



INSTRUCTOR: David M. Boje, Ph.D.

Office: BC 318 Home: 532-1693, Call between 9 AM and 8 PM

email: <dboje@nmsu.edu>

MEETS: 2:35 to 5:05 PM on Tuesdays in Business Complex 204. [Help Fill our Seminar with Best & Brightest by distributing this flyer](#)

OFFICE HOURS: Tues 12:30 PM to 1:30 PM - Frenger Food Court (by Dynasty, at a table); or Tues 1:30-2:30 Tamara Journal Office Regents 422; or Please call 532-1693 for appointment

IMPORTANT DATES: Classes begin **Aug 25 2009** ; Holiday Mar 21; Thanksgiving Break Nov 23-27. Final exam class for presentations is Dec 8th 2009 . Please Set Aside in your calendar the Oct 2nd & 3rd 2009 dates of WHAT'S ART? exploring the Creative Economy of Dona Ana County Convention More info at <http://talkingstick.info> We will work on this research together and you will have your own individual research based on your academic field of study.

SYLLABUS 685.1 *Story Research and Consulting to Organizations*. We apply various qualitative story and narrative research methods (plot analysis, script analysis, life history, and restorying) to action research projects. Students will conduct story noticing assessments and (proposed or enact) interventions with a local consenting organization. They will write it up for possible publication.

Open to all Ph.D. students; and to any masters student (by permission of instructor). Contact David Boje for more information. Ph.D. students from Education, English, and several other disciplines besides Business have expressed interest in a course that is about storytelling research as well as about how to use it in organizational change and development work. All are all welcome!

REQUIRED Online Book

[Boje, D. M. \(2008\). *Storytelling Organization*. London: Sage.](#)

See <http://storytellingorganization.com>

FREELY PROVIDED

Boje, D. M. (2008) [Story Consulting Textbook](#). On line version is updated daily so download new version of chapters just before class to be sure you are current

RECOMMENDED:

Boje, D. M. (2001). Narrative Methods for Organizational and Communication Research. London: Sage. [If not in bookstore, Order from Amazon](#) Has basic analyses such as deconstruction, theme analysis, grand narrative, plot, story network, etc. and introduces concept of antenarrative. [Antenarrative](#) is a bet and a pre-story that can aspire to be very transformative. I will teach you the genealogical method, which is not in this book.

Consult the [Annotated Bibliography](#)

Service Learning/Civic Engagement Requirement

Each year there are free-to-the-public service learning 'consulting by storytelling' projects with different sectors of the economy. An example is facilitating 20081st Annual Arts Convention, organizing task forces with local public, private, and grassroots organizations to bring together leaders of city, town, university, and commerce to develop the arts economy. Results included actual interventions, such as museum scavenger hunt, Winterfest to vitalize downtown businesses, and other aggressive marketing of Arts and Culture of Las Cruces and Mesilla Valley. This is also civic engagement: doing storytelling consulting intervention that bring about more socioeconomic ethics of justice and equality by working with government, economic, education, and small business communities. Service Learning/Civic Engagement applies course content to your volunteerism, and includes your reflexive processing of experience in your notebooking and in your report and presentation assignments. The aim of your volunteerism is a collaboration with community members to effect interventions that add value to your education and to the socioeconomic situation of the community.

We will do this together, and perhaps a joint paper will emerge. The other activity is to do some aspect of storytelling in relation to your own specialty, perhaps relating the method or theory to your thesis work.

Weekly Readings

I will not select too many at the get go. I want to stylize the choices according to your background and aspirations. I will change the list as we go forward. Please come to class prepared, having done notes on each reading, ready to discuss fine points. You will see that small assignments prepare you for getting into the field, collecting stories, doing your restory work with the client, and writing up publishable findings. I will help you each step of the way.

SCHEDULE (Please check it before class, each week -- for changes)

Schedule for Semester

Week 1: First Class --> Guest will be artist, Virginia Maria Romero

What is STORYTELLING RESEARCH?

o Read Intro Chapter to Storytelling Organizations and Critical Theory Ethics book

Read on line course book, Introduction: [WHAT IS STORY CONSULTING?](#)

Optional:

o Read the Introduction chapter in Narrative Methods book to get understanding of antenarrative

o See video Story of Stuff <http://storyofstuff.com/>

o Intro to Story Noticing - [Bill Viola Getty Museum Video](#)

o Intro to Story Fractals - [Trippy Fractal Video](#)

o Improve Everywhere [Home Depot Video](#)

o Ch 1 [What are 2 Kinds of Story Consulting](#) Story Consulting Book

o **Handouts:** Walter Benjamin's classic 1936 essay, Storyteller: Answer Question: are living story skills being deadened by narrative-abstraction in our science and in the information systems of society?

Assignment for next week: Pick an organization (any kind, but with some longevity) - in the Arts Scene (<http://talkingstick.com> click Arts Scene fore data bases) and come to class with a scrapbook of its visual storytelling, any public text, any semblances of founding story, narrative, and antenarratives. Do field visit: **Please visit one of the weekend arts events: Arts Ramble is First Friday downtown mall (Main St);)**; or [Las Cruces Farmers & Crafts Market](#) & every Sunday/Thurs is [Mesilla Arts, Crafts & Seasonal Produce Market](#) (Thurs) 11 a.m.-4 p.m.; (Sun) 12-4 p.m. Or set up your own contact - databases at <http://talkingstick.info>

Your assignment: Write fieldnotes in a notebook.

Fieldnotes-

Know your Standpoint - You are taking what Dorothy E. Smith (1990 calls a 'standpoint.' You are taking the standpoint of the artists in what is called the Creative Economy of southern New Mexico. Art is creative labor.

Notice Gender - The creative economy is based, I believe, on an inequality of labor power of men and women. We are asking you to begin SEAM be becoming a participant observer, and noting 'living stories' of working conditions, work organization, 3C's (communication, coordination & conciliation), training, time management, and strategy development.

Focus on Noticing and Noting Living Stories - The living stories situate already given ways of sensemaking in the practical activities of artists and arts and culture organizations. There are forms of thought embedded in the living stories, that is a sensemaking currency (Boje, 1991: 106). of the Arts Scene. Storytelling therefore is a sensemaking currency, where living stories, narratives, and antenarratives are the medium of exchange.

Living stories access the co-ordering of artists' practical activities as sensemaking subjects.

Beware of Narrative Reduction! Narrative, in social science (according to Triadic Storytelling Model, above) cancels out living story's embedded concepts, and replaces them with abstract ones. Social science usually aligns with narrative since it is one the side of producing abstract concepts, and erasing the living stories of co-ordered activities that are situated in Structure and Behavior social relational substructure, as well as in working conditions, work organization, etc. Narratives are good at branding, being specific about a path taken. Their weakness is abstraction. Narratives tend to develop one logic (monologic) and one perspective. The narrative representations erase living stories, the life world of living people, in order to form characters, to switch agency from person to social beliefs, social norms, etc. Narrative is swapping out reality of grounded living story activities to make generalities. Narrative makes up concepts at the social level, to do away with people's sensemaking living story specificity.

Narrative abstraction is accomplished by erasure of living stories, giving people abstract-concept-natures, to express a principle, idea, norm, or belief at the social level. This makes for efficiency in communication, but its different sensemaking than living stories. Narratives abstract, and living stories are more dialogical, have a polyphony of points of view, as you enter the web of living stories, situated in human activity. Narrative aggregates, makes living story over, into erasure.

Antenarrative - Antenarratives are a kind of storytelling that shapes the future, making bets, moving and traversing before the more solid, petrified narrative, abstraction, and monologic sets in. There are four types of antenarratives: linear, cyclic, spiral, and rhizomatic networks. Linear are easy to spot, they have a beginning, middle, and end, such as in goal setting, strategic plans, action plans, etc. Cycles have stage by stage steps. Linear and cycle thinking allows time to be reversible. Look backwards, re-trace your steps, get to the beginning. Spirals veer way, and you cannot go backwards. Rhizomes network in all directions, and you cannot re-trace time or space moves.

When you are bringing change to an organization, or an entire economy, you are dealing with all four kinds of antenarrative-storytelling.

So What? In doing field notes, please sort out narratives, living stories, and antenarratives.

There is a good reason why we don't do surveys or formal interview schedules.

1. "Individuals are asked questions presumably in an interview" (Smith, 1990: 44).
2. Answer are detached from practical living stories in the interview situation so they can be ignored, reassessed, or fragmented into some minor quote, and coded into concepts, descriptions, evaluations, and prescriptions (This is what Smith calls Trick 1).
3. Statistical manipulations are made to living story fragments, as in-place metering devices, or becoming 'data' to craft "central tendencies" (p. 45) (This is Smith's Trick # 2).

4. The research re-narrates the social aggregate, in narrative, making central tendencies into character attributes of social norms, social beliefs, or social values within the bounds of abstract concept maps that have been substituted in steps 1 to 4 for the territory. Its an act of rhetoric (Trick #3).

Please take verbatim Fieldnotes, that are tapping into the living story sensemaking keeps your categories on the ground. The danger is when you craft narratives (such as in your report, in root cause maps) because you are concept-driven, and leave the grounded currency of sensemaking behind. Narratives compose a virtual reality

There are narratives in the field. People are always moving up the scale of abstraction in storytelling, erasing living stories in favor of narrative rigidity.

Therefore, it is important in your inquiry procedures to not become obsessed with concept, and focus on the "socially organized practices of real people" (Smith, 1990: 46) in what I call the living stories of people's worlds.

People in formal organizations are caught up in substituting narrative abstractions, like Creative Economy, creative worker, Creative City, etc for the actual living story ground, of embedding working conditions, work organization, etc.

I have a thesis: Arts Scene commodities (artists & artists) are courting the exchange of art for money in such a way that the commodity and money appears to become the agent, and the agent of the living artist in the Creative Economy gets displaced.

The WHAT'S ART? Convention is about how artists can become agents, as they set about selling art. You will find something quite curious. Not only is the Arts Scene not on the official State map (see above), art does not sell too well around here.

I think antenarrative path to the future of Arts Scene is to develop socially organized practices of artists and their organizations that results in art sales.

If artists are not selling their art, then what are they actually doing for Creative Economy. This is where the gendered nature of Creative Economy comes in. Art is feminized work. Actual people (both men and women) are feminized in their working conditions, and working organizations. It is bait and switch. The creative Economy keeps our attention on a narrative of abstract forces operating without human will or intention of those artists active in the process of wealth generation (Smith, 1990: 47). Artist are creative capitalist entrepreneurs, who are not well compensated for stimulating the activity and money-exchanges in the wider Creative Economy.

You get to finish this storytelling in your investigations and interventions. The trap is staying immersed in narrative, when you could be focused on the ground, on life in living story sensemaking.

Your task is to antenarrate a future of the Arts Scene where artist make a fair living.

Week 2: Have read by today

Walter Benjamin classic essay on Storyteller

o Boje, D. M. 1991. "[The storytelling organization: A study of storytelling performance in an office supply firm.](#)" *Administrative Science Quarterly*, Vol. 36: pp.106-126.

Optional:

Ch 2 [What is Genealogical Method?](#) SC Book

o See Narrative Method chapter on Microstoria

o Intro to Storytelling Organization: [What are 8 types of sensemaking story?](#) Intro to storytelling org book

o For Marketing students: How is Understanding an Advertisement Possible? by Trevor Pateman -- [Essay uses Roland Barthes approach to narrative](#)

Assignment for next week: Enter the public debate on the relation of Narrative to Living Story and Antenarrative. Go to my Wikipedia (Sjuzhet/Fabula) or story or narrative or similar entry and make an improvement in grammar, style, content, perspective. <http://en.wikipedia.org/wiki/Sjuzhet>

Week 3

o Story Ethics chapter from Critical Theory Ethics book

o Chapter 11 on Aunt Dorothy's Murder/Suicide in *Storytelling Organizations* Book

Optional:

o Ch 1 Narrative Methods - Deconstruction

o Jacques Derrida 1979 essay, Living On: Border Lines

o Ch 3 [What is Practical Storytelling Consulting](#) SC Book

o Ch 9 [Developing Organizations](#) Storytelling Org Book

o Why I do not assign managerialist story consulting books? Boje, D. M. 2006a. Pitfalls in Storytelling Advice and Praxis. *Academy of Management Review*, Vol 31 (1): 218-224). This is a review of six storytelling consulting books, and consulting practices. Issues are raised and opportunities for future research.

Week 4

Planning for Storytelling Research and Consulting to What's Art Convention (Oct 2-4 2009)

Optional:

- o Ch 4 [Why do Storytelling Organizations Crave Story Control?](#) SC Book
- o What is the dark side of Knowledge Management Story Consulting? Boje, D. M. 2006d. The Dark Side of Knowledge Reengineering Meets Narrative/Story. Organization: The Critical Journal of Organization, Theory and Society. [Click here](#) for pre-publication pdf.
- o Chap 3 from volosinov book Marxism and the Philosophy of Language (1930/1973) pp. 125-140

Week 5

o Please Set Aside in your calendar the Oct 3-5 2009 dates of WHAT'S ART? exploring the Creative Economy of Dona Ana County Convention More info at <http://talkingstick.info>

ASSIGNMENT: Turn in Title and abstract for your term project

Optional Narrative Methods book, ch 3, Microstoria

- o Ch 5 [What is Mythmaking in Story Consulting?](#) SC Book
- o What is antenarrative? Boje, D. M. forthcoming. The Antenarrative Cultural Turn in Narrative Studies. To appear in book edited by Mark Zachry & Charlotte Thralls The Cultural Turn Communicative Practices in Workplaces and the Professions. Amityville, NY: Baywood Publishing [View pre-publication PFD](#)

