Washington State University
MAJOR CURRICULAR CHANGE FORM - - COURSE
(Submit original signed form and ten copies to the Registrar’s Office, zip 1035.)

Future Effective Date: 08/16/2010
(Effective date cannot be retroactive)

☐ New course  ☐ Temporary course  ☐ Drop service course
☐ There is a course fee associated with this course (see instructions)

☐ Variable credit
☐ Increase credit (former credit
☐ Number (former number
☐ Crosslisting (between WSU departments)
☐ Conjoint listing (400/500)
☐ Request to meet Writing in the Major [M] requirement (Must have All-University Writing Committee Approval)
☐ Request to meet GER in ________ (Must have GenEd Committee Approval)
☐ Professional course (Pharmacy & Vet Med only)
☐ Other (please list request)

EdRes 569

course prefix  course no.

Arts-Informed Perspectives in Educational Research
title

EdRes 562 and EdRes 564, or permission from instructor

prerequisite

Description (20 words or less) This course is an exploration and application of alternative forms of qualitative research and representation through the arts.

Instructor: Pauline Sameshima
Contact: Lynn Buckley

Phone number: 335-5804  Phone number: 335-9117
Email: psameshima@wsu.edu  Email: buckelyl@wsu.edu

Campus Zip Code: 2136

- Please attach rationale for your request, a current and complete syllabus, and explain how this impacts other units in Pullman and other branches (if applicable).
- Secure all required signatures and provide 10 copies to the Registrar’s Office.

Chair/date  Dean/date  General Education Com/date

Chair (if crosslisted/interdisciplinary)*  Dean (if crosslisted/interdisciplinary) *  Graduate Studies Com/date

All-University Writing Com/date  Academic Affairs Com/date  Senate/date

*If the proposed change impacts or involves collaboration with other units, use the additional signature lines provided for each impacted unit and college.
Rationale for Arts-informed Perspectives in Educational Research

Arts-informed Research is a course intended for those interested in exploring and practicing alternative forms of qualitative research and representation. Arts-informed educational research is an emerging genre in the human sciences developed in response to the perceived limitations of conventional research methods for inquiring into, representing, and communicating the complexities of human experience. As the course title suggests, arts-informed research is influenced by, but not rooted in, the arts disciplines. The course activities focus on both theoretical underpinnings and issues associated with arts-informed approaches and on the use of various representational forms in educational research (e.g. readers’ theatre, fiction and non-fiction literary prose, poetry, screenplay, visual and performing art). This course is offered within the Cultural Studies and Social Thought in Education PhD program but would be useful to graduate students in multiple disciplines.
Department of Teaching and Learning  
WSU College of Education

Arts-Informed Perspectives in Educational Research  
EdRes 569

The College of Education contributes to the theory and practice of the broad field of education, and dedicates itself to understanding and respecting learners in diverse cultural contexts. We facilitate engaged learning and ethical leadership in schools and clinical settings. We seek collaboration with diverse constituencies, recognizing our local and global responsibilities to communities, environments, and future generations.

Dr. Pauline Sameshima psameshima@wsu.edu  
Class time:  
Office hours: by appointment  
Email is the best way to contact me  
Voice Mail: 509-335-5804  
Cleveland Hall, Room 266

Course Description

Prerequisites: EdRes 562 and 564 or permission of instructor

This course is an exploration and application of alternative forms of qualitative research and representation through the arts. Arts-informed educational research is an emerging genre in the human sciences developed in response to the perceived limitations of conventional research methods for inquiring into, representing, and communicating the complexities of human experience. As the course title suggests, arts-informed research is influenced by, but not rooted in, the arts disciplines. The course activities will focus on both theoretical underpinnings and issues associated with arts-informed approaches and on the use of various representational forms in educational research (e.g. readers' theatre, fiction and non-fiction literary prose, poetry, screenplay, visual and performing art). Students will be expected to conduct an exploratory or mini research project using arts-informed methods.

