

SYLLABUS – THP 611-1001, RESEARCH IN DRAMA EDUCATION – FALL 2013

Class # 78270 – Wednesdays, 12:00-3:00 p.m., FAC 131

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

Office Hours: drop-bys and by appointment

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ASU Catalog Course Description

Current research practices in drama education. Development and execution of research projects in ethnographic and arts-based models.

Goals of the Course

At the completion of THP 611, the student should be able to:

1. articulate a brief survey of research in the field of drama with youth.
2. articulate and execute basic qualitative research principles as they relate to studies in drama with youth
3. develop and execute future qualitative research studies in drama with youth (e.g., as a dissertation, applied project, or individualized instruction).

Required Textbooks (available in paperback and through selected e-book formats)

Saldaña, Johnny. *Fundamentals of Qualitative Research*. New York: Oxford University Press, 2011.

Saldaña, Johnny. *The Coding Manual for Qualitative Researchers*, second edition. London: Sage Publications, 2013.

Recommended Textbook

Freeman, Melissa, and Sandra Mathison. *Researching Children's Experiences*. New York: Guilford Press, 2009.

Required Equipment

For fieldwork interview assignments, you will need to purchase or borrow a microcassette or digital voice recorder for transcription.

Blackboard and E-mail

This course has a Blackboard site, and you will download and receive many 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.

Required CITI Certificate

Collaborative Institutional Training Initiative: <http://www.citiprogram.org> (Human Subjects Modules > Social & Behavioral Research Investigators and Key Personnel [Group 2 Basic Course]). Completion of the CITI Course in the Protection of Human Subjects / Social and Behavioral Focus computer-based training is required for this course. Also, if you plan on conducting a qualitative research project for your applied project or dissertation, or plan on securing any federal or federally-sponsored funding for your future research, your certificate of

completion must be attached to any IRB [Institutional Review Board] applications. Additional information can be found at: <http://researchintegrity.asu.edu/humans>

Recommended Web Sites

ASU's Office of Research Integrity and Assurance: <http://researchintegrity.asu.edu/>

ASU's Human Subjects and IRB Application: <http://researchintegrity.asu.edu/humans>

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. This policy is waived, of course, in cases of personal emergency or religious observances.

Fieldwork

For course assignments you will need to observe two drama sessions with youth or adults (preferably the same class on two different days) and conduct one interview (preferably with the adult teacher who facilitated the drama sessions you observed, but it is not required). Several theatre teachers in the valley have offered to serve as participants for this class. Current ASU Theatre students working as drama facilitators with young people may also be available as participants, with their consent. Start searching for a field site for these assignments. *You may not use another class member in THP 611 or Johnny as your participant for observations or your interview.*

Assignments and Grades

All assignments should be word-processed, proofread, and professional in appearance. 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.

Assignment 1 (Required CITI Certificate of Completion - 5 pts.) – REQUIRED DUE DATE: September 18

Completion of the CITI computer-based training is required for this course. The certificate will also be required for Assignment 9, Capstone Project.

Assignment 2 (Text Report - 5 pts.) – REQUIRED DUE DATE: September 25

Read a qualitative research methods book specifically geared toward the child and/or

adolescent population. *Researching Children's Experiences* by Freeman & Mathison (Guilford, 2009) is highly recommended. In a 3-page typed, double spaced reflection paper, discuss the major learnings and applications for your future research.

Assignment 3 (PO Fieldnote Exercise - 5 pts.) - REQUIRED DUE DATE: October 9

We will observe another theatre class during classtime. The purpose of this assignment is to learn how to write-up fieldnotes properly for future assignments.

Assignment 4 (PO Fieldnotes #1 - 10 pts.) – RECOMMENDED DUE DATE: October 16

Conduct a 30 minute participant observation fieldnote exercise of a child or adolescent in one drama/theatre class (preferred; an adult in a university theatre class is also acceptable). The purpose of the assignment is to review fieldnote documentation procedures, and to explore methods of documenting the individual case study. Inquiry lens: What does the student accomplish under the teacher's guidance that contributes to developmentally-appropriate performance objectives in theatre? **INCLUDE A GROUNDPLAN/MAP OF THE FIELDSITE SPACE. INCLUDE AN ANALYTIC MEMO.**

Assignment 5 (PO Fieldnotes #2 - 10 pts.) – RECOMMENDED DUE DATE: October 23

Conduct a 45-60 minute participant observation fieldnote exercise of the same class observed in the above assignment on a different day (preferred), but the focus is on the entire class of children/adolescents(/adults) with their instructor. The purpose of the assignment is to review fieldnote documentation procedures, and to explore methods of documenting whole class activity. Inquiry lens: What do the students accomplish under the teacher's guidance that contributes to developmentally-appropriate performance objectives in theatre? **INCLUDE AN ANALYTIC MEMO.**

Assignment 6 (Interview - 25 pts.) – RECOMMENDED DUE DATE: November 13

Conduct a 45-60 minute interview with an adult drama/theatre practitioner (preferably the one observed in Assignments 4/5) and transcribe the entire interview. Then do a data condensation of the full transcript to one-third its length. Submit both the full length interview and the condensed transcripts. The purposes of the assignment are: 1) to review interview transcription procedures, and 2) to experience data condensation methods. Inquiry lens: Based on your experiences and observations, what can students ages ____ actually do/accomplish well in drama/theatre? **INCLUDE AN ANALYTIC MEMO.**

OR

Field test the Lifelong Impact study. Conduct a 45-60 minute interview with an adult who's graduated from high school AND who took drama/theatre and/or speech classes and/or participated in related extra-curricular activities (play productions, speech tournaments, etc.) in high school, and transcribe the entire interview. Then do a data condensation of the full transcript to one-third its length. Submit both the full length interview and the condensed transcripts. The purposes of the assignment are: 1) to review interview transcription procedures, and 2) to experience data condensation methods. Inquiry lens: How might participation in high school drama/theatre/speech classes and/or related extra-curricular activities have a "lifelong impact" on an individual? (Johnny will provide more details.) **INCLUDE AN ANALYTIC MEMO.**

Assignment 7 (Data Analysis #1 - 10 pts.) – RECOMMENDED DUE DATE: November 20

Code, briefly analyze, and develop an analytic memo for **one** set of your participant observation fieldnotes from Assignment 4 **OR** 5. The purpose of the assignment is to explore coding procedures and initial qualitative data analysis. Inquiry lens: (emergent, based on salient issues); **SHOW YOUR WORK**

Assignment 8 (Data Analysis #2 - 10 pts.) – RECOMMENDED DUE DATE: December 4

Code and briefly analyze the *condensed* (one-third) interview transcript from Assignment 6. The purpose of the assignment is to explore coding procedures for initial qualitative data analysis. Inquiry lens: (emergent, based on salient issues); **SHOW YOUR WORK**

Assignment 9 (Capstone Project - 25 pts.) – REQUIRED DUE DATE: Monday, December 16, 12:00 noon

Imagine that you are going to conduct a qualitative research study in drama education—a hypothetical study addressing research questions of disciplinary need and personal interest, generated or suggested by the fieldwork you've conducted throughout the semester. Access on the web the procedures for the conduct of research involving human subjects (<http://researchintegrity.asu.edu/humans/forms>), and complete the Social Behavioral Application for the hypothetical study. Include all attachments necessary (e.g., interview protocols, consent and assent forms, CITI certificate). The purposes of the assignment are: 1) to initiate you to university/federal requirements for the ethical treatment of human subjects, particularly minors; and 2) to develop a hypothetical qualitative research study, based on the recommendations of our class discussions.

95-105 pts. = A * 80-94 pts. = B * 70-79 pts. = C *

(+/- will be considered, based on attendance, assignment completion, and quality of written work)

THP 611 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.

