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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E-mail: Johnny.Saldana@asu.edu

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


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

Recommended Texts (for supplemental reading and your personal library)

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.

<table>
<thead>
<tr>
<th>Due Date</th>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Jan. 29</td>
<td>Vignette</td>
<td>5</td>
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<tr>
<td>Feb. 12</td>
<td>Autoethnographic Narrative</td>
<td>15</td>
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<td>Feb. 19</td>
<td>Poetic Suite</td>
<td>10</td>
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<tr>
<td>March 19</td>
<td>Artwork, Photography, Short Video, Musical Composition, or Dance</td>
<td>20</td>
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<tr>
<td>April 2</td>
<td>Improvisational Inquiry</td>
<td>5</td>
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<td>April 9</td>
<td>Auto/ethnodramatic Monologue</td>
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<td>April 23</td>
<td>Ethnodramatic Dialogue/Adaptation</td>
<td>15</td>
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<td>May 7</td>
<td>Ethnotheatre Production Proposal</td>
<td>20</td>
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<td>TOTAL</td>
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<td>100</td>
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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:
- Edell, Dana. “‘Say It How It Is’: Urban Teenage Girls . . .”
- Miles, Huberman, & Saldaña. *Qualitative Data Analysis: A Methods Sourcebook* (“Vignettes”)  
- Parker, Dorothy. “Glory in the Daytime”
- Terkel, Studs. *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”
- Fine, Gary Alan. *Gifted Tongues*
- Gallagher, Kathleen. *The Theatre of Urban*
- Sokolove, Michael. *Drama High*
Optional Reading:
- Butler-Kisber, Chapters 2, 4

February 5 – Poetic Inquiry
Readings:
- Leavy, Patricia. *Method Meets Art*, Chapter 3
- Dark, Kimberly. “Examining Praise from the Audience”
- Janesick, Valerie. *Stretching” Exercises for Qualitative Researchers*
- Mears, Carolyn Munsford. *Interviewing for Education and Social Science Research*
• Miles, Huberman, & Saldaña. *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:
• Berbary, 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:
  o 42 Up
  o Shakespeare High
  o Class Act
  o Thespians
  o 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. *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. *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:
  o Jones, Bill T. *Still/Here*
  o 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](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. *Thinking Qualitatively: Methods of Mind*

**May 7 – No Class**
DUE: Ethnotheatre Production Proposal