Focus and Purpose

As implied by the name, "arts-informed research" is a mode and form of qualitative research in the social sciences that is informed or extended through acknowledgement and use of the processes and representational forms of the arts (either broadly or narrowly defined). The focus and activities of this course encourage a critical examination of the research process with a view to informing alternative scholarly practices. Typically, as course participants you will be exposed to a range of alternative arts-informed perspectives and works through scholarly readings, viewings, discussions of artwork and artmaking processes.
relevant activities that emerge from the interests and expertise of course members. Throughout, emphasis will be placed on:

- exploring the role of the arts in research in general and in arts-informed research in particular;
- understanding the relationship between processes and representational forms of the arts and processes and representational forms of research;
- exploring features and qualities of arts-informed research, and related issues; and,
- articulating challenges inherent in arts-informed methods.

**The course is directed toward the needs of graduate students.** It is designed as an exploration into a range of alternative, arts-informed researching possibilities, especially with respect to process and representational form. It is intended to provide opportunities to reconceptualize the place of “the artistic” in the production of sound scholarship. The course is intended to provide a context and structure for exploring the role of the arts in dissertations and other research work.

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The course is organized around principles of experiential, self-directed learning in an effort to engage experienced practitioners and emerging researchers in examinations of the possibilities for arts-informed perspectives and methods within their own research practices, processes, and orientations. The course is reading, viewing, and discussion intensive, may involve “fieldwork” or visits to galleries and performances of various kinds, encourages both individual and group work and, in its articulation, naturally draws on principles of adult learning.

Because the course is intended to tie in to dissertation work and research projects, students will engage in both general and more in-depth explorations of how and why processes and representational forms of the arts might inform a research methodology. The focus of the coursework will move back and forth between explorations of theories, practices, processes, forms, and issues of arts-informed research in general and of specific genres in particular. The more general topics will be discussed as a group through readings and examples. Individually or in small groups you will engage in in-depth study of an arts-informed research genre of your choosing and this will form the basis of a works-in-progress exploration. Resources for in-depth work will include material from the course reading list, examples of arts-informed dissertations, material discovered through library or book store research, visits to art galleries, exhibits, or performances of various kinds, and, of course, your own work. All course activities will be guided by the course emphases and framing questions (see below).

As much as possible the course curriculum will be guided by your own interests and needs. Attending to the needs and interests of all individuals in a group can be challenging and requires a community effort and ethos. The organization of course meetings is necessarily tentative at the outset and will be more firmly established during the first couple weeks of the course. In addition to general topics related to arts-informed research, session topics will be selected from among the following: literary forms including poetry, fiction, literary prose; two- and three-dimensional visual art including painting, photography, installation; performance including drama, dance, music; and other media including video, zines, radio, and folk art forms. The guiding questions listed below will help frame and guide all class readings, viewings, and discussions.
Guiding/Framing Questions

- What is arts-informed research?
- What are the purposes and processes of arts-informed research?
- What is the place of arts-informed research in educational (research) contexts?
- How do art and research come together to advance knowledge?
- What and how do we (researchers and audience) come to know through arts-informed research?
- What is the relationship of arts-informed research to other forms of researching? To the arts?
- What are features and characteristics of arts-informed research?
- What do various alternative genres offer and require of researchers?
- How do various alternative genres engage the audience?
- How is the quality of arts-informed research judged or determined?
- What are some key issues and challenges surrounding arts-informed research?

Attendance and Participation

Each student must come to class prepared to discuss readings or to provide reflection or feedback on assigned experiences. In order to ensure a supportive environment where creative, innovative risks are taken, all students, as a collective, are expected to be responsible and respectful to the environment of the class. Please be on time and attend all classes. If you will be absent, please send me an email in advance as I often pre-assign groups. Students will need to drop the course after a fourth absence.

Disability Resource Center Reasonable Accommodations Statement:
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Emergency Notification System:
WSU has made an emergency notification system available for faculty, students and staff. Please register at myWSU with emergency contact information (cell, email, text, etc). You may have been prompted to complete emergency contact information when registering for classes on RONet. Please refer to the University emergency management website http://oem.wsu.edu/emergencies as well WSU ALERT http://alert.wsu.edu for information on WSU's communication resources WSU will use to provide warning and notification for emergencies. The entire WSU safety plan can be found at http://safetyplan.wsu.edu.

