THE 5910 Research Methods

Dr. Julia Listengarten

University of Central Florida

Fall 2014; Tuesdays-Thursdays 3:30-4:45; PAC T-244 A

“There is an intellectual component to every artistic passion, just as there is the fire of creation in every intellectual pursuit.” –Author Unknown

Office: T220
Phone: 823-3858
Office hours:
Tuesday/Thursday 12:00-2:00
and by appointment

COURSE DESCRIPTION: Theatre 5910 is a graduate seminar in theatre research and writing. The course will encourage students to explore various types and modes of theatre research, to develop a plan of research toward their final project for the course, to generate a production concept that comes out of such research, and to examine their writing closely for the clarity and efficiency of style, structure, and argument. The course will also prepare graduate students for the challenges of the thesis project. During course meetings, students will be sharing their research, presenting oral reports, and discussing short writing assignments. All handouts must be photocopied or emailed a day before they are due for all members of the class. Class discussions will also treat journals and theatre organizations that might be particularly helpful in students’ research as well as the development of their professional career.

Matters of research and discussion may include the following: theatre historiography; interdisciplinary research; visual sources; primary sources; secondary sources; and the applicability of research to theatrical production. Other topics may be added or substituted according to students’ interests.

Coursework will culminate in a final project, consisting of students’ research findings, production vision, and annotated bibliography.

COURSE OBJECTIVES:
To demystify research and find the relevance of research methods/skills to each of our interest areas

To develop writing and research skills necessary for success in graduate school and the professional world, including the navigation of the library and its various research tools

To practice applying research theories, methods, and skills in preparation for your thesis, responsible theatre practices, and other scholarly and artistic pursuits

To gain an understanding of how to publish and present your work in various settings
To:_____________________________________________________________________

REQUIRED TEXTS:
Strunk and White. Elements of Style. Latest Edition
Anton Chekhov, The Cherry Orchard
Henry Hwang, M. Butterfly
George Bernard Shaw, Pygmalion
Handouts/ other readings

Please Note: Theatre is fundamentally an exploration of the human condition, therefore the study of dramatic literature, research, and analysis must necessarily include a wide range of human behaviors. The discussions, scripts, and productions covered in this class may occasionally touch upon language and subject matter that some might find immoral, anti-social, or profane. Should anything we cover be outside your comfort range speak to the instructor immediately.

ATTENDANCE:
Attendance is mandatory. There will be NO make-up presentations or reports. In accommodation for illness and crises, you are allowed one absence. After one absence, each additional absence will lower your final grade by half of a letter grade. Leaving class early or arriving late two times is the equivalent of one absence. This policy is not flexible and you are responsible for any missed work. If you miss more than three classes, you cannot pass this course. Participation in this class is mandatory and means more than just being present in class. Participation and involvement require concentration, thoughtful speaking and listening in discussions, respect for others in the group, cooperatively working in small groups, and a commitment to the class.

NOTE: This class requires high quality written work and professional standards of communication in all areas. All written assignments are to be typed/word processed in 12 point font (Times New Roman), double spaced, and formatted according to the latest addition of the MLA handbook (One inch margins please!). Assignments should be proofread and professional in appearance. Substandard assignments/written work will not receive credit.

I DO NOT accept late work and I DO NOT give incompletes. Please make every effort to stay on top of the syllabus and contact me immediately if you are falling behind or having difficulty with the course. You may rewrite papers within one week of the date you receive them back and replace your grade with the new grade.

Plagiarism is a serious violation with severe consequences. As always, you are required to give credit where credit is due (this includes Internet sources). You can commit
plagiarism by willfully copying or stealing words or ideas, OR by failing to properly cite your sources. If you choose to plagiarize, you will fail this course and the university will be informed of any infraction.

DO YOU HAVE ANY PARTICULAR NEEDS?
Please let me know if you have any reservations about this class, including, but not limited to, learning disabilities and hidden or sensory disabilities. I want to make the course as inclusive and safe as possible, and I need your help and communication to stay informed.

CLASS REQUIREMENTS AND DESCRIPTION OF ASSIGNMENTS:
As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes, or as soon as possible after adding the course, but no later than August 27. Failure to do so will result in a delay in the disbursement of your financial aid.

*** Write one sentence to explain each term: Dramaturgy, Performance Design, Practice as Research, and Historiography***
You must use Canvas to submit this assignment.
(5 points--will be added as extra credit)

RESEARCH EFFORTS
Journal (turned to me on the last day of the class)
Please journal through the semester to reflect on your work and the challenges you encounter during your research process. Be as specific as possible.

CLASS PARTICIPATION
Participation in this class is essential, both to maintain a high level of discussion and to encourage you to practice your spoken communication skills. You will be graded on quality as well as quantity of your participation. Each and every student must take active responsibility for the content and quality of class discussions.

REPORTS
1. One ten minute in-class presentations on a publication or theatre organization (such as ATHE or AATE) and a one-page detailed handout for the class
2. Brief weekly research assignments on various aspects of research. There will be a series of seminar reports in which the results of each student’s research will be presented, discussed, and evaluated. **This will include various dramaturgical assignments and one-page written responses to readings. Short handout is required for each report.**

**CONFERENCE PROPOSAL**
Choose a conference particular to your area of study and print out the “Call for Papers, Workshops, Panels, Poster-board Presentations…” Following the guidelines provided by your chosen organization, create a written proposal to present at the conference. Please submit the guidelines/call for papers, as well as your written proposal. While you are highly encouraged to submit your proposal for consideration, you are not required to do so.

**BOOK REVIEW**
One 3 to 5 page critical book review in your area of expertise. It should be a recent book (2005 or later) that professionals working in your field would consult in the course of their research or teaching. Your book review should be geared towards a particular publication, both in writing style and content. You will be required to provide a draft of the book review to the class for an in-class critique; all students must read and discuss each other’s papers.

**ANNOTATED JOURNAL REVIEW**
This exercise encourages you to explore the various journals that inform your field of study. Please create a comprehensive list of various journals that can and will inform you as a scholarly theatre artist—this includes published criticism, scholarly and reflective articles, as well as historical, cultural, and other relevant sources. Include all the necessary bibliographic information for locating each journal followed by a brief reflective paragraph that summarizes the types of information and topics covered by the publication, the intended audience/readership, and your own thoughts about how this journal might inform your creative and scholarly work.

**THESIS READER RESPONSE #1, #2**
In order to learn more about writing a thesis, you will choose and read two thesis projects (and/or dissertations) that prove relevant to your area(s) of interest and/or study. Please write a reader response to each piece of research and come to class prepared to discuss and evaluate the work.

**DRAMATURGY PROJECT**
(See detailed Assignment Description in Dramaturgy Project Guidelines) The play or musical must be approved by me:

- Presentations of work-in-progress (project ideas, outline, literature review)
- Outline of dramaturgical research for your production with initial research findings attached
- 5 to 7 page production proposal
Annotated bibliography
Final Project Presentation

Each assignment carries a designated point value:

Journal 10 ___
Active Participation and Commitment 20 ___
Professional Organization Presentation/Handout 20 ___
Weekly Research Assignments 20 ___
Book Review 20 ___
Conference Proposal/Abstract 20 ___
Annotated Journal Review 20 ___
Thesis #1: Reader Response 10 ___
Thesis #2: Reader Response 10 ___
Dramaturgy Project
  Work-in-Progress 20 ___
  Annotated Bibliography 20 ___
  Outline of Research 20 ___
  Production Proposal 20 ___
  Presentation of Activating Materials 20 ___

Grade breakdown: A 93-100%; A- 90-92.9%; B+ 87-89.9%; B 83-86.9%; B- 80-82.9%;
C+ 77-79.9%; C 73-76.9%; C- 70-72.9%; D 60-69.9%; F: <59.9%

Total: 250 points

READINGS AND CLASS TOPICS

(The schedule is subject to change based on needs of the class. Even if you are
absent, you are responsible for any changes made to the schedule and any work
covered in class. Assignments may be added and/or altered as we proceed through
the course.)

