

THR 499: Acting Thesis Project Guidelines
Department of Theatre and Film
University of Alaska Fairbanks
Fall 2014

A. Preparation

At least a semester before you are interested in doing a thesis role (a year prior is preferable), set up a meeting with Carrie. Once casting is complete, you will meet with your thesis advisors (Carrie and the director of the show) to discuss your thesis project.

B. Advisor Meetings

You are expected to set up and attend bi-weekly meetings with your thesis advisor(s) to discuss your progress on the project. It is your responsibility to set up these meetings with your advisor. You and your advisor will create a schedule of draft due dates and expectations.

C. Project Binder

Please divide a 3” three-ringed binder into the following categories:

1. Title Page: See “Acting Thesis Binder Templates” for title page requirements, content page, and section headers.
2. Script Analysis: This section is a detailed written analysis of the play based on a thesis which is approved by your thesis advisor(s) and using research you have conducted into the play, playwright, etc. Topics may include style, character, structure, setting, storyline, relationships, etc. Think of this section as a scholarly paper you would write for our *Dramatic Literature* course. Please use MLA citation style. (For MLA style guidelines, see the Purdue Online Writing Lab site at <https://owl.english.purdue.edu/owl/resource/747/01/>.)
3. Character Analysis: This section is a first-person character background and GOTE analysis. Be as detailed as possible including character objectives/goals, others, obstacles, tactics, expectations, relationships, victories, etc. You should write about each unit in each scene and how your character develops during the course of the play. Think of this section as a paper you would write in *Acting IV* to accompany scene work (but you are doing it for the whole play!).
4. Journal: This section is a daily journal of the rehearsal process and personal preparation outside of rehearsal done for role. Please write in the first person.
5. Final Self-Assessment: This self-critique is a reflection on your development as an actor, both in this thesis role and throughout your journey leading up to this thesis role. Write both about your process on this show and how your process has developed role to role, class to class at Theatre UAF. Think of this section as a history of you as an actor: what you learned with each show and class and how that journey informed your process of working on your thesis role. In other words, write about where you were before the project started, what you learned along the way, and how you developed during this project.

When discussing your thesis role, you should write in detail, including reflections on at least some specific rehearsals and performances. Write about discoveries you made during the production process, including major acting choices, physical/vocal character choices, and process challenges. Include your understanding of the director's concept for the show and how that played into your character development. You should conclude your critique section with comments regarding what your future goals are and what you want to focus on in your on-going development as an actor.

6. Research Materials: This section is a collection of research materials that you gather during your work on the play including: historical research of the time period in which the play takes place, reviews of past performances, interviews with the playwright on this or others of his/her plays, articles written about the playwright or play, interviews with actors or directors who have been involved in past productions, academic analysis or commentary on the work, and any visual research or media viewed you. Please provide a detailed bibliography of sources used and collected using proper MLA formatting.
7. Script Breakdown: Submit a copy of the script broken down into units and beats. Assign an *active verb* to each of your character's lines and an *objective* for each unit for each of your character's scenes. Also clearly mark your *blocking*.
8. Rehearsal Notes: Submit a copy of all notes taken during the rehearsal process. You can submit handwritten notes if legible. Please type up if illegible.
9. Documentation: Please include the following:
 - ✓ Copy of the rehearsal schedule.
 - ✓ List of personal props and costumes used.
 - ✓ Copy of publicity materials and posters.
 - ✓ Copy of all newspaper articles and reviews.
 - ✓ Copy of the program.
 - ✓ Print outs of photographs from show (may also include a CD or jump drive for photos and/ or a DVD of the performance if available).
 - ✓ Copy of updated resume and headshot.

Note: please plan ahead to acquire the above materials. Do not expect faculty or staff to be able to do a quick turnaround (i.e. – less than a week) to respond to requests for photos or other items.

D. Thesis Defense

1. You will have a public thesis defense where you will give a presentation on your work on the role and written project. There will also be an opportunity for the audience to ask you questions publicly. It is your responsibility to work with your advisor to ensure that this defense is scheduled.
2. You will have a private thesis defense (immediately following the public defense) with the theatre faculty who will be able to ask you further specific questions about your process, choices, and written project.