Master of Arts in Theatre: Production Specialization

Contact Information:

Graduate Coordinator
Director of Summer Institute of Theatre Arts
Professor Scott Robinson
Phone: (509) 963-1273
Email: Scott.Robinson@cwu.edu

Website:
http://www.cwu.edu/theatre

Mailing Address:
Central Washington University
Department of Theatre Arts
400 E. University Way
Ellensburg, WA 98926-7460
# TABLE OF CONTENTS

**Program Overview** ................................................................. 3
  - Mission Statement .......................................................... 5
  - Admission Requirements ................................................. 5
  - Program Description ....................................................... 5

**Program Requirements** .......................................................... 6
  - The Application Process .................................................. 7
  - Special Resources and Assistance ..................................... 7
  - Advising ........................................................................... 8
  - Time to Degree Completion .............................................. 8
  - Petition for Extension ..................................................... 8
  - Continuous Registration ................................................. 8
  - Credit Transfers ............................................................. 8
  - Scholastic Standards ....................................................... 9
  - Program Fees ................................................................... 9

**Program Leadership** .............................................................. 10
  - Director of Summer Institute Description ....................... 10
  - Graduate Coordinator Description .................................. 10
  - Graduate Committee Description .................................... 10

**The Master’s Project** .............................................................. 11
  - Emphasis and Purpose of the Master’s Projects ............... 11
  - Choosing a Date for Your Production and Oral Exam .... 11
  - Play Selection for the Master’s Project ............................ 11
  - Playscript Approval ........................................................ 12
  - The Creative Project Chair and Project Committee ........ 12
  - Responsibilities of Graduate Committee Members .......... 13
  - Grading Procedure .......................................................... 14
  - Written Documentation of the Creative Project- Section 1 . 14
  - Written Documentation of the Creative Project- Section 2 . 15
  - Written Documentation of the Creative Project- Section 3 . 16
  - Creative Project Documentation- Good Writing Skills .... 17
  - Creative Project Documentation- General Procedures ...... 17
  - Creative Project Documentation- References ................ 17
  - Outline for Project Documentation .................................. 18
  - The Oral Defense of the Creative Project ....................... 19

**Schedule for Master’s Program** .............................................. 20
  - Pre-registration .............................................................. 20
  - Summer I ........................................................................ 20
  - Summer II ........................................................................ 20
  - Summer III ....................................................................... 20
  - Schedule Rotation ........................................................... 21
  - Culminating Experience .................................................. 22
  - Oral Examination ............................................................ 22
  - Final Steps ....................................................................... 22
  - Sample Calendar for Master’s Program ......................... 23

**Forms**

Website links ........................................................................... 24
Program Overview

Faculty and Staff
Chair and Director of Summer Institute
Scott R. Robinson, MFA

Graduate Coordinator
Scott R. Robinson, MFA

Professors
Brenda Hubbard, MFA, acting, directing, literature
Scott R. Robinson, MFA, resident costume designer
Michael J. Smith, MFA, acting, directing, voice

Associate Professors
Christina Barrigan, MFA, design head, resident lighting designer
George W. Bellah, 3rd, MFA, movement, stage combat, acting, Asian drama
Elise Forier, MFA, performance head, playwriting

Assistant Professors
David Brown, MM, music director, music theory
Terri Brown, PhD, music theatre head, history
Marc Haniuk, MFA, scenic design and technology

Lecturers
David Barnett, MFA, theatre technology
Jerry Dougherty, MFA, theatre technology
Keith Edie, MFA, performance
Jessica Pribble, MFA, costume design and technology

Staff
David Barnett, McConnell state manager/technical director
Gwen Bruce, fiscal technician II
Mary Makins, senior department secretary
M. Catherine McMillen, costume shop manager

Department Information
Theatre Production
The theatre production specialization is specifically designed for the working middle and secondary school teacher who produces plays and would like to obtain an advanced degree through hands-on courses in a program offered entirely during the summer months, within the context of the Summer Institute for Theatre Arts.

This program is specifically designed around the students work schedule with courses offered annually from mid-June to mid-July and a culminating project at the home school. Since it was established in 1996, teachers representing 27 states and 12 nations have attended this unique limited-residency graduate program. Students join more than 40 other students each summer learning new skills to take back to the classroom and networking with other theatre artists and educators.

Most graduate courses supporting the Theatre Production specialization are offered over three summer sessions through the Summer Institute for Theatre Arts. Many are intensive workshops and meet from three to 10 hours per day. Most candidates can complete approximately 16-20 credits per summer. Qualified students in the institute may enroll in the master’s degree courses if room permits, and master’s candidates enroll in selected courses from the institute listings. Housing for summer institute participants is available in nearby university accommodations.
Mission Statement
The Central Washington University Master of Arts in Theatre Production, a component of the Summer Institute of Theatre Arts, brings theatre professionals together with middle and secondary school educators in our state-of-the-art facilities:

- providing training in direction, performance, and design of theatrical productions;
- promoting creativity and curricular excellence in educational drama program development;
- cultivating critical thinking and analytical skills;
- encouraging enrichment opportunities and peer contacts, assisting in maintaining currency in the field and expanding the knowledge base in all aspects of theatre production; and
- preparing students for further education;

thus empowering teachers to deliver creative, enriching, and dynamic drama programs to their communities.

Admission Requirements

Theatre Production Specialization
Incoming candidates are expected to meet both the requirements for admission to the graduate programs at Central and the following program requirements:

- Two years of teaching experience or two years of professional theatre experience earned in preparation for teaching
- Permission of the faculty; which will include completion of prerequisite or background courses in theatre history, literature and basic technical theatre.
- If the candidate does not hold a bachelor’s degree in theatre and basic course work in theatre history, prerequisite or background courses may often be taken in the Summer Institute for Theatre Arts. An assessment entry exam is required and is taken shortly after classes begin.

Neither the GRE nor a foreign language is required for the theatre production specialization.

Program Description

The Theatre Production specialization is designed to prepare English and drama teachers to teach and produce theatre in the secondary and middle schools. Required core courses are designed specifically for the secondary school setting and include study in stage technology, teaching acting skills, acquiring a foundation in dramatic literature, theory, and history, supervised practice in directing plays and musicals, compiling classroom activities, and creating a curriculum for drama program development.

The program is offered almost entirely in the summer months within the context of the Summer Institute for Theatre Arts. Some graduate study can be arranged during the regular school year. It should be noted that students will find it necessary to register for Creative Project (Thesis) credits during the academic year.
Program Requirements

MA - Theatre Required Core Courses Credits: 12

- TH 501 - Introduction to Graduate Studies Credits: (1)
- TH 510 - Studies in Dramatic Literature Credits: (4)
- TH 511 - Analysis and Criticism Credits: (4)
- TH 700 - Master’s Creative Project Credits: (3)

A minimum of 49 credits is required for the theatre production specialization. Creative project (Creative) credits are included in the minimum. A pre-Creative capstone course is required to move on to the final creative project (Creative). The capstone course may be attempted only two times. The creative project (Creative) required is a full production of a play or musical at an approved outside venue – usually the candidate’s high school, or an approved process drama project both with written documentation (director’s book), and digital recording submitted to the department. The candidate’s graduate committee which consists of three faculty members, selected by the candidate, will select a member (usually the chair) who will view the production in performance at the candidate’s local venue. After all required paperwork is submitted and approve by the committee chair an oral examination and defense of the creative project (Creative) is required.

A maximum of 15 graduate credits earned within the previous four years at CWU may be applied to the program. The department and the university reserve the right to determine the acceptability of other transfer credit from any institution; a maximum of 9 credits can be accepted from other institutions. Prerequisites required for admission to the program may not be applied to the total required credit for graduation.

Theatre Production Specialization required courses:

In addition to the MA-Theatre core of 12 credits, student must complete the following:

Required courses

- TH 502 - Introduction to the Creative Project Credits: (1)
- TH 521 - Integrating Drama into Curriculum & Program Development Credits: (4)
- TH 536 - Advanced Movement Credits: (3)
- TH 540 - Graduate Directing I Credits: (3)
- TH 541 - Graduate Directing II Credits: (3)
- TH 542 - Musical Theatre Directing Credits: (4)
- TH 544 - Acting Styles Credits: (3)
- TH 565 - Costume Methods Credits: (3)
- TH 566 - Masks and Makeup Methods Credits: (3)
- TH 568 - Lighting Methods Credits: (3)
- TH 571 - Design Methods Credits: (3)
- TH 583 – Scenic and Property Methods Credits: (3)
- TH 600 – Capstone Practicum Credits: (1)

Must be passed in order move on to final creative project (Creative).

Total Credits: 49
The Application Process
To be considered for regular admission to CWU one must have completed a bachelor's degree from an institution of acceptable standing by the time he or she seeks to enroll. In addition, the applicant is expected to have earned at least a 3.0 GPA in all course work attempted in at least the last 90 quarter (60 semester) hours of recognized academic work. When there are mitigating circumstances, an applicant who did not attain a 3.0 in the last 90 credits of academic work may be considered for probationary admission. Applicants admitted in this status will be expected to earn a 3.0 GPA during the first quarter of enrollment. For more specific information about probationary status see the Central Washington University catalogue.

To apply for admission, one must obtain an admissions packet [by either downloading one from the website or by contacting the Office of Graduate Studies] and complete and submit the following admissions materials directly to the Office of Graduate Studies:

- Admission application
- Statement of objectives
- Three letters of recommendation
- Official transcripts from all universities attended
- Non-refundable application fee

In addition to the minimum requirements enforced by the Graduate School, the Theatre Arts Department asks that each applicant:

- Submit a curriculum vita or resume outlining previous professional experience
- Have two years of middle school or secondary teaching experience or two years of professional theatre experience earned in preparation for teaching
- Have taken 9 quarter [6 semester] hours of 300 level or above theatre history and/or literature, or equivalent, before taking TH 510 Studies in Dramatic Literature and TH 511 Analysis and Criticism [required core courses]
- Have taken at least one acting class before taking any acting classes offered by the Institute
- Have taken at least one theatre design or technology course before taking any design or technical classes offered by the Institute

Conditional Admissions:
If a candidate lacks the required courses in Theatre History/Literature, Acting, and/or Design Technology on his/her transcripts, s/he may be conditionally admitted. The Director of the Institute can suggest an appropriate solution, which may include either taking the required background course(s) during the first summer at the Institute or at another institution or online [see online courses information in appendices]. All such courses must be pre-approved through the Director of the Institute.

Send application materials to:
CWU Office of Graduate Studies; 400 East University Way; Ellensburg, Washington 98926-7463

The deadline for submitting an application for admission to the MA Theatre Production Program is April 1 for the coming summer session, although applications are accepted throughout the academic year and continue until all spaces have been filled. Consult the department website, http://www.cwu.edu/theatre, for information on summer course offerings. Contact the Office of Graduate Studies at (509) 963-3101, www.cwu.edu/masters, or masters@cwu.edu to request an application packet. Once the Graduate Office has received a completed application, its staff will send a copy to the Graduate Coordinator. The Graduate Committee will review the materials, and make a recommendation to the Dean of Graduate Studies. The Office of Graduate Studies will notify each applicant by mail concerning the admissions decision.

