THED 699: Thesis II (3 credits)

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Prerequisites: THEA 600, 670, 530, 540, 560, 680, 690, 531, 541, 561, 690

Course Description: In this course, students will finish the Promptbook for their Master’s thesis project and produce the show that accompanies it, OR complete a traditional Master’s Thesis/Project.

Course Objectives:
1) To ensure that students complete a quality promptbook/dramaturgical protocol for the show they will produce, or a quality Thesis/Project.
2) To apply the best approaches to research for a protocol, promptbook and producing a play, or a Thesis/Project
3) To strengthen skills in research, writing, directing, and producing a play (if applicable).
4) To produce a quality protocol, prompt book, and production of a play, or a quality Thesis/Project.

Outline of Course Content:
1) Final Promptbook/Dramaturgical Protocol = MA Thesis; Produce the play referenced in the promptbook.
2) OR a traditional MA Thesis/Project that has been previously approved.

Course Requirements:
1) Apply for graduation and send the form to your advisor by September 5.
   http://www.unco.edu/grad/forms/deadlines.html

2) Check out the Graduate School website for additional details concerning how to submit your final thesis manuscript, forms that need to filed and signed, all deadlines, thesis costs, etc.
   http://www.unco.edu/grad/forms/index.html

3) Find the Masters Thesis or Creative Project Manual at:
   http://www.unco.edu/grad/new_current/resources/index.html

4) All written documentation is due to your advisor by October 17, 2014 or earlier (preferred) – additional deadlines will be set by your advisor, and to the Graduate School on November 14, 2014. It should be submitted in MLA format 7th edition, with the additional requirements from the Graduate School clarified below.
IMPORTANT NOTES:

1) Students MUST USE Microsoft Word for their thesis document. WHEN YOUR THESIS ADVISOR MAKES CORRECTIONS TO YOUR THESIS DOCUMENT, THESE CORRECTIONS ARE NOT AT OPTION; THEY ARE REQUIRED. IF YOU DISAGREE WITH THE CORRECTIONS, MAKE A CASE TO YOUR ADVISOR AS TO WHY YOU DISAGREE.

2) Maintain a calm, professional attitude, problem solve first yourself, have someone look at/edit your work before you submit it to your advisor, meet all deadlines required by your advisor, and if you have formatting or computer issues, seek help from someone other than your advisor first. Your advisor’s main purpose is to evaluate the content of your thesis, not to serve as your primary editor.

3) Use the latest version of Microsoft Word (currently Word 2011 for MAC and 2012 for PC) and use the formatting tools as opposed to tab button for indents.

4) Avoid editorializing, and do not use first/second person or future tense.

5) Refer to the example thesis on Blackboard under Course Materials for an example of each section below.

6) If you have chosen to research a topic instead of producing a play, see the additional example on Blackboard under Course Materials.

7) It is highly recommended that students seek out an editor to help with the writing process. The graduate school has a list of approved editors.

Below are the overall Final Thesis Requirements:

Promptbook Option:
(You have completed what is written in black below, yet still need to complete what is written in red in THED 699 (with notations in green.)

NOTE: Your advisor may suggest adding to the protocol that you submitted at the end of Thesis I, may send comments about research/additional information that should be considered and/or added, and may also suggest additional resources to assist you with your research.

Cover Page
Title Page
Signature Page
Acknowledgements
Table of Contents
Chapter I: Prospectus

Chapter II: Dramaturgical Protocol

Section I: Glossed Playscript - the actual script itself that you already turned in at the end of Thesis I. – The actual script itself is NOT IN FINAL THESIS DOCUMENT– yet submit it to your advisor. Simply write the
version of the script used in this section. The Glossary goes below in Section III. Area A.

Section II: First Responses
A. Pluses – elements of the play to which you respond in a strongly favorable way.
B. Minuses – elements to which you respond negatively, or elements that seem problematic in terms of potential production. This might include acting problems, casting problems, design problems, language problems, structural problems.
C. Questions – elements that leave you with a question of one sort or another
D. Clues – elements that seem to provide a way into the play; elements that reveal some aspect of this work. Be responsive to reactions that seem inappropriate or socially incorrect.
E. Imagery – note strong appeals to the senses, strong visual or aural responses.
F. Concretes – specific objects or activities potentially critical to the play’s characters, action, world.

Section III: Supplements to the Playscript/Areas of Inquiry
Area A: Source Studies
2. Geographical references and place names: (include maps)
3. Pronunciations
4. Literary allusions
5. References to the natural world of the play
6. References to the social/political/cultural/ideological worlds of the play

Area B: The Author and His/Her World
1. Include a biography and history
2. Include the author’s commentary on the play, if available.
3. Include information about events within the world of the author that might shed light on the playscript; parallels between the world of the author and the world of the playscript.

Area C: World of the Play
1. Connections: an honest exploration of the personal connections that you make with the work; eccentric connections; intuitive links made between the play and other material that might prove productive, even though on the surface that may seem unusual or unlikely.
2. Your argument for the relevance of this work to a contemporary audience; what are the parallels and comparisons that would drive the play home for us today? Items to consider: materialism, racism, sexism, issues of sex and gender, power, crime, hate groups, science and technology, media, advertising, family, art, etc.
3. Your suggestion for updating the work or for moving its production from one setting to another. Include your reasons/justification for doing so.
4. Explorations of analogous themes, styles, characters, structures in modern art, fiction, film, music, etc.

**Area D: Production History**
1. Part I: Original – This includes the social, economic, cultural influences on the making of theatre at the time and place of the original production, as well as relevant performance conventions.
2. Part II: Subsequent Production History – This includes productions that stand out in history, and/or may be relevant to your production.

**Area E: Problems – Perceived and Otherwise**
1. Problematic moments or scenes
2. Problematic actions
3. Problematic character interpretations
4. Problematic character interpretations caused by actors who have previously done this role
5. Problem posed by casting difficulties
6. Problematic representations of race, gender, religion
7. Problems posed by the thematic of the text: understanding the meaning or possible meanings of a moment from the play or the play as a whole; weighing contrasting interpretations
8. Problems posed by genres
9. Problems posed by the status of the text (incomplete texts, new texts, multiple texts)
10. Problems posed by dialects
11. Problems posed by pronunciation
12. Problems posed by need for adaptation
13. Problems posed by unusual linguistic or rhetorical styles
14. Problems posed by music or need for musical score
15. Scenic requirements
16. Special effects
17. Problems posed by the world of the play: understanding class structure, understanding pertinent ideologies, understanding daily life in another period, country, class; what people wore, ate, kinds of homes they lived in, how they perceived themselves, their bodies, their use of leisure

**Area F: Applications**

**NOTE:** In your technical and rehearsal process sections below, reference materials/ideas learned in your summer and online courses.

1. Technical Preparation (NOTE: YOU MAY DESCRIBE THE ITEMS BELOW IF DESIRED INSTEAD OF CREATING SKETCHES OR PROVIDING VISUAL IMAGES.)
   a. Limitations and advantages of venue
b. Early sketches and notes about technical elements of concern
c. Resource pictures, color samples, fabric swatches
d. Scaled floor Plan(s) on scale drawing of playing area
e. Perspective sketch, rendering or picture of model
f. Lighting plot and layout
g. Costume designs, resource pictures and flow chart
h. Prop list and resource pictures
i. Final production budget (ticket sales and ad income, itemized expenses)
j. Production and rehearsal schedule

2. The Casting and Rehearsal Process
   a. A journal of the work done (by you) both before and during casting and rehearsals.
      i. This should be an analytical record of the development of your process/craft as you traveled towards performance – not a diary of your each and every thought/complaint. (PUT A LIST OF ESSENTIAL QUESTIONS HERE THAT YOU WILL ADDRESS DURING THE REHEARSAL PROCESS, AND PROVIDE RESULTS/ANSWERS AT THE END OF THE PROCESS IN THIS SECTION AS WELL.)
      ii. Be as specific as possible in documenting both your general approach and the specific process that developed for this particular project.
      iii. Keep the focus on YOUR work by describing: casting procedures and deliberations; warm-up activities and why you selected them; specific problems with actors/technicians and how you dealt with solving those problems; scenes or moments that aren’t working and the rehearsal techniques you use; design or technical changes and why; etc.
   b. A copy of your script showing blocking and business notations, sound and lighting cues, and scene shift cues. (SINCE YOU CANNOT INCLUDE THE SCRIPT IN YOUR FINAL DOCUMENT DUE TO COPYRIGHT LAWS, BLOCKING, BUSINESS, CUES AND Shifts ARE ONLY REQUIRED ON THE SCRIPT THAT YOU TURN INTO YOUR ADVISOR.)

3. Performances
   a. An analytical journal of the performances of the project.
      i. What was transformed, changed, learned in each performance?
      ii. Was the potential of the production (characterizations, technical elements, dramatic arc of the story, etc.) as seen in the developing rehearsals reached?

Section IV: Visual and Textual Responses to the Playscript
A. Non-literal – create a “collage” of images and words, sound tracks, etc.
1. Visual: animals, machines, nature, abstract art, juxtapositions
2. Verbal: lyrics from songs, proverbs, epigrams, fragments of poetry or fiction, headlines, epitaphs, quotes, buzzwords

B. Literal – photos
   1. of the author and his/her world
   2. of people used as models for characters in the play
   3. of the setting in which the play takes place
   4. of costumes or objects from the period
   5. of art work mentioned or alluded to
   6. of productions or designs of the play
   7. from popular media of the period in which the play was written
   8. from the contemporary world that reflects elements in the play
   9. from contemporary productions

Chapter III: Prompt Book
   Hodge Analysis: Given Circumstances, Polar Attitudes, Character, Dialogue, Dramatic Action (Summary Verbs only), Idea, Moods, Tempos.

Chapter IV: Conclusion
   Conclusion Essay
   a. An analysis of the overall experience of the project.
   b. From your initial thoughts to the final curtain, consider:
      i. Was the objective of the project fulfilled?
      ii. Address the overall goal and essential questions from the Prospectus.
      iii. What was learned during each step of the process and overall?
      iv. Of what aspects of the production were you particularly proud?
      v. What did not work and why?
      vi. How will this experience influence your future work as a director/teacher?

Works Cited
   (Section V: Bibliography of Resources)
   Verbal and Non-Verbal
   1. books, articles, essays, dissertations, etc.
   2. video/dvd/cd recordings, etc.

Appendices (If applicable) – ie., letters from community members responding to the play, letters from students or other research/photos not included in protocol.

Produce the Play
Thesis/Project Option
The format and requirements for a Thesis/Project is as follows:

TABLE OF CONTENTS

CHAPTER I. INTRODUCTION .................................................................1
    Goal of Thesis ..............................................................................1
    Purpose of Study .........................................................................
    Significance of Study ...............................................................1

CHAPTER II. REVIEW OF LITERATURE ..................................................

CHAPTER III. METHODOLOGY .............................................................

CHAPTER IV. DISCUSSION ..................................................................

CHAPTER V. CONCLUSION .................................................................

WORKS CITED ..................................................................................

APPENDIX A ......................................................................................

Method of Evaluation: letter grade

Optional Text:
    Grote, David. Play Directing in the School: A Drama Director’s Survival Guide.

Required Texts and/or Reading List:
    MLA Handbook, 7th edition
    Texts and articles from all previous courses in the program should be utilized.

Disability Support Services: Any student requesting disability accommodation for this class must inform the instructor giving appropriate notice. Students are encouraged to contact Disability Support Services at (970) 351-2289 to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.

Honor Code: All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: Honesty, Trust, Respect, Fairness, and Responsibility. These core elements foster an atmosphere, inside and outside of the classroom, which serves as a foundation and guides the UNC community’s academic, professional, and personal growth. Endorsement of
these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate.

**UNC Policies:** UNC’s policies and recommendations for academic misconduct will be followed. For additional information, please see the Dean of Student’s website, Student Handbook link [http://www.unco.edu/dos/handbook/index.html](http://www.unco.edu/dos/handbook/index.html)

**TYPING AND PRODUCTION INFORMATION:** As part of this exposition, style requirements of the Graduate School that override guidelines of style manuals are described.

Master's Thesis Style Manual: The information and guidelines outlined in this manual are designed to supplement style manuals used in the various disciplines and departments. In case of conflict, requirements in this manual take precedence. Any questions should be referred to the Graduate School. The Preface to this manual indicates that there are reasons why UNC has a few requirements that take priority over some requirements of style manuals.

The following style parameters are mandatory for UNC theses, even though they conflict with many style manuals. 1. All chapter headings are positioned 2" from the top of the page. 2. Hypotheses and research questions are blocked and single-spaced. 3. The remainder of the manuscript is double-spaced (with selected exceptions specified in style manuals, e.g., single spacing for excerpts from interviews). 4. No running heads are used. 5. Figures and tables are incorporated into the text. 6. The left margin must be 1 1/2" to accommodate binding.

**ADDITIONAL FORMATTING INFORMATION:**

**Headings**

Do not number headings and format as follows:

**Level 1 Heading: bold, flush left**

**Level 2 Heading: italics, flush left**

**Level 3 Heading: centered, bold**

**Level 4 Heading: centered, italics**

**Level 5 Heading: underlined, flush left**

**Note:**

1) Long centered headers longer than 4" should be single-spaced and inverted pyramid format.

2) Side headers that are longer than 2.5” should be divided into multiple lines and single-spaced.
**Figures/Captions**

In the 7th ed. MLA they do show captions with the figures, so consistency is crucial as well as following the Graduate School Manual regarding numbering 1 - 50... without the decimal and without a chapter designation. According to Owl, this is consistent with their instructions also:

Each illustration must include: a label, a number, a caption and/or source information.

- **The illustration label and number should appear in two places (when applicable):** the document main text (e.g. see fig. 1) and near the illustration itself (Fig. 1).

- **Captions** provide titles or explanatory notes to explain what the reader is looking at, and figure numbers and captions should be flush with the left margin, and below the figure.

- Double space before the text of the thesis to help the figure and caption stand apart from the text. If you wish to cluster photos, simply assign the cluster with one number, such as:

  **Figure 83. Modern Replicas of Colonial Homes**

- **Source information** documentation will always depend upon the medium of the source illustration. If you provide source information with all of your illustrations, you do not need to provide this information on the Appendix for Figures.

**Spacing, and Misc.**

*Note: At times the Grad School Manual overrides the MLA manual.*

The left margin must be 1 1/2" to accommodate binding on the entire thesis or creative project, including the preliminary pages. Top, bottom and Right Margins must be one inch.

The first page of each chapter and new section should start 2" from the top of the page. This would include the first page only of each of the following: Abstract, Acknowledgements, Table of Contents, Lists of Tables/Figures, Chapters, and References.

According to GS Manual, 1 space should follow end of sentence punctuation.

The entire document is double-spaced only, **except:**
Per GS Manual, quotes longer than 3 lines or 40 words should be single-spaced and block-indented.
The appendix must have a separate title page, per the GS guidelines. Appendices should follow the Works Cited section.

Make sure you’re consistent with spacing.

· One space after a period or end of sentence punctuation.

· Spacing above and below sub-headings must be consistent throughout.

· All of the main sections should have 2" top margin on the first page (same applies to the Abstract, Table of Contents, Acknowledgments, Lists of Tables/Figures, 1st page of each Chapter, and the References.)

Title page – the title should be ALL CAPS, since you have not used any more than this in the Signature Page, both the title page and the Abstract should only list this as the title. If you use the full title, you must redo your signature page totally.

Abstract – the author citation should be formatted with the 2nd and 3rd lines as a hanging indent of ½”, and your title should be italicized:

Table of Contents, you use Roman numerals for the chapters, then change to Arabic in the thesis. They must match exactly.

Long tables should start on a new page per GS Manual

**Websites**
Please review guidelines in the Master’s Thesis Manual.
Use the site below for MLA guidelines:
http://owl.english.purdue.edu/owl/resource/747/14/
Evaluating Colorado Teachers Standards (August 2012)

Quality Standard I: Teachers demonstrate mastery of and pedagogical expertise in the content they teach. The elementary Teacher is an expert in literacy and mathematics and is knowledgeable in all other content that he or she teaches (e.g., science, social studies, arts, physical education, or world languages). The secondary Teacher has knowledge of literacy and mathematics and is an expert in his or her content endorsement area(s).

Quality Standard II: Teachers establish a safe, inclusive and respectful learning environment for a diverse population of students.

Quality Standard III: Teachers plan and deliver effective instruction and create an environment that facilitates learning for their students.

Quality Standard IV: Teachers reflect on their practice.

Quality Standard V: Teachers demonstrate leadership.

Colorado Academic Standards for Drama and Theatre Arts

1. Create
The creation of drama and theatre is a demonstration of learned skills in forming new theatrical works, interpreting theatrical works for performance and design, and developing characters and analyzing roles.

2. Perform
The theatre process is a product of the knowledge and essential skills gained in the study of theatre toward the expression of the human experience in story, movement, speech, and staging for an intended audience.

3. Critically Respond
An informed literacy, thoughtful critique, and cultural research are key aspects of theatre arts study. Responding focuses on the artistic and scientific knowledge of conventions, cultures, styles, genres, theories, and technologies needed to know better choices and best practices.

Standard Grade Level Expectation:
High School – Extended Pathway

1. Create
1. Character development in improvised and scripted works
2. Technical design and application of technical elements
3. Ideas and creative concepts in improvisation and play building
4. Creation, appreciation, and interpretation of scripted works

2. Perform
1. Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences
2. Technology reinforces, enhances, and/or alters a theatrical performance
3. Direction or design of a theatrical performance for an intended audience

3. Critically Respond
1. Contemporary and historical context of drama
2. Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions
3. Respect for theatre professions, cultural relationships, and legal responsibilities

High School – Fundamental Pathway
1. Create
   1. Creative process in character development and script improvisation
   2. Technical elements of theatre in improvised and scripted works
   3. Expression, imagination, and appreciation in group dynamics
   4. Interpretation of drama using scripted material

2. Perform
   1. Communicate meaning to engage an audience
   2. Technology reinforces, enhances, and/or alters a theatrical performance
   3. Directing as an art form

3. Critically Respond
   1. Analysis and evaluation of theatrical works
   2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions
   3. Respect for theatre, its practitioners, and conventions

The National Council for Accreditation of Teacher Education (NCATE) Standards

Standard 1: Candidate Knowledge, Skills, and Professional Dispositions
Candidates preparing to work in schools as teachers or other school professionals know
and demonstrate the content knowledge, pedagogical content knowledge and skills,
pedagogical and professional knowledge and skills, and professional dispositions
necessary to help all students learn. Assessments indicate that candidates meet
professional, state, and institutional standards.

Standard 2: Assessment System and Unit Evaluation
The unit has an assessment system that collects and analyzes data on applicant
qualifications, candidate and graduate performance, and unit operations to evaluate and
improve the performance of candidates, the unit, and its programs.

Standard 3: Field Experiences and Clinical Practice
The unit and its school partners design, implement, and evaluate field experiences and
clinical practice so that teacher candidates and other school professionals develop and
demonstrate the knowledge, skills, and professional dispositions necessary to help all
students learn.

Standard 4: Diversity
The unit designs, implements, and evaluates curriculum and provides experiences for
candidates to acquire and demonstrate the knowledge, skills, and professional
dispositions necessary to help all students learn. Assessments indicate that candidates can
demonstrate and apply proficiencies related to diversity. Experiences provided for
candidates include working with diverse populations, including higher education and P–
12 school faculty, candidates, and students in P–12 schools.

Standard 5: Faculty Qualifications, Performance, and Development
Faculty are qualified and model best professional practices in scholarship, service, and
teaching, including the assessment of their own effectiveness as related to candidate
performance. They also collaborate with colleagues in the disciplines and schools. The
unit systematically evaluates faculty performance and facilitates professional
development.

Standard 6: Unit Governance and Resources
The unit has the leadership, authority, budget, personnel, facilities, and resources, including information technology resources, for the preparation of candidates to meet professional, state, and institutional standards.

**National Association of Schools of Theatre (NAST) Teaching Competency Standards for Theatre Education**

The theatre teacher is expected to understand the total contemporary educational program-including relationships among the arts-in order to apply theatre competencies in teaching situations and to integrate theatre instruction into the total process of education. Essential competencies are:

1. An understanding of child development and the identification and understanding of psychological principles of learning as these relate to theatre education;
2. An understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs;
3. An ability to assess aptitudes, experiential backgrounds, skills, and interests of individuals and groups of pupils, to devise learning experiences to meet assessed needs, and to manage classrooms and rehearsals effectively;
4. A knowledge of current methods and materials available in all fields and levels of theatre education;
5. An understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them;
6. An understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and in the objectives and procedures of the curriculum; and
7. An awareness of the need for continuing study, self-evaluation, and professional growth.