READINGS AND CLASS TOPICS
Subject to change
<table>
<thead>
<tr>
<th>Class Date</th>
<th>Topic</th>
<th>Assignments/Reading Due</th>
</tr>
</thead>
</table>
| T 8/19     | Introduction  
Looking Beyond the Surface  
“This is Not a Box” | Definition of terms |
| R 8/21     | PROFESSIONAL DEVELOPMENT AND  
PROFESSIONAL ORGANIZATIONS  
Description and assignment of in-class  
presentations on publications and  
organizations (handout)  
Discussion of Annotated Journal Assignment  
Discussion Book Review Assignment | |
| T 8/26     | READER- RESPONSE SESSION:  
Postmodernism  
Subject-position  
BOOK REVIEWS. Knowing your  
readership. Major principles of reviewing,  
Organization.  
Query letters | Read a handout and write a one-page response (1):  
“Introduction: What’s Going On Here?”  
Bring 3 book reviews to class for discussion |
| R 8/28     | READER- RESPONSE SESSION:  
What is Theory? | Read handouts from Playing with Theory in Theatre Practice:  
“Approaching Theory: Scholar and Practitioner”  
”Resisting Binaries: Theory and Acting”  
Zinsser pp. 3-67 |
| T 9/2      | READER- RESPONSE SESSION:  
Historiography  
PRODUCTION REVIEWS  
Describing elements of production | Read a handout and write a one-page response (2):  
“Histriography and the Theatrical Event: A Primer with Twelve Cruxes”  
Deadline for approval of book for review  
Bring 3 production reviews for discussion |
| R 9/4      | MLA style exercise | Bring MLA Handbook  
Bring one MLA example to class  
Book review through-line  
Zinsser, pp. 194-207 |
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
</table>
| T 9/9 | CONFERENCE PROPOSALS: PAPERS, PANELS, WORKSHOPS  
Proposing a paper or workshop. Discussing mock proposals and presentations in class. | Bring one conference call for papers or workshops: ATHE, AATE, ASTR, USITT, etc. |
| R 9/11 | PROFESSIONAL DEVELOPMENT AND PROFESSIONAL ORGANIZATIONS  
(presentations) | Bring completed MLA assignment  
| T 9/16 | PROFESSIONAL DEVELOPMENT AND PROFESSIONAL ORGANIZATIONS  
(presentations) | Zinsser, pp. 233-94  
Reports: TYA/USA, AATE, ATHE, TDR, *American Theatre*  
Query letters |
| R 9/18 | Class critique of drafts of book reviews:  
Assign Groups--maybe done via email if necessary | Reports: *Opera Quarterly*, *Dance Magazine*, *Theater (Yale)*, *Theatre Journal*, *TYA Today*, *Youth Journal* |
| T 9/23 | PLAY ANALYSIS  
Basic elements of play analysis | Reports: *Theatre Topics*, *Theatre Research International*, etc.  
Read and analyze *Pygmalion* |
| R 9/25 | READER-RESPONSE SESSION: DRAMATURGY  
PRIMARY SOURCES. Play-texts. Oral histories. Archival research. Video libraries and collections. Theatre on film and tape. | Read a handout on Dramaturgy and write a one-page response (3)  
**Book review deadline** |
| T 9/30 | PRIMARY SOURCES Reports | Dramaturgy reports due on *Pygmalion*:  
Visual materials: photographs, paintings, video (exploring period styles) |
| R 10/2 | RESEARCH DAY | |
| T 10/7 | PRIMARY SOURCES:  
Autobiography (or Memoirs) and Mythmaking | Handout to read:  
on Mythmaking  
Dramaturgy reports due on *Pygmalion*:  
Autobiography or Memoirs |
| R 10/9 | Football Event. Campus is closed at 3 pm. Work on your annotated journal bib. | |
| T 10/14 | In-class discussions/presentations of your work-in-progress (1): PRIMARY SOURCES | Annotated Journal Bibliography  
Bring your work-in-progress to class |
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignment/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>R 10/16</td>
<td>SECONDARY SOURCES</td>
<td>Read <em>The Cherry Orchard</em></td>
</tr>
<tr>
<td>T 10/21</td>
<td>PRODUCTION DRAMATURGY</td>
<td>Dramaturgy reports due: Historical research, critical history, production history</td>
</tr>
<tr>
<td>R 10/23</td>
<td>TRANSLATIONS AND ADAPTATIONS</td>
<td>Bring one scene from <em>The Cherry Orchard</em> in two different translations to class</td>
</tr>
<tr>
<td>T 10/28</td>
<td>In-class discussions/presentations of your work-in-progress (2): Historical research. Critical histories. Production histories.</td>
<td>Bring your work-in-progress to class</td>
</tr>
<tr>
<td>R 10/30</td>
<td>READER- RESPONSE SESSION: Reflection of Practice as Research</td>
<td>Bring your panel or workshop proposal to class for a mock presentation/discussion</td>
</tr>
<tr>
<td>T 11/4</td>
<td>THESIS GUIDELINES</td>
<td>Read two thesis projects and write a response to each</td>
</tr>
<tr>
<td>R 11/6</td>
<td>READER-RESPONSE SESSION</td>
<td>One-page response (5) on Theory as a Lens in application to <em>M. Butterfly</em>.</td>
</tr>
<tr>
<td></td>
<td>Feminist and Gender Theory</td>
<td>Handout to read: Fortier: Feminist and Gender Theory; Semiotics in application to <em>M. Butterfly</em>.</td>
</tr>
<tr>
<td></td>
<td>Semiotics</td>
<td>Project bibliography in progress due</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>T 11/11</td>
<td>VETERANS DAY. NO CLASS</td>
<td></td>
</tr>
</tbody>
</table>
| R 11/13 | In-class discussions/presentations of your work-in-progress (3): Theory as a Lens  
Discuss research and writing process  
Research Cohorts |
| | Draft of each research outline due  
Provide copies to class or email prior to class. Read All Drafts—Come to class with Feedback |
| T 11/18 | Final Project Preparations (4)  
Research Outline (continued)  
Production Proposal  
Research cohorts |
| | Draft of each REVISED research outline due  
Provide copies to class or email prior to class. Read each other’s drafts—Come to class with Feedback |
| R 11/20 | Final Project Preparations (5):  
Production Proposal (continue d) |
| | Revised production proposal due |
| T 11/25 | Research Day/Individual Meetings as Needed |
| R 11/27 | Thanksgiving |
| R 12/4 | Final: 1pm-3:50pm  
T 244 |

Disclaimer

This syllabus is subject to change at the discretion of the instructor.

There are plays and materials that may express adult or controversial themes as well as strong language. If this presents a problem for you, please see the instructor immediately to access your chances for success in the course.

Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally so we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunity.

It is the policy of the University to reasonably accommodate absences due to observed religious holidays. However, the student will be held responsible for any material covered during the absence and must inform the instructor two weeks prior the holiday.

Since theatre requires the use of mind, voice, and body, there might be situations that will require a certain amount of physical contact between you and the instructor and other students. If this presents a problem for you, please see the instructor immediately to access your chances for success in the course.