Academic Dishonesty:
One of the Student Conduct Core Values is Integrity. For all core values, see http://wwwconductwsuedu/defaultasp?PageID=109. WSU is committed to principles of truth and academic honesty. Definitions for Academic Dishonesty and Acts of Dishonesty can be found here: http://wwwconductwsuedu/defaultasp?PageID=343. Included in the WAC 504-26-010 definitions are cheating, falsification, fabrication, multiple submissions, plagiarism of print or electronic materials, and complicity in helping or attempting to help another person or persons commit an act of academic dishonesty.

***** There is no tolerance for plagiarism in this course. Please cite or reference any text, image or music
you use from another source. Please be particularly careful to do this when making movies and video. Suspected violations will be discussed with the student. If the plagiarism is deemed obvious, the student will fail the course and be referred to university conduct board with a recommendation for dismissal from the university even if it is the student’s first offense. If the offense is grey, the student will receive a warning and must redo the course work. More information on student conduct can be found at: http://www.conduct.wsu.edu/

**Assignment and Evaluation**

Naturally, it is anticipated that there will be diversity among students registered in this course in terms of experience in the arts, levels of academic preparation, life experiences, and current interests. The course requires a commitment to the process of self-directed inquiry into arts-informed research and to relational learning in a group context. The “success” of the course depends, in large part, on commitment to a sense of shared responsibility for the process and content of the course. This involves full participation in all course activities (e.g., attending and actively participating in class meetings, completing assigned readings, engaging in independent study, carrying out facilitory responsibilities in small and large group settings, and generally contributing to the course and to everyone’s learning). Your mark will be determined through participation, completion, and quality of assignments. Some assignments will be uploaded to a digital sharing site for internal peer review. WSU requires 2 hours of homework per week for every semester credit. Thus, please plan to devote 5–6 hours a week to work related to this course. Your mark will be determined collaboratively through the evaluation of the following:

1. **Engagement and Teaching: Seminar attendance, facilitation of two readings, and critical feedback**  
   *(15 x 2 marks)*

   Every seminar member is responsible for leading the discussion of two of our readings. This facilitation requires no written submission. The mark of a strong, well-planned facilitation is group participation and engagement. What kinds of learning activities will help the group come to terms with the main ideas and arguments in the reading at hand? How can the material be presented to provoke and enable thought, connection, and discussion? How do we construct learning processes for ourselves and others critiquing the frames we use while conscious of our responsibility to notions of “teaching” the content? Please use this assignment to explore how a particular arts-informed genre might play out in future research project.

   **Evaluation Criteria:**
   Open feedback and discussion within a supportive environment to determine success, considering innovation and risk, is a critical aspect of this assignment.

2. **Review of an arts-based book or chapter**  
   *(15 marks)*

   **Evaluation Criteria:**
   We will determine the aspects we wish to include in the review by surveying published journal reviews and collaboratively developing a general frame. The goal of this assignment is to have the review published.
3. A ‘show and tell’ of a work-in-progress created to explore how a particular arts-informed genre might play out in a research project
(15 marks)
Evaluation Criteria:
Each work will be orally peer reviewed in class following class established criteria.

4. Final Assignment
(40 marks)
The final assignment for the course will be substantially informed by all work done throughout the course. All of the work completed in the course, both inside and outside class time, and the assignment in particular is intended to have direct application to dissertation work or other research endeavors. It is vital, therefore, to make choices to engage in work that is personally meaningful and relevant.
A final submission will incorporate and synthesize all activities and learnings throughout the course. The intention is for you to end up with something that might be included in a dissertation proposal, dissertation, or research account or a piece of work that will contribute substantially to that end. Again, all of the course activities including the assignment will be guided by the course emphases and guiding questions.