August 28: Orientation to the Course; An Introduction to Qualitative Research

September 4: An Introduction to Qualitative Research; Theory, Practice, and Research in Drama with Youth

READINGS FOR THE DAY:

Textbook: Saldaña, *Fundamentals of Qualitative Research*, Chapter 1

Gutiérrez, Lorraine M., and Spencer, Michael S. (2008). *Excellence On Stage and In Life: The Mosaic Model for Youth Development through the Arts—Appendix C, Executive Summary (pp. 39-40)* Detroit: Mosaic Youth Theatre of Detroit. [available as a .pdf file: <http://www.mosaicdetroit.org/mosaic-model.pdf>].

Loschert, Kristen. (2004). Curtain Call. *NEA Today* 23(3): 20-29.

McCammon, Laura A., Saldaña, Johnny, Hines, Angie, and Omasta, Matt. (2012). Lifelong Impact: Adult Perceptions of Their High School Speech and/or Theatre Participation. *Youth Theatre Journal* 26(1): 2-25.

McCarthy, Kevin F., Ondaatje, Elizabeth H., Zakaras, Laura, and Brooks, Arthur. (2004). Gifts of the Muse: Reframing the Debate About the Benefits of the Arts—**Summary, pp. xi-xviii**. Santa Monica, CA: RAND Corporation. http://www.rand.org/pubs/monographs/2005/RAND_MG218.pdf.

“Research in Drama Education” Summary Handout, from: Wagner, Betty Jane. (1998). *Educational Drama and Language Arts: What Research Shows*. Portsmouth, NH: Heinemann.

September 11: Metasummary and Metasynthesis in Drama Education

READINGS FOR THE DAY:

Daykin, Norma, Orme, Judy, Evans, David, Salmon, Debra, McEachran, Malcolm, & Brain, Sarah. (2008). The Impact of Participation in Performing Arts on Adolescent Health and Behaviour: A Systematic Review of the Literature. *Journal of Health Psychology* 13(2): 251-264.

Duffy, Peter. (2012). Problem Finders in Problem Spaces: A Review of Cognitive Research for Drama in Education. *Youth Theatre Journal* 26(2): 120-132.

Mages, Wendy. (2006). Drama and Imagination: A Cognitive Theory of Drama's Effect on Narrative Comprehension and Narrative Production. *Research in Drama Education* 11(3): 329-340.

Mages, Wendy Karen. (2008). Does Creative Drama Promote Language Development in Early Childhood? A Review of the Methods and Measures Employed in the Empirical Literature. *Review of Educational Research* 78(1): 124-152.

Moorefield-Lang, Heather M. (2010). Arts Voices: Middle School Students and the Relationships of the Arts to Their Motivation and Self-Efficacy. *The Qualitative Report* 15(1): 1-17.

Palmarini, James. (2000). The REAP Report. *Teaching Theatre* 12(1): 12-14, 17-22.

Podlozny, Ann. (2000). Strengthening Verbal Skills through the Use of Classroom Drama: A Clear Link. *Journal of Aesthetic Education* 34(3-4): 239-275.

September 18: Field Access; Membership Roles; Ethics; ASU Human Subjects / Institutional Review Board

ASSIGNMENT 1 (CITI CERTIFICATE OF COMPLETION) DUE (REQUIRED)

READINGS FOR THE DAY:

<http://researchintegrity.asu.edu/humans/forms> (Social Behavioral Application, Social Behavioral Application Directions; skim all others; ignore Bioscience-related materials)

Saldaña, Johnny. (1998). Ethical Issues in an Ethnographic Performance Text: The “Dramatic Impact” of “Juicy Stuff.” *Research in Drama Education* 3(2): 181-196.

Saldaña, Johnny. (2005). Theatre of the Oppressed with Children: A Field Experiment. *Youth Theatre Journal* 19: 117-133.

Saldaña, Johnny. (2010). Exploring the Stigmatized Child through Theatre of the Oppressed Techniques. In Peter Duffy and Elinor Vettraino (Eds.), *Youth and Theatre of the Oppressed* (pp. 45-62). New York: Palgrave Macmillan.

September 25: Participant Observation

ASSIGNMENT 2 (TEXT REPORT) DUE (REQUIRED)

READINGS FOR THE DAY:

Textbook: Saldaña, *Fundamentals of Qualitative Research*, Chapter 2

Flynn, Rosalind M. (1991). The Drama Specialist: Controlled by... Controlling by.... *Youth Theatre Journal* 5(3): 3-10.

Gershman, Kathleen. (1990). The Skin of Their Teeth: A Case Study of High School Production. *Teaching Theatre* 1(4): 1-13.

McCammon, Laura A. (1994). Teamwork Is Not Just a Word: Factors Disrupting the Development of a Departmental Group of Theatre Teachers. *Youth Theatre Journal* 8(3): 3-9.

Saldaña, Johnny. (1997). “Survival”: A White Teacher’s Conception of Drama with Inner-City Hispanic Youth. *Youth Theatre Journal* 11: 25-46.

October 2: Participant Observation; Documents and Artifacts

READINGS FOR THE DAY:

Cremin, Teresa, Gooch, Kathy, Blakemore, Louise, Goff, Emma, and Macdonald, Roger. (2006). Connecting Drama and Writing: Seizing the Moment to Write. *Research in Drama Education 11*(3): 273-291.

Davis, Sue. (2010). Creativity in Drama: Explanations and Explorations. *NJ: Drama Australia 33*(2): 31-44.

Rosenberg, Helane. (1989). Transformations Described: How Twenty-Three Young People Think About and Experience Creative Drama. *Youth Theatre Journal 4*(1): 21-27.

Saldaña, Johnny, and Otero, Hugh Daniel. (1990). Experiments in Assessing Children's Responses to Theatre with the Semantic Differential. *Youth Theatre Journal 5*(1): 11-19.

October 9: Conceptual Frameworks; Research Questions and Design

ASSIGNMENT 3 (IN-CLASS PO FIELDNOTE EXERCISE) DUE (REQUIRED)

READINGS FOR THE DAY:

Textbook: Saldaña, *Fundamentals of Qualitative Research*, Chapter 3

Garcia, Lorenzo. (1993). Teacher Beliefs About Drama. *Youth Theatre Journal 8*(2): 9-13.

McCammon, Laura A. (1992). The Story of Marty: A Case Study of Teacher Burnout. *Youth Theatre Journal 7*(2): 17-22.

Moje, Elizabeth Birr, and Luke, Allan. (2009). Literacy and Identity: Examining the Metaphors in History and Contemporary Research. *Reading Research Quarterly 44*(4): 415-437.

O'Connor, Peter. (2007). Reflection and Refraction—The Dimpled Mirror of Process Drama: How Process Drama Assists People to Reflect on Their Attitudes and Behaviors Associated with Mental Illness. *Youth Theatre Journal 21*: 1-11.

Seidel, Kent. (1996). Theatre Builds Leadership Skills. *Teaching Theatre 7*(4): 1-2, 17-21.

October 16: Interviewing Participants

ASSIGNMENT 4 (PO FIELDNOTES #1) DUE (RECOMMENDED)

READINGS FOR THE DAY:

Textbook: Saldaña, *Fundamentals of Qualitative Research*, Chapter 2

Brown, Cynthia L. (1999). A Nice Way to Make a Living: Reflections on the Career of an Experienced Theatre Teacher. *Youth Theatre Journal 13*: 26-42.

Fredricks, Jennifer A., Alfeld-Liro, Corinne J., Hruda, Ludmila Z., Eccles, Jacquelynne S., Patrick, Helen, and Ryan, Allison M. (2002). A Qualitative Exploration of Adolescents' Commitment to Athletics and the Arts. *Journal of Adolescent Research* 17(1): 68-97.

Larson, Reed W., and Brown, Jane R. (2007). Emotional Development in Adolescence: What Can Be Learned from a High School Theater Program? *Child Development* 78(4): 1083-1099.

Wales, Prue. (2009). Positioning the Drama Teacher: Exploring the Power of Identity in Teaching Practices. *RIDE: The Journal of Applied Theatre and Performance* 14(2): 261-278.

October 23: Interviewing Participants

ASSIGNMENT 5 (PO FIELDNOTES #2) DUE (RECOMMENDED)

READINGS FOR THE DAY:

Grady, Sharon. (1999). Asking the Audience: Talking to Children about Representation in Theatre. *Youth Theatre Journal* 13: 82-92.

Hughes, Jenny, and Wilson, Karen. (2004). Playing a Part: The Impact of Youth Theatre on Young People's Personal and Social Development. *Research in Drama Education* 9(1): 57-72.

Innes, Maureen, Moss, Tim, and Smigiel, Heather. (2001). What Do the Children Say? The Importance of Student Voice. *Research in Drama Education* 6(2): 207-221.

Omasta, Matt. (2011). Artist Intention and Audience Reception in Theatre for Young Audiences. *Youth Theatre Journal* 25(1): 32-50.

October 30: Data Management, Coding, Analytic Memos

READINGS FOR THE DAY:

Textbook: Saldaña, *The Coding Manual for Qualitative Researchers*, Chapters 1-2

Textbook: Saldaña, *Fundamentals of Qualitative Research*, Chapter 4

Wright, Peter. (1999). The Thought of Doing Drama Scares Me to Death. *Research in Drama Education* 4(2): 227-237.

November 6: Coding and Qualitative Data Analysis

MAKE AN INDIVIDUAL APPOINTMENT WITH JOHNNY TO DISCUSS ASSIGNMENT 9

READINGS FOR THE DAY:

Textbook: Saldaña, *The Coding Manual for Qualitative Researchers*, Chapter 3

Hager, Lori, Maier, Barbara Jo, O'Hara, Elizabeth, Ott, Doyle, and Saldaña, Johnny. (2000). Theatre Teachers' Perceptions of Arizona State Standards. *Youth Theatre Journal* 14: 64-77.

McLauchlan, Debra. (2010). Keeping the Kids in School: What the Drama Class Tells Us. *Encounters on Education* 11: 135-154.

Sallis, Richard. (2011). The Drama Boys: Drama Pedagogy and the Education of Boys in a Coeducational Government School. *NJ: Drama Australia* 34: 47-60.

November 13: Qualitative Data Analysis and Interpretation (Grounded Theory)

ASSIGNMENT 6 (INTERVIEW) DUE (RECOMMENDED)

READINGS FOR THE DAY:

Textbook: Saldaña, *The Coding Manual for Qualitative Researchers*, Chapters 4-5

Saldaña, Johnny. (1995). "Is Theatre Necessary?": Final Exit Interviews with Sixth Grade Participants from the ASU Longitudinal Study. *Youth Theatre Journal* 9: 14-30.

Wolcott, Harry F. (1994). Chapter 2: Description, Analysis, and Interpretation in Qualitative Inquiry. In *Transforming Qualitative Data: Description, Analysis, and Interpretation*. Thousand Oaks, CA: Sage Publications.

November 20: Qualitative Data Analysis and Interpretation (Assertion Heuristics)

ASSIGNMENT 7 (DATA ANALYSIS #1--PO FIELDNOTES) DUE (RECOMMENDED)

READINGS FOR THE DAY:

Textbook: Saldaña, *The Coding Manual for Qualitative Researchers*, Chapter 6

Betts, J. David. (2009). Teacher Professional Development After Working with a Teaching Artist in a "Failing" Middle School. *Arts and Learning Research Journal* 25(1): 130-145.

