THED 690: Thesis I (3 credits)

Professor: Dr. Mary Schuttler, mary.schuttler@unco.edu, (970) 351-1926
Professor: Gillian McNally, gillian.mcnally@unco.edu, (970) 351-2597

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 Dramatutrgical 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.
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 10, 2019

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 24, 2019

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 14, 2019

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 28, 2019

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 10, 2019

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 24, 2019**

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 14, 2019**

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 28, 2019**

**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:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D</td>
<td>63-66</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
</tr>
</tbody>
</table>

**Required Text:**

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


**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.)
3) Use the site below for MLA guidelines, yet the Handbook is best: http://owl.english.purdue.edu/owl/resource/747/14/
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) – i.e., letters from community members responding to the play, letters from students or other research/photos not included in protocol.

**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 .....................................................................................

**Liability Statement** pertaining to field experiences:
UNC purchases insurance that provides liability coverage to teacher candidates (subject coverage limitations and deductibles of the applicable insurance policy) for claims made against the teacher candidate while s/he is acting in the course and scope of her/his responsibilities in field experience. Such coverage is subject to limitations and exclusions for, among other things, alleged intentional acts and other uncovered claims. In addition, the teacher candidate, during her/his practice teaching in a school is deemed an employee of the school district for the purposes of workers’ compensation and liability insurance as provided for other school employees.

**Personal Liability:** It is each teacher candidate’s choice to determine if s/he wishes to purchase additional liability coverage. Several professional organizations, including but not limited to the Colorado Education Association, the Council for Exceptional Children, and the National Education Association, offer personal – professional liability insurance that can be purchased by the teacher candidate at her/his expense.
(The National Art Education Association also offers the purchase of professional liability insurance for its members for a nominal yearly cost.)

**Student Code of Conduct**

All students are expected to adhere to the University’s *Student Code of Conduct*, designed to promote a safe and respectful learning environment. For more information about your rights and responsibilities as a UNC student see [http://www.unco.edu/dss/UNChonorCode.html](http://www.unco.edu/dss/UNChonorCode.html).

**The Office of Student Rights & Responsibilities** (located in Decker Hall) serves as resource to anyone seeking support or with questions about equity and inclusion at the University of Northern Colorado (UNC). If you are a witness to or experience acts of bias at UNC and would like to learn more about bias response or report a bias incident, please visit Bias Response at [http://www.unco.edu/biasresponse/](http://www.unco.edu/biasresponse/).

**Disability Resources & Access:** It is the policy and practice of the university to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or to accurate assessment of achievement, such as time-limited exams, inaccessible web content, or the use of non-captioned videos, please notify the instructor as soon as possible. Students requesting accommodation should contact Disability Support Services at (970) 351-2289 or stop in at Michener Library L-80.

**Registrar’s Office Attendance Policy Statement:** [http://www.unco.edu/registrar/current-students/](http://www.unco.edu/registrar/current-students/)

**Academic Integrity: Plagiarism / Consequences**

You are expected to practice academic honesty in every aspect of this course. Make sure you know and understand the pillars of the UNC Honor Code: Honesty, Trust, Responsibility, Respect, and Fairness. Become familiar the Student Code of Conduct, especially the section on acts of dishonesty: [http://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf](http://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf).

Students who engage in academic misconduct are subject to grading consequences with regard to this course and/or university disciplinary procedures through the office of Student Rights and Responsibilities.

<table>
<thead>
<tr>
<th>Specific examples of academic dishonesty to provide to students.</th>
<th>Examples of academic dishonesty (not limited to):</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Cheating – A student uses a smart phone to access the internet while taking a quiz.</td>
<td></td>
</tr>
<tr>
<td>• Copyright infringement – A student uses a photograph found on the internet in a presentation without obtaining permission from the photographer.</td>
<td></td>
</tr>
<tr>
<td>• Deception – A student gives a dishonest excuse when asking for a deadline extension.</td>
<td></td>
</tr>
<tr>
<td>• Denying access to information or material – A student makes library or shared resource material unavailable to others by deliberately misplacing those resources.</td>
<td></td>
</tr>
<tr>
<td>• Fabrication – A student invents data in an academic work.</td>
<td></td>
</tr>
<tr>
<td>• Facilitating academic misconduct – A student knowingly</td>
<td></td>
</tr>
</tbody>
</table>
allows a portion of their work to be used by another student.

- Plagiarism – A student represents the ideas of another in a paper without citing and referencing the work.
- Sabotage – A student prevents others from completing their work by opening a window to affect a temperature controlled experiment.
- Unauthorized collaboration – A student works with other students on a paper without the specific permission of the instructor.

Procedural information about academic misconduct. *Important if not addressed in the grading information.*

Work that violates these values is incompatible with the goals of this class and will not be tolerated. Students who are found responsible for a violation of the Academic Misconduct Policy will receive a ___________________________ (insert sanction—failing grade for the test or assignment; failing grade for the course, etc.). Students have the right to appeal and may do so by following the procedures described in the Academic Appeals policy.

*Important if VeriCite is used for papers.*

In this course, we will be employing *VeriCite* software as a tool for identifying plagiarism. *VeriCite* is useful in helping to determine whether or not a writer is relying too heavily upon sources and whether a writer has given appropriate credit to an author or source. Students agree that by taking this course that all required papers will be reviewed by *VeriCite* and acknowledge that the papers will be included as source documents in the *VeriCite* reference database solely for the purpose of detecting plagiarism.