For example, say you are interested in exploring fiction in/as research. You might structure your learning in this way:
Readings might include
general “required” readings from the list;
relevant chapters from one (or more) of the assigned books;
relevant chapters from the *Handbook of the Arts in Qualitative Research*;
relevant material, including dissertations, from “recommended readings” list;
other material of your own choosing.
Activities outside class are likely to involve experimentation with what fiction in/as research might look like for you and in your work. Here you would follow a creative process. Through this engagement specific issues and challenges associated with fiction as research are likely to arise, including, for example, an awareness of the need for the development of technical skills in certain areas.
In-class ‘show and tell’ would include sharing your work-in-progress as well as some of your key learnings about fiction in/as research.
The final assignment would be a synthesis of your engagement and learning in the course in a form that would advance your thesis/research project. It might be in part an articulation of your arts-informed methodology (perhaps following some of the guiding questions) and in part a sample of your fictional writing.

5. Course Grade Submission (max 2 pages)
Provide a final grade for yourself including the breakdown of sub-grades from each of the assignments above. Also, submit with a reflection page detailing thoughts and perspectives regarding your learning and progress through this course. I will retain the right to negotiate the
final grade with you.

Points to Grades Distribution

93-100 A
90-92 A-
87-89 B+
83-86 B
80-82 B-
77-79 C+
73-76 C
70-72 C-

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>August</td>
<td>Introduction, Overview, Starting Points</td>
<td></td>
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<tr>
<td>September</td>
<td>Rethinking Form: A Research</td>
<td>Provoked by Art, Ch 1; Handbook</td>
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<td></td>
<td>Show and Tell</td>
<td>Chapter 5.</td>
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<tr>
<td>September</td>
<td>Arts-informed Research Broadly</td>
<td>Handbook Chapters 1, 2, 4, 8</td>
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<td>Considered</td>
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<td>September</td>
<td>Provoked by Art/ Creating Scholaristry</td>
<td>Provoked by Art and other selected readings</td>
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<tr>
<td>September</td>
<td>The Art of Writing Inquiry/</td>
<td>The Art of Writing Inquiry and</td>
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<td></td>
<td>Creating Scholaristry</td>
<td>other selected readings</td>
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<tr>
<td>October</td>
<td>The Art of Visual Inquiry/</td>
<td>The Art of Visual Inquiry and</td>
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<td></td>
<td>Creating Scholaristry</td>
<td>other selected readings</td>
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<tr>
<td>October</td>
<td>Creating Scholaristy–Issues and</td>
<td>Creating Scholaristry and other</td>
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<td></td>
<td>Challenges</td>
<td>selected readings incl. Handbook</td>
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<td>Chapter 44</td>
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<tr>
<td>October</td>
<td>Synthesis and Pause to Reflect</td>
<td>Handbook Chapters 5 (rep), 38;</td>
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<td></td>
<td></td>
<td>Provoked by Art, Chapter 22.</td>
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<tr>
<td>October</td>
<td>Show &amp; Tell Works in Progress</td>
<td>TBD</td>
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<tr>
<td>November</td>
<td>Show &amp; Tell Works in Progress</td>
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<td>November</td>
<td>Show &amp; Tell Works in Progress</td>
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<tr>
<td>November</td>
<td>no class–Thanksgiving</td>
<td>no class–Thanksgiving</td>
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<tr>
<td>November</td>
<td>Show &amp; Tell Works in Progress</td>
<td>TBD</td>
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Because the genre of arts-informed research moves beyond the borders of conventional social science research methodologies and reaches out to various art forms, it is difficult, if not impossible, to put together a comprehensive reading list. The possibilities for accessing informative, inspirational, and relevant
material are almost limitless. So, the following list of reading materials is intended to serve as a starting point for explorations of arts-informed research. The list is divided into sections: required readings for everyone, recommended readings, and genre-specific references for independent study. In some areas there is considerably more published scholarly material available than in other areas. This is reflected in the reading lists. Part of the in-depth study of particular art forms will involve searching for additional material in the area.

**Required Readings**


**Recommended Resources**


Ellis, C., & Bochner, A. P. (Eds.). *Composing ethnography: Alternative forms of qualitative writing*. Walnut Creek, CA: AltaMira Press.


reenchantment of art (pp. 1-12). London, UK: Thames and Hudson.

