

# THE 5910 Research Methods

Dr. Julia Listengarten

University of Central Florida

Fall 2018; Tuesdays-Thursdays 12:30-1:20; PAC M-263

**“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

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Office hours:

Tuesday/Thursday 1:30-4:00

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 vision 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 uploaded 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:

Research Resources

- a. Library Workshop
- b. Organizations/Publications
- c. MLA Style
- d. Annotated Journal Bibliography/Literature Review

Research methodologies

- a. Historiography (primary/secondary/tertiary sources)
- b. PAR (Practice as Research)
- c. Case-Study

Dramaturgy (including Play Analysis and Translation Analysis) toward Generative Collaborative Practice

Theory as a Lens

Peer Review/Book Review/ Collaborative Practices

Coursework will culminate in a final project, consisting of students’ research findings, production vision, and literature review/ 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:**

Gibaldi/Achert. MLA Handbook for Writers of Research Papers. Latest edition

Anton Chekhov, The Cherry Orchard

Henry Hwang, M. Butterfly

Bertolt Brecht, Mother Courage

Handouts/ other readings

*Suggested Reading:* Eds. Thomas Postlewait and Bruce A. McConachie, Interpreting the Theatrical Past: Essays in the Historiography of Performance (1989)

**SUGGESTED TEXTS:**

Roy Peter Clark, Writing Tools. Latest Edition.

John W. Creswell, Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. Latest Edition.

Strunk and White. Elements of Style. Latest Edition

William Zinsser. On Writing Well. Latest Edition

**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. Make-up tests and presentations will be allowed **only** in case of emergency or illness. Per university policy, students are also allowed to turn in make-up work for university-sponsored events, religious observances, or legal obligations (such as jury duty). In these instances, students are excused from class without penalty.

You are responsible for all classes missed. You will be allowed 3 absences for illness, emergencies, university-sponsored events, religious observances, or legal obligations.

For every additional absence, 10 points will be subtracted from your final points. Please be punctual. If you miss more than five classes, you will fail this course.

**Note:** Plus and minus grades will be implemented in the grading policy. The following is the system that will be used to determine your grade:

A 93-100  
 A- 90-92  
 B+ 87-89  
 B 83-86  
 B- 80-82  
 C+ 77-79  
 C 73-76  
 C- 70-72  
 D+ 67-69  
 D 63-66  
 D- 60-62  
 F 0- 59

***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 24. Failure to do so will result in a delay in the disbursement of your financial aid.**

**\*\*\* Write one sentence to explain each term:  
 Dramaturgy, Practice as Research, and  
 Historiography\*\*\***

**You must use Webcourses to submit this assignment.  
 (5 points--will be added as extra credit)**

**CLASS PARTICIPATION**

Participation in this class is essential, both to maintain a high level of discussion and to encourage you to practice your spoken and written 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 discussions—whether in class or online.

## REPORTS

1. One 5-7 minute in-class presentations on a publication or theatre organization (such as ATHE or AATE) and a **one-page detailed handout for the class**. Present your handout in class and also submit it through webcourses.
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. **They will include various dramaturgical assignments (short handout is required for each report) and written responses (in the form of online discussion) to the reading.** The dramaturgical assignments will also require sharing media sources and peer reviewing on "webcourses." The responses to the reading will require participation in online discussions.

## CONFERENCE PROPOSAL

Choose a conference particular to your area of study and print out the "Call for Papers, Workshops, Panels, Poster-board Presentations, etc." 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. Submit through webcourses.

## BOOK REVIEW

One critical book review (1000 words) in your area of expertise  
It should be a recent book (2016 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 for peer reviewing. You will peer review each other's work in pairs. Pairs will be assigned. Submit through webcourses.

## 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. Submit through webcourses.

## THESIS READER RESPONSE

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. Submit through webcourses.

**ORIGINAL RESEARCH PROJECT PORTFOLIO (consists of Dramaturgical Portfolio and Generative Practice with Advanced Scenography Students):**

Presentations of work-in-progress (project abstract, outline, literature review)  
 Outline of dramaturgical research for your production/ creative practice with initial research findings attached  
 5 to 7 page original production proposal that details your creative vision for generative practice  
 Bibliography  
 Final Project Presentation

*You will pair up with your classmate and one advanced scenography student.* The project proposal must be approved by me.

**Each assignment carries a designated point value:**

<b>Online reading responses</b>	20
<b>Active Class Participation and Commitment</b>	20
<b>Professional Organization Presentation/Handout</b>	20
<b>Weekly Research Assignments</b>	
<i>Dramaturgical reports (online &amp; in class)</i>	20
<b>Book Review</b>	
<i>Peer review process (both feedback and revision)</i>	15
<i>Final draft</i>	25
<b>Conference Proposal/Abstract</b>	20
<b>Annotated Journal Review</b>	20
<b>Thesis (2) Reader Response</b>	10
<b>ORIGINAL RESEARCH PROJECT PORTFOLIO (including a generative collaborative element)</b>	
<i>Proposal/abstract –what/why/ how (methodology)</i>	20
<i>Literature Review</i>	20
<i>Bibliography</i>	10
<i>Work-in-Progress</i>	20
<i>Outline of Dramaturgical Research (each research section)</i>	20
<i>Original /Creative Practice Proposal (how does your research inform vision/choices of your generative collaborative project?)</i>	20

**Total: 300 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*

<b>Class Date</b>	<b>Topic</b>	<b>Assignments/Reading Due</b>
T 8/21	Introduction Looking Beyond the Surface “This is Not a Box”	
R 8/23	<b>PROFESSIONAL DEVELOPMENT AND PROFESSIONAL ORGANIZATIONS</b>  Description and assignment of in-class presentations on publications and organizations (handout)  Discussion of Annotated Journal Assignment	Definition of terms
T 8/28	<b>Postmodernism</b>  <b>Subject-position</b>  Discussion of Book Review Assignment	<b>Read a handout and write a 250 word discussion response:</b> “Introduction: What’s Going On Here?”
R 8/30	<b>BOOK REVIEWS.</b> Knowing your readership. Major principles of reviewing. Organization. Query letters  Discussion of the Final Project	Read two assigned book reviews for class discussion
T 9/4	<b>WHAT IS COLLABORATION? MEETING WITH SCENOGRAPHY STUDENTS AND INTRODUCTORY DISCUSSION ABOUT COLLABORATIVE FINAL PROJECTS</b>	Research your book review options for your book review assignment.



T 9/27	<b>BOOK REVIEW</b>  Class critique of drafts of book reviews: work with your writing partner	Bring your book review drafts to class
T 10/2	<b>PLAY ANALYSIS</b> Basic elements of play analysis	Read and analyze <i>The Cherry Orchard</i>  <b>Book review deadline</b>
R 10/4	<b>DRAMATURGY</b>  <b>PRIMARY SOURCES.</b> Play-texts. Oral histories. Archival research. Video libraries and collections. Theatre on film and tape.	<b>Read a handout on Dramaturgy and write a 250-word discussion response</b>
T 10/9	<b>PRIMARY SOURCES</b> Reports	Dramaturgy reports due on <i>The Cherry Orchard</i> Visual materials: photographs, paintings, video (exploring period styles)
R 10/11	<b>Collaboration Day</b>	Your project proposal should be approved prior to this date.
T 10/16	<b>PRIMARY SOURCES:</b> Autobiography (or Memoirs) and Mythmaking	Handout to read: on Mythmaking  Dramaturgy reports due on <i>The Cherry Orchard</i> : Autobiography or Memoirs
R 10/18	<b>In-class discussions/presentations of your work-in-progress (1): PRIMARY SOURCES</b>	<b>Annotated Journal Bibliography due</b>  Bring your work-in-progress to class
T 10/23	<b>SECONDARY SOURCES</b> <b>CRITICAL SOURCES:</b> Historical research. Critical histories. Production histories	Read <i>Mother Courage</i>
R 10/25	<b>SECONDARY SOURCES</b>  <b>CONFERENCE PROPOSALS: PAPERS, PANELS, WORKSHOPS (again)</b>	Dramaturgy reports due: Historical research, critical history, production history  <b>Bring your panel or workshop proposal to class for a mock presentation/discussion</b>

T 10/30	<p><b>TRANSLATIONS AND ADAPTATIONS</b></p> <p>Discuss the bilingual project <i>Life is a Dream</i></p>	<p>Bring one scene from <i>Mother Courage</i> in two different translations to class</p> <p>Continue Dramaturgy Reports (if necessary)</p> <p><b>Conference panel or workshop proposal submission due</b></p>
R 11/1	<p><b>In-class discussions/presentations of your work-in-progress (2): Historical research. Critical histories. Production histories.</b></p>	<p>Bring your work-in-progress to class</p>
T 11/6	<p><b>PRACTICE AS RESEARCH</b></p> <p><b>THESIS METHODOLOGIES</b></p> <p><b>ON WRITING WELL</b>          Establishing your point of view. Approaches to criticism and analysis. Approach to writing: what is the relationship with the reader; is language formal or informal; did the writer have an effective outline?          Organizing material.</p>	<p><b>Read a handout and write a 250-word discussion response on assigned chapter(s) on Practice as Research</b></p> <p>Read the “Practice as Search” introductions from <i>Practice as Research</i> and <i>Playing with Theory in Theatre Practice</i> (in relation to the thesis process)</p> <p>Peruse Thesis Guidelines</p>
R 11/8	<p><b>THESIS METHODOLOGIES</b></p> <p><b>THEORY AS LENS (again)</b></p>	<p><b>Read two thesis projects and write a one-page response to each</b></p>
T 11/13	<p><b>Feminist and Gender Theory</b></p> <p><b>Semiotics</b></p>	<p><b>Write a 250-word discussion response on Theory as a Lens in application to <i>M. Butterfly</i>.</b> Handout to read:          Fortier: Feminist and Gender Theory; Semiotics in application to <i>M. Butterfly</i>.          (Read a play, write an online paragraph answering the questions that a particular lens invites you to consider.)</p> <p><b>Project bibliography in progress due</b></p>

R 11/15	<b>COLLABORATION DAY</b>	
T 11/20	<b>In-class discussions/presentations of your work-in-progress (3): Theory as a Lens</b>  Discuss research and writing process  Research Cohorts	<b>Draft of each research outline due</b>  Bring your work-in-progress to class  Provide copies to class or email prior to class. Read All Drafts—Come to class with Feedback
R 11/22	<b>No class. Thanksgiving Holiday</b>	
T 11/27	<b>Final Project Preparations (4) Research Outline (continued) Creative Practice Proposal</b>  Research cohorts	<b>Draft of each REVISED research outline due</b>  Provide copies to class or email prior to class. Read each other's drafts—Come to class with <b>feedback</b>
R 11/29	<b>Final Project Preparations (5): Creative Practice Proposal (continued)</b>  <b>Individual Meetings as Needed</b>	<b>Draft of creative practice proposal due</b>
R 12/6	<b>Final</b> 10:00-12:50	

## Disclaimer

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

## Policy Statements

### **Academic Integrity**

The Center for Academic Integrity (CAI) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.

<http://www.academicintegrity.org/icai/assets/FVProject.pdf>

**UCF Creed:** Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.

3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.
5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

The following definitions of plagiarism and misuse of sources comes from the Council of Writing Program Administrators <<http://wpacouncil.org/node/9>> and has been adopted by UCF's Department of Writing & Rhetoric.

### ***Plagiarism***

In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source. This definition applies to texts published in print or on-line, to manuscripts, and to the work of other student writers.

### ***Misuse of Sources***

A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a student should be considered to have failed to cite and document sources appropriately.

### ***Responses to Academic Dishonesty, Plagiarism, or Cheating***

UCF faculty members have a responsibility for your education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <http://goldenrule.sdes.ucf.edu/zgrade>.

For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

### ***Unauthorized Use of Class Materials***

There are many fraudulent websites claiming to offer study aids to students but are actually cheat sites. They encourage students to upload course materials, such as test questions, individual assignments, and examples of graded material. Such materials are the intellectual property of instructors, the university, or publishers and may not be distributed without prior authorization. Students who engage in such activity are in violation of academic conduct standards and may face penalties.

### ***Unauthorized Use of Class Notes***

Faculty have reported errors in class notes being sold by third parties, and the errors may be contributing to higher failure rates in some classes. The following is a statement appropriate for distribution to your classes or for inclusion on your syllabus:

Third parties may be selling class notes from this class without my authorization. Please be aware that such class materials may contain errors, which could affect your performance or grade. Use these materials at your own risk.

***In-Class Recording Policy***

Outside of the notetaking and recording services offered by Student Accessibility Services, the creation of an audio or video recording of all or part of a class for personal use is allowed *only* with the advance and explicit written consent of the instructor. Such recordings are only acceptable in the context of personal, private studying and notetaking and are not authorized to be shared with *anyone* without the separate written approval of the instructor.

***Course Accessibility Statement***

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need specific access in this course, such as accommodations, should contact the professor as soon as possible to discuss various access options. Students should also connect with [Student Accessibility Services](#) (Ferrell Commons, 7F, Room 185, [sas@ucf.edu](mailto:sas@ucf.edu), phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable.

***Campus Safety Statement***

Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at [http://emergency.ucf.edu/emergency\\_guide.html](http://emergency.ucf.edu/emergency_guide.html).
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/AEDlocations-UCF> (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to [my.ucf.edu](http://my.ucf.edu) and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert", fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

***Deployed Active Duty Military Students***

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.