relationships while pursuing doctoral studies and maintaining those relationships at a time of transition during their lives. They indicated that men seemed intimidated by their pursuit of doctoral degrees.

The married participants with families spoke more frequently about not only the consideration of their family obligations in the timing of their degrees or choice of doctoral institutions, but also of the negotiations with family during their studies and of partners having to pick up new familial duties, or guilt that studies and dissertation writing took time away from children.

The ways the women spoke of their experiences indicated that participants may have held “an orientation of relationship” (Belenky et al., 1986, p. 101), and that their personal interactions may have been guided by an “ethic of care” (Noddings, 2010, p. 72). Most participants spoke of themselves in terms of mothering their students, of relationships with students being familial, or their classroom atmosphere being like a family. The women either spoke about their doctoral experience using terms such as collegial, supportive, community, family, relationship, connection, bonding, friendship, and unity, or they expressed deep anxiety because their doctoral experiences were lacking in meaningful relationships.

Those women that lacked important relationships in their doctoral programs struggled more with isolation, stress, and adjusting to their new academic environment. Franko-Zamudio's (2009) concept of person-environment fit may also be an influence in the experiences of these women. Denise and Julia, who found themselves in

environments that were perhaps not a good fit for them personally because of a lack of collaboration, relationships, mentors, or other women in their program, spoke of isolation and stress more frequently.

The women in this study all had important women mentors, role models, and academic advocates in their lives, and these relationships were clearly important to the women's degree progress (Kerlin, 1997). Relatability between themselves and their mentors, and trust in the mentor/mentee relationship, enhanced their "self-image as a person" and "as an emerging scholar" (Kerlin, 1997). For most of the women in the study, having another relatable woman for support was of utmost importance, and made academia easier to navigate (Fordon, 1996).

Most of the participants indicated experiencing a lack of voice at some point during their doctoral studies. Sometimes the women silenced themselves, sometimes because they did not think it was safe to voice their concerns, other times because of hierarchical power dynamics in the classroom or the program. Many of the women also found instances to show agency concerning important issues. All participants spoke of the importance of collegial relationships between faculty and students, both in and out of the classroom, to reflect an accepting atmosphere that allows space for all voices to be heard.

Upon Further Reflection: A Critique of Gender Roles in this Study

As I reflected on the participants' experiences, I realized more layers existed beneath the surface of what they said. It gave me pause to further consider their stories when I realized that all of the women initially said gender was not an issue that influenced their doctoral studies, but through their stories, I heard them say or they

demonstrated that they had clearly internalized the socially constructed roles and expectations reflected in our society, and that those roles and expectations did, indeed, impact their choices, behaviors, and even language prior to and during their doctoral studies. I address three facets of gender specifically: Socially Constructed Roles for Women, Gender Performativity, and Intersectionality.

Socially Constructed Roles for Women

Lepkowski (2014) states, “Gender stereotypes are descriptive and prescriptive in that they describe differences between men and women, and they determine acceptable norms of gendered behavior” (p. 35). Women may reflect influences of socially constructed women’s roles, perpetuated by these stereotypes, in all facets of life, both personal and professional. Important areas of concern include women’s gender roles and expectations at home, and women’s gender roles and expectations in academia.

Roles at home. Whether they were aware of it or not, it seemed that the two married women, Christine and Karen, discussed “traditional, heterosexual, gender roles for women at home and school” (Barata et al., p. 236) on decisions they made both before and during their doctoral studies. Throughout Christine’s interviews, she spoke of the gendered nature of high school band directing, and that in her role as a woman band director, others assumed she must teach younger ages, or that male band directors assumed her bands “weren’t very good” simply because she is a woman. She performed the role of high school band director, requiring more male behaviors when on the podium as a conductor. Her relationship with her co-band director, another woman, was non-hierarchical and Christine realized was not the norm in most high school band organizations in which a male head band director was often in charge.

Christine seemed quite aware of gender issues concerning band teaching in her field, so I found it interesting that in other ways, she seemed unaware of socialization of gender roles in her personal life. Although Christine taught high school band, a job sometimes seen as more prestigious and certainly more time consuming, while her husband taught middle school band, possibly less time-consuming, she still saw herself in the role of primary caregiver for her children and was grateful to her husband for giving “extra” help with the kids, especially during her dissertation. Christine, like many women, accepted that she was to spend more time on child care, and felt guilt when she was unable to do so. Does her husband experience similar guilt when leaving the bulk of the childcare to Christine so he can do the necessary things he must for his own career?

Karen gave up her high school choral position when her children were younger because her husband’s job was a priority, and a general music position was less time-intensive and allowed Karen to fulfill her role as mother and primary care-giver. Karen also set aside her master’s studies, begun prior to marriage, to allow her husband to complete his master’s first before completing her own. In neither of these life choices did she indicate that she considered other options. The stereotypical roles of wife and mother, the wife assuming a primary role in caring for children, or the woman changing to a more family friendly job, raises questions about the social construction of gender identities and roles, and the possibly unconscious influence of these roles and familial obligations on these women’s pursuit of an advanced degree.

The research literature indicates that women tend to pursue their degrees later in life as compared to men (Brown & Watson, 2010) to avoid conflicts with familial roles. Karen waited until retirement and familial obligations were less to pursue her doctorate

and a career in academia. Christine indicated that she would also wait for retirement before pursuing a job in higher education. I wonder how many men wait to pursue their doctorates until after their children are grown and/or they can retire? The unmarried women also had aspects of their experiences that reflected these traditional gender roles for women, but in a different way. All three unmarried women, Lauryn, Denise, and Julia, voiced concern over the difficulty of both dating during their doctoral studies and the possibility of a family in the future while pursuing a career in academia. The unspoken expectations about gender, caring, and family may be reflected in the perception of participants that the role of an academic and the role of mother/wife may be mutually exclusive. Would unmarried, male doctoral students express these same views and make the same assumptions about the roles of academic and father/husband? From whom have these women absorbed these views, and what can we do as a profession to change these assumptions, and change the atmospheres of our departments and universities?

Roles in academia. Two of the three unmarried women in the study, Denise and Julia, indicated that their roles as doctoral students caused others, specifically men, to perceive them as intimidating. The men the participants encountered perhaps viewed the women's education as upsetting the norm of woman as subservient, giving them a more powerful role and the possibility of a more prestigious career, and threatening the men's masculine gender roles. Married women could be subjected to the same stereotype by husbands who may be equally threatened. Perhaps some married women are not found in doctoral programs because they give up on pursuing a higher degree against their

husband's wishes. It speaks to societal norms that women, married or unmarried, who wish to pursue higher education are considered an anomaly.

In considering the participants' future aspirations, all of the women indicated that the role of teacher was important in any future university position they hoped to obtain. Teaching is seen as a feminized profession and has long been an acceptable role for women to fulfill, so this tendency toward teaching fits with the gender expectations for women to pursue "caring" professions. Christine and Lauryn also held a strong interest in research, while the other women did not. The pursuit of research and the role of an academic, however, have not been typically associated with the female gender, and the whole structure of university departments, including tenure, was typically intended for male academics with wives at home to take care of familial responsibilities. I wonder if some of the women's hesitance to embrace an identity as a researcher is influenced by the gendered expectation that women are teachers, but men are academics? If this perception could possibly be an influence, how do we as a profession change that perception?

Women participants in Lepkowski's (2014) study viewed power differently than the men. These women viewed power with negative connotations, but also as a means of empowerment, differentiating "power over" and "power to." "Examples of power over characteristics were "authoritarian, task-oriented, ability to persuade, and limit discussion/debate." Some examples of power to characteristics were "collaborative, facilitator, community-oriented, build relationships, ability to listen and compromise, and seek/listen to diverse views" (Lepkowski, 2014, p. 157). Participants in my study preferred the "power to" characteristics of professors who enacted the role of facilitator

in a collaborative classroom, in contrast to an authoritarian lecture format with limited discussion.

Performing Gender

Gender roles and expectations, including stereotypical feminine characteristics of relationship, ethic of care, and loss of voice, and the roles of mother or teacher, are all socially constructed and, as such, are also performed. Butler posits that gender is both created and perpetuated by repeated gender performances that reify socially constructed gender norms (Butler, 1990, 1993, 2004).

Eddy, Khwaja, and Ward (2017) assert, “Gender performativity is immanent in all aspects of higher education, including language and discourse” (p. 327). Referring to Butler (1999), Salih states:

Gender identities are constructed and constituted by language, which means that there is no gender identity that precedes language. If you like, it is not that an identity “does” discourse or language, but the other way around—language and discourse “do” gender. (2002, p. 56)

In this section, I address issues of care, and voice, raising questions about the way the participants in my study performed or “did” gender: dress, care, and voice.

Dress. Lauryn’s need to be more assertive, stand taller, and be more body assertive as a young, short, female, indicates her awareness, unconscious perhaps, of needing to perform the male-gendered behaviors that she felt would earn her more respect. Lepkoswki (2014) suggests the importance of gendered expressions such as appearance and clothing. I found Lauryn’s choices to wear only skirts, dresses, and heels to set herself apart from the undergraduates interesting as well. Lauryn’s feminine clothing choices were a response to male norms of academia, as she tried to integrate her

gender as a woman with her newly developing professional identity in an environment with male norms. I am not sure if her choice to wear clearly feminine clothing was a purposeful attempt to assert her femininity, or an unconscious performance of her gender based on what she perceived as acceptable norms of dress for a professional woman. Lepkowski asserts that women often adopt hybrid performances that combine feminine and masculine characteristics to navigate their department cultures. Lauryn's cognizance that a man would not have the same considerations highlights the double bind women may find themselves in in an academic setting.

Care. Noddings (2010, p. 96) quotes Carol Gilligan's assertion that "Women not only define themselves in the context of human relationship but also judge themselves on the ability to care." While neither Noddings nor Gilligan claim that concern for relationships is limited to women or that all women express such concerns, their research suggests that images of caring for others are more common among women. I question whether this tendency toward caring is an innate quality, or is it seen as more common among women because they are socialized as care-givers from a young age? Are we taught to perform our gender as women with the expectation that we are to be nurturing?

Conversely, Julia's assumption that her male advisor only expressed the "female" characteristic of compassion because of the influence of women in his life, and her view of her advisor and male professors at her university as protectors, connotes assumptions about the norms of gender performativity for men as well. In her Christian university, the tendency toward caring was present both in women and in men, and relationships with students were more familial. If students like Julia may be oriented toward close relationships and caring due to gender socialization, are our departments in music

education, purposely structured, or accidentally structured as was the case in Julia's doctoral institution, to be too impersonal? Julia acknowledged the need for professors to have appropriate professional separation from students; however, personal relationships and community seem to be important for some women doctoral students, and may be important for men as well. How can departments insure the community and collaboration that will allow for development of relationships during doctoral study? Eddy (2017) asserts, "If women conform to their gender roles, they are seen as too feminine and not measuring up to what it means to be a leader. Whereas [*sic.*] men who perform outside their gender roles, for example by building relationships and by exhibiting collaborative or nurturing behaviors, are rewarded" (p. 326). It seems to me that it would be important for all doctoral students, whether men or women, to be in departmental environments that embody the characteristics of support, community, collegiality, relationships, and connections, and that men as well as women may be influenced negatively by isolation and lack of meaningful relationships.

If this study were repeated with men as participants, in what terms would they speak of their experiences? Is these women's tendency to speak of their doctoral experiences in terms of caring and relationship also a reflection of gender expectations they have encountered throughout their lives and performance of their gender as women? Was their tendency to use terms connoting connection and relationship influenced by my gender as a female researcher? Would they speak in the same way if this study's interviews had been conducted by a man?

Eddy (2017) asserts, "Institutions in higher education have long embraced masculine communities of practice in which campus members know how to act based on

expectations of their gendered identity” (p. 326). Having a relatable woman mentor was important for these participants, not only for the support and encouragement they provided, but also as examples of successful women in academia who had learned to navigate the higher education environment. They appreciated these role models because of the conflicts they experienced as women navigating the intersections of their gender and professional roles. Participants often spoke of their mentors as caring. Their mentors demonstrated a successful performance of a woman academic in a male-centered environment, and for some participants, demonstrating that women professors expressing caring, while perhaps reflecting gender expectations, can be a positive for students.

Voice. Fellabaum (2011) asserts that “socially constructed gender norms are present in most aspects of our lives, including how we communicate” (p. 131). Eddy et al. (2017, p. 17) state, “When women exercise agency and make choices, those choices are not always real and free choices, but, instead, are choices that are made in light of organizational constraints” (p. 17). These women’s choice to perform the male gender in their style of communication in an academic setting were perhaps not free choices, but were made in light of organizational constraints requiring that doctoral students and academics communicate in what is perceived as a more male-oriented manner.

Lauryn’s claim that no one “had been oppressive,” and her denial that her gender was important, was belied by the fact that she felt the need to be more assertive and strategic in her speech in a university setting. Like Lauryn, Christine perceived that in a higher education setting, men were more dismissive of her views and viewed her as less authoritative simply because she was a woman, and she noted the need for women to be more assertive than men. Would male doctoral students voice the same opinions the

women did? That these women doctoral students accepted the views that women are less authoritative, or must be more assertive to be heard and taken seriously in academia, indicates that women's choices and actions are influenced by the expectations put upon them by organizational constraints. In addition, this suggests that the male norms of academia can indeed be discriminatory and oppressive.