**Genre-Specific Readings**

**Note**: These are starter lists to be expanded through independent literature search. Also consult required and recommended readings, the list of dissertations, and relevant chapters of the *Handbook of the Arts in Qualitative Research*.

**Visual Art**


**Photography**


**Installation Art**


**Poetry**


**Fiction**


**Performance/Theatre/Readers’ Theatre**


**Dance**


**Music**


**Video**


**Radio**


**Zines**


**Arts-informed and Arts-based Dissertations**


Ontario, Canada


Hi Lisa,

Here is the syllabus for EdRes 569 (Agenda item 128) that has the revised grading scale.

See you soon.

Lisa

----- Forwarded Message
From: "Sameshima, Pauline" <psameshima@wsu.edu>
Date: Thu, 13 Oct 2011 14:49:43 -0700
To: Lisa Johnson <lisai@wsu.edu>
Subject: RE: CSC--confusion

So sorry, Lisa. The grade distribution is in a box and it was cut off in the pdf. Here it is again and I checked it. I'm so sorry!
Pauline

Pauline Sameshima, PhD |solspiré.com
Washington State University, College of Education
331 Cleveland Hall 99164-2132
psameshima@wsu.edu

-----Original Message-----
From: Johnson-Shull, Lisa Ann
Sent: Thursday, October 13, 2011 2:38 PM
To: Sameshima, Pauline
Subject: Re: CSC--confusion

Hi Pauline,

Me again. I took your syllabus to the CSC meeting today but when I flipped to the page where the grade distribution is there still isn't an F. The committee wants to make sure that a student can fail your course before they approve it (I know this sounds funny but it is the stark reality of it all). Can a student fail your course, and if so, how?

Best,

Lisa

On 10/13/11 10:04 AM, "Sameshima, Pauline" <psameshima@wsu.edu> wrote:

> Here you go! I've extended the grading scale to F. Thank you again,
> Pauline
>
That would be great. I thought the CSC would be fine with my just
telling them you were going to change it, but they would prefer having
evidence for their files. If you want to email it to me (as a
syllabus addendum or a whole new syllabus) that would be terrific.

Thank you so much.

Lisa

On 10/12/11 2:00 PM, "Sameshima, Pauline" <psameshima@wsu.edu> wrote:

>> Clarification: do you want the new grading scale?

>>

Pauline Sameshima, PhD |solspiré.com
Washington State University, College of Education
331 Cleveland Hall 99164-2132
psameshima@wsu.edu

>>

>> Original Message-----
From: Johnson-Shull, Lisa Ann
Sent: Wednesday, October 12, 2011 1:41 PM
To: Sameshima, Pauline
Subject: CSC

Dear Pauline,

Please forgive me if you have already written back to me about this
question, but I can't find a record of our correspondence if we had one.

I wrote to you in late September about the catalog subcommittee
needing evidence (or reassurance) that you have an F grade in your
grading scale for EdRes 569. If you already sent me a revised
grading scale to me, would you mind sending it again?

Unbeknownst to me (because I have been side-tracked by other
obligations for the last few weeks), the catalog subcommittee is
sitting on EdRes 569 and is waiting to give it final approval
contingent on a receiving a grading scale that shows you do, indeed,
have an F as an option for students who earn
(deserve) one.
Thank you so much for your time.

Lisa

--

Lisa Johnson
Writing Center Director/Writing Program Co-Director Washington State University lisaj@wsu.edu
403 D Center for Undergraduate Education 509-335-7695

----- End of Forwarded Message
Department of Teaching and Learning  
WSU College of Education  

**Arts-Informed Perspectives in Educational Research**  
T&L 569  

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**Dr. Pauline Sameshima psameshima@wsu.edu**  
Class website: [http://www.solspire.com/courses.html](http://www.solspire.com/courses.html)  
Class time: Mondays 9:00-12:00  
Office Hours: Mondays 1:00-3:00 by appointment  
Cell: 509-336-9528

**Course Description**

Prerequisites: T&L 562 and 564 or permission of instructor.