Special Resources and Assistance
Graduate courses are held in conjunction with the Summer Institute of Theatre Arts. Most Summer Institute classes are available for post baccalaureate students as enrichment or to help satisfy "clock hours". Some courses are open only to accepted M.A. candidates. Graduate /Summer Institute courses are generally offered from June 24-July 29 (dates will vary slightly each year). Check our website at www.cwu.edu/theatre for specific dates and
Most students can complete 13-19 credits each summer if they are enrolled for the entire month-and-a-half of classes. Some may choose to enroll in more or fewer classes, depending upon how quickly they wish to complete the program. However, completion of the degree takes a minimum of 3 summers of coursework, plus one year of work on the Creative Project. Most classes are held from 9 am to 5:30 pm seven days a week, with only 3 days off in July. During the evening hours, students are expected to rehearse, complete lab hours, and do homework. Due to the intensive nature of the schedule, we expect that students consult the syllabi/reading lists on our website and do their reading before arriving at the Institute.

Advising
Each graduate student is assigned an advisor when they first enter the program. This advisor will generally become your Creative Project Chair. Your Advisor/Creative Project Chair is the person to call or e-mail with questions about the program, course of study, or any other concerns. If your advisor does not know the answer, he or she will find answers or refer you to the appropriate office for assistance.

Time to Degree Completion
Completion of the master's degree requires 49 credits. Students are encouraged to focus solely on their studies during the Summer Institute. Outside jobs or other activities during Summer Institute classes are discouraged if enrolled full-time.

It takes a minimum of three summers to complete all graduate coursework. If you are required to take prerequisite background courses to close gaps in your knowledge base, you will likely have four summers of coursework. The creative project is completed after all coursework is done, usually in the fourth [or fifth] year. The maximum amount of time permitted to complete a master's degree at CWU is six years from the time of first enrollment or first graduate class transferred - whichever is earliest. For those who wish to complete the program at a more leisurely pace, this is an important point to remember.

Petition for Extension
If students find themselves in danger of exceeding the six year limitation, they may file a petition for a program extension with the department, explaining in detail the reasons why the program was not completed within the stated time frame. This petition, if endorsed by the Director of the Institute, will be sent to the Graduate Dean for review. If approved by the Dean, the student will receive an extension of up to one additional year in which to complete all degree requirements.

Continuous Registration * IMPORTANT *
Master's degree students, including students in attendance only during summer quarter, must satisfy the continuous registration requirement during the fall quarter to maintain active status at CWU. If you are not enrolled each consecutive summer you must apply for “On Leave” status OR be readmitted into the program upon your return.

Credit Transfers
Up to 9 credits [from an outside institution] or 16 credits [from CWU] of graduate level courses may be transferred into the Master's program once the candidate is accepted. Courses taken prior to formal admission to a CWU master's degree program, whether taken at CWU or at another accredited institution offering graduate programs, may be considered for transfer to a CWU master's degree provided that the criteria below are met.

CWU recognizes two kinds of transfer credit, graduate credit elected at CWU prior to admission to a graduate degree program as a post-baccalaureate student and credit elected at other accredited institutions offering graduate degrees other than CWU. The remainder may be work transferred from post-baccalaureate status at CWU. Credits used to fulfill requirements for another degree, either at CWU or elsewhere will not be transferred.
All credits intended for transfer must be approved as a part of the official Course of Study filed with Graduate Studies and Research. Credit from any non-accredited institution or accredited institution not approved for graduate study will not be accepted for transfer. Credit obtained within the state of Washington from an accredited institution whose main campus is outside of the state will be considered for transfer only by special petition to the Dean of Graduate Studies and Research. The university and the Department of Theatre Arts, reserves the right to determine the acceptability of transfer credit from any institution.

As a general practice, the only credits accepted in transfer are those that are a regular part of an accredited institution's graduate program. Credit for short courses, attendance at conferences, brokered courses, workshops, pass-fail courses, previous teaching experience, and/or experiential learning are normally not accepted in transfer.

Before credit can be considered part of a graduate student's program, an official transcript from the registrar of the institution from which the credit is to be transferred must be received by the Graduate School. No transfer credit will be considered until the student has prepared a Course of Study that is approved by the Director of the Institute.

Credit sought for transfer must be graded "B" or better and must have been completed no more than six years from the term of selection for transfer. The transfer formula for converting semester credit hours into quarter semester hours is as follows:  

\[
\text{Semester hour credits} \times 1.5 = \text{quarter-hour credits}
\]

Scholastic Standards

All candidates must complete a minimum of 49-quarter hours with at least 40 at the 500 level and an approved production project (offered at an approved venue) which is attended and adjudicated by one member of the candidate’s Project Committee. Any graduate student in the master's program whose cumulative grade point average falls below 3.0 at the end of any quarter will be placed on academic probation. Failure of the candidate to improve their academic standing by raising their cumulative grade point average to 3.0 or better will result in being dropped from the master’s program. For more specific information see the CWU catalogue.

It is important to note that passing all of the required courses does not guarantee granting of the degree. Candidate must successfully complete TH 600 in order to proceed to the Creative project. The candidate must also demonstrate to the Committee’s satisfaction that they have successfully completed all of the requirements of the Creative Project and must effectively defend their work, on both written documentation and realized production, in an oral examination.

Program Fees

Graduate students may expect to pay fees in addition to tuition for some or all of the following; fees assessed by the university [such as athletics and technology fees] and fees assessed by our graduate program [such as course materials, program overhead, and creative project evaluation fees]. Fees for course materials are attached to specific courses and range from $10-$50. The Creative Project Evaluation Fee is charged on a per credit basis, for a total of $700 (for students in the 50 United States and British Columbia, Canada), when you register for TH 700 and covers the cost of travel, lodging, per diem, and time to send a member of your committee [usually the chair] to view a performance of your Creative production and evaluate it in both oral and written form.

Additional fees to cover this Creative Project Evaluation travel will be required of international students.
Program Leadership

**Director of Summer Institute of Theatre Arts**
Directs the Master’s Program in Theatre Production and the Summer Institute of Theatre Arts. Duties include:

- Chairing Graduate Studies Committee meetings
- Scheduling summer classes and instructors
- Selecting and recommend to chair guest faculty for summer institute, recommend to chair TA responsibilities
- Establishing housing for summer school in conjunction with Conference Center
- Overseeing public relations philosophy and implementation
- Planning social events
- Monitoring and implementing Summer School Budget

**Graduate Coordinator**
Coordinates the Master’s Program in Theatre Production. Duties include:

- Facilitating the development of criteria for the screening and selection of the MA candidates in conjunction with graduate committee
- Locate and recommend committee membership
- Serving as liaison with Office of Graduate Studies
- Serve on Graduate Council

**Graduate Committee**
This is a departmental committee comprised of the Director of the Institute, the Graduate Coordinator and two other members of the Graduate Faculty. The function of this committee is to assist the Director of the Institute in managing and developing the Graduate Program, making policy, procedure and protocol decisions, selection and admission of candidates to the program, and approval of Creative Projects. Decisions regarding exceptions to policy, procedure, and protocol are made by a departmental committee of the whole.
The Master's Project

Master's study in Theatre Production culminates in an off-campus project, which has four components:

1. **Sections One and Two**: The pre-production documentation (Project Proposal and Text Analysis).
2. **Section Three**: The project in production.
3. **Adjudication**: The production will be evaluated on-site by the Committee Chair, through a digital recording [prepared by student] by the Committee members, and through Student self-evaluation (included in Section Three).
4. **Oral Defense**: An oral exam which will include a defense of the project and possible review of graduate coursework.

**Emphasis and Purpose of the Master’s Projects**
The creative project is the culmination of the student's course work in the master's program. The student directs a full-length play in their home school or other approved venue. The project, once approved, should center on the scholarly pre-production text analysis, historical research, and theoretical preparation, leading to the student's artistic choices as displayed in the production. The production is then adjudicated by a team of three (one in person, two from tape) evaluators who compare the director concept and preparation work to the actual production. Using a list of criteria [see Evaluation Form in the Appendices under Forms], the adjudicators evaluate the merits and weaknesses of the production. After the production closes, the student also evaluates his/her production using the same criteria. The final step in the project process is the oral examination of the student by the Creative Project Committee.

**Choosing a Date for your Production and Oral Exam**
It is best to put in your request for a production date as early as possible so we can add it to our master calendar, which is put together in the fall of the preceding academic year. (Remember, the creative project occurs in the year following completion of your coursework). We retain the right to some flexibility in determining project dates, realizing that unforeseen problems might arise. We understand that you also must deal with the schedule demands of your performance venue and will make every effort to accommodate your needs when possible. If for some reason you cancel your production, then your priority on our list of dates moves to the bottom of the list. Therefore, be sure to think through when you want your performance dates, remembering that six months before these dates "Section 1" is due, and two weeks before rehearsals begin, "Section 2" is due. You may choose dates without having a play selected; however, you **must** complete all coursework before producing your creative project.

**Play Selection for the Master’s Project**
Students must select a play that meets the specific criteria of their producing organization. Since most of the plays are performed in middle or high schools, the Theatre Department faculty members understand that the production will be carried out within the parameters established by the producing organization. Your advisor/Creative Project Chair can assist you in selecting a play.

Be sure to choose a play that can be researched properly, remembering that some plays have very little production history or critical analysis to draw upon. Make sure that the play offers an appropriate level of challenge for you, your students, and your facilities. Pay particular attention to such requirements as design, age range/complexity of roles, and difficulty/complexity of the material. This is an application of what you have learned. Be careful not to make a choice so difficult and challenging that you and your students feel overwhelmed. We want everyone alive and sane at the end of this process. On the other hand, don’t choose something so easy that both you and your students could do it in your sleep. We encourage you to stay away from plays you have previously been involved with, either as a director or performer.
The value of choosing a play early is that you can apply class work to the areas you need to study for your creative project and thus have three years of preparation!

**Playscript Approval Process**
After discussing the merits and drawbacks of possible scripts you are interested in producing with your Creative Project Chair, you must submit your selection for approval at least one year in advance. If you can get the script approved earlier, this will prove advantageous, as you can then focus your coursework toward your creative project.

To get your script selection approved, begin by downloading and filling out the Playscript Approval Form available on our website. Make sure you respond thoughtfully and fill it out completely, or it may be returned for revision. Then turn in the completed form, along with a clean copy of the script, to your Creative Project Chair. The Chair will then read the proposal/script, approve or disapprove, and pass it on to the other Committee Members. When each Committee member has read the proposal/script and approved/disapproved, it will be returned to the Creative Project Chair, who will then submit it for approval to the Graduate Committee. The Graduate Committee will then read the proposal/script and approve/disapprove. If the proposal is approved by all, it will be returned to the Creative Project Chair who will notify the candidate. If the proposal is disapproved, it will be returned to the Creative Project Chair, who will notify the candidate and explain the rationale for disapproval. A copy of the approved/disapproved proposal will be sent to the candidate and a copy will be filed in the candidate’s folder. Failure to follow this procedure may result in the Creative Project either being discontinued or redone, at the discretion of the Graduate Committee and the Director of the Institute.

**The Creative Project Chair and Committee**
Each graduate student is required to complete a final Creative project. All Creative Project components are evaluated by the student's Creative Project Chair and Committee. Students are urged to work as closely as possible with their Chair and Committee.

The Creative Project Committee is comprised of three people: the Creative Project Chair and two professors from our department. Sometimes outside evaluators such as professors from area college and universities are permitted to serve on the committee in place of one of our professors. These outside evaluators cannot serve as Creative Project Chairs and the Graduate Committee must first approve any outside evaluator. This outside evaluator must also apply and be approved as a Special member of the Graduate Faculty by the university’s graduate Council. Creative Project Committee members must review all the written materials, see the production [either recorded or live], and participate in the Oral Defense. A fourth committee member, an outside observer from another discipline, usually participates in the Oral Defense.

An effort is made to assign you to a Creative Project Chair who is familiar with your area of interest. However, we also assign Creative Project Chairs [and Committee members] according to the number of hours professors are permitted to work in a quarter. While your Creative Project Chair should remain assigned to you for the duration of your project, it is impossible to predict three [or more] years in advance and know which faculty will be available for the time you select to present your project. Therefore, as project time approaches, your Creative Project Chair may change.

Creative Project Chairs, once assigned, are the people to call or e-mail with questions about the Creative Project, course of study, or any other issues. If a Creative Project Chair does not know the answer, he or she can find answers for you or refer you to the Director of the Institute, the Graduate Coordinator or appropriate office for assistance.
Responsibilities of Project Committee Members

Because the graduate student has achieved a higher level of expertise in drama in order to be admitted to the program, all members of the student's Project Committee will interact with the student in a collegial fashion with a higher expectation of student independence and achievement (more than expected of undergraduate students). The Committee expects that the student is a "self-starter" and is on the path to becoming a master-teacher with the completion of the degree.

The Chair of the Committee shall:
- Facilitate learning and research for the candidate as primary to success rather than slavish adherence to form alone.
- Have an expectation for higher level research, outstanding writing and documentation skills, and creative expression of high achievement.
- As a mentor, guide and encourage.
- As a fellow artist, encourage artistic expression.
- As an academician, demand high quality results.
- As instructor, set up calendar guidelines for each step of the defined process with the student, and expect the student to abide by the due dates.
- Keep the members of the Committee aware of the student's progress, and invite whatever input and assistance the members may wish to provide to the student, but realize that less actual participation is required of the Committee members in the developmental process.
- Remind the student to adhere to the regulations of the Graduate School as described in the current catalogue and to the specific guidelines of the Theatre Arts Masters Program. Assist the candidate in understanding these regulations and guidelines.
- Most importantly, act in concert with the Director of the Institute, Graduate Coordinator, and Graduate Committee on all matters affecting other students or faculty assignment.

Further, the Chair of the Committee shall:
- Require each section of the written documentation to be turned in as indicated in the guidelines at appropriate times.
- Read and determine changes to each section in order to maintain high standards and accuracy, both in content and form, using the current edition of the MLA Handbook as a guide.
- Attend a performance of the final project. If this is not possible, another member of the Committee, the Graduate Coordinator, or the Director of the Institute must attend in the Chair’s place [and follow through with an oral and written evaluation, as described below].
- Evaluate the project orally with the company of players, if requested.
- Write an evaluation of the production using the Project Evaluation form as a guide. Provide a copy of this written evaluation to the candidate and the other Committee members in a timely manner [within a week or two of viewing the production].
- Coordinate the procedural requirements of all elements of research, production, and oral examination with the Graduate School, the candidate, and the other members of the Committee.
- Maintain communication with Committee members on the progress of the student’s study, production, and evaluation process.
- Organize the oral examination of the candidate in coordination with the Graduate School.

The Individual Committee Members shall:
- Follow in a similar fashion, the professional interpersonal communication standards with the candidate as described above.
- Assist the Committee Chair and student as an academic resource, if appropriate.
- Read and comment on the documentation and assist with MLA editing if requested by the Committee Chair, Graduate Coordinator, or the Director of the Institute.
· Assume that the Committee Chair will act as a philosophical guide and teacher in the artistic development of the project not as editor of preliminary drafts.
· Read carefully the final, finished form of the project documentation and respond with constructive comments concerning both form and content using the current edition of the MLA Handbook as a guide.
· See a live performance, if possible or so requested, of the production, or view the production recording prior to the candidate's oral examination.
· Attend the oral examination and actively participate in the examination by preparing and asking thought-provoking questions that relate to the candidate’s Creative Project, Course of Study, and other related issues.
· Participate with other Committee members in the assessment of the student performance and assist in determining grades for the project.

Grading Procedure
After the project process has been completed and following the oral exam, the final letter grade on the project is filed and the oral exam is graded as either a "Satisfactory" or an "Unsatisfactory" as determined by the Project Committee. Once committee members have signed off, this information is given to the Director of the Institute who includes the "S" or "U" in the final assessment of the student's readiness to graduate.

Written Documentation of the Creative/Creative Project [in MLA format]
Section 1. ALL OPTIONS
Each student must submit a project proposal to the Creative Project Chair at least six months (6) before the intended production date. Included in the proposal must be:

· A Playscript Approval Form and a copy of your proposed script; [this form needs to be redone] will include a brief evaluation of the play as a production vehicle at the student's particular venue, including the appropriateness of the selected text for the venue and audience, a brief justification for the selection, and how he/she will address the challenges presented by the production. An outline of production challenges should be developed with the Creative Project Chair, as well as a plan for addressing those challenges during the subsequent phases [both written and practical] of the project;

· A copy of the Committee and Option Approval Form;
· Permission of the hiring authority at the school who supervises the teacher/graduate student in this setting;
· Suggested performance dates and the parameters established by the producing organization, such as limitations of budget, staffing, casting, facilities and equipment and schedule;
· A project schedule, including committee deadlines, rehearsal and performance schedule, design deadlines, etc;

· An initial two-to-three page director's concept statement which shall BRIEFLY include:
  1) An introductory paragraph that addresses the name of the author, the period in which the play was written and the period in which the play will be done.
  2) The main ideas of the play including tone, themes, colors, textures, images, metaphors and symbols that you find relevant and meaningful.
  3) A description of where the story begins and where it ends. (Address the journey of the play or how the script is a process of change).
  4) The possible application of ideas and how they might be embodied in acting style, costumes, sets, lights, sound, music, movement, choreography, masks and makeup, props.
  5) Any special needs or considerations of what will go into your production (special hires, special casting, equipment or venue needs)
  6) A short summary of what you want the audience and ensemble to take away from the performance or production experience.
Examples of concept statements are available through the website at the link for the current Graduate Student Handbook. Each student should register for one (1) credits of Creative Project (TH 700) during the pre-rehearsal and/or rehearsal period and two (2) credits during the quarter in which he or she plans to take the oral examination. All Creative credit should be taken in consecutive quarters, if possible. The candidate must register for a minimum of 2 credits for the oral examination.

Section 2
OPTION A- Traditional Directing Model
The following areas of analysis shall be included in the Option A- Traditional Directing Model of written analysis for the Creative Project

Initial Event and Conflict Framing Analysis- Use the approved format taught in TH 502 Introduction to the Creative Project.

Given Circumstances as Noted in the Play –Use the analysis outline found in Hodge’s text, Play Directing which includes environmental facts such as geographical location, climate, date, year, season, time of day, economic environment, political environment, social environment, and religious environment.

Further Research on Given Circumstances- Once the text has been analyzed for the given circumstances as they are stated in the text, supplemental research should be done in each of the above mentioned areas for an in-depth understanding of the significance of the given circumstances within the broader scope of the historical period and world surrounding the play.

Given Circumstances Within the World of the Production- How do you intend to illuminate, amplify and interpret the information revealed in your research on given circumstances to justify your concept choices as a director?

Analysis of Dialogue - choice of words and phrases, sentence structure, and choice of images, particularly peculiar characteristics and language structures. Research beyond the text is required here for scholarly critical analysis of the language of the play.

Analysis of Dramatic Action, Mood, and Tempo- a scoring breakdown of at least one act of the script into basic units of action and mood of each unit.
For example:
  Unit One Action/Mood "setting up the game/ anxious and tense/ short and quick"

Character Analysis (of main characters) – As it is taught in TH502, Introduction to the Creative Project, this includes: what is said about these characters by the playwright, what the characters say about themselves and each other. Also include scholarly critical analysis which helps to illuminate your directorial interpretation of each character.

Previous reviews – a summary of reviews from some previous productions if available.

Research on the playwright, composer, and/or lyricist - basic information about the important facts of the playwright's life, his/her other works, reoccurring themes in writer's work, or other pertinent information.

A list of learning goals or student outcomes – what the director hopes will result with the production participants due to their work on the production.

You may make modifications to this format with the approval of the Creative Project Chair and the Director of the Institute.
OPTION B Process Drama Model (Heathcote, Bower, Heap model as covered in TH 521)
   a) Theme/Learning Area (WHAT)
   b) Context (WHERE & WHEN)
   c) Roles (WHO)
   d) Frame (WHY)
   e) Sign (HOW)
   f) Strategies (HOW)
   g) Listing of Student Learning Goals
   h) Assessments
   i) Action/Conflict Analysis

Section 3.
BOTH OPTIONS
Section 3 Post-production materials are due to your Creative Project Chair four weeks after the closing of the creative project. A final, finished copy of the complete written documentation [Sections 1-3, plus Appendices] must be available to the student's Committee at least two full weeks prior to the oral examination. The project approval page and the project grade report are signed at the student's final oral examination.

The student should include:
Production Journal - notes about how the production plan changed as the show went through the rehearsal process.

Copy of Creative Project Chair/Committee Evaluator's Written Comments - Enclosed in this packet is a form, which suggests areas for critique. This should be given to all evaluators by the degree candidate.

Final Self-evaluation – of work on the production, including the student's view of the strengths and weaknesses of the production, whether or not he or she achieved the desired concept and learning goals, and how he or she solved venue limitations. Analysis of what you might have done better or differently should be reflected upon in this section, which might also include reference to student-performer evaluations, written comments from Creative chair, and reviews.

Appendix materials include:
Other documentation - such as photos from production, model, ground plans, preliminary designs, renderings, elevations, light plots, costume plots, fabric swatches, color chips, etc.

Recording of the production, on DVD or a private online posting (You Tube or equivalent) - All students are required to provide the Committee with two DVD’s or online version of their production. The first recording should be made of the production during a final dress rehearsal. The second recording should be made of the production in performance. Recording should include scene changes, the "ins and outs" of all scenes and acts, and every part of the performance. This is not an editing exercise; it is documentation of the production from a wide angle view. The student is responsible for providing a recording that is clear and intelligible both aurally and visually.

Failure to provide a recording for the committee will result in having to do a second project.
Creative Project Documentation - GOOD WRITING SKILLS

The rule of good project writing is to write clearly and concisely. Introduce the reader to what you are about to discuss, talk about it, and then summarize for the reader what was just discussed. Avoid the use of "I" or "me" except when absolutely necessary. Remember that it is already clear that this is a documentation of your work and ideas; thus, you need not remind the reader. Overuse of "I" undermines the credibility of the scholarly presentation. Understandably, there will be times when it is appropriate to speak directly.