**The Dean of Students Office / Student Resources**
The Dean of Students (DOS) Office is located in the lower level of Michener Library, L15 to share concerns and navigate difficult situations. Student Outreach and Support, Student Rights and Responsibilities, Student Legal, Bear Pantry, and Student Judiciary are located here to assist you.

**Sexual Misconduct / Title IX Statement**
The University of Northern Colorado prohibits and will not tolerate sexual misconduct or gender-based discrimination of any kind. UNC is legally obligated to investigate sexual misconduct (including, but not limited to sexual assault, sexual harassment, stalking, and intimate partner violence). If you disclose an incident of sexual misconduct to a faculty member, they have an obligation to report it to UNC’s Title IX Coordinator. “Disclosure” may include communication in-person, via email/phone/text message, or through in/out of class assignments. If you wish to speak confidentially about an incident of sexual misconduct, please contact the UNC Counseling Center (970-351-2496) or the Assault Survivors Advocacy Program (970-351-4040).
If you would like to learn more about sexual misconduct or report an incident, please visit [http://www.unco.edu/sexualmisconduct/](http://www.unco.edu/sexualmisconduct/) or contact the Office of Institutional Equity and Compliance (970-351-4899).

**Equity and Inclusion Statement**
The University of Northern Colorado embraces the diversity of students, faculty, and staff, honors the inherent dignity of each individual, and welcomes their unique perspectives, behaviors, and worldviews. In this course, people of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, size and/or shapes are strongly encouraged to share their rich array of perspectives and experiences. Course content and campus discussions will heighten your awareness to each other’s individual and intersecting identities.

If you would like to learn more about discrimination and harassment at UNC, or report an incident, please visit [http://www.unco.edu/dean-of-students/information/discrimination.aspx](http://www.unco.edu/dean-of-students/information/discrimination.aspx) or contact the Office of Institutional Equity and Compliance (970-351-4899).

**Colorado Academic Standards: Drama and Theatre Arts**
*The highlighted grade level expectations are addressed in this course.*

**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, developing characters, and analyzing roles.

*High School Extended Pathway:*
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

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

*High School Extended Pathway:*
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

**Critically Respond:** An informed literacy, thoughtful critique, and cultural research are key aspects of drama and 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.

*High School Extended Pathway:*
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
Colorado Teacher Quality Standards

Standard I:
Teachers demonstrate mastery of pedagogical expertise in the content they teach

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

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

Standard IV:
Teachers reflect on their practice

Standard V:
Teachers demonstrate leadership

Standard VI:
Teachers take responsibility for student academic growth

Drama Theater Arts (Grades K-12) Competencies

8.07(1) The drama theatre arts educator is knowledgeable about the content and creative processes of drama theatre arts and is able to instruct students about:

8.07(1)(a) historical and cultural context including, but not limited to, global theatrical styles, techniques and traditions over time and acknowledging drama theatre arts in society as creative, expressive, communicable and social.

8.07(1)(b) a variety of approaches to critically analyze, observe and critique a variety of styles, genres, aesthetics and technical design, and uses of drama and theatre arts.

8.07(1)(c) skillful use of drama theatre arts literacy in students, demonstrating ways to read, write and communicate using the language of drama theatre arts.

8.07(1)(d) informed demonstration and identification of a variety of techniques and styles of drama theatre arts with confidence, expression, accuracy and intent.

8.07(1)(e) approaches to design, write, problem-solve and innovate to find their own unique dramatic voice.

8.07(2) The drama theatre arts educator is able to instruct, effectively demonstrate and provide experiences for students in various areas of drama theatre arts pedagogical theory and practice including, but not limited to:

8.07(2)(a) determining and interpreting meaning in dramatic works.

8.07(2)(b) methods of teaching drama theatre arts to students, as age and grade appropriate, and to other educators, as related but not limited to direction and selection of dramatic or theatrical subject matter; communication of ideas through drama and/or theatre; distinguishing theatrical forms and styles; creation of a variety of dramatic and/or theatrical works, employing skills related to dramatic and/or theatrical performances; evaluation of dramatic and/or theatrical works; and relating drama theatre arts to diverse cultures.

8.07(2)(c) knowledge and method of how drama theatre arts relates, inform, connects and transfers to other subjects and disciplines.

8.07(2)(d) knowledge and the ability to envision and implement the creative cyclical process, including critically responding to dramatic and/or theatrical works, the ability to
create dramatic and/or theatrical works; and the ability to perform in a variety of dramatic and/or theatrical works.

8.07(3) The drama theatre arts educator shall facilitate students’ learning in order to develop critical-thinking and reasoning skills, information literacy, collaboration, self-direction and invention skills for lifelong learning about drama theatre arts, including the personal pursuit of further experience in drama theatre arts.

8.07(4) The drama theatre arts educator shall self-assess and act upon feedback regarding the effectiveness of instruction, based on the achievement of students, and pursue continuous professional development through appropriate activities and coursework and through participation in relevant professional organizations.

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

All of the NAST standards below are addressed in this course.

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.