This course is an exploration and application of alternative forms of qualitative research and representation through the arts. Arts-informed educational research is an emerging genre in the human sciences developed in response to the perceived limitations of conventional research methods for inquiring into, representing, and communicating the complexities of human experience. As the course title suggests, arts-informed research is influenced by, but not rooted in, the arts disciplines. The course activities will focus on both theoretical underpinnings and issues associated with arts-informed approaches and on the use of various representational forms in educational research (e.g. readers’ theatre, fiction and non-fiction literary prose, poetry, screenplay, visual and performing art). Students will be expected to conduct an exploratory or mini research project using arts-informed methods.

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- What is arts-informed research?
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Statement of Academic Integrity

WAC 504-25-015 Academic Dishonesty

Academic dishonesty, including all forms of cheating, plagiarism, and fabrication, is prohibited. Knowingly facilitating academic dishonesty is also prohibited. The expectation of the University is that all students will accept these standards and conduct themselves as responsible members of the academic community. These standards should be interpreted by students as general notice of prohibited conduct. They should be read broadly, and are not designed to define misconduct in exhaustive forms. Faculty and their departments also have jurisdiction over academic matters and may also take academic action against students for any form of academic dishonesty discovered in their courses.

Included in the WAC 504-26-010 definitions are cheating, falsification, fabrication, multiple submissions, plagiarism of print or electronic materials, and complicity in helping or attempting to help another person or persons commit an act of academic dishonesty. Concerns regarding academic integrity will be processed in accordance with the Academic Integrity Policy with the Department Chair, 335-5027, and the Office of Student Conduct, 190 Lighty Student Services Building, 335-4532. ***** There is no tolerance for plagiarism in this course. Please cite or reference any text, image or music you use from another source. Please be particularly careful to do this when making movies and video.
Emergency Notification System:
WSU has made an emergency notification system available for faculty, students and staff. Please register at myWSU with emergency contact information (cell, email, text, etc). You may have been prompted to complete emergency contact information when registering for classes on RONet. Please refer to the University emergency management website http://oem.wsu.edu/emergencies as well as WSU ALERT http://alert.wsu.edu for information on WSU’s communication resources WSU will use to provide warning and notification for emergencies. The entire WSU safety plan can be found at http://safetyplan.wsu.edu.

Assignments and Evaluation

Naturally, it is anticipated that there will be diversity among students registered in this course in terms of experience in the arts, levels of academic preparation, life experiences, and current interests. The course requires a commitment to the process of self-directed inquiry into arts-informed research and to relational learning in a group context. The “success” of the course depends, in large part, on commitment to a sense of shared responsibility for the process and content of the course. This involves full participation in all course activities (e.g., attending and actively participating in class meetings, completing assigned readings, engaging in independent study, carrying out facilitatory responsibilities in small and large group settings, and generally contributing to the course and to everyone’s learning). Your mark will be determined through participation, completion, and quality of assignments. Some assignments will be uploaded to a digital sharing site for internal peer review. WSU requires 2 hours of homework per week for every semester credit. Thus, please plan to devote 5-6 hours a week to work related to this course. Your mark will be determined collaboratively through the evaluation of the following:

1. **Engagement and Teaching: Seminar attendance, facilitation of readings, and critical feedback (30 marks)**
   Every seminar member is responsible for leading the discussion of readings. This facilitation requires no written submission. The mark of a strong, well-planned facilitation is group participation and engagement. What kinds of learning activities will help the group come to terms with the main ideas and arguments in the reading at hand? How can the material be presented to provoke and enable thought, connection, and discussion? How do we construct learning processes for ourselves and others critiquing the frames we use while conscious of our responsibility to notions of “teaching” the content? Please use this assignment to explore how a particular arts-informed genre might play out in future research project.
   Evaluation Criteria:
   Open feedback and discussion within a supportive environment to determine success, considering innovation and risk, is a critical aspect of this assignment.