For example, "After considering all the facts I decided to direct Hamlet," would be an appropriate use of "I. However, "I thought I would put the play in the 1980s," might better be stated, "The 1980's seemed the appropriate period given the political parallels found in act two between the King's behavior and that of the current political scene."

Frequently a journal can be written in the first person; however, in most documentation, one wants the reader to comprehend that the ideas expressed came from research and are substantiated from scholarly evaluation and inquiry. In other words, the student is taking a position and providing research to back up his/her ideas.

The Final Document - When the final copy of the documentation is submitted to the Creative Project Chair/Committee, it should be in its final form and free from errors. At this point the document will be reviewed a final time by the Chair & Committee. If the work is unacceptable, it will be sent back to the student for rewriting and reformatting and the oral examination will not be scheduled.

Some points to check on final Creative copy.
• The degree title on the title page includes the area of specialization.
• Periods and commas should always be placed inside quotation marks.
• Dashes are typed as two hyphens with no spaces before or after or use alternate character dash key.
• When ellipsis points are used to indicate omitted material within a quotation, they are typed with three spaced periods (a space before and after each period). When four points are used to indicate omission between two sentences, the first point is typed as a period without a space followed by three spaced periods.
• Make sure to follow the style manual for correct use of hyphens.
• Paragraph indentation should be consistent (1/2 inch according to the style manual).
• Headings should not appear at the bottom of a page with no textual material following. At least two lines of text should follow a heading at the bottom of a page.
• Capitalization, spelling, hyphenation and abbreviations should be consistent throughout.
• A consistent style of format, end notes and bibliography should be rigorously followed. Format and all citations should follow the most recent edition of the MLA Handbook.

Creative Project Documentation - GENERAL PROCEDURES
The author of a project report must maintain a clear, consistent writing style throughout the document. Grammatical and format errors may result in the project being returned to the student for corrections and may result in a delay in the scheduling of the oral examination and completion/posting of the degree. The academic quality and correct format of the various written portions of the project are the responsibility of the student with the Creative Chair/Committee providing oversight. Completed and proofed drafts of each section should be submitted to the Creative Project Chair/Committee for review and approval several weeks prior to due date to allow time for revision. Submissions should follow exactly the format and reference style required in the final copy. In signing the final document, each committee member is certifying that the project documentation is of acceptable quality both academically and stylistically.

Do not use plastic sleeves for pages except to hold items such as programs, posters, photos, and the like.

Cotton paper is not required for the final submission of the finished documentation.
Creative Project Documentation - REFERENCES
The most current MLA Handbook will be used as the source for proper writing style and documentation. Because the student is documenting a creative project rather than writing a Creative, the style of writing will be more segmented in some sections and may include some lists. However, one should make every attempt to write in a fluid and cohesive way. Documentation of sources should be done in a way that does not interrupt the flow of the writing. The content method is suggested to encourage putting the emphasis on the writer's ideas and solutions rather than the source. However, all sources should be properly documented in endnotes and work cited; plagiarism is not permitted.

Outline for Project Documentation

Title Page, Approval Page, Abstract and Brief

A. Title Page

A title page must accompany each copy of the creative project report (located at the beginning). The title appearing on the title page must agree with the title appearing on the Graduate Committee and Option Approval Form. If there is a change in title, the student must submit for processing a new Option Approval Form. The student's full legal name is required on the title page. A sample title page is included on the website. The form as shown must be precisely followed.

B. Approval Page

An approval page (located between the title page and the abstract) must accompany each copy of the creative project report. Do not include the words “Approval Sheet” on this page. Rather, the page should begin with the name of the institution. The approval page should bear the signatures of all committee members. Committee members should only sign at the close of the final examination when they are satisfied that the Creative Project meets their standards. Signatures must be in black ink. See the sample approval page on the website. The format illustrated must be precisely followed.

C. Abstract

An abstract of 150 words or less must accompany each copy of the creative project report (located after the approval page). An additional copy of the abstract on the creative project must be submitted to the Office of Graduate Studies and Research. A copy of the abstract is also included in each brief. (See D below.) A sample abstract is available on the website. The format must be precisely followed. The abstract is a condensed summary of the paper, and includes, within the 150-word limit, a summary of the research including the most important results.

D. Brief

Four copies of the brief are required two weeks before the oral exam. All four copies are submitted to the Graduate Office for distribution to the student's committee members. The brief should include information about previous degrees, the courses included in the Master's study, biographical information and a copy of the abstract.

As It Should Appear In Written Documentation

I. Title page
II. Approval page
III. Abstract
IV. Acknowledgments (optional)
V. Table of Contents
VI. Section 1: Preliminary Information
   a) Copy of Playscript Approval Form
   b) Copy of Script, Piano/Vocal Score
   c) Copy of Committee and Option Approval Form
   d) Permission of hiring authority at the producing venue for production
   f) Project Schedule
   h) Concept statement
V. Section 2: Pre-production Analysis

   **OPTION A Traditional Directing Model**
   a) Event and Conflict Framing Analysis
   b) Given Circumstances as Noted in the Play
   c) Further Research on Given Circumstances
   d) Given Circumstances Within the World of the Production
   d) Analysis of Dialogue
   e) Analysis of Dramatic Action [with one act text example]
   f) Character Analysis
   g) Past Productions [reviews]
   h) The Playwright, Composer, and/or Lyricist
   m) Listing of Student Learning Goals
      Optional
   i) Tempos *
   j) Tone*

   **OPTION B Process Drama (Heathcote, Bower, Heap model)**
   a) Theme/Learning Area (WHAT)
   b) Context (WHERE & WHEN)
   c) Roles (WHO)
   d) Frame (WHY)
   e) Sign (HOW)
   f) Strategies (HOW)
   g) Listing of Student Learning Goals
   h) Assessments
   i) Action/Conflict Analysis

VI. Section 3: Post production materials
   a) Production journal
   b) Written evaluations of Project Committee
   c) Self-evaluation
   d) Other documentation
VII. Bibliography
   a) Works Cited
   b) Works Consulted
VIII. Appendices [suggested- other materials are possible, this list is not exhaustive]
   a) Design Renderings *
   b) Ground Plans *
   c) Production Photos *
   d) Performance Programs *
e) Publicity Posters *
f) Newspaper Reviews *
g) Production Music or Soundtrack *

* Optional

**The Oral Defense of the Creative Project**
The oral defense of the Creative Project production is conducted by the Project Committee. It will be held on the CWU campus [Ellensburg]. Out-of-state/international students may elect to arrange distance orals, held by video conferencing; in an approved facility either on a school campus or private conference facility, which functions for those purposes, at the student’s own expense. *The candidate must be registered for at least two (2) credits of TH 700 during the quarter he/she plans to take orals.*

The candidate must schedule orals no later than the academic quarter following the Creative Project Production.

Unless the candidate specifically requests otherwise, other faculty and graduate candidates may observe the oral exam. Observers cannot participate and may not leave the room once the defense begins. Other instructions may be given to observers by the Creative Project Chair prior to the start of the defense.

The oral defense is an opportunity for the Creative Project Committee to ask specific questions related to the project in both the written and production form. The candidate must articulate and defend their choices. The committee may also test the student's knowledge about any area of study covered by the Master's Program. Typical questions ask the candidate to apply information from their course work and provide insights discovered in the process of the project.

*Examples of questions used in Oral Examination:*

- Hodge talks about the use of picturization as a director's tool. Discuss how you employed this concept in your production.
- Discuss how the use of literary symbolism was addressed in visual terms in your design concept.
- Which form of research was most helpful to you and why?
- Justify your choice of music during intermission.
- Describe your process of working with the actors and cite the use of specific techniques that enabled you to achieve the results desired.
SCHEDULE FOR MASTER'S PROGRAM

Pre-registration
Pre-registration for Summer Quarter classes normally begins around the first week of May and runs through the first week of June. Students can obtain a Summer Bulletin listing all offered classes through the CWU website. It is possible to register at the start of the Summer Quarter. Please remember that you will need to apply for admission to the University prior to registration for your first summer of coursework. All courses have limited enrollment and are subject to availability. Please remember that pre-registration is an important way to avoid course cancellations!

Summer I
The Summer Institute runs from the third week in June through the end of July.
- Students, admitted to the master's degree program, should take all course in the blue track (see page following) of course work to be able to complete the degree in three summers. Master’s candidates must take TH 501 their first summer.
- By the end of the first summer term, the student should meet with their assigned advisor/Creative Project Chair to develop a Course of Study.
- Any courses the student wishes to bring in to the program that were taken prior to admission should be listed on this form as transfer credits sought from other universities. Normally 16-quarter credits [9 from an outside institution] may be transferred into the program.
- Nine credits of Theatre History and Literature pre-requisites must be satisfied BEFORE enrolling in TH 510 or TH 511.
- Acting and Technical Theatre Design pre-requisites must be satisfied BEFORE enrolling in any acting or technical theatre/design courses.

Summer II
- During the second summer, the student should continue taking required course work, the summer from the rose track or courses (see page following).
- The student should also apply for project dates and begin play selection process, if they have not already done so.

Summer III
- Complete the balance of course work for the master's degree program by completing the coral track of course (see page following), including TH 600 – Capstone Practicum in order to be recommended to proceed with the six credits of TH 700 Project, which are reserved for your culminating experience.
- Please remember that you will not be allowed to complete your Creative Project before you have finished your coursework.
<table>
<thead>
<tr>
<th>Blue Track 1st year AM</th>
<th>Blue Track 1st year PM</th>
<th>Blue Track 1st year PM</th>
<th>Blue Track 1st year PM</th>
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<tbody>
<tr>
<td>SESSION 1</td>
<td>SESSION 2</td>
<td>SESSION 3</td>
<td>SESSION 4</td>
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<tr>
<td>June 24-26</td>
<td>June 27-July 7 (except July 4)</td>
<td>Jul 9-July 18</td>
<td>July 20 – July 29</td>
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<tr>
<td>9 - Noon TH 501</td>
<td>9 - Noon TH 571</td>
<td>9 - Noon TH 510</td>
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<td>Haniuk</td>
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<td>Rose Track 2nd year AM</td>
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<td>Coral Track 3rd Year AM</td>
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<td>9 - Noon TH 541</td>
<td>9 - Noon TH 542</td>
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<td></td>
<td>Lunch break</td>
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<tr>
<td>1:30 – 4:30 TH 540</td>
<td>1:30 – 5 TH 565</td>
<td>1:30 – 5 TH 544</td>
<td></td>
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<tr>
<td>Graduate Directing I</td>
<td>Mask and Makeup Methods</td>
<td>Scenic &amp; Property Methods</td>
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<tr>
<td>Rose Track 2nd year PM</td>
<td>1:30 – 5 TH 502</td>
<td>1:30 – 5 TH 536</td>
<td></td>
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<tr>
<td>1:30 – 5 TH 568</td>
<td>Lighting Methods</td>
<td>Advanced Movement: Combat</td>
<td></td>
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<tr>
<td>Intro to Creative Project [1]</td>