

**Syllabus for THE 791 Seminar: Arts-Based Research (Session C, Class # 19953)
Wednesdays, 9:00-11:45 a.m., Spring 2014, FAC 222 Design Studio**

Instructor: Johnny Saldaña, Evelyn Smith Professor; Dixie Gammage Hall, room 245

Office Hours: drop-bys and by appointment

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Course Description

Arts-Based Research presents an overview of how the literary and fine arts modalities can be used for representation and presentation of qualitative inquiry. The first half of the semester addresses non-theatrical forms; the second half focuses on dramatic and theatrical forms.

School Contact Information

ASU School of Film, Dance, and Theatre Web Site: <http://theatrefilm.asu.edu/>

ASU School of Film, Dance, and Theatre: Office: Dixie Gammage Hall, room 232, 480-965-5337 Fax: 480-965-5351

Primary Course Objectives

1. to survey the primary methodologists and writers of arts-based research, including exemplary works;
2. to explore and discuss how research representation and presentation can be made viable through the arts;
3. to experiment with arts-based modalities as inquiry.

Required Texts

Leavy, Patricia. *Method Meets Art: Arts-Based Research Practice*. New York: Guilford Press, 2009.

Saldaña, Johnny. *Ethnotheatre: Research from Page to Stage*. Walnut Creek, CA: Left Coast Press, 2011.

Additional materials for the course will be posted on the course's Blackboard site.

Recommended Texts (for supplemental reading and your personal library)

Butler-Kisber, Lynn. *Qualitative Inquiry: Thematic, Narrative and Arts-Informed Perspectives*. London: Sage Publications, 2010.

Norris, Joe. *Playbuilding as Qualitative Research: A Participatory Arts-Based Approach*. Walnut Creek, CA: Left Coast Press, 2010.

Do You Have Any Particular Needs?

Please let us know if there is anything we should be aware of regarding you and a particular need or characteristic, such as an early pregnancy, a sensory or hidden disability, etc. that may

influence our interactions, your participation, or your personal well-being. We want to make the course as inclusive as possible, so we'd appreciate your communication to keep us informed about you. This disclosure is optional or, if you wish, only for selected individuals.

Attendance

All students are strongly encouraged to attend each class day and to arrive *on time*. If Johnny interprets that your tardiness or absences have hindered your professional development, your final course grade will be lowered at the discretion of the instructor. This policy is waived, of course, in cases of personal emergency or religious observances.

Required Equipment

For selected fieldwork assignments, you *may* need a microcassette or digital voice recorder, and a digital camera and video recorder (a cell phone or other handheld device with these features is sufficient).

Blackboard and E-mail

This course has a Blackboard site, and you will download and receive materials and readings for this course as .pdf and Word files. Also please make sure your accounts are set up to receive e-mail from Johnny.Saldana@asu.edu, and that your mailbox and computer have sufficient space and is kept clear for large file receipt.

Fieldwork

For selected course assignments you *may* need to conduct an interview with an individual, whose transcript can serve as the basis for transformation into a stage monologue, a vignette/short story, and/or poetry. (Transcript material can be provided to you if you prefer, but you'll gain more ownership of the assignments if you collect the data yourself.) You *may* also need to work with an individual or small group of students, preferably high school age and older, that is willing to be photographed and video/audio recorded for one session of drama, dance, or other art form. Current ASU Film/Dance/Theatre faculty and graduate students working as course instructors with students may be available to you as participants, with their consent. Start searching, if needed, for a participant and a class/group for these assignments. *You may **not** use another class member in THE 791 or Johnny as your participant for your interview.*

Assignments and Grades

All text-based assignments should be word-processed, proofread, and professional in appearance. Art-based assignments should be submitted/presented in an appropriate form (performance, short video, rendering, etc.). Any and all assignments can be revised for a higher grade, but you're encouraged to submit the revised work within one week after the graded assignment is returned to you. Some due dates are required, but others are recommended since they are fieldwork-based, and completion of these assignments varies from person to person. Recommended due dates are listed as suggestions to keep you on track with them; turning in the assignments a week earlier or

later than the recommended due dates is acceptable. The primary criterion for assessing the effectiveness of each assignment is its artistic rigor.

Due Date	Assignment	Points	
Jan. 29	Vignette	5	_____
Feb. 12	Autoethnographic Narrative	15	_____
Feb. 19	Poetic Suite	10	_____
March 19	Artwork, Photography, Short Video, Musical Composition, or Dance	20	_____
April 2	Improvisational Inquiry	5	_____
April 9	Auto/ethnodramatic Monologue	10	_____
April 23	Ethnodramatic Dialogue/Adaptation	15	_____
May 7	Ethnotheatre Production Proposal	20	_____
	TOTAL	100	_____

90-100 points = A
 80-89 points = B
 70-79 points = C
 60-69 points = D
 59 points and below = E
 + or – is considered, based on
 attendance and quality of work

THE 791 SYLLABUS (tentative dates and activities)
Article and chapter reading assignments are posted
on the course's Blackboard site under "Content"

Additional materials will be forwarded by e-mail as .pdf or Word files,
and/or distributed on hard copy in class.
(sf = selections from)

January 15 – Orientation to the Course; Introduction to Arts-Based and Arts-Informed Research and Research-Based Art

January 22 – Vignettes and Narrative Inquiry

Readings:

- Leavy, Patricia. *Method Meets Art*, Preface and Chapters 1-2
- Edell, Dana. "'Say It How It Is': Urban Teenage Girls . . ."
- Miles, Huberman, & Saldaña. sf *Qualitative Data Analysis: A Methods Sourcebook* ("Vignettes")
- Parker, Dorothy. "Glory in the Daytime"
- Terkel, Studs. sf *The Spectator*
- Tillman-Healy, Lisa M. "A Secret Life in a Culture of Thinness"