Jackson (2003) noted that women "have not been prepared for the styles of speaking expected at a university" (p. 339), and as a result may have a reduced self-concept. Denise's tendency to not speak up may have as much to do with gender expectations for how women communicate as it does her shy, introverted personality. When faced with the male norms of doctoral study, unlike some of the participants who felt the need to adopt or perform male communication styles to be heard, Denise seemed to retreat and not communicate, reflecting the gendered norms expected of her as a woman. When Julia suffered stress rather than ask her advisor for the mentoring she needed, her tendency to consider the welfare of others before her own may reflect a gender trait that she performed.

Belenky et al. (1986) suggest that "teachers complain that women students are reluctant to engage in critical debate with peers in class, even when explicitly encouraged to do so" (p. 105). Denise and Lauryn's tendency to not speak up in class may point to gender performativity rather than an innate tendency for women to be hesitant.

Lepkowski (2014) states, "Gender may be performed in more subtle ways by what people choose not to say in certain contexts if they feel that their words do not fit within gender norms" (p. 14). Lauryn's admission that in her doctoral program she is more "strategic" in what she says may indicate she realized at times her thoughts and ideas did not fit in

with expected gender norms of academia. Belenky et al. (1986) indicate that “the loss of voice is common, especially when separate knowing is the only voice allowed” (p. 106). Do women have more trouble using their voice in academia, or do they have to use their voice in a manner expected in academia that may go against how they have been socialized for their gender to be connected knowers? Butler also explains that silence is possible evidence of regulatory powers at work that limit women’s expressions, causing women to choose to remain silent rather than risk correction for not correctly performing gender (Butler, 1990).

Perhaps women are reluctant to engage in critical debate with peers because interactions with male peers or professors make it abundantly clear that as women they are not taken as seriously. Belenky et al. (1986) suggested that the “style (hesitant, qualified, question-posing)” and content of “women’s talk (concern for the everyday, the practical, and the interpersonal) is typically devalued by men and women alike” (p. 17). Lauryn and Christine’s indication that they are not taken seriously as women in academia is problematic for women academics. Women must perform more like men in their verbal communication to be taken seriously, where men are more likely to be taken seriously automatically and without question, making women less likely to want to speak up, further exacerbating the gender assumption that women do not engage in critical debate. Are professors unwittingly encouraging women to perform gendered expectations that silence women by giving more time and attention to more vocal males in classes and seminars, as may have happened with Denise, and indicating the male norms of academia are indeed discriminatory and oppressive?

Research and a critical academic voice are seen as masculine in many ways, but the women may situate their gender into their professional identity through research topics that are gendered. Since research holds prominence in academia, researching gender topics may be an acceptable way for women to use their voice in a higher education setting, because although they may be researching topics concerning women, reflecting their gender, they are performing masculinity in as much as they are using the separate knowing applied to criticism in research. For all of the women, the intersection of their gender with various other identities during their doctoral experience was important and was even reflected in some of their choices of gender research interests.

Intersectionality

In considering the role gender played in each woman's doctoral experiences, I would be remiss to not acknowledge the importance of the women's various intersectionalities. Their doctoral experiences were contextualized not just by their gender, but also by their marital status, race/ethnicity, religion, and age. Crenshaw (1991) noted that failing to think in intersectional terms often furthers the continuation of oppression and discrimination against those with multiple intersecting marginalized identities (as quoted by Reinhart & Serna, 2014, p. 89).

All of the women in the study identified as heterosexual and so intersections of their gender and sexuality represent those lenses. For Karen and Christine, intersections of their age, marital status, and role as mothers impacted their choices prior to, during, and after their doctoral studies, choices that I think men are less likely to consider when pursuing a doctoral degree and a career in academia. Familial obligations can have much influence for women doctoral students, and yet doctoral programs were originally

envisioned with men in mind, who have a wife at home to take care of family obligations. Doctoral departments must evolve to better meet the needs of their women doctoral students who may shoulder more family duties, a tendency socialized in women. For Lauryn and Denise, intersections of their gender and status as unmarried women with no children influenced both their timing of the degree and choice in doctoral institutions, but also how they viewed themselves, and how others viewed them, especially in the dating realm.

Lauryn and Denise were the only participants who were minorities. Race did not seem to be an issue for Lauryn, who identified as Asian-American, most likely because she indicated great diversity in her department, noting a variety of professors of various ethnicities with whom she regularly interacted.

Denise rarely addressed her African American race in regards to her doctoral experience, but noted that her advisor claimed not to see race and stated that “people are just people.” McCall (2015) noted that when professors hold a passive colorblind ideology, this “suggests that race does not play a role in the way they teach or engage their students,” and they fail “to acknowledge race as an important piece of students’ identity” (p. 247). She also explained that “in efforts to not appear as a complainer, some Blacks refrain from speaking up” when encountering racism (p. 279). While Denise denied racism in her doctoral experience, by ignoring Denise’s race as aspect of her experiences, her advisor may have overlooked opportunities to help Denise deal with her isolation. Denise, like McCall’s African American participants, had attended a Historically Black University prior to attending a Primarily White Institution for graduate school. Many of her experiences aligned with theirs, such as the feeling of

unpreparedness caused by lack of exposure and opportunity in her prior studies, and differences in language and vocabulary in the new setting. McCall indicated that her study's African American participants encountered structural racism "due to an absence of diversity in student and faculty populations" (p. 248). It is unclear if Denise's institution, statistically predominantly white, also lacked racial diversity within her department, but clearly her race was ignored as an important aspect of her experiences. It seems that her professors and peers overlooked or did not understand the import of the intersections of both Denise's race and gender, as well as the lack of other women in her department.

Julia's intersections of gender, age, and religion were most important to her doctoral experiences. Julia acknowledged the push her students in her Christian university felt for Christian women to pursue marriage and motherhood rather than higher education for women. Gender norms were defined by biblical teaching; therefore, socialization for traditional gender roles was perhaps stronger than the gender expectations women encounter in society as a whole. Julia realized that, because she was unmarried and childless, she did not fit the norm for a Christian female of her age; being a woman with a high level of education made her even more of an outlier. Julia claimed not to be bothered by these expectations and wanted to show her students another option. The contrast of the close relationships Julia encountered in her university with that of her decidedly secular doctoral institution, exacerbated Julia's homesickness and isolation and highlighted that some of her intersectional identities were not the norm. In the initial survey, more women doctoral students chose to attend universities with both more women than men in the cohort and the faculty. Is it really a surprise that women might

purposefully or subconsciously choose environments in which they are surrounded by other women and intersections of their gender and professional identity may be easier to navigate? What does that mean for departmental environments that are primarily male in regards to their female doctoral students?

Karen's intersections of gender, age, and newly forming professional identity as an academic and a teacher of teachers, were well supported in her doctoral institution. There, she encountered other women in the education field who were of her age, including her mentor professor and some professors from her curriculum minor, for instance.

For Christine especially, the intersections of her previous professional identity, as a high school band director, with her newly emerging professional identity as a researcher, were important to her doctoral studies, as they also were for Karen. Both women spoke of integrating their identities as K-12 teachers into their professional identities as university professors, or in Male and Murray's (2005) terms, moving from being first order to second order teachers. They spoke of a perception of the contrast between "lowly" K-12 teaching as compared to those in the "Ivory Tower."

Clearly, for women doctoral students, pursuit of a doctoral degree is a complicated affair requiring support. They must navigate gender expectations both at home and in academia. In addition, they may negotiate gender performativity, both performing masculinity to be seen by others as emerging academics, and performing femininity by situating their gender as women into their professional identities. Women may also need to manage the complex web of their intersectional identities, identifying with specific races, classes, sexualities, and religions, in the masculine academic setting.

The experiences of the women doctoral students in this study indicate that doctoral departments in music education must critically consider how they can better support their women students. In the following section, I offer some suggestions to field.

Suggestions for Practice

The stories of these five women provide a detailed view of their experiences as doctoral students in music education in the United States. They also highlight the impact of gender, age, race, and sexuality and the influence of prior teaching experience, as well as departmental atmosphere, program structure, support, and mentoring/advising, on their experiences during their doctoral studies and their persistence to degree completion. Their stories also reflect the complexities of women's doctoral experiences regarding gender expectations, gender performativity, and intersections of their various identities. While the findings may not be transferable to all women doctoral students' experiences, aspects of the stories may resonate with some women doctoral students and music teacher educators. These cases suggest recommendations for practice, presented below.

Creating Intentional Community

The structure of some programs may work as a barrier for women, and indeed for all students, as in Julia's case. The most significant suggestion Julia had for improvement of her doctoral program was the need for "more of an effort to build community." Departments might consider critically analyzing their program to identify structures and traditions that may isolate students. In addition, faculty could work to not just encourage community, but insist that community engagement and academic and social integration are an integral part of their music education doctoral programs (Lovitts, 2000), as in Lauryn's program. Interacting with a cohort, and opportunities to talk about both teaching

and research with peers is important, as cohort members can provide many different types of support. As with Julia's faculty, other programs may find that the addition of a doctoral seminar may contribute to the feeling of community. Julia also suggested that doctoral students in music education attend faculty meetings, not only to build community, but to open a window into aspects of a career in academia seldom seen or understood by students.

Importance of Mentoring

For some of the women in this study, having a female mentor was important. Women doctoral students need to see multiple professional models of women in academia, such as women mentors and professors, from the very beginning and throughout their studies (Bond & Huisman Koops, 2014; Engstrom, 1999). Julia reiterated the need to be "intentional" about "providing faculty mentors, and connecting and building mentor relationships from the get go, so [students] don't have that gap of feeling like there's nobody there."

Julia also suggested that programs must "not only encourage but actively facilitate veteran doctoral students mentoring new doctoral students." In programs lacking collaboration and integration, such as Denise's, peer mentoring (Draves & Huisman Koops, 2011; Pellegrino et al, 2014) may relieve a lack of faculty mentoring, and take the pressure off of faculty to meet all students' needs at all times. Such peer mentoring relationships may or may not occur organically, however, especially with more introverted or hesitant students, so faculty might follow Christine's professor, who purposefully connected her with others who shared similar research or interests.

Support in Developing as a Teacher Educator

Participants received little guidance towards developing their teaching skills. They indicated that K-12 teaching skills did not always directly transfer to their university teaching (Male & Murray, 2005); therefore, doctoral students' advisors should be actively involved in the development of students' university teaching skills throughout their program. This could include being familiar with doctoral students' K-12 teaching experiences and skills, and assessing their need for support. Increased involvement of advisors in doctoral student teaching development may require more time; perhaps students like Karen who enter their doctoral program possessing a breadth and depth of prior teaching experiences could serve as peer mentors to other less experienced doctoral students in supporting their development as teacher educators. It may also be helpful for doctoral students to have conversations with faculty about teaching or to have time to discuss their teaching peer-to-peer (Austin, 2002; Hennings, 2009). Although all of the participants were interested in developing their college-level teaching skills, none of them indicated they regularly talked to their advisors about their teaching, instead, discussing research skills in classes, seminar, and outside of class.

Participants' stories suggest that some doctoral students may benefit from scaffolded teaching experiences, starting with workshops on teaching and how to create courses and syllabi, assisting a professor with a class, interning with a professor for a class, which requires intentional discussion about teaching and curriculum, and teaching an independent class overseen by an advisor or following an advisor's syllabus, before being responsible for developing their own syllabi and teaching independently. This progression could support doctoral students' developing teaching skills and provide better

quality education for undergraduates (Rutkowski, Hewitt, et al., 2009). Doctoral student with primarily previous direct teaching experience in teacher-centered classrooms may need help navigating the skills needed for student-centered classrooms involving collaboration and dialogue, and a teacher role as a facilitator. Programs could consider allowing doctoral students to mentor undergraduates, give presentations to undergraduate classes, or critique master's portfolios or theses to further develop their skills (Conway, n.d.; Rutkowski, Hewitt, et al., 2009).

The two participants supervised student teachers at the time of this study indicated they received little to no guidance. As only some doctoral students may have had experiences as cooperating teachers themselves, perhaps it should not be assumed that all possess the skills or understandings needed for this “pedagogy of guidance” (Male & Murray, 2005). Even Julia, with four years of experience supervising students at her own university, sought clarification on departmental expectations for supervision when none was provided. Doctoral programs in music education should consider providing all doctoral students opportunities for supervision, since they may encounter supervising student teachers, or coordinating the assigned supervisors of student teachers, in their future careers, and should provide clear expectations for both student teachers and their supervisors.

Some universities require only three years of previous teaching at the K-12 level, which possibly means the doctoral student taught in one teaching setting with one population of students, and perhaps with only one level of students. Others have set more stringent requirements for minimum years of teaching experience for incoming doctoral students, expecting five to seven years. How can faculty guide doctoral students in

preparing undergraduates to teach in all of the varied settings and populations they may encounter as future teachers, especially those who lack significant prior time in a classroom? As Karen asserted, experience cannot be discounted.

Some participants indicated that they lacked clarity about what their teaching responsibilities included, as well as the overseeing professor's role. This suggests that programs should have a process in place requiring TAs and their advisors to meet well in advance of the first day of classes, to clarify roles and duties at the start of the semester, and systems for feedback throughout the semester. Such intentional discussion could alleviate misunderstandings and frustrations, and provide a venue for doctoral students to talk about their teaching experiences with their advisor on a regular basis.