Dobson, Darrell. (2005). From Spotlight to Fluorescent Bulb: Aesthetic Dimensions of Personal, Practical Knowledge in an Actor Training to Be a High School Teacher. *Research in Drama Education* 10(3): 327-340.

Erickson, Frederick. (1986). [excerpts from] Qualitative Methods in Research on Teaching. In M. C. Wittrock (ed.), *Handbook of Research on Teaching* (3rd ed.) (pp. 119-61). New York: Macmillan.

Mages, Wendy K. (2007). Motivation, Classroom Management, and Pedagogical Vision: An Investigation of the Psychosocial Development of Two Actor-Educators. *Youth Theatre Journal* 21: 94-112.

Montgomery, David T. (2010). Taking Ownership in an Arts Partnership: The Experience of Three Middle School Teachers in a Drama Residency. *Youth Theatre Journal* 24(1): 62-76.

Saldaña, Johnny. (1996). "Significant Differences" in Child Audience Response: Assertions from the ASU Longitudinal Study. *Youth Theatre Journal* 10: 67-83.

Waldschmidt, Eileen D. (1998). Bilingual Teachers Learning About Creative Drama: A Transformative Process. *Youth Theatre Journal* 12: 96-108.

November 27: No Class - Compensation for Fieldwork Hours

December 4: Arts-Based Approaches to Educational Research

ASSIGNMENT 8 (DATA ANALYSIS #2--INTERVIEW) DUE (RECOMMENDED)

READINGS FOR THE DAY:

Denton, Diana, and Ryder, Steve. (2009). Conflict, Theatrical Production, and Pedagogy: "It's Just a Play." *Qualitative Inquiry* 15(10): 1569-1591.

Edell, Dana. (2013). "Say It How It Is": Urban Teenage Girls Challenge and Perpetuate Stereotypes Through Writing and Performing Theatre. *Youth Theatre Journal* 27(1): 51-62.

Eisner, Elliot W. (1997). The Promise and Perils of Alternative Forms of Data Representation. *Educational Researcher* 26(6): 4-10.

McCammon, Laura A., Saldaña, Johnny, Hines, Angie, and Omasta, Matt. (2012). The Reader's Theatre Script for "Lifelong Impact: Adult Perceptions of Their High School Speech and/or Theatre Participation." *Youth Theatre Journal* 26(1): 26-37.

Prendergast, Monica. (2006). Found Poetry as Literature Review: Research Poems on Audience and Performance. *Qualitative Inquiry* 12(2): 369-388.

Saldaña, Johnny. (2008). Ethnodrama and Ethnotheatre. In J. Gary Knowles and Ardra L. Cole (eds.), *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (pp. 195-207). Thousand Oaks, CA: Sage Publications.

Sawyer, R. Keith. (2004). Creative Teaching: Collaborative Discussion as Disciplined Improvisation. *Educational Researcher* 33(2): 12-20.

December 11 (final exam week, 12:00-3:00 p.m.): Writing and Presenting Qualitative Research; Assignment 9 Presentations (oral); Conclusion to the Course

ASSIGNMENTS 1-8 DUE (REQUIRED)

READINGS FOR THE DAY:

Textbook: Saldaña, *Fundamentals of Qualitative Research*, Chapter 5

Edirisooriya, Gunapala. (1996). Research Presentation in a Democratic Society: A Voice from the Audience. *Educational Researcher* 25(6): 25-30.

Klingner, Janette K., Scanlon, David, and Pressley, Michael. (2005). How to Publish in Scholarly Journals. *Educational Researcher* 34(8): 14-20.

Wineburg, Sam. (2004). Must It Be This Way? Ten Rules for Keeping Your Audience Awake During Conferences. *Educational Researcher* 33(4): 13-14.

December 16 Mon: ASSIGNMENT 9 (CAPSTONE PROJECT) DUE (REQUIRED) by 12:00 noon in hard copy in Johnny Saldaña's mailbox in GHALL 232, **OR** e-mailed as an attachment to: Johnny.Saldana@asu.edu