Week 6

o Chap 5 Semiology from Visual Methods book (Gillian Rose)

ASSIGNMENT: Turn in an outline listing the various parts of your article

Optional:

- o Ch 6 [What is Mythmaking in Story Consulting](#)

Week 7

o Boje, D. M. 1995. "[Stories of the storytelling organization: A postmodern analysis of Disney as 'Tamara-land'](#)" Academy of Management Journal. Vol. 38 (4): 997-1035.

o Gabriel chapter from 2004 book - handout

ASSIGNMENT: Turn in 1 to 2 pages on contribution you see your article making to the field; a paragraph laying out the major sections of your article

Optional:

- o Ch 7 [What Story Consultants Need to Know About Collective Memory?](#)

Week 8

- o Article selections by class members

Assignment: Turn in about 3 to 5 pages of literature review for your article. Please be critical instead of just summarizing existing theory

Optional:

- o Ch 8 [How to Write Strategy Story?](#)

Week 9

- o Ch 4 Content Analysis form the Gillian Rose book on Visual Analysis

- o handout - Article selections by class members

- o Intertextuality chapter from Boje book on Narrative Methods

ASSIGNMENT: Turn in methodology section (2 to 3 pages) of your study.

- o CH 9: [WHAT IS HOLOGRAPHIC STORY CONSULTING?](#)

Submit the literature review of your article

Week 10

- o Article selections by class members

Optional:

- o **CH 10: [HOW DOES STORY CONSULTING RELATE TO MARKETING?](#)**

Spring Break Mar 24 to Mar 28 08

Week 11

<http://scmoi.org> -- time off for class to finish up article draft

Week 12

ASSIGNMENT: Turn in the first part of your analysis section of your study

- o **CH 11: [WHAT STORY CONSULTNANTS NEED TO KNOW ABOUT STORYABILITY AND COMPLEXITY?](#)**

Week 13

ASSIGNMENT:: 2nd part of your analysis section

- o CH 12: [WHAT STORY CONSULTING NEEDS TO KNOW ABOUT POWER TOOLS?](#)

Week 14

- o CH 13: [WHAT STORY CONSULTING NEEDS TO KNOW ABOUT DIFFERENCE BETWEEN CRITICAL THINKING AND CRITICAL THEORY?](#)

ASSIGNMENT: Turn in the implications and conclusion section of your article Work on drafting your article

Week 15

- o CH 14: [WHAT STORY CONSULTANTS NEED TO KNOW ABOUT THE 'L-WORD'?](#)

Make final revisions before final presentation next week & Submit first draft of your consulting research paper, in the format of the journal you are submitting to, complete with abstract, intro, lit review, method, findings, implications, conclusion, references, and name of journal you will submit it to

Final presentation of your 2nd draft of consulting project papers will be done during exam week - **Dec 8th 2009 in BC 204**

BEHAVIORAL OBJECTIVES

1) Students completing the course will have a mastery of several story research approaches to studying *story behaviors*. I can include the use of N-Vivo text analysis software. But, I much prefer scrap booking, deconstruction, and intertextuality without it. Choice of methods depends upon the field sites selected. Students will be able to collect story fragments in ethnographic field work, in documents, and in the non-verbal and non-text expressivity of art and architecture as well as the gesture and rhythm of story theatrics. *Story behavior* research and consulting is not about doing interviews or making collections of organization folktales, or narrative archetypes. Students completing the course will be able to collect and analyze field notes and recordings of story behaviors.

2) Students will conduct field research (&/or consulting) on a New Mexico, long-lived "storytelling organization" using genealogy research methods. It gets at the more epic aspect of storytelling. Epic looks at the systemicity of story behaviors, in their emergent, on-going *in situ* processes. Managerialist story consulting, on the other hand, imposes a cohesive-narrative-beginning, middle, end-dogma onto story that I call BME (see *Storytelling Organization* book). For narrativists story must have coherence: beginning, middle & end (BME); be linear in its development, and be monophonic (told by one informant in the manner that management prescribes). Epic story consulting addresses the entire storytelling organization as a collective constellation, in all its dialogisms (polyphonic, stylistic, chronotopic, & architectonic), that is ever-changing and rearranging in emergent complexity.

3) We will work on some things as a class; Students will conduct an "storytelling organization" intervention consulting project on a long-lived New Mexico organization. Students may work in teams, but each person must write their own individual independent sections of a project. a different kind of project that does not involve a specific site: story consultant Gabriel Gargiulo has asked for students to operationalize his story model using metrics; and other projects students suggest.

4) Ph.D. students are expected to produce a publishable-quality journal article for submission to one of the journals that focuses upon story research and/or story consulting practice in their chosen discipline. They are expected to submit it first to some conference, such as <http://scmoi.org>, critical management studies in UK, Academy of Management, etc. Masters students are expected to produce a professional consultation report detailing story behaviors observed, and appending field notes and other documentation. Masters students are expected to do less reading than Ph.D. students.

5) Students learn the ethics of story consulting practice and research. This includes following New Mexico State University IRB Human Subjects procedures. Please have anyone doing interviews fill out the following consent form. Please review any material with the client that you intend to appear in any kind of conference paper or publication. [Please see IRB Approved Consent Form \(Feb 2007; renewed Jan 08\)](#). Please have interviewees complete a [Confidentiality Form](#) (copy to be stored in Boje's office, BC 318; give copy to interviewee)

PLEASE SPREAD THE WORD ABOUT THIS UNIQUE SEMINAR EXPERIENCE

Our seminar will include methodologies for story research (deconstruction, theme analysis, grand narrative, plot analysis, etc.); will also include story intervention approaches such as “[restorying](#)” (defined as collecting the dominant (oppressive) stories of the organization that set up its posture and power, and then intervening to constitute a new story that has liberatory potential (White & Epston, 1990). Storytelling consulting to organizations is a blossoming field (about 50 books on it at Amazon.com). Most of these story consulting approaches are pretty naive, with advice like teach CEO to tell a stump speech story, and somehow that will change the organization (Boje, 2005f).

About your Instructor: Professor David Boje is an internationally-acknowledge expert in organization story research. He has published over 60 referred journal articles, written a book in narrative method, and has book contracts under review with Sage and Wiley publishers for follow-on book projects. He has just completed chapters on story research for two scholarly handbooks, and a review of the story praxis books for *Academy of Management Review* (Boje, 2005a, b, c, e, f). One of his first tier-one journal articles was in *Administrative Science Quarterly* (1991) which was a consulting project to an office supply firm. Kaye (1996) developed a highly successful storytelling organization consulting practice down under with the approach. Boje teaches classes in small business consulting (Mgt448/548) using theatrics of storytelling and Socio-Economic approaches (Boje & Rosile, 2003, b, c).

GENERAL SYLLABUS POLICY

- **Incompletes ("I" grades):** Given for passable work that could not be completed due to circumstances beyond the student's control (e.g., severe illness, death in the immediate family). These circumstances must have developed after the last day to withdraw from the course. Requests for "I" grades should be made to the instructor, but must be approved by the Management Department Head.
- **Withdrawals:** It is the responsibility of the student to know important dates such as University drop dates; last day to withdraw with a W is March 16. Moreover, it is the responsibility of the student to officially withdraw from any class that he or she intends to drop.
- **Cheating:** Cheating will not be tolerated. Punishment for those caught cheating will be an 'F' in the course. The person will also be subject to further sanctions as indicated in the student code of conduct.

STUDENTS WITH DISABILITIES: If you have (or believe you have) a disability & would benefit from classroom accommodation(s), contact the Services for Students with Disabilities (SSD) at Corbett Center , Room 244 (Phone 646-6840; TTY 646-1918). All medical info is treated confidentially. Do not wait until you receive a failing grade. Retroactive accommodations cannot be considered. Information, instructions & forms from the Services for Students with Disabilities Office are online at <http://www.nmsu.edu/~ssd/index.html>. **Accommodations:** SSD Office, 646-6840 (Corbett Center , room 244); **Discrimination:** Office for Institutional Equity, 646-3635, Off Loughlin House.

Student Responsibilities

1. Within a few days of the start of the semester, register with SSD & obtain forms.
2. Within the first 2 weeks of beginning of classes (or within 1 week of the date services are to commence), deliver the completed forms to the instructor(s).
3. Within 5 days of giving the forms to faculty & at least 1 week before any scheduled exam, retrieve the signed forms from faculty & return them to SSD.
4. Contact the SSD Office if services/accommodations requested are not being provided, not meeting your needs, or additional accommodations are needed.

Faculty Responsibilities

1. Within five 5 working days after student gives you the forms, sign them, retain a copy, & return originals to the student.
2. Contact SSD immediately if there are any questions or disputes regarding accommodation(s), disruptive behavior, etc.
3. Refer the student to SSD for any additional accommodations.