Participants' descriptions of their relationships with their advisors points to the importance of collegiality, relatability, and mutual trust for these women. Problems could arise in the TA-supervisor relationship from intersections of power, age, experience, and/or gender. Perhaps departments might consider relatability between the TA and advisor when making decisions about TA assignments. In assigning TA duties, faculty may want to consider not only the needs of the department, but also the needs of doctoral students, to contribute to the skills, development, and interests of each doctoral student (Austin, 2002).

Support in Developing as a Researcher

Data from this study suggest that not all doctoral students come into their programs with equal academic writing abilities, with a strong research background, or with an already established research agenda or preferred method of research. For some, doctoral study is the starting point of exploring a research agenda and beginning to think

like researchers. Program structure, both too much rigidity and too much freedom, may be problematic for students. Participants with no research background appreciated taking classes in all research methods to explore their interests. When students are not required to take a specified research sequence, however, faculty should guide students in selecting appropriate coursework for their goals. Requiring an initial foray into research through action research in Master's programs (Dorfman & Lipscomb) and undergraduate research projects (Conway, 2000) may help incoming doctoral students begin the process of establishing research familiarity and interests. Different participants suggested that universities could offer specific classes for incoming doctoral students to fill knowledge and skill gaps and review the mechanics of academic writing, and provide regular quality feedback about their writing throughout their coursework. Identifying these knowledge and skill gaps, however, would require faculty and advisors to gain knowledge of students' backgrounds in regards to their exposure to research and writing and the types of institutional emphasis experiences previously.

Expecting that students will acquire research skills through course projects or informal socialization (Lovitts, 2008) may be problematic, and may not offer adequate preparation for a more complicated research project such as the dissertation. Doctoral programs could help doctoral students refine writing and research skills prior to the dissertation by spreading research and writing skill development across all coursework, incorporating research and writing activities even in non-research methods classes. Traditional programs might borrow the idea of a one-week residency prior to the beginning of dissertation work found in Christine's program, requiring that students engage in planning and critiquing each other's projects. This sort of pre-dissertation

activity could strengthen all dissertation projects and alleviate the inefficiency Karen experienced. Allowing a project-based or portfolio-based dissertation, resulting in “three potential publications” (p. 69), to facilitate transfer of skills learned in smaller class projects to a culminating experience may also be a possibility (Cassidy & Sims, 2014).

Support in Developing as a Teacher Researcher

Both Karen and Christine indicated an awareness of the hierarchy of the “lowly” K-12 teacher, in contrast with those in the “Ivory Tower,” but Christine also believed that research done by practitioners, or jointly by academics and practitioners, has legitimacy. The profession should give more recognition to music teachers who may be interested in continuing their research endeavors as part of a research community. Action research is an important contribution practicing music educators can make to the field (Dorfman & Lipscomb, 2005). Christine not only suggested that research conferences make practicing teachers feel welcome and included, which she perceived may not be happening currently, but also recommended that universities extend library access to alumnae after graduation. If we as a profession want to “bridge the gap” between research and practice, professors must engage practicing teachers in partnerships through purposeful support and collaboration, researching practical applications, and also helping teachers view themselves as knowledge creators capable of engaging in research.

Improving Financial Support

A major barrier for some participants was finances (Ehrenberg et al., 2007). Perhaps programs could find ways to better fund TA positions or accept fewer students, each receiving more financial support. Faculty may want to consider the negative impact to the lives of doctoral students who are eliminated from programs as the result of

diagnostic exams early in their studies, considering students may have quit jobs, moved, or taken out loans. Instead, they could concentrate on enrolling the most qualified candidates from the start, rather than “weeding out” as Lauryn put it, with no chance of degree completion. Full-time doctoral students should receive funding for three years of coursework minimum. For some women, a one-year residency may not be enough to make the “paradigm shift” described by Karen to adjust to new roles. Furthermore, to scaffold teaching experiences, a longer time frame would allow for more and varied teaching experiences.

Suggestions for Supporting Women Doctoral Students

In the earlier section, Critique of Gender Roles in the Study, I discuss ways the women participants internalized the socially constructed roles and expectations reflected in our society, performed gender, and described ways their various intersectionalities influenced their doctoral experiences. These gender expectations also impact some of the suggestions I provide for practice. I address Recruiting and Supporting Underserved Populations, Socially Constructed Gender Roles for Women, Gender Performativity and Voice, and the Discourse Surrounding Women in Higher Education.

Recruiting and Supporting Students from Underserved Populations

A lack of racial and ethnic diversity among both faculty and students in the department can serve as a barrier to underrepresented students. In particular, faculty who hold to a “colorblind” ideology may further isolate students, by ignoring an important aspect of students’ identity and failing to offer the types of support these students might need. Departments that experience a lack of diversity should work to identify the specific reasons for this lack of diversity, and formulate a plan to not only improve the balance in

their programs, but also provide more support for students whose race/ethnicities are not the majority. Student organizations could provide access to familiar social and cultural networks (McCall, 2015) and could lessen feelings of isolation. In departments lacking diversity, programs could go outside their own department to find student support through forums that discuss students' various intersectionalities of race/ethnicity, gender, and sexuality. Identifying and addressing the needs of underrepresented students, and barriers to their persistence to degree completion, should be a consideration for doctoral programs in music education.

Lack of departmental gender balance may contribute to isolation. Denise's department tried to alleviate the lack of women in the program by asking her to contact potential women students, to encourage them to attend. While this may help attract more women to the department, it also may essentialize women who are already isolated as the token representative of their gender. Departments that experience such a gender imbalance could work to identify the specific reasons potential women doctoral students are not choosing their programs, and formulate a plan to not only improve their gender balance, but also provide more support to alleviate isolation some women may experience. Finding ways to connect women who find themselves unsupported in a male-dominated doctoral program could also help alleviate this isolation. Pellegrino et al. (2014) suggested an Online Professional Development Community, composed of members from universities that may not be in geographic proximity, to provide this support. Or perhaps, if the music education department lacks women, doctoral students from multiple departments within the university could be purposefully connected to support one another and/or engage in multi-disciplinary research projects. Or, universities

could host forums for women doctoral students and women faculty across multiple fields to discuss gender issues, providing support across the larger community. Women doctoral students are not likely to voice concerns about gender bias or discrimination when they perceive they hold none of the power and faculty have strong influence upon their future careers; therefore, faculty should remain alert to women who may be struggling.

I also suggest more research in music education that explores the experiences of race, gender, and other varied intersectional identities that may influence doctoral student experience. I suggest that self-studies not only by faculty, but also by current doctoral students in music education could problematize the experiences of all doctoral students, including those from underserved populations. These sorts of studies could provide ways in which to involve women doctoral students, even those who struggle to find their academic voice, in engaging in research topics which may hold meaning to them. Self-studies that are collaborative and involve cohort members and/or faculty may also appeal to the relational nature some women doctoral students possess, a further encouragement for the development of scholarly voice. These studies might also illuminate both the positive aspects of music education doctoral programs, and also the structures and attitudes that contribute to marginalization of some students. Self-studies with groups of doctoral students could also help to provide opportunities for self-reflection that may be important for doctoral students' to make meaning of their experiences, as the participants in this study indicated our interviews provided for them, and it could provide opportunities for doctoral students to engage in dialogue with one another about various aspects of their doctoral experiences, a component that was missing for many of the women in this study.

Socially Constructed Gender Roles and Expectations for Women

Women doctoral students need positive examples of faculty of both genders, but especially of relatable women, to demonstrate the many ways work-life balance can be achieved when women want to fulfill both the roles of academic and mother/wife. Positive models alone, however, will not change long-held perceptions and assumptions about gender. Policy changes may be necessary in some universities to better support a balance of work and family. It may also be important for women doctoral students to see examples of other women in higher education who have successfully integrated their gender and/or other intersectional identities and roles into their professional identities and how other women navigate their gender performativity influenced by gender expectations.

Faculty could also problematize issues of gender expectations in the contexts of their own departments and classrooms. They might consider whether different behaviors are encouraged in women and men in the classroom, whether women are expected to be good teachers while men are encouraged to be good scholars, or whether the department or classroom environments or practices may reinforce gender norms for students.

Gender Performativity and Voice

Faculty should consider whether women are expected to perform masculinity in dress, communication, or manner to be taken seriously or viewed as successful by faculty and other students. Do institutional policies, implicit or explicit, require individuals to express their gender according to social norms? Faculty should also be cognizant of differences in their interactions with women students as compared to men. Do men get more time and attention from faculty due to their more confident and outspoken manner,

a reflection of the performance of masculinity? Do faculty notice the silence of some women students' voices and purposely find ways for their voices to be heard in classes and seminar?

The study's data suggest that, besides academic preparation for doing and writing research, the women participants also needed support in developing a voice. Faculty should be cognizant that some students, especially women, may be less likely to voice strong opinions or to engage in academic dialogue (Engstrom, 1999; Jackson, 2003). For women who have little practice in academic debate, structured debates in classes to teach verbal sparring skills (Engstrom, 1999; Jackson, 2003), or allowing small group or partner discussions before sharing with the larger group, may help hesitant speakers become more comfortable engaging verbally in academic settings. My study's data suggest that faculty consider carefully whether their position of power might silence or intimidate students. Most participants preferred professors who functioned as facilitators of learning and allowed students to dialogue. Unsurprisingly, preferences these women showed for classroom interactions align well with many of the ideas of Feminist Pedagogy (Coeyman, 1996).

It may be more difficult for women to "find and articulate their professional voice in [public] forums," such academic conferences (Engstrom, 1999, p. 8). To help more women develop a scholarly voice, "faculty members may need to be more assertive with women graduate students and initiate invitations to work on research and writing projects and encourage women to take the risk of publicly presenting their work more frequently" (p. 8). When both students and professors provide and accept constructive criticism in seminar experiences that represent "a flat hierarchical structure" (Crump Taggart, 2011,

Abstract), seminar “may serve as safe places where students can test out their new identities as thinkers and researchers” (Rutkowski, Hewitt, et al., 2009).

Only in Lauryn’s program was collaboration on projects continually encouraged not only among the student cohort, but also with faculty. This purposeful leaning toward collaboration reflects the gender expectation of care and relationship that many women perform, as it can be much easier for students to ask questions of a peer than of tenured faculty (Draves & Huisman Koops, 2011). It also may allow students to learn from one another, make use of the strengths of each member of the cohort, and complete more projects and publications by co-authoring and sharing the work load. Through summer research boot camps seasoned and newer doctoral students purposefully paired based on research interests may discuss projects and help one another. Perhaps programs could not only foster an atmosphere of collaboration, but actively help connect students with similar research interests. These might be preferable starting points for some women; may avert feelings of stupidity around seasoned faculty; help avoid confrontations or contentious debates with fellow students in class; or be less intimidating than speaking to a whole group in seminar, assisting women to develop both a voice and academic voice.

The Discourse Surrounding Women in Higher Education

A discussion with colleagues caused me reflect on not only the language used in the literature regarding women, but also the language used by the women participants, and the language I chose to use in speaking of my participants. I addressed the “female” versus “women” word choice previously. Another consideration is the use of “think” versus “feel.” While completing final edits for the document, I did a search for the word “feel” and discovered that in direct quotes in my literature review and from the

participants themselves, the text was rife with use of the word “feel” or its variations in regards to the women’s experiences. In my own vignettes the same was true.

The way we, as researchers, speak about women and the ways researchers, including myself, speak of how women “feel” and not how women “think” contributes to the gender bias that men think while women feel. When both the participants and I spoke or wrote about feeling instead of thinking, we performed the expectations for our gender and further contributed to this false expectation for women. If language truly has the power to “do” gender, or create the expectations for our gender, as suggested by Butler and Salih (in Butler, 1999), then it would behoove women in general, and researchers in particular, both men and women, to be more careful in the choice of language we use when speaking about women’s experiences. This one-sided use of language only serves to essentialize women, treating all women as if they possess the same characteristics inherently rather than as unique individuals. Women can be and are both thinkers and feelers.

As such, I chose to keep the language from direct quotes used by both researchers in my literature review and the participants themselves, but in my own writing about the participants, chose to highlight how the women thought when possible rather than defaulting to how they felt. I realized, belatedly, that even in questions I asked of participants, or language used during our interviews, I did not consider the influence language choices might have on participant responses. As stated before, I wonder what impact, if any, an interviewer who is a man or doctoral participants who are men might have on the language used to describe doctoral study and aspects of those experiences regarding gender.

As Butler suggests, “[T]he task is not whether to repeat, but how to repeat, or, indeed to repeat and, through a radical proliferation of gender, to displace the very gender norms that enable the repetition itself” (Butler, 1999, p. 148). Although difficult, women, especially women researchers, should not be complicit in proliferating gender biases, but instead should attempt to displace gender biases through “subversive” performativity of gender, as Butler puts it, with the goal of displacing gender expectations and changing the discourse surrounding women in academia.

Recommendations for Future Research

Research concerning the experiences of doctoral students in music education (Conway, n.d.; Martin, 2016; Rutkowski, Hewitt, et al., 2009; Cassidy & Sims, 2016) and concerning women specifically is sparse (Bond & Huisman Koops; Draves & Huisman Koops, 2011; Pellegrino et al., 2014); therefore, there are many avenues to pursue concerning possible topics for future research. In this section, I suggest areas for further research based on my findings. At the conclusion of this study, I am left with more questions than I had prior to starting my research.

Participants in this study experienced a variety of teaching experiences in their doctoral programs, such as assisting a professor with a class, independently teaching a class, and supervising student teachers. Participants had little preparation or support in developing their university teaching skills. In this study, participants with more experience, who taught older levels, or in urban settings found the transition to university teaching to be easier, and those with higher teaching self-concepts seemed to be most successful in their university teaching endeavors. Considering these points, many questions about university teaching remain to be addressed such as:

- How do music education doctoral students perceive the value of different types of teaching experiences? Is this perceived value for certain experiences influenced by gender, sexuality, age, race/ethnicity, socioeconomic class, and/or various intersectionalities of those identities?
- How do different types of teaching experiences impact doctoral student university teaching skill development? Are teaching opportunities given to doctoral students those that students perceive as contributing most to their development as university teachers? Are the types of activities perceived as contributing most to their development as university teachers affected by gender, age, ethnicity, socioeconomic class, and/or various intersectionalities of those identities?
- Do prior length of K-12 teaching experience, teaching self-concept, prior age levels taught, prior teaching settings, or university-based preparation programs in music education influence doctoral students' perceptions of comfort with and success in university teaching?
- How do doctoral students in music education describe the classroom formats and professor roles they encounter during their doctoral studies? What classroom formats (lecture versus collaborative dialogue, for instance) and professor roles (student-centered facilitator versus teacher-centered lecturer, for example) do music education doctoral students prefer during their doctoral studies? How do doctoral students' own preferences as teachers prior to doctoral study influence preferred class format or teacher role during their doctoral studies? How can university professors purposefully engage students in a manner that allows them to learn subject content, and helps them develop their critical thinking about education and their university teaching skills?

Participants in this study also described a variety of experiences with research, such as completing research papers for coursework, sharing research projects with other students and faculty during seminar, and participating in research poster sessions or presentations at conferences. Participants encountered different types of support in the research realm, including writing-intensive coursework, collaboration with peers on research projects, and specific feedback from professors on writing during both coursework and the dissertation process. Women with familial duties encountered more negotiations during their doctoral study, and some guilt at neglecting their families for

their studies, especially during the dissertation stage. Considering these points, many questions for research remain, such as:

- How do doctoral students perceive the value of different types of research experiences on their development of research and writing skills in music education doctoral programs? Do intersections of students' various identities and roles, such as gender, age, ethnicity, sexuality, or socioeconomic class, impact their perceptions, and if so, how?
- How do doctoral students describe their preparation for research and academic writing? Which types of research and writing experiences and supports are provided to doctoral students? Are the opportunities given to doctoral students those that students think contribute most to their development as researchers and to their academic writing skills? Do intersections of students' various identities such as gender, age, ethnicity, sexuality, or socioeconomic class impact their perceptions concerning their preparation, and if so, how?
- For those women doctoral students who are initially hesitant to speak in academic settings, what experiences in music education doctoral programs do they perceive as helping them to be better prepared to speak with an academic voice in a professional setting?
- How do women who have familial duties during doctoral study juggle the roles of both student and mother/wife? Which research experiences and supports do these women perceive as most helpful in their development as researchers? How can departments better support these women so they do not lose opportunities for socialization?

Gender, marital status and family, prior institutional types, age, race/ethnicity, and whether study is full or part-time (Austin, 2002; Brown & Watson, 2010; Gonzalez-Moreno, 2012; Doyle & Hagedorn, 1993; McCall, 2015) may influence how an individual experiences and develops in graduate school. These aspects were all concerns for participants in this study.

- How do race and ethnicity impact doctoral experience and persistence to degree completion in music education and in what ways can doctoral programs support underserved students?
- How do gender, marital status, children, and family responsibility influence doctoral experience and persistence to degree completion in music education and in what ways can doctoral programs support students

with familial responsibilities? Do women describe their experiences differently than men of comparable marital status?

- How does age impact doctoral experience and persistence to degree completion in music education and in what ways can doctoral programs support the differing needs of students of varying ages?
- How does prior institutional emphasis during undergraduate and master's studies, including level of prior research experience influence doctoral students' descriptions of their experiences in becoming independent researchers? What types of experiences and support during doctoral study would help to fill gaps in research knowledge for students who come in at a deficit as perceived by the students?
- How does part-time versus full-time doctoral study and length of required residency influence doctoral student experience, persistence to degree completion, and ability to develop professional roles as teachers of teachers and independent researchers in music education as described by doctoral students? How can universities better provide support to part-time students who may desire to continue as K-12 teachers who also do research, or part-time students who may miss important socialization opportunities due to their part-time status?
- How do doctoral students describe the ways their doctoral studies are contextualized by their varying intersectional identities and their negotiations in integrating these identities with newly emerging professional identities?

Participants in this study seemed to vary in the difficulty or ease of transitioning from their identity or role as a K-12 teacher, to new identities or roles as researchers and writers. Is it more difficult for those doctoral students with a strong teacher identity to transition to identifying as researchers as suggested by Male and Murray (2005)?

- Do doctoral students in music education experience identity and role changes during their studies, and if so, how do they negotiate these identity and/or role transitions from K-12 teacher to doctoral study as both student and teacher, to an early career scholar? How do the other various intersectional identities of doctoral students as men and women of various ages and ethnicities contextualize the negotiations to integrate personal and professional identities?
- Does length of previous K-12 teaching experience prior to pursuing doctoral study impact music education doctoral students' comfort and preferences as teaching assistants, the amount of support needed in their development as future teachers of teachers, their development as

independent researchers, and their future aspirations, and if so, in what ways?

- Is it more difficult for those doctoral students with a strong teacher identity to transition to identifying as researchers as described by the students, and if so, how can doctoral programs in music education ease that transition? Does length of residency and/or full- or part-time study influence the ease of such a transition?

Although women in this study were often unaware of the impact of their gender on their doctoral experiences, the hidden gender issues they encountered indicate that gender cannot remain hidden for other women studying in doctoral programs in music education and for the profession. To that end, many questions must be posited for positive changes to be made.

- How do women doctoral students in music education describe their experiences in graduate school in regards to gender? Do these women perceive gender bias in their experience, gendered expectations for women in a higher education setting, and/or describe the need to perform gender as women doctoral students?
- How do doctoral programs in music education reinforce societal standards of acceptable behavior based on the gender of the student, whether this reinforcement is accidental or not? How can faculty bring awareness to gender biases in higher education? How can faculty help to change or overcome these gender expectations?
- Do university faculty in music education departments consider whether different behaviors are encouraged in women and men within the classroom, or whether women are expected to perform masculinity to be taken seriously as academics? If not, how can faculty be encouraged be critical of their own practice and interactions with students to improve doctoral studies for both men and women?
- Do policies at the institution, implicit or explicit, deter individuals from openly expressing not only their gender, but also their multiple intersectionalities, including race/ethnicity, class, sexual orientation, or religion? If so, how can those policies be eliminated or improved?

Researcher's Perspective: A Final Vignette

A member of my dissertation committee asked during my proposal defense why, if research exists on women doctoral students in other fields, is the study of women doctoral students important in music education? A trip to the NAFME Music Research and Teacher Education National Conference in Atlanta, Georgia in 2016 to present a poster on my research highlighted the importance of this research to our professional community as a whole, and perhaps more importantly, to the women in our profession.

I wasn't sure what to expect during my first poster presentation of this study and I wondered if others would find my topic of interest, or if I would stand by my poster twiddling my thumbs as people passed me by. I was unprepared for the response my research received. For the two-hour time block of the poster session, I had a steady stream of people who stopped to ask about my poster and my research. They didn't just stop briefly. Several told me that they wished they had known about my initial survey so they could have been considered to be participants in my study. Clearly many women wanted their stories told. When I relayed stories about participants that resonated with others, women would tell of similar stories in their own experiences, and turned emotional or teared up at times in the telling. I remember thinking to myself, "This kind of behavior can't be normal at a research conference."

One of my professors later asked what stuck with me most about the poster session. I replied that, while it shouldn't have been a surprise, I was surprised that everyone who stopped to talk to me, with the exception of two male friends one of the study participants dragged over to see her information on my poster, were women, either women doctoral students themselves, or young, women professors. When I said I was

surprised by the amount of interest my research had garnered during the poster session, a woman professor whom I didn't know, who happened to be walking by, caught our conversation and chimed in that the large amount of interest I had received for my poster was because my research concerned a much needed and important topic.

Even outside the poster session I was asked by friends and acquaintances about my research, followed by them sharing their own stories. One friend in particular, an early career scholar going through the tenure process, told stories at length of the difficulty of being pregnant and having young children at that point in her career. She communicated that she had covered up her pregnancy as long as possible because she was worried that others at her university would make the assumption that she wasn't a serious scholar or her productivity would go down because of her children, and once her children were born, of the difficulties of functioning in an environment not prepared to handle both her professional work and her home responsibilities. My husband was even approached by a mutual female acquaintance who spoke with him about my research topic, and then told him stories about her own graduate school experiences.

When I later saw women who attended my poster session, it seemed as if we had an instant bond of solidarity formed through mutual understanding and relatability. Women who had taken my survey introduced themselves or later emailed me to say hello. When I ran into the women who were participants in my study at the conference, we first expressed shock at seeing each other in person for the first time, soon followed by hugs and smiles.

Reflecting on the whole experience, I keep thinking back to a statement, made by the participant who had to drop out of the study, that gender is an unspoken topic. I

always felt blessed to be in a doctoral program in which, at the time I was in residence, both the professor for whom I was a TA and now the professor who is my dissertation advisor, as well as the majority of music education faculty and non-education music faculty with whom I studied, were women. Unlike some women doctoral students, I had many strong and positive examples of successful women professors whom I greatly admire. I always wondered about my women professors' paths that brought them from their experiences teaching in public schools, through their doctoral studies, and into their first years as early career scholars, but there never was an opportunity for those conversations during my coursework. Such conversations could turn gender from something perceived as unspoken in academia to something about which we speak freely, and we all might be better for it.

When I initially began my research, while I studied only women, I had not planned to make gender a primary focus unless gender was important to the stories of my participants. By the conclusion of 40 interviews with the original 10 women and the enthusiasm, responses, and stories I received from other women at the NAFME research conference, I am convinced that women in music education have important stories to tell, and that gender does, indeed, play a part. Returning to that question from my dissertation committee above, is the study of women doctoral students important to the music education profession? I would say, yes. It seems to be important to the women in our profession that their stories be told, and it would behoove us as a profession to find the means to allow them to give voice to their experiences.

REFERENCES

- Ables, H. F., & Yank, S. P. (2009). Are musical instrument gender associations changing? *Journal of Research in Music Education*, 57(2), 65-75.
- Ali, A., & Kohun, F. (2006). Dealing with isolation feelings in IS doctoral programs. *International Journal of Doctoral Studies*, 1, 21-33.
Retrieved from <http://www.ijds.org/Volume1/IJDSv1p021-033Ali13.pdf>
- Ali, A., & Kohun, F. (2007). Dealing with isolation to minimize doctoral attrition: A Four stage framework. *International Journal of Doctoral Studies*, 2, 33-49. Retrieved from <http://www.ijds.org/Volume2/IJDSv2p033-049Ali28.pdf>
- Austin, A. E. (2002). Preparing the next generation of faculty: Graduate school as socialization to the academic career. *Journal of Higher Education*, 73(1), 94-122.
doi: 10.1353/jhe.2002.0001
- Barata, P., Hunjan, S., Leggatt, J. (2005). Ivory tower? Feminist women's experiences of graduate school. *Women's Studies International Forum* 28(2), 232-246.
doi:10.1016/j.wsif.2005.04.010
- Barnes, B. J. & Gardner, S. K. (2007). Graduate student involvement: Socialization for the professional role. *Journal of College Student Development*, 48(4), 369-387.
doi: 10.1353/csd.2007.0036
- Belenky, M. F., Clinchy, B. M., Goldberger, N. R., & Tarule, J. M. (1986). *Women's ways of knowing*. New York, NY: Basic Books.
- Bell-Ellison, B. A. & Dedrick, R. F. (2008). What do doctoral students value in their ideal mentor? *Research in Higher Education*, 49(6), 555-567.
doi: 10.1007/s11162-008-9085-8
- Bieber, J. P. & Worley, L. K. (2006). Conceptualizing the academic life: Graduate students' perspectives. *Journal of Higher Education*, 77(6), 1009-1035.
Retrieved from <http://www.jstor.org/stable/4122365>
- Bond, V. L. & Koops, L. H. (2014). Together through transition: A Narrative inquiry of emergent identity as music teacher educators. *Journal of Music Teacher Education*, 24(1), 38-50. Retrieved from <http://jmt.sagepub.com.ezproxy1.lib.asu.edu/content/24/1/38.full.pdf+html>
- Brightman, H. J. (2009). The need for teaching doctoral students how to teach. *International Journal of Doctoral Studies*, 4, 1-11.
Retrieved from: <http://www.ijds.org/Volume4/IJDSv4p001-011Brightman65.pdf>

- Brown, L. & Watson, P. (2010). Understanding the experiences of women doctoral students. *Journal of Further and Higher Education*, 34(3), 385–404. doi:10.1080/0309877X.2010.484056
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. New York: Routledge.
- Butler, J. (1993). *Bodies that matter: On the discursive limits of “sex.”* New York: Routledge.
- Butler, J. (2004). *Undoing Gender*. New York: Routledge.
- Butler, J. (1988). Performative acts and gender constitution: An Essay in phenomenology and feminist theory. *Theater Journal*, 40(4), 519-531. Retrieved from <http://www.jstore.org/stable/3207893>
- Cao, W. (2001). *How male and women doctoral students experience their doctoral programs similarly and differently*. Paper presented at the Annual Meeting of the American Educational Research Association, Seattle, WA. Retrieved from <http://files.eric.ed.gov/fulltext/ED453725.pdf>
- Cassidy, J. W., & Sims, W. L. (2016). The role of the dissertation in music education doctoral programs. *Journal of Music Teacher Education*, 25(3), 65-77. doi: 10.1177/1057083715578285
- Coeyman, B. (1996). Applications of Feminist Pedagogy to the college music major curriculum: An introduction to the issues. *College Music Symposium*, 36, 73-90. Retrieved from <http://www.jstor.org/stable/40374285>
- Conway, C. M. (n.d.). Perspectives from faculty teaching in graduate programs in music education. *New Directions in Music Education Journal*, 3. Retrieved from <http://nd.music.msu.edu/perspectives-from-faculty-teaching-in-graduate-programs-in-music-education/>
- Conway, C. M. (2000). The Preparation of teacher-researchers in pre-service music education. *Journal of Music Teacher Education*, 9(22), 2-30. Retrieved from <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1504333?accountid=4485>
- Conway, C. M., Eros, J., Pellegrino, K., & West, C. (2010). The role of graduate and undergraduate interactions in the development of preservice music teachers and music teacher educators: A Self-study in music teacher education. *Bulletin of the Council for Research in Music Education*, 183, 49-64. Retrieved from <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/pdf/27861472.pdf>

- Conway, C. M., Palmer, C. M., Edgar, S. & Hansen, E. (2016). Learning to teach graduate students: A Self-study by students and a faculty member. *Update*, 34(2), 56-60. doi: 10.1177/8755123314553130
- Creswell, J. W. (1994). *Research design: Qualitative and quantitative approaches*. Thousand Oaks, CA: Sage Publications.
- Creswell, J. W. (1998). *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, CA: Sage Publications.
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five approaches* (2nd ed.). Thousand Oaks, CA: Sage Publications.
- Crump Taggart, C., Robinson, M., Draves, T., Huisman Koops, L., & Kruse, N. (2011). In the voices of our new colleagues: The Role of the doctoral program in socialization of teacher educators. Abstract retrieved from http://smte.us/wp-content/uploads/2011/12/TaggartEtAl_SMTE09_Abstract.pdf
- Dharmananda, J. & Kahl, D. (2012). Navigating the doctoral experience: The Role of social support in successful degree completion. *International Journal of Doctoral Studies*, 7, 311-329. Retrieved from <http://ijds.org/Volume7/IJDSv7p311329Jairam0369.pdf>
- Dorfman, J. & Lipscomb, S. J. (2005). Graduate music students' attitudes toward research. *Journal of Music Teacher Education*, 15(1), 31-42. doi: 10.1177/10570837050150010106
- Doyle, S. K., & Hagedorn, L. S. (1993). *Women Doctoral Students: How age differentiates institutional choice, retention enhancement, and scholarly accomplishment*. Retrieved from <http://files.eric.ed.gov/fulltext/ED377809.pdf>
- Draves, T. J. & Huisman Koops, L. (2011). Peer mentoring: Key to new music teacher educator success, *Journal of Music Teacher Education*, 20(2), 67-77. doi: 1177/1057083710375538
- Eddy, P. L., Khwaja, T., & Ward, K. (2017). Problematizing gender in higher education: Why leaning in isn't enough, in *Critical approaches to women in education*. (Eddy, P. L., Ward, K, and Khwaja, T., eds.), pp 13-39. Palgrave MacMillan, US. doi: 10.1057/978-1-137-59285-9
- Eddy, P. L., & Ward, K. (2017). Critical approaches to women and gender in higher education: Reaching the tipping point for change, in *Critical approaches to*

- women in education*. (Eddy, P. L., Ward, K, and Khwaja, T., eds.), pp. 325-336. Palgrave MacMillan, US. doi: 10.1057/978-1-137-59285-9
- Ehrenberg, R. G., Jakubson, G. H., Green, J., So, E., & Price, J. (2007). Inside the black box of doctoral education: What program characteristics influence doctoral students' attrition and graduation probabilities? *Educational Evaluation and Policy Analysis*, 29(2), 134-150. doi: 10.3102/0162373707301707
- Engstrom, C. M. (1999). Promoting the scholarly writing of women doctoral students in higher education and student affairs graduate programs. *NASPA Journal About Women in Higher Education*, 36(4), 264-277. Retrieved from <http://web.a.ebscohost.com.ezproxy1.lib.asu.edu/ehost/detail/detail?vid=2&sid=8ae7b340-037e-4cba-b08947604384d12f%40sessionmgr4004&hid=4212&bdata=JnNpdGU9ZWwhvc3QtbGl2ZQ%3d%3d#db=eft&AN=507642302>
- Fellabaum, J. (2011). Conceptualizing gender performance in higher education: Exploring regulation of identity expression, *NASPA Journal About Women in Higher Education*, 4 (2). doi: 10.2202/1940-7890.1083
- Fordon, A. (1996). *Women doctoral students: An analysis of their lives and educational experiences through personal narratives*. (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (UMI 304288682)
- Franco-Zamudio, J. L. (2009). *Graduate student persistence: The effect of perceptions of person-environment fit*. (Doctoral dissertation). Retrieved from Proquest Dissertations and Theses database. (UMI: 304860292)
- Froelich, (2012). Mentoring doctoral students in music education: Personal reflections about ethical choices and conflicts in higher education. *Action, Criticism, and Theory for Music Education*, 11(1), 43-61. Retrieved from http://act.maydaygroup.org/php/archives_v11.php#11_2http://act.maydaygroup.org/articles/Froelich11_1.pdf
- Garrett, P. (2012). *Toward a more explicit doctoral pedagogy*. (Doctoral dissertation, Arizona State University). Retrieved from ProQuest Dissertations and Theses database. (UMI 1013651254)
- Gathen, K. (2014). Gender bias and music education. ProQuest Dissertations and Theses Global (UMI 1562378). Retrieved from <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/ezproxy1.lib.asu.edu/docview/1564754057?accountid=4485>

- Glesne, C. (1999). *Becoming qualitative researchers: An introduction*. (2nd ed.). New York: Longman.
- Glesne, C. (2006). *Becoming qualitative researchers: An introduction*. (3rd ed.). Boston, MA: Pearson Education, Inc.
- Glesne, C. (2011). *Becoming qualitative researchers: An introduction*. (4th ed.). Boston, MA: Pearson Education, Inc.
- González-Moreno, P. (2012). Student motivation in graduate music programmes: An examination of personal and environmental factors. *Music Education Research*, 14(1), 79-102. doi:10.1080/14613808.2012.657168
- Gould, E. S. (2011). Feminist imperatives in music education: Philosophy, theory, or what matters most, *Educational Philosophy and Theory*, 43(2), 130-147. doi: 10.1111/j.1469-5812.2008.00424.x
- Gould, E. S. (2009). Women working in music education: The war machine. *Philosophy of Music Education Review* 17(2). 126-43. Retrieved from http://vnweb.hwwilsonweb.com.ezproxy1.lib.asu.edu/hww/results/results_common.jhtml;hwwilsonid=VUSGT3T1UN3VXQA3DIMCFF4ADUNGIIV0
- Gould, E. S. (2005). Nomadic turns: Epistemology, experience, and women university band directors, *Philosophy of Music Education Review*, 13(2), 147-164.
- Gould, E. S. (2003). Cultural contexts in exclusion: Women college band directors, *Research and Issues in Music Education*, 1, 1-18.
- Gould, E. S. (1996). Gender specific occupational role models: Implications for music educators. *Update: Applications of Research in Music Education*, 11(1), 8-12. doi:10.1177/875512339201100103
- Grant, D. E. (2000). *The impact of mentoring and gender-specific role models on women college band directors at four different career stages*. Unpublished doctoral dissertation. University of Minnesota.
- Green, L. (1997). *Music, Gender, and Education*, Cambridge, England: Cambridge University Press.
- Hartley, L. A., & Sheldon, D. C. (2010). *What color's your baton, girl? Gender and ethnicity in band conducting*. Paper presented at Biennial Music Educators National Conference, Anaheim, CA.

- Hennings, J. M. (2009). *Tales of teaching: Exploring the dialectical tensions of the GTA experience*. (Master's thesis). Retrieved from ProQuest Dissertations and Theses database. (UMI 305181089)
- Jackson, C. (2003). Transitions into higher education: Gendered implications for academic self-concept. *Oxford Review of Education*, 29(3), 331-346.
doi: 10.1080/03054980307448
- Kerlin, R. (1997). *Breaking the silence: Toward a theory of women's doctoral persistence*. (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (UMI 304382221)
- Kohlberg, L. (1981). Cognitive and ethical growth: The making of meaning. In A. W. Chickering and Associates (Eds.), *The modern American college: Responding to the new realities of diverse students and a changing society*, (pp. 118-132). San Francisco: Jossey-Bass Publishers.
- Koza, J. E. (1993). The "missing males" and other gender issues in music education: Evidence from Music Supervisors' Journal, 1914-1924. *Journal of Research in Music Education*, 41 (3), 212-232. Retrieved from <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/pdf/3345326.pdf>
- Lamb, R., Dolloff, L. A., and Wieland Howe, S. (2002). Feminism, feminist research, and gender research in music education, In Colwell, R. (Ed.), *The new handbook of research on music teaching and learning: a project of the Music Educators National Conference*, (pp. 648-674). Oxford University Press.
- Lamb, R. (1996). Discords: Feminist pedagogy in music education, *Theory into Practice*, 35(2), 124-131. Retrieved from <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/pdf/1476798.pdf>
- Leong, S. (2007). The mentoring and doctoral experience of Asian arts educators in western universities. In P. L. Jeffery (Comp.), *2006 Conference papers of the Australian Association of Research in Education*. Adelaide, Australia.
Retrieved from <http://www.aare.edu.au/data/publications/2006/leo06344.pdf>
- Leong, S. (2010). Mentoring and research supervision in music education: Perspectives of Chinese. *International Journal of Music Education*, 28. 145-158.
doi: 10.1177/0255761410362940
- Lepkowski, C. (2014). Gender, performativity, and leadership: Department chairs in research universities. Retrieved from ProQuest Dissertations and Theses Global. (1807413507). Retrieved from <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1807413507?accountid=4485>

- Lovitts, B. E. (2000). Context and attrition: Making strides. *Research on Graduate Education*, 2(3). (No page numbers available) Retrieved from <http://ehrweb.aaas.org/Archives/6/context.html>
- Lovitts, B. (2008). The transition to independent research: Who makes it, who doesn't, and why. *Journal of Higher Education*, 79(3), 296-325. doi: 10.1353/jhe.0.0006
- Male, T. & Murray, J. (2005). Becoming a teacher educator: Evidence from the field. *Teaching and Teacher Education*, 21, 125-142. doi:10.1016/j.tate.2004.12.006
- Martin, L. D. (2016). Doctoral students in music education: Occupational identity, career intent, and commitment, and confidence for teaching in higher education. *Journal of Music Teacher Education*, 26(1), 13-27. doi: 10.1177/1057083715602123
- Maxwell, J. A. (2005). *Qualitative research design, an interactive approach* (2nd ed.). Thousand Oaks: Sage Publications.
- McCall, J. (2015). *Degree perseverance among African Americans transitioning from historically Black Colleges and Universities (HBCUs) to Predominantly White Institutions (PWIs)*. (PhD Dissertation). Retrieved from https://repository.asu.edu/attachments/150878/content/McCall_asu_0010E_14839.pdf
- McCarthy, M. (1999). Gendered discourse and the construction of identity: Toward a liberated pedagogy in music education. *Journal of Aesthetic Education*, 33(4), 109-125. Retrieved from <http://www.jstor.org/stable/3333724>
- McCracken, G. D. (1988). *The Long interview*. Newbury Park, CA: Sage Publications, Inc.
- McWilliams, H. J. (2003). *Gender equity issues in the depiction of females in the Instrumentalist Magazine (August 2000-July2002)*. PhD dissertation, University of Wisconsin-Madison.
- Merriam, S. B. (2009). *Qualitative research: A Guide to design and implementation*. San Francisco, CA; Jossey-Bass.
- Noddings, Nel. (2010). *The Maternal factor: Two paths to morality*. University of California Press. E-book Retrieved from <http://www.myilibrary.com.ezproxy1.lib.asu.edu?ID=276406>
- Noddings, Nel. (2013). *A Relational approach to ethics and moral education*. University of California Press. E-book Retrieved from <http://ebookcentral.proquest.com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/detail.action?docID=1342614>

- O'Toole, P. (2002). Threatening behaviors: Transgressive acts in music education. *Philosophy of Music Education Review*, 10(1), 3-17. Retrieved from <http://muse.jhu.edu.ezproxy1.lib.asu.edu/article/408666/pdf>
- O'Toole, P. (2000). Music matters: Why I don't feel included in these musics or matters. *Bulletin of the Council for Research in Music Education*, 144, 28-39. Retrieved from <http://www.jstor.org/stable/40375342>
- O'Toole, P. (1997). Examining the political projects of four pedagogies: Progressive humanistic, critical, and feminist. *Dialogue in Instrumental Music Education*, 21(2), 126-141.
- O'Toole, P. (1995). *Re-directing the choral rehearsal: A Feminist post structural analysis of power relations in three choral settings*. (Doctoral Dissertation). Dissertation Abstracts International-A, 55(7), 1864.
- Pellegrino, K., Sweet, B., Derges Kastner, J., Russell, H. A., & Reese, J. (2014). Becoming music teacher educators: Learning from and with each other in a professional development community. *International Journal of Music Education*, 32, 462. Retrieved from <http://ijm.sagepub.com.ezproxy1.lib.asu.edu/content/32/4/462>
- Perry, W. G., Jr. (1981). Cognitive and ethical growth: The making of meaning. In A. W. Chickering and Associates (Eds.), *The modern American college: Responding to the new realities of diverse students and a changing society* (pp. 76-116). San Francisco: Jossey-Bass Publishers.
- Reinhart, L. J., & Serna, G. R. (2014). Living intersectionality in the academy and higher education, Mitchell, Jr. D., Simmons, C. Y., and Greyerbiehl, L. A. (eds.), Peter Lang Publishing Inc., pp. 88-98. Proquest Ebook Central. Retrieved from <http://ebookcentral.proquest.com.ezproxy1.lib.asu.edu/asulib-books/detail.action?docID=1920237>
- Rutkowski, J., Hewitt, M. P., Crump Taggart, C., & Weaver, M. A. (2009). Preparing music teacher educators: A Panel discussion of best practices. In Schmidt, M. (ed.), *Collaborative Action for Change: Selected Proceedings from the 2007 Symposium on Music Teacher Education* (pp. 267-283). Lanham, Maryland: Rowman and Littlefield Publishers, Inc.
- Rutkowski, J., Webster, P., & Gossett, J. (2013). Doctoral programs in music education: A continued examination of degrees, curricula, and qualifying examinations. Paper Presented at the 2013 Symposium on Music Teacher Education University of North Carolina at Greensboro. Abstract Retrieved from http://smte.us/wpcontent/uploads/2013/07/SMTE_2013_Proposal_121long.htm

- Rutkowski, J., Webster, P., & Gossett, J. (2013). Doctoral programs in music education: An Continued examination of degrees, curricula, and qualifying examinations. Paper Presented at the 2013 Symposium on Music Teacher Education University of North Carolina at Greensboro. Power Point Retrieved from <http://www.peterrwebster.com/Present/SMTE2013.pdf>
- Rutkowski, J., & Webster, P., (2011). Doctoral programs in music education: An Examination of degrees, curricula, and qualifying examinations. Paper Presented at the 2011 Symposium on Music Teacher Education, University of North Carolina at Greensboro. Abstract retrieved from <http://smte.us/wp-content/uploads/2011/08/2B-Rutkowski.htm>
- Salih, S. (2002). On Judith Butler and performativity, in *Judith Butler*, (pp. 55-68). Retrieved from http://faculty.georgetown.edu/irvinem/theory/Salih-Butler-Performativity-Chapter_3.pdf
- Sears, C. A. Q. (2014). The persona problem: How expectations of masculinity shape female band director identity, *Gender, Education, Music, and Society, the on-line journal of GRIME (Gender Research in Music Education)*, 7(2). doi:<http://dx.doi.org/10.5561/gems.v7i4.5217>
- Sears, C. A. Q. (2010). *Paving their own way: Experiences of female high school band directors*. PhD dissertation, Columbia University.
- Skorobohacz, C. (2008). Exploring women graduate students' multifaceted and intersecting roles and identities in a complex educational milieu. (Master's thesis). Available from ProQuest Dissertations and Theses database. (UMI: 304835196)
- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks: Sage Publications.
- Stake, R. E. (2006). *Multiple case study analysis*. New York: The Guilford Press.
- Sullivan, J. M. (2008). *A century of women's bands in America, Music Educators Journal*, 95(1), 33-40.
- Suzuki, Y. (2014). None of us think about being a woman: Performing gender without norms. *Gender, Education, Music, and Society, the on-line journal of GRIME (Gender Research in Music Education)*, 7(2). doi: <http://dx.doi.org/10.5561/gems.v7i4.5217>
- Teachout, D. (2004a). Incentives and barriers for potential music teacher education doctoral students. *Journal of Research in Music Education*, 52(3). 234–247. Retrieved from <http://dx.doi.org.ezproxy1.lib.asu.edu/10.2307/3345857>

- Teachout, D. (2004b). Factors affecting individuals' decisions to enter music teacher education doctoral programs. *Action, Criticism, and Theory for Music Education*, (3)3. 1-25. Retrieved from http://act.maydaygroup.org/articles/Teachout3_3.pdf
- Teachout, D. (2008). Incentives and barriers for completing music teacher education doctoral programs. *Bulletin of the Council for Research in Music Education*, 178, 7-20. Retrieved from <http://www.jstor.org/stable/40319335>
- Wieland Howe, S. (2015). Women music educators in the United States: A history. *Gender, Education, Music, and Society, the on-line journal of GRIME (Gender Research in Music Education)*, 8(4). Retrieved from ojs.library.queensu.ca/index.php/gems/article/view/5635/5393

APPENDIX A

SAMPLE FACULTY RECRUITMENT EMAIL

Sample email to be used with Music Education professors at universities that have doctoral programs in music education.

Dear Professor _____,

I am a doctoral student under the direction of Professor Margaret Schmidt in the School of Music at Arizona State University. I am conducting a research study concerning women doctoral students in music education who taught in a K-12 setting previous to or during graduate school and are either currently enrolled full or part-time or recently graduated from their doctoral programs in the United States. I am asking for your help, as a music education professor at a university with a doctoral program in music education, in identifying suitable candidates for the study.

Participants' initial participation would involve responding to a short survey (10-15 minutes). I may later invite them to participate in a series of three interviews with me, each lasting about an hour and a half, to talk about their experiences as a K-12 music teacher and their experiences in their doctoral programs. All women doctoral students or recent graduates in music education who have experience teaching in a K-12 setting are eligible to participate, whether general, choral, band, or orchestral specialists.

If you know any women doctoral students currently in or recently graduated from your music education program whom you think would be suitable for this study, please forward the attached study recruitment letter, which contains my contact information, to these students.

Thank you for your help in advance.
Sincerely,

Liza Meyers
Doctoral Student in Music Education
School of Music, Herberger Institute
Arizona State University

APPENDIX B

SAMPLE STUDY RECRUITMENT LETTER

Sample study recruitment letter (which will be attached to the faculty recruitment email) to be forwarded by music education faculty to prospective participants at each faculty member's university.

Dear Fellow Doctoral Students,

I am a graduate student studying with Dr. Margaret Schmidt in the Music Education Department at Arizona State University. I am conducting a research study concerning women doctoral students in music education who taught music in a K-12 setting previous to or during graduate school and are either currently enrolled full-time or part-time or recently graduated from their doctoral programs in the United States.

You are receiving this email because a music education professor at your university has indicated you could be a prospective participant for my study. If you meet the following criteria, I invite you to participate in the study:

- 1) Are women
- 2) Are currently enrolled in a doctoral program in music education either full-time or part-time or recently graduated from a doctoral program in music education in the United States
- 3) Taught music education in a K-12 setting prior to or during your doctoral studies
- 4)

Your initial participation would involve responding to a short survey (10-15 minutes). I may later invite you to participate in a series of three interviews with me, each lasting about an hour and a half, to talk about your experiences as a K-12 music teacher and your experiences in your doctoral program.

If you have questions about the study, I would be happy to speak with you (call [REDACTED] If you are willing to take the survey please email me at [REDACTED] and I will send you a link to the survey and a code to use in place of your name when taking the survey. I am also asking you to forward this email to other women doctoral students you know who meet the research criteria and might like to participate.

Thank you in advance for your willingness to help with my study.

Regards,
Liza Meyers

APPENDIX C

SAMPLE SURVEY RECRUITMENT EMAIL

DATE:

Dear Prospective Participant:

Thank you for replying. As I mentioned, I am inviting your participation in my study. Your initial participation would involve responding to a short survey (10-15 minutes). Filling out the survey will be considered your consent for participating in the survey. I may later invite you to participate in a series of three interviews over the phone, Skype, or Facetime, each lasting about an hour and a half. If you choose to participate, you have the right to stop the survey at any time, which means you withdraw your consent to participate.

If you agree to do this survey, please enter this code instead of your name for question number 1 of the survey: _____

Click the survey link below or copy and paste the address into your browser to begin taking the survey:

LINK TO SURVEY HERE

If you have any questions concerning the research study, please contact the research team at [REDACTED]. If you have any questions about your rights as a participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

Thank you for your willingness to take my survey. It is greatly appreciated.

Regards,

Liza Meyers
Doctoral Student, Music Education
School of Music, Herberger Institute
Arizona State University
Phone: [REDACTED]
Email: [REDACTED]

APPENDIX D
INITIAL SURVEY OF WOMEN DOCTORAL STUDENTS
IN MUSIC EDUCATION

This research study will investigate the experiences of women doctoral students in music education who taught in a K-12 setting previous to or during graduate studies who are either enrolled full-time, part-time or recently graduated from their doctoral programs in the United States. If you fit these criteria, I am interested in learning about your experiences through your participation in this study.

Participation will initially involve taking this demographic survey lasting approximately 10-15 minutes. Filling out the survey will be considered your consent for participating in the survey. Using information from the survey, I will choose participants for the final interview portion of the study. All identifiers will be separated from the survey data to ensure participants' confidentiality, or will immediately be destroyed if you are not chosen to be interviewed. If you choose to take the survey you have the right to stop the survey at any time, indicating withdrawal of your consent to participate.

Please remember to enter the code provided to you in the Survey Recruitment email sent to you instead of your name.

1. Participant Survey Code

Please enter the code emailed to you in the survey recruitment letter email here. This is to ensure participant confidentiality.

PAGE BREAK

HEADER: Demographic information

2. What is your age?

3. With which race/ ethnicity do you identify? (Choose one or more)

White/Caucasian	Black/African American
American Indian/ Alaska Native	Asian
Hispanic/Latino/Spanish	Native Hawaiian/Pacific Islander
Other(s): fill in box here	

4. With which gender do you identify? (While all potential participants for this study may be biologically female, some may not identify as being gendered women. Please select how you identify, and if choosing other, please explain)

Male Female Other-fill in box

5. What is your current relationship status? (Please choose only one response that reflects your current relationship status. For example, you may have been divorced at one time but are now currently married, so choose married. If you were divorced and have not remarried, then choose divorced as your current relationship status)

Unmarried/ Never married Married Divorced Widowed Committed relationship

6. Do you have children and if so, what ages? (Please explain below)

Fill in box

PAGE BREAK

HEADER: Music Teaching Career

7. What kinds of music classes did you teach during your K-12 teaching career? (Choose all that apply)

General Music Choir Band Orchestra
Music technology World Music Guitar class Other- fill in box here

8. With which of these types of teaching do you most identify? (Please pick only one. If you pick other because the specialization with which you identify is not specifically given, please explain, for example music technology, or music theory. Please do not use the other box to combine already given answers, such as Band/Choir, or General Music/Orchestra, etc.)

General Music Choir Band Orchestra Other- fill-in box here

9. How many years have you taught music in a K-12 setting either full-time or part-time? (Please indicate total number of years below)

Fill-in box here

10. In what specializations did you teach, for how many years did you teach those specialties, and in what setting did you teach? (Please explain your answer below. If you taught full-time for some of your career and part-time for some of your career, please indicate how many years of each. Explain how many years you have taught which specializations (general music, band, choir, orchestra, etc.) and which grades you taught for each of these. (Taught five years of K-5 general music and also three years of band, etc.)

Fill-in box here

PAGE BREAK

HEADER: Undergraduate Studies

11. What setting best describes the neighborhood in which you grew up? (Please choose only one)

Urban Suburban Rural

12. What socioeconomic status best describes you/your family during the time of your undergraduate studies? (Please choose only one)

Upper Upper-middle Middle Lower

13. What college/university did you attend for your undergraduate degree?

Fill-in box here

14. What years did you attend school for your undergraduate studies?

Fill-in box here

15. What was your major performance area and major instrument for your undergraduate studies? (For example, voice/soprano, or instrumental/violin, etc. If your undergraduate degree was non-music so you did not perform, please answer not applicable)

Fill-in box here

16. What was your major during your undergraduate studies? (for example, music education, or music performance. If your undergraduate degree was non-music, please indicate what it was)

Fill-in box here

PAGE BREAK

HEADER: Master's Studies

17. What college/university did you attend for your master's degree?

Fill-in box here

18. What years did you attend school for your master's studies?

Fill-in box here

19. What was your major performance area and major instrument for your master's studies? (For example, voice/soprano, or instrumental/violin, etc. If your master's degree was non-music so you did not perform, please answer not applicable)

Fill-in box here

20. What was your major during your master's studies? (for example, music education, or music performance. If your master's degree was non-music, please indicate what it was)

Fill-in box here

21. Did you receive music teacher certification after your undergraduate degree was completed, or after your master's degree?

Fill-in box here

22. Did you attend your master's program full-time or part-time, or a combination of full and part-time studies? (Please explain below)

Fill-in box here

23. Did you have a teaching assistant or research assistant position during your master's studies and if so, in which area of study did you assist? (For example, music education, music theory, music history, etc.)

24. Besides an assistantship/fellowship with your university, did you work another job full or part-time outside of the university during your master's studies? (Please explain below)

Fill-in box here

PAGE BREAK

HEADER: Doctoral Studies

25. How many years did you teach full-time, part-time, or a combination of full and part-time before beginning your doctoral studies? (Please be specific. For example, 10 years full time only, or 5 years full-time and 2 years part-time)

Fill-in box here

26. What college/university are you attending or did you attend for your doctoral studies?

Fill-in box here

27. What year did you begin your doctoral studies?

Fill-in box here

28. When did you or when will you complete your doctoral studies? (Please explain below. For example, I plan to graduate in Spring of 2016, or I graduated with my doctorate in Fall of 2012)

Fill-in box here

29. Are you attending or did you attend your doctoral program full-time or part-time or a combination of full and part-time? (Please explain below)

Fill-in box here

30. Do you have or did you have a teaching assistant or research assistant position during your doctoral studies?

Fill-in box here

31. Besides an assistantship/fellowship with your university, have you worked or did you work another job full-time or part-time outside of the university during your doctoral studies? (Please explain below)

Fill-in box here

32. What is or was the ratio of females to males among the music education faculty during your doctoral studies?

More males than females More females than males

Approximately even split between genders

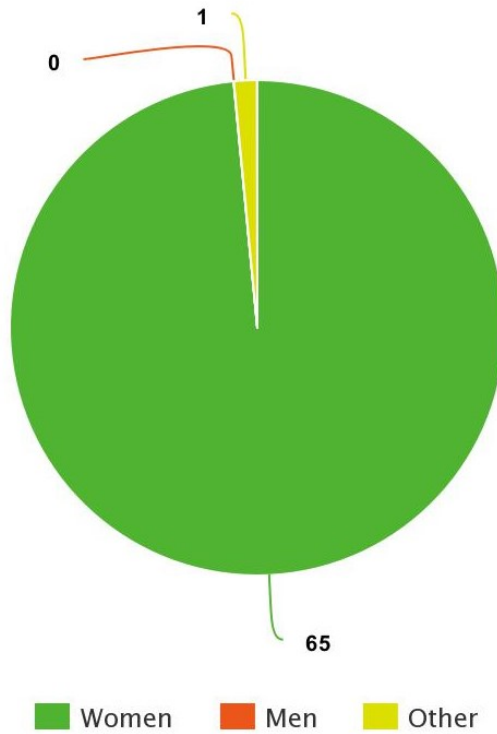
33. What is or was the ratio of females to males among the doctoral student cohort in music education during your doctoral studies?

More males than females More females than males
Approximately even split between genders

APPENDIX E

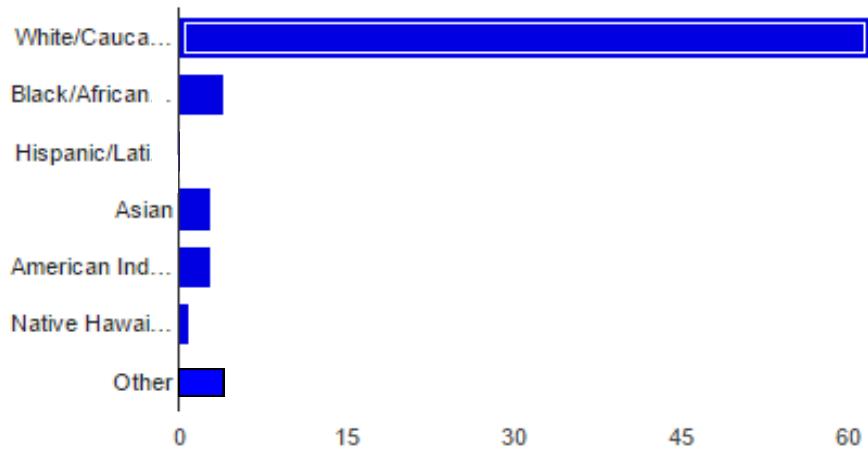
DEMOGRAPHICS OF INITIAL SURVEY RESPONDENTS

With which gender do you identify?



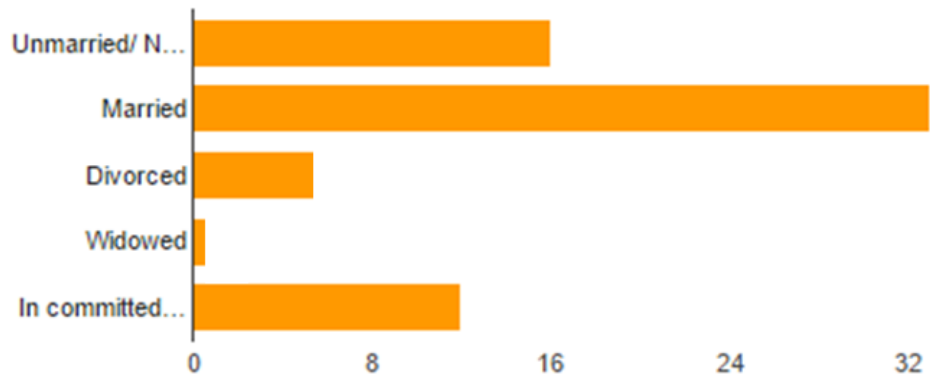
Female	65	98.5%
Male	0	0%
Other	1	1.5%

With which race/ ethnicity do you identify?



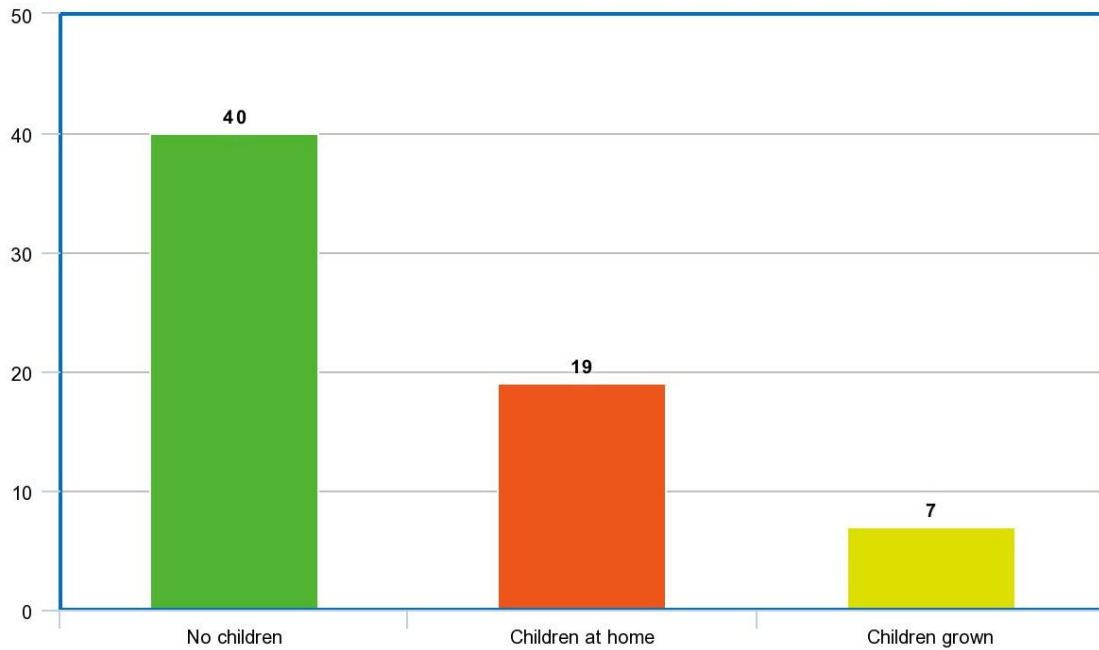
White/Caucasian	55	83%
Black/African American	3	4.5%
Asian	2	3%
Hispanic/Latino	0	0%
American Indian/Native American	0	0%
Native Hawaiian/Pacific Islander	1	1.5%
Bi/Multiracial	5	8%

What is your current relationship status?



Unmarried	16	24%
Married	33	50%
Divorced	5	7.5%
Widowed	1	1.5%
Committed Relationship	11	17%

Do you have children?



61% have no children ($n = 40$)

39% have children ($n = 26$)

Of those who do have children:

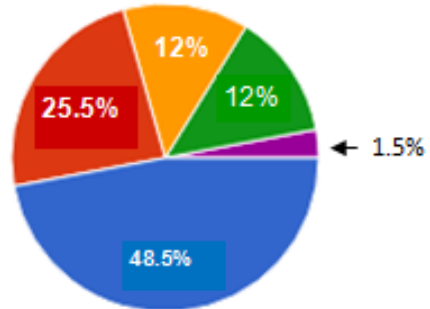
29% have children still at home ($n = 19$)

10% have children that are grown ($n = 7$)

Age range of survey respondents = 28-59

Mean age = 34.5 Median age = 36 Mode = 36

With which of these types of teaching do you most identify?

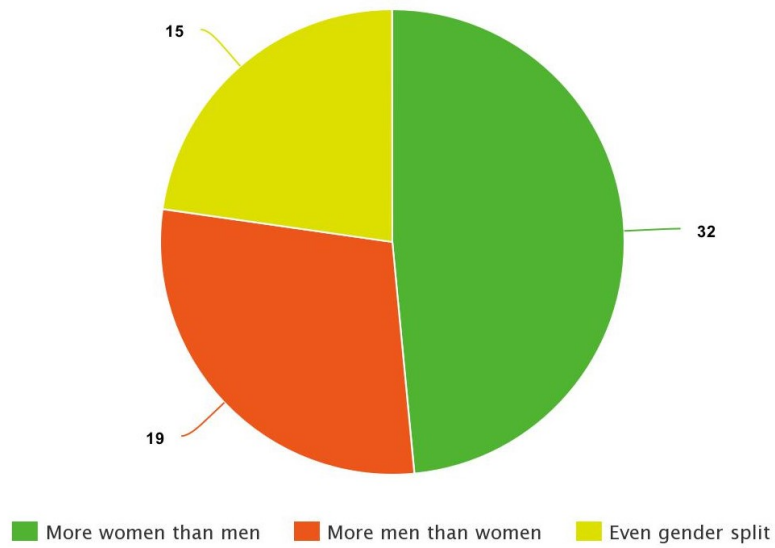


General Music	32	48.5%
Band	17	25.5%
Choir	8	12%
Orchestra	8	12%
Other	1	1.5%

Level/Age Primarily Taught:

High School-14% (*n* = 9) Middle & High School-18% (*n* = 12)
 Middle School-20% (*n* = 13) Elementary & Middle School-8% (*n* = 5)
 Elementary-33% (*n* = 22)

Gender balance of faculty at doctoral institution



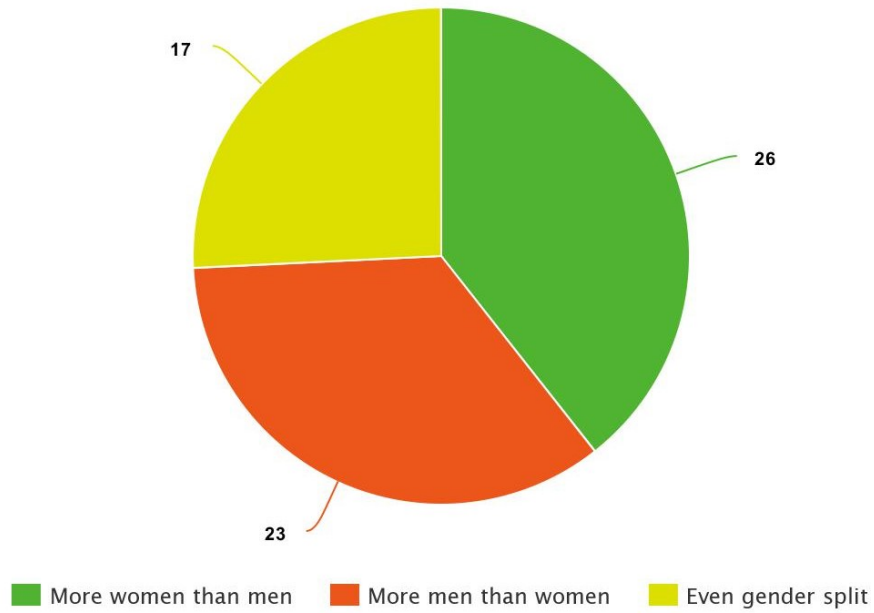
Gender Balance of Faculty at Doctoral University

More women than men- 48% ($n = 32$)

More men than women- 29% ($n = 19$)

Even split between genders- 23% ($n = 15$)

Gender balance of cohort at doctoral institution



Gender Balance of Cohort/Students at Doctoral University

More women than men- 40% (n = 26)

More men than women- 35% (n = 23)

Even split between genders- 26% (n = 17)

Assistantship- 85% ($n = 56$) No Assistantship- 15% ($n = 10$)

Other work during doctorate- 76% ($n = 50$)

Part-time- 46% ($n = 30$)

Full-time- 24% ($n = 16$)

Combo of Full-/Part-time- 6% ($n = 4$)

No other work during doctorate- 24% ($n = 16$)

**(Out of those, one had their degree paid for by the university
for which they worked previously and would return after graduation)**

APPENDIX F

PRELIMINARY INTERVIEW RECRUITMENT EMAIL

DATE:

Dear Prospective Participant:

Thank you for taking the time to complete the initial survey for my study. From that survey I have chosen the final participants for the study. I am inviting you to participate in three interviews over the phone, Skype, or Facetime lasting approximately one and a half hours each during the 2015-16 school year. All identifiers will be separated from the data after interviews are completed. If you choose to participate, you have the right not to answer any question, and to stop the interviews at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. While there are no direct benefits for you if you choose to participate in this study, the data gathered from this research will help inform music education and teacher preparation practices. Your story may also benefit future women doctoral students in music education who will transition from teaching to doctoral studies. There are no foreseeable risks or discomforts to your participation.

To protect your confidentiality, your name, the name of your school and other identifying facts will not be used so that you cannot be recognized as a participant. If used, your responses will be identified only by a pseudonym. The results of this study may be used in reports, presentations, or publications but your name will not be used.

I would like to video and audio record our interviews. The interview will not be recorded without your permission. If you decide to participate and do not wish to be recorded, please let me know; you also can change your mind after the interview starts. I plan to use my computer, a digital audio recorder, and an external digital video camera to record the interviews and save the audio and video data to be transcribed. Audio and video files will be erased no later than 3 years after the completion of the study.

If you are interested in participating in this study, please sign the consent form attached to this email and return it to me. After I receive your signed consent form I will contact you to arrange a date and time for your first interview.

If you have any questions concerning the research study, please contact the research team at: [REDACTED] or [REDACTED]. If you have any questions about your rights as a participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Thank you for your help in my research project.

Regards,
Liza Meyers

Doctoral Student, Music Education
School of Music, Herberger Institute
Arizona State University

Phone [REDACTED]

Email: [REDACTED]

APPENDIX G

SAMPLE INTERVIEW CONSENT FORM

Title of research study: Women doctoral students in music education: The Experiences of teachers turned graduate students

Investigator: *Liza Meyers, graduate student, under the direction of Dr. Margaret Schmidt*

Why am I being invited to take part in a research study?

I invite you to take part in a research study because you are a female doctoral student in music education who taught in a K-12 setting previous to or during graduate school and are either currently enrolled full-time or part-time or recently graduated from your doctoral program and I would like for you to share your experience with me.

Why is this research being done?

The purpose of this research study is to explore the experiences of women doctoral students in music education who are making the transition from teaching in public schools to pursuing their doctoral degrees to gain insight into the important experiences and concerns encountered by women as they navigate their doctoral studies.

What happens if I say yes, I want to be in this research?

I expect that individuals will spend 4 to 6 hours during the 2015-16 school year, including three interviews via phone, Skype, or Facetime that will each last about an hour and a half.

1. In our first interview we will talk about your experiences being a K-12 music teacher, why you decided to begin your doctoral degree and how you came to be at your university, and what your experiences were like when you first became a graduate student.
2. We will then meet for a second interview. In this interview I may ask follow-up questions from the previous interview for clarification. Then we will further discuss your graduate school experiences including opportunities you have had to interact with other doctoral students and professors in your university and professionals outside the university and people you have encountered who have been important to your success in graduate school, as well as any pressures or demands you have felt as a doctoral student and how you have coped with them.
3. Later, we will meet for a third interview. Again, I may ask follow-up questions from the previous interview so that I can more fully understand your experiences as a doctoral student. In this last interview we will discuss the impact your doctoral studies have had on you and how the experience has changed you, if it has, as well as the impact your studies have had on your family and your finances, if any. We will also discuss what your research passions and interests have become and what your hopes and dreams for the future post-doctorate are. All of the interviews will be audio- and videotaped for transcription.

You are free to decide whether you wish to participate in this study.

What happens if I say yes, but I change my mind later?

You may leave the research at any time; it will not be held against you.

Is there any way being in this study could be bad for me?

There are no known physical, psychological, legal, social, economic, or privacy risks involved in this study.

Will being in this study help me in any way?

We cannot promise any benefits to you or others from your taking part in this research. However, some participants may enjoy and possibly benefit from self-reflection and discussion about their graduate school experiences.

What happens to the information collected for the research?

Efforts will be made to limit the use and disclosure of data, including research study records, to people who have a need to review this information. Organizations that may inspect and copy your information include the University board that reviews research and ensures that researchers are doing their jobs correctly and protecting your information and rights. If I use any of your information in my dissertation or other reports, you will be identified by a pseudonym and specific details will be changed so that you cannot be identified.

To protect the privacy of others, please avoid using the names of students and/or individuals during the interviews.

All data (transcripts, audio, and videotapes) will be deleted upon completion of the project.

What else do I need to know?

This research is part of my dissertation in music education. It is not being funded by any source.

Who can I talk to?

If you have questions, concerns, or complaints, talk to the research team: Liza Meyers – email: llmeyers74@gmail.com, phone: 602-743-7961 or Margaret Schmidt – email: marg.schmidt@asu.edu, phone 480-965-8277.

This research has been reviewed and approved by the ASU Social Behavioral IRB. You may talk to them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.
-

Your signature documents your permission to take part in this research including audio and video recording during interviews.

Signature of participant

Date

Printed name of participant

Signature of person obtaining consent

Printed name of person obtaining consent

Date

APPENDIX H
SAMPLE INTERVIEW QUESTIONS

The following sets of interview questions were a guide for interviews for all participants, however, as interviews were semi-structured, the guide was not followed exactly. Instead, the interviewer followed the participants' lead and pursued topics of interest by the participant. As such, additional follow-up questions were asked, or questions may have been altered or skipped based on participant responses. The guide was used to begin interviews or if conversation stalled, give participants a new pathway to address as needed. After each interview, the researcher looked at the interview transcript and noted topics which needed clarification or a more in-depth response, or in later interviews, topics about which participants had not spoken but should be addressed for the researcher to more clearly understand all aspects of the participants' experiences. New questions and follow-up questions were created from previous transcripts, thus no two interviews were ever completely alike.

Interview 1

1. Tell me about how you came to be at this university.
2. How is everything going for you in graduate school thus far?
3. If I were to ask your friends and family to describe you, what would they say? How do you describe yourself?
4. For some people, but not for everyone, there are particular moments which have a strong impact on their future decisions. What were some of these turning points in your life?
5. Please describe some influential people or experiences in your development as a young teacher.
6. Were there any turning points or moments in your career as a teacher (positive/negative)? Can you talk about some that influenced you in a positive way, or can you discuss some that seemed negative to you?
7. Think about the last few years you taught before beginning graduate school full-time or part-time. Tell me about that time in your teaching career.
8. What was the impetus or reason for deciding to pursue your doctorate?
9. What was it like for you the first few months you were a full-time or part-time doctoral student? Describe that time for me?
10. Tell me about your interactions with other graduate students in the program. Your professors? Your advisor? What relationships are the most important to you right now? Why?
11. At this point in your career, what are your research interests? How did this area of study become an interest of yours?
12. What do you think you will be doing five years from now?
13. You may, as always, email me if you have anything to add. Is there anything that we have not covered today that you would like to add? Do you want to elaborate on anything that you said today?

Interview 2

1. Tell me a story about a time that stands out in your mind that you remember from your graduate school experiences.

2. What experiences have you had in graduate school that surprised you or that you didn't expect?
3. What sorts of opportunities do you have to interact with other doctoral students at your university? Professors? Other music education professionals outside your university?
4. What do you feel you personally need to succeed in graduate school? Has that changed over time and if so, how and why?
5. Throughout graduate school, which individuals did you consider to be the most important or valuable for your academic success? What was it about your relationships with these individuals that, from your perspective, made them valuable? Would you consider any of these individuals to be mentors?
6. Tell me about your coursework or experiences in classes during your doctoral studies. Are there courses or content you enjoy? Struggle with?
7. How much pressure or demand do you expect your academic work to place on you for the rest of this year? How personally capable do you feel to deal with this academic pressure and demand?
8. In the first interview we talked about major turning points in your life and in your career as a teacher. Have there been any of those turning points or moments in your career as a graduate student (positive/negative) so far?
9. Please talk about a time when you felt the most/least successful as a graduate student.
10. Would you be a different person if you were not a doctoral student? What might be different for you?
11. You may, as always, email me if you anything to add. Is there anything that we have not covered today that you would like to add? Do you want to elaborate on anything that you said today?

Interview 3

1. Take me through a typical day for you starting when you wake up in the morning and ending when you go to sleep at night.
2. What has been the most rewarding thing about grad school so far? The most challenging?
3. What, if anything, have you learned about yourself throughout your doctoral studies?
4. If you had to tell me one thing or things that grad school made you question, what would it be?
5. Describe for me the impact graduate school has had on your family?
6. If you don't mind me asking, can you tell me about your graduate school funding? Has this type of funding worked for you?
7. Was there ever a time when you seriously considered no longer being a graduate student? If so, what made you decide to persist?
8. Which individuals have been key in encouraging or supporting you to continue to pursue your doctorate?
9. How do you think you have changed over time? What influenced the changes?
10. Tell me about your research interests/ research projects. What are you passionate about?
11. What are your hopes/plans for after grad school? What challenges, if any, do you foresee in achieving these dreams? How will you overcome these challenges?

12. It's possible that going through the process of reflection like we have in the interviews can impact how you think about yourself and your experiences as a doctoral student. Talk to me a bit about what this process has been like for you?

13. The challenge with interviews is that I can lead you in certain directions without meaning to and part of your life story gets left out. Is there something that we have not covered in any of our interviews that is important to include to better understand your experiences as a doctoral student?

APPENDIX I
PHOTO ELICITATION PROMPT

Photo Elicitation- alternative qualitative method of data collection

PROMPT

Pretend that I am creating a photo gallery exhibition entitled, “Women in Academia: Visual Representations of Women’s Experiences During their Doctoral Studies.”

What pictures would you choose that would communicate various aspects of your experiences during your doctoral studies to the people who attend the gallery exhibition and view your photos that embody what it means to be a woman pursuing a doctoral degree in academia?

Before your last interview, please send me 10 to 12 photos that represent various aspects of your experiences during your doctoral studies. (So you’ll have about 3 weeks to get them together) These photos can be literal, such as pictures of people or places that have been important to you during your doctoral studies, or they can be figurative, for instance a picture of an inanimate object that represents or symbolizes something about your doctoral experiences. Pictures may represent both positive and negative aspects of your time during your doctoral studies. Please reflect upon why you chose the pictures that you chose and what they mean to you and your doctoral experiences. Your photo choices are completely up to you and will be used to give voice to your experiences in your doctoral program. During your 4th and last interview I will ask you to share your chosen pictures with me and explain their meaning or what they represent or symbolize to you.

(Of course, any pictures of real people and places will only be seen by me and you to protect your identity)

APPENDIX J

DEMOGRAPHICS OF FINAL FIVE PARTICIPANTS

	Age	Ethnicity	Familial	Specialization	Teaching Specialty & Experience	Undergrad Institution	Master's Institution	Doctoral Institution
Pseudonym 1	28	Multi-racial Irish, Chinese, Japanese	Unmarried No children	Strings HS, MS	6 Strings	Public, R2	Public, R2 FT, TA	Public, R1 FT, TA
Pseudonym 2	29	African American	Unmarried No children	Choral HS	5 Choral	Private HBCU	Public, R2 PWI PT, no TA	Public, R1 FT, TA
Pseudonym 3	36	White	Unmarried No children	Choral HS, University	9 Choral	Private Christian Liberal Arts	Public, R3 FT, TA Vocal ped	Public, R2 FT, TA
Pseudonym 4	47	White	Married Children 9, 12	Band MS, HS	24 General	Public, M1	Private, M1 FT TA	Private, R1 PT, no TA
Pseudonym 5	59	White	Married Children 28, 30, 32, 34	General Music Pre K-6 Comm. College	34 Band	Private, M1	Public, R2 PT, no TA	Public, R1 FT, TA

FT or PT = full-time or part-time doctoral student

TA or no TA = had teaching assistant position during doctoral studies, or not

R1 = Research I institution, doctoral university, highest research activity

R2 = Research 2 institution, doctoral university, higher research activity

R3 = Research 3 institution, doctoral university, moderate research activity

M1 = are larger programs that awarded at least 200 masters-level degrees

M2 = are medium programs that awarded 100–199 masters-level degrees

HBCU = Historically Black Colleges and Universities

MS = middle school level

HS = high school level

APPENDIX K
IRB APPROVAL



Office of Research Integrity and Assurance

To: Evan Tobias

for **From:** Mark Roosa, Chair *sm*
Soc Beh IRB

Date: 12/01/2010

Committee Action: Exemption Granted

IRB Action Date: 12/01/2010

IRB Protocol #: 1011005720

Study Title: Shifting Identities and Beliefs of Public School Music Teachers Turned Graduate Students

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2).

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.