2. **Review of an arts-based book or chapter (15 marks)**
   Evaluation Criteria:
   We will determine the aspects we wish to include in the review by surveying published journal reviews and collaboratively developing a general frame. The goal of this assignment is to have the review completely ready for submission to a journal.
3. **A 'show and tell' of a work-in-progress created to explore how a particular arts-informed genre might play out in a research project**

*(15 marks)*

**Evaluation Criteria:**
Each work will be orally peer reviewed in class following the AERA proposal submission headings. The intention of this project is to encourage you to think and to orally explain the project covering accepted academic parameters. No written submission is needed although you may need to prepare something to help guide your presentation.

4. **Final Assignment**

*(40 marks)*

The final assignment for the course will be substantially informed by all work done throughout the course. All of the work completed in the course, both inside and outside class time, and the assignment in particular is intended to have direct application to dissertation work or other research endeavors. It is vital, therefore, to make choices to engage in work that is personally meaningful and relevant.

A final submission will incorporate and synthesize all activities and learnings throughout the course. The intention is for you to end up with something that might be included in a dissertation proposal, dissertation, or a paper, research account or a piece of work that will contribute substantially to that end. It must be something that is ready to submit elsewhere. Again, all of the course activities including the assignment will be guided by the course emphases and guiding questions.

For example, say you are interested in exploring fiction in/as research. You might structure your learning in this way:

- **Readings** might include general “required” readings from the list; relevant chapters from one (or more) of the assigned books; relevant chapters from the Handbook of the Arts in Qualitative Research; relevant material, including dissertations, from “recommended readings” list; other material of your own choosing.

- **Activities outside class** are likely to involve experimentation with what fiction in/as research might look like for you and in your work. Here you would follow a creative process. Through this engagement specific issues and challenges associated with fiction as research are likely to arise, including, for example, an awareness of the need for the development of technical skills in certain areas.

- **In-class 'show and tell'** would include sharing your work-in-progress as well as some of your key learnings about fiction in/as research.

- **The final assignment** would be a synthesis of your engagement and learning in the course in a form that

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would advance your thesis/research project. It might be in part an articulation of your arts-informed methodology (perhaps following some of the guiding questions) and in part a sample of your fictional writing. Ideally, it would be something you could submit to a journal for publication.

5. **Course Grade Submission (max 2 pages)**

Grades are not a true indication of learning; however, they provide a gauge for the material objects of the course. Please provide a final grade for yourself including the breakdown of sub-grades from each of the assignments above. Submit with a reflection page detailing thoughts and perspectives regarding your learning and progress through this course. I will consider your reflection to determine your final grade.

Acknowledgement: Many thanks to Dr. Ardra Cole for the basis of this syllabus.

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**Readings/Resources**

Because the genre of arts-informed research moves beyond the borders of conventional social science research methodologies and reaches out to various art forms, it is difficult, if not impossible, to put together a comprehensive reading list. The possibilities for accessing informative, inspirational, and relevant material are almost limitless. So, the following list of reading materials is intended to serve as a starting point for explorations of arts-informed research. The list is divided into sections: required readings for everyone, recommended readings, and genre-specific references for independent study. In some areas there is considerably more published scholarly material available than in other areas. This is reflected in the reading lists. Part of the in-depth study of particular art forms will involve searching for additional material in the area. Titles in crimson are available through WSU libraries. Please feel free to contribute to this list which will be updated on the website.

**Required Readings**


**Recommended Resources**


Ellis, C., & Bochner, A. P. (Eds.). *Composing ethnography: Alternative forms of qualitative writing*. Walnut Creek, CA: AltaMira Press.


Genre-Specific Readings

Note: These are starter lists to be expanded through independent literature search. Also consult required and recommended readings, the list of dissertations, and relevant chapters of the *Handbook of the Arts in Qualitative Research*.

**Visual Art**


**Photography**


Installation Art

Poetry

**Fiction**


**Performance/Theatre/Readers' Theatre**


**Dance**


**Music**


Video

Radio

Zines

Arts-informed and Arts-based Dissertations


Van Halen-Faber, C. (2004). *Seeing through apples: An exploration into the ethics and aesthetics of a

Online links: