

THED 690: Thesis I (3 credits)

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Prerequisites: THED 530, 540, 560, 600, 670, and 680.

Course Description:

In this course, students will either complete a prospectus and a portion of the promptbook for their Master's thesis project OR the first three Thesis chapters.

Course Goals:

- 1) To produce a quality prospectus and portion of a promptbook for the Master's thesis project OR the first three Thesis chapters.
- 2) To examine the best approaches to research for a prospectus and promptbook OR the Thesis.
- 3) To strengthen skills in research and writing.

Course Objectives: Students will...

- 1) Continue investigating questions identified in THED 600: Dramaturgy and Research Methodology.
- 2) Continue researching, and thus enhancing the work previously gathered for the Master's thesis project OR Thesis.
- 3) Complete a working first draft of a quality prospectus and initial promptbook, OR required Thesis chapters which are necessary to complete the Master's Thesis project.

Outline of Course Content

- 1) Prospectus (Chapter I). There are two different formats: one for the Promptbook, and one for the traditional Thesis as described below.
- 2) Compile Chapter II of Final Thesis from what you have completed so far in THED 600 of the Dramaturgical Protocol; (or Chapter II of your thesis if you are not producing a play).
- 3) Promptbook (Chapter III). There are two different formats: one for the Promptbook, and one for the traditional Thesis as described below.
- 4) Compilation of document thus far into Final Thesis format.

IMPORTANT NOTES:

- 1) Students **MUST USE** Microsoft Word for their thesis document. For each draft, you **MUST** use track changes so that your instructor can see the changes you have made. Instructors will not read documents that do not contain track change corrections.
- 2) Use the latest version of Microsoft Word and use the formatting tools as opposed to tab button for indents.
- 3) Avoid editorializing, first/second person and future tense.
- 4) Refer to Canvas for examples of each section below.
- 5) If you have chosen to research a topic instead of producing a play, see examples on Canvas as well.
- 6) All students **MUST** have already submitted IRB forms for approval.

- 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.

Course Requirements: **Promptbook Option**

1) Prospectus (Chapter I. Introduction).

The student has already chosen a play to produce for his/her thesis project (OR has chosen to research a topic arranged through his/her advisor.) The student then develops a prospectus that forecasts the course of the thesis project. It should be approximately 15-20 pages long (excluding the Works Cited). It contains a statement of the main question (why you chose this play/project), a formulation of your approach to the play/project (a particular concept or approach you took), and a discussion of the methods and materials used in mounting the production/realizing the project.

The Prospectus is **Chapter I** of your final thesis. Even though some of the sections below are similar to certain Dramaturgical Protocol sections completed in THED 600, your goal is to find more information and expand on your previous research. **Make sure that you write this chapter in past tense. This is a Graduate School requirement. If you cannot “predict” the result, write what you think it might be and change it later if it is not accurate.**

Goal of Thesis: Focus on one primary goal you want to examine in greatest depth. Pertaining to this goal, what essential questions do you intend to answer?

Note: Make sure you address the outcome of the goal and essential questions in your Conclusion (Chapter IV) that you will write in THED 699 whether or not they have been answered.

Purpose of Study: Why produce this particular play/project? Also, clarify the rationale for the reason this particular production/project was chosen. Include a significant amount of information that informs the reader as to importance of this study.

Significance of Study: Why produce this particular play/project today? What is the benefit to today's audience and the life of your school/profession? How did it benefit your (theatre program, students, parents – if applicable) and/or the community? Are there any other reasons this play/project is significant?

Review of Literature: What is the concept of the play/project and does each element support the concept? What makes your production/project significant? Compare and contrast your approach to previous, significant productions of the same play, or similar projects. Complete a review of appropriate literature to establish the context for the research idea. Consider: a) Literature ABOUT the play and, b) Literature concerning the discussion of play to the thesis goal; literature used to back up the significance of the goal.

Methodology: How did you approach this production/project? What materials did you need and what research did you need to do? How did you work with actors and technicians, and/or others involved with the project? What additional resources did you need?

Works Cited: A combined list of all sources used thus far.

Also:

Feel free to include additional subheadings if applicable, yet the format - **Goal of Thesis, Purpose of Study, Significance of Study, Review of Literature, and Methodology** – must be followed.

Due: February 11, 2018

2) Compile work from THED 600 into Chapter II.

In THED 600, you actually wrote a major portion of Chapter II of your final thesis: The Dramaturgical Protocol. Your assignment is to compile the work and put it in proper Thesis

format. (See below for the Protocol layout, and for the sections you will still need to complete in THED 699.)

Due: February 25, 2018

3) Promptbook (Chapter III):

Hodge Analysis: Given Circumstances, Polar Attitudes, Character, Dialogue, Dramatic Action, Idea, Moods, Tempos. A detailed version of this list is available on Canvas.

Due: April 15, 2018

4) Compilation of the Thesis so far:

- a) Introductory pages: Cover Page, Title Page, Signature Page, Acknowledgements, and Table of Contents
- b) Chapter I
- c) Most of Chapter II (or subsequent chapter of your thesis)
- d) Chapter III (or a subsequent chapter of your thesis)
- e) Works Cited
- f) Appendices (if applicable)

Due: April 29, 2018

Course Requirements: Traditional Thesis Option

1) Prospectus (Chapter I. Introduction)

The student has already chosen to research a topic arranged through his/her advisor. The student then develops a prospectus that forecasts the course of the thesis project. It should be approximately 10-15 pages long (excluding the Works Cited). It contains a statement of the main question (why you chose this play/project), a formulation of your approach to the play/project (a particular concept or approach you took), and a discussion of the methods and materials used in mounting the production/realizing the project.

The Prospectus is **Chapter I** of your final thesis. **Make sure that you write this chapter in past tense. This is a Graduate School requirement. If you cannot “predict” the result, write what you think it might be and change it later if it is not accurate.**

Goal of Thesis: Focus on one primary goal you want to examine in greatest depth. Pertaining to this goal, what essential questions do you intend to answer?

Note: Make sure you address the outcome of the goal and essential questions in your Conclusion (Chapter IV) that you will write in THED 699 whether or not they have been answered.

Purpose of Study: Why produce this particular play/project? Also, clarify the rationale for the reason this particular production/project was chosen. Include a significant amount of information that informs the reader as to importance of this study.

Significance of Study: Why produce this particular play/project today? What is the benefit to today’s audience and the life of your school/profession? How did it benefit your (theatre program, students, parents – if applicable) and/or the community? Are there any other reasons this play/project is significant?

DUE: February 11, 2018

2) Chapter II. Review of Literature.

Review of Literature: What is the concept of the play/project and does each element support the concept? What makes your production/project significant? Compare and contrast your approach to previous, significant productions of the same play, or similar projects. Complete a review of

appropriate literature to establish the context for the research idea. Consider: a) Literature ABOUT the play and, b) Literature concerning the discussion of play to the thesis goal; literature used to back up the significance of the goal.

DUE: February 25, 2018

3) Chapter III. Methodology.

Methodology: How did you approach this production/project? What materials did you need and what research did you need to do? How did you work with actors and technicians, and/or others involved with the project? What additional resources did you need?

DUE: April 15, 2018

4) Compilation of Thesis so far:

- a) Introductory Pages: Cover Page, Title Page, Signature Page, Acknowledgements, and Table of Contents
- b) Chapter I
- c) Chapter II
- d) Chapter III
- e) Works Cited
- f) Appendices (if applicable)

DUE: April 29, 2018

Method of Evaluation: letter grade

- 1) Prospectus (Chapter I): 30%
- 2) Chapter II (so far of Promptbook), (or Chapter II of your thesis): 20%
- 3) Promptbook (Chapter III): 30%
- 4) Compilation of Thesis so far: 20%

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

Required Text:

GRADUATE SCHOOL HANDBOOK – It is imperative that you read this from cover to cover.

<http://www.unco.edu/grad/forms/pdfs/MastersThesisandCreativeProjectFormatManual.pdf>

Suggested Texts:

- 1) Hodge, Francis. Play Directing: Analysis, Communication, and Style. (NOTE: You should be able to obtain the material needed from this text by following the examples under Course Materials on Blackboard. If not, feel free to purchase it.)
- 2) MLA Handbook for Writers of Research Papers, 8th edition.
- 3) Use the site below for MLA guidelines, yet the Handbook is best:
<http://owl.english.purdue.edu/owl/resource/747/14/>
- 4) MLA Style Manual and Guide to Scholarly Publishing, 3rd edition.

- 5) Cite Right, Second Edition: A Quick Guide to Citation Styles--MLA, APA, Chicago, the Sciences, Professions, and More (Chicago Guides to Writing, Editing, and Publishing) by Charles Lipson
- 6) The Elements of Style: 50th Anniversary Edition by William Strunk and E. B. White. (MLA Style, however, trumps the conflicting information in this book.)

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

Glossed Playscript – The actual script itself is NOT IN FINAL THESIS DOCUMENT– it is for your own use. Simply write the version of the script used in this section. The Glossary goes below under Source Studies.

First Responses

- Pluses – elements of the play to which you respond in a strongly favorable way.
- 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.
- Questions – elements that leave you with a question of one sort or another
- 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.
- Imagery – note strong appeals to the senses, strong visual or aural responses.
- Concretes – specific objects or activities potentially critical to the play’s characters, action, world.

Supplements to the Playscript/Areas of Inquiry

Source Studies

- Glossary: a series of short, concise entries of items of potential interest to someone working on the play.

- Geographical references and place names: (include maps)
- Pronunciations
- Literary allusions
- References to the natural world of the play
- References to the social/political/cultural/ideological worlds of the play

The Author and His/Her World

- Include a biography and history
- Include the author's commentary on the play, if available.
- 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.

World of the Play

- 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.
- 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.
- Your suggestion for updating the work or for moving its production from one setting to another. Include your reasons/justification for doing so.
- Explorations of analogous themes, styles, characters, structures in modern art, fiction, film, music, etc.

Production History

- 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.
- Part II: Subsequent Production History – This includes productions that stand out in history, and/or may be relevant to your production.

Problems – Perceived and Otherwise

- Problematic moments or scenes
- Problematic actions
- Problematic character interpretations
- Problematic character interpretations caused by actors who have previously done this role
- Problem posed by casting difficulties
- Problematic representations of race, gender, religion
- 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
- Problems posed by genres
- Problems posed by the status of the text (incomplete texts, new texts, multiple texts)
- Problems posed by dialects
- Problems posed by pronunciation

- Problems posed by need for adaptation
- Problems posed by unusual linguistic or rhetorical styles
- Problems posed by music or need for musical score
- Scenic requirements
- Special effects
- 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

Applications

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

Technical Preparation (NOTE: YOU MAY DESCRIBE THE ITEMS BELOW IF DESIRED INSTEAD OF CREATING SKETCHES OR PROVIDING VISUAL IMAGES.)

- Limitations and advantages of venue
- Early sketches and notes about technical elements of concern
- Resource pictures, color samples, fabric swatches
- Scaled floor Plan(s) on scale drawing of playing area
- Perspective sketch, rendering or picture of model
- Lighting plot and layout
- Costume designs, resource pictures and flow chart
- Prop list and resource pictures
- Final production budget (ticket sales and ad income, itemized expenses)
- Production and rehearsal schedule

The Casting and Rehearsal Process

- A journal of the work done (by you) both before and during casting and rehearsals.
 - 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.)
 - Be as specific as possible in documenting both your general approach and the specific process that developed for this particular project.
 - 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.
- 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 YOUR PERSONAL SCRIPT.)

Performances

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

Visual and Textual Responses to the Playscript

- Non-literal – create a “collage” of images and words, sound tracks, etc.
 - Visual: animals, machines, nature, abstract art, juxtapositions
 - Verbal: lyrics from songs, proverbs, epigrams, fragments of poetry or fiction, headlines, epitaphs, quotes, buzzwords
- Literal – photos
 - of the author and his/her world
 - of people used as models for characters in the play
 - of the setting in which the play takes place
 - of costumes or objects from the period
 - of art work mentioned or alluded to
 - of productions or designs of the play
 - from popular media of the period in which the play was written
 - from the contemporary world that reflects elements in the play
 - 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

- An analysis of the overall experience of the project.
- From your initial thoughts to the final curtain, consider:
 - Was the objective of the project fulfilled?
 - Address the overall goal and essential questions from the Prospectus.
 - What was learned during each step of the process and overall?
 - Of what aspects of the production were you particularly proud?
 - What didn't work and why?
 - How will this experience influence your future work as a director/teacher?

Works Cited

- Verbal and Non-Verbal
 - books, articles, essays, dissertations, etc.
 - video/dvd/cd recordings, etc.

Appendices

- IRB Documents

- (Others 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	
CHAPTER II. REVIEW OF LITERATURE	
CHAPTER III. METHODOLOGY	
CHAPTER IV. DISCUSSION.....	
CHAPTER V. CONCLUSION.....	
WORKS CITED	
APPENDIX A	

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>

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.