Optional Reading:

- Butler-Kisber, Chapters 1, 5

January 29 – Narrative Inquiry & Autoethnography

DUE: Vignette

Readings:

- Leavy, Patricia. *Method Meets Art*, Chapter 8
- Angrosino, Michael V. "On the Bus with Vonnie Lee"
- Barone, Tom. "Among the Chosen: A Collaborative Educational (Auto)biography"
- Barone, Tom. "Ways of Being at Risk: The Case of Billy Charles Barnett"
- Denton, Diana, and Ryder, Steve. "Conflict, Theatrical Production, and Pedagogy: 'It's Just a Play'"
- Fine, Gary Alan. sf *Gifted Tongues*
- Gallagher, Kathleen. sf *The Theatre of Urban*
- Sokolove, Michael. sf *Drama High*

Optional Reading:

- Butler-Kisber, Chapters 2, 4

February 5 – Poetic Inquiry

Readings:

- Leavy, Patricia. *Method Meets Art*, Chapter 3
- Cahnmann, Melisa. "The Craft, Practice, and Possibility of Poetry in Educational Research"
- Dark, Kimberly. "Examining Praise from the Audience"
- Janesick, Valerie. sf "*Stretching*" Exercises for *Qualitative Researchers*
- Mears, Carolyn Munsford. sf *Interviewing for Education and Social Science Research*

- Miles, Huberman, & Saldaña. sf *Qualitative Data Analysis: A Methods Sourcebook* (“Poetic Inquiry”)
- Prendergast, Monica. “Found Poetry as Literature Review”

Optional Reading:

- Butler-Kisber, Chapters 3, 6

February 12 – Film as Research

DUE: Autoethnographic Narrative

Readings:

- Berbery, Lisbeth A. “‘Don’t Be a Whore: That’s Not Ladylike’ . . .”
- Eisner, Elliot W. “The Promise and Perils of Alternative Forms of Data Representation”
- Films:
 - *42 Up*
 - *Shakespeare High*
 - *Class Act*
 - *Thespians*
 - *Trust: Second Acts in Young Lives*

February 19 – Visual Art as Research

DUE: Poetic Suite

Readings:

- Leavy, Patricia. *Method Meets Art*, Chapter 7
- Mack, Paul. sf *Inside Artist/Teacher Burnout*
- Mitchell & Allnutt, “Photographs and-as Social Documentary”

Optional Reading:

- Butler-Kisber, Chapters 7-8

February 26 – Music as Research

Readings:

- Leavy, Patricia. *Method Meets Art*, Chapter 4
- Manovski, Miroslav Pavle. sf *Finding My Voice . . .*
- Saldaña, Johnny. “Second Chair”
- CD/YouTube: Reich, Steve. *Different Trains*

March 5 – Dance as Research

Readings:

- Leavy, Patricia. *Method Meets Art*, Chapter 6
- Films:
 - Jones, Bill T. *Still/Here*
 - Kylián, Jiří. *Road to the Stamping Ground*
- TED Talk: Dance vs. Powerpoint, http://www.ted.com/talks/john_bohannon_dance_vs_powerpoint_a_modest_proposal.html

March 12 – No Class, Spring Break

March 19 – Improvisation and Playbuilding as Arts-Informed Research

Due: Artwork, Photography, Short Video, Musical Composition, or Dance

Readings:

- Leavy, Patricia. *Method Meets Art*, Chapter 5

Optional Reading:

- Norris, Joe. *Playbuilding as Qualitative Research* (chapters 1-7)
- Butler-Kisber, Chapter 9

March 26 – Improvisation and Playbuilding as Arts-Informed Research

Readings:

- Saldaña, Johnny. *Ethnotheatre: Research from Page to Stage*, Chapters 1-2
- Chappell, Sharon, and Cahnmann-Taylor, Melisa. “No Child Left with Crayons...”

Optional Reading:

- Norris, Joe. *Playbuilding as Qualitative Research* (chapters 8-15)

April 2 – Ethnodrama and Ethnotheatre (Monologue)

DUE: Improvisational Inquiry

Readings:

- Saldaña, Johnny. *Ethnotheatre: Research from Page to Stage*, Chapter 3
- Denzin, Norman K. “The Reflexive Interview and a Performative Social Science”
- A monologic ethnodrama TBA

April 9 – Ethnodrama and Ethnotheatre (Dialogue)

DUE: Autoethnodramatic Monologue

Readings:

- Saldaña, Johnny. *Ethnotheatre: Research from Page to Stage*, Chapter 4
- Goffman, Erving. *The Presentation of Self in Everyday Life*
- A dialogic ethnodrama TBA

April 16 – Ethnodrama and Ethnotheatre (Variant Forms)

Readings:

- Saldaña, Johnny. *Ethnotheatre: Research from Page to Stage*, Chapter 5
- A variant form ethnodrama TBA

April 23 – Ethnodrama and Ethnotheatre (Aesthetics)

DUE: Ethnodramatic Dialogue/Adaptation

Readings:

- Saldaña, Johnny. *Ethnotheatre: Research from Page to Stage*, Chapter 6
- Cho, Jeasik, & Trent, Allen. “Validity Criteria for Performance-Related Qualitative Work”
- Snyder-Young, Dani. “Beyond an ‘Aesthetic of Objectivity’”

April 30 – Conclusion to the Course: Future Directions of Arts-Based Research

Readings:

- Saldaña, Johnny. sf *Thinking Qualitatively: Methods of Mind*

May 7 – No Class

DUE: Ethnotheatre Production Proposal