

2016

Goodbye to All That! Live Performance for the Refereed Session Trustworthiness and Rigor in Ethnodramatic Performance: Abstract, Poster, Program, and Photos

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Presents

“Goodbye to All That!”

Live Performance for the Refereed Session
**Trustworthiness and Rigor in
Ethnodramatic Performance**



Lake Shore Drive Underpass: Image Credit: ENVOY

Starring Cynthia Lubin Langtiw & Tracie Rogers

With Omar J. Salaam & Kate Trelease

Score and Performance by Andrew Babson

Facilitators Vonzell Agosto & Carter A. Winkle

Written and Directed by

Charles Vanover

Friday, January 15th, 6:30–8:30 pm, Sales Institute Suite 3000
Immediately after the open meeting of the Qualitative Report Editorial Board

Nova Southeastern University, 3301 College Ave, Fort Lauderdale, FL

Goodbye to All That! An Accomplished Teacher's Last Year in the Chicago Public Schools

The Time	The Summer of 2004
The Place	The Offices of the Chicago Teachers' Union
The Occasion	Four narrative interviews shared by Addison Ashland to discuss her teaching and her students
The Script	All words spoken by the actors who play Addison Ashland and Charlotte come from verbatim transcriptions of Addison's four interviews. All words spoken by The Reader and The Crew come from Paula Fox's <i>The Slave Dancer</i> . Thousands of words have been cut, but no words have been added. Every word in the script is uttered in the original order it was voiced or written.

Play List

The BBC Sound Effects Library	No. 18 - Holiday
Lamb (Kruder and Dorfmeister remixers)	Transfatty Acid
Archetype	Null and Void
La Chatte Rouge	Affaires à Faire
Global Communication	8:07
Archetype	Metamorph
Bidi	Detroit Ghetto
Jeff Mills	Reverting
Archetype	Red Shift
Carl Craig & Derrick May	Frustration
Archetype	Persistence of Vision
Jeff Mills	Automatic
Man Called Adam	Easter Song
Jeff Mills	Black is the Number
Bola	Forcasa 3
Surgeon	Badger Bite
Tangerine Dream	Love on a Real Train

Cast

Dr. Cynthia Lubin Langtiw	Addison Ashland: A National Board of Professional Teaching Standards Certified Teacher who worked at New Acapulco Elementary School in Chicago.
Kate Trelease	Charlotte: One of Ms. Ashland’s students in the 6th/7th grade split classroom Addison was assigned in the 2003–2004 school year.
Dr. Tracie Rogers	The Reader: The voice of Ms. Ashland reading Paula Fox’s <i>The Slave Dancer</i>. Addison said the unit where she taught this book was unit she was most proud of during the 2003–2004 school year.
Omar J. Salaam	The Crew: The voice of Ms. Ashland reading the voices of the crew who man the slave ship in Paula Fox’s <i>The Slave Dancer</i>.
Dr. Andrew Babson	The DJ: Dr. Babson wrote and performs the score.
Dr. Carter Winkle	Facilitator: Dr. Winkle introduces and frames the session
Dr. Vonzell Agosto	Facilitator: Dr. Agosto leads the protocols and focus groups that make up the session’s second act.
Dr. Charles Vanover	Writer and Director: Dr. Vanover conducted the interviews and produced the performance.

Dr. Cynthia Lubin Langtiw is a licensed clinical psychologist and associate professor of clinical psychology at The Chicago School of Professional Psychology. Dr. Langtiw’s research interests include spirituality and religion diversity, multicultural competence, migration and immigration and (Haitian/American) identity development. . . . **Kate Trelease Knobloch** is the MYP Director of Performing Arts at James B. Sanderlin International Baccalaureate PK-8 in St. Petersburg, Florida. She received her Bachelors degree in Music Education from Florida State University in 2006, and will graduate with her Masters degree in Educational Leadership and Administration from the University of South Florida in May. . . . **Dr. Tracie Rogers** has been dedicated to service provision around issues as youth work, child sexual abuse, incest, psychosocial implications of HIV, intimate partner violence, gender and sexuality. She has long standing affiliations with Arts-in-Action, Department of Festival and Creative Arts, UWI and Dolly and Associates. . . . **Omar J. Salaam** is a full-time doctoral candidate in USF’s Educational Leadership & Policy Studies program and a Graduate Assistant for the Global Citizens Project. Omar is currently facilitating a participatory action research project for his dissertation proposal with additional research interests in international education, multicultural competence and evaluation. . . . **Dr. Andrew Babson** is a Lecturer at the Graduate School of Education at the University of Pennsylvania, and Adjunct Professor at the Temple University College of Education. His research and teaching focus on the meaning-making practices and mobilities of South African youth. . . . **Dr. Carter A. Winkle** is an assistant professor of Education in the Department of Curriculum and Instruction / TESOL at Barry University. A practitioner of arts-based research methods and methodologies—in particular, ethnodrama and other narrative genres—his research interests include questions related to the corporatization of higher education, as well as gender and sexual identity in second-language teaching and learning contexts through a social justice or advocacy lens. . . . **Dr. Vonzell Agosto** is an associate professor in the Educational Leadership & Policy Studies program. Her research focuses on curriculum/leadership and anti-oppressive education with an emphasis on race, gender, and dis/ability. . . . **Dr. Charles Vanover** is an assistant professor of Educational Leadership at the University of South Florida Saint Petersburg, and his ethnodramas have been performed as part of the peer reviewed programs of the American Educational Research Association, the Ethnography in Education Research Forum, the International Congress of Qualitative Inquiry, The Qualitative Report Conference, and the University Council of Educational Administration.

Description of the Research

This performance at Nova Southeastern University of "*Goodbye to All That!*" is a public forum, and video and audio recordings will be taken of all major events along with still-photos, notes, and observations. These records are public documents and will be used to understand performers' and audience members' response to the show.

Participation in this public event implies consent to participate in data collection to inquire into the reception of the work. Data collected will be analyzed, coded, and interpreted by members of the research-team and their students over an extended time period. Findings will be disseminated in reports, articles, and through arts-based methods. Photos of performers, research-team members, and audience members may be published and these photos may be shared on web pages managed by the research-team and other parties. Performers will be identified by name. Audience members will not be identified by name in these products without their explicit consent.

All rehearsals and the performances of *Goodbye to All That!* at Nova Southeastern University will be videotaped. During the second half of a performance at Nova Southeastern University, all members of the audience will be asked to participate in focus groups to discuss the show, and some members will be recruited for groups lead by members of the research-team. Discussion in the recruited groups will be recorded. Discussion in the other groups will not be recorded. These focus groups are the performances' *second act* and are intended to help audience members learn from the performance (see MacDonald et al. (2007)). Audience members may leave the performance or the focus groups at anytime.

If you have any questions about this study, you can contact the investigator Dr. Charles Vanover at vanover@mail.usf.edu.

This work was supported, in part, by the University of South Florida Research & Innovation Internal Awards Program under Grant No 0077505.

The Second Act: Three Protocols and a General Discussion

The second act of *Goodbye to All That!* is organized around a set of three timed protocols conducted inside of the performance space, along with a final group discussion. The timed protocols are a knowledge-building strategy; they are intended to help the TQRC community discuss the performance and give all members a chance to see what they might say about the ethnodrama.

Following MacDonald et al. (2007), discussion during the three rounds of protocols will follow a few simple rules.

- Audience members will be divided into groups of no more than four people.
- Each group member will share their response to each prompt, separately.
- Each group member's response will last for 90 seconds, and then the next member will speak.
- All group members will listen without interrupting, until it is their turn to speak.
- Each individual protocol will end with a brief general discussion.

Some protocol groups will be recorded by members of the research team. Other protocol groups will not be recorded. Participation within the recorded protocol groups is voluntary and participants will be asked to provide verbal consent before recording commences.

Once audience members have formed their groups, we ask them to discuss the show informally before Dr. Vonzell Agosto leads the three rounds of protocols.

Protocol Round 1: Individual group members should respond to the following prompt for 90 seconds each:

What questions does the performance raise, and what have you learned, about Addison Ashland's character, choices, and situation?

Protocol Round 2: Please respond to one of the following three prompts for 90 seconds each.

What questions does the performance raise, and what have you learned, about *Goodbye To All That!* as 1) a piece of research, 2) a work of art, or 3) a tactic of intervention and work of social justice?

Protocol Round 3: Please respond to the following prompt for 90 seconds each.

What questions does the performance raise, and what have you learned, about *Goodbye To All That!* as a piece of research that supports dialogue on teacher retention policy?

Report out: You will have 5 minutes to work together as a group; please be ready to share to the full audience the group's views on the following questions:

Is *Goodbye to All That!* a trustworthy and rigorous piece of research-informed theatre? Why? Why not? Can any performance rigorously communicate everyday life? How?

Optional Questions:

Describe your experience of participating in the data collection for this project. Do you believe this performance of *Goodbye to All That!* matters?

Other questions or comments?

If you have any questions about the performance please contact Charles Vanover vanover@mail.usf.edu. If you have questions about the research process, you may contact Charles Vanover at 734-717-6110

Post-Show Publication Opportunity: Responses due February 14th

Please respond to the experience of participating in *Goodbye to All That! An Ethnodramatic Development Process* by writing a response of between 500 and 1500 words that communicates the performance's two acts: the ethnodrama and then the 3 protocols and group discussion. These responses may be formal reviews or products of arts-based methods.

Responses will be reviewed according to the process described below and will be sent to *The Qualitative Report* where the editors of the Journal will put them through *The Qualitative Report's* regular review process. Thus all submitted responses should follow the *Journal's* publication guidelines:

<http://nsuworks.nova.edu/tqr/policies.html#whatcansubmit>.

Submissions that actively engage with the theme of the session—*Trustworthiness and Rigor in Ethnodramatic Performance*—will receive preference. We are interested in submissions that link the issues raised by the performance event to the broad traditions of qualitative inquiry of concern to audiences served by *The Qualitative Report*.

Respondents unfamiliar with ethnodrama as a means of inquiry and research dissemination might engage with the following works

Beck, J. L., Belliveau, G., Lea, G. W., & Wager, A. (2011). Delineating a spectrum of research-based theatre. *Qualitative Inquiry*, 17(8), 687-700.

Harris, A., & Sinclair, C. (2014). *Critical plays: Embodied research for social change*. Rotterdam, The Netherlands: Sense

Saldaña, J. (2011). *Ethnotheatre: Research from page to stage*. Walnut Creek, CA: Left Coast.

If materials from the session are accepted by *The Qualitative Report*, the *Journal* will create a published product similar to the article and response Dr. Vanover and Dr. Ruth Nichole Brown published in *The International Journal of Qualitative Studies in Education (QSE)*:

Vanover, C. (2014). Teaching the power of the word. *International Journal of Qualitative Studies in Education (QSE)*, 27(7), 922-942.

Brown, R. N. (2014). Teaching love: "Teaching the power of the word". *International Journal of Qualitative Studies in Education (QSE)*, 27(7), 943-945.

Please send the response to Inquiry.Theatre@gmail.com along with a brief author bio by February 14, 2016.

Review Process

Dr. Vonzell Agosto of the University of South Florida will provide the initial screening and will inform writers if their response has been accepted for the next round of reviews. All accepted responses will then be reviewed by at least one other member of the research team for clarity and accuracy. Writers will receive an edited response to their submission by March 15th, 2016. Writers will have until March, 29, 2016 to respond to the editorial changes. On April 1, 2016 the script to *Goodbye To All That!* and the responses to the session will be sent to *The Qualitative Report* to be evaluated in the *Journal's* regular review process. *The Qualitative Report* has agreed to review these submissions, but the *Journal* does not guarantee publication. Works that engage with critical issues in qualitative research will likely receive preference by *The Qualitative Report's* editorial staff.

Audience members are free to respond to the performance event in any way they wish, as long as they follow the principles of fair use. The publication process outlined above is one opportunity to discuss the work, but does not limit audience response. *The Qualitative Report* will make the final determination about whether the material produced by the session meets the needs and standards of the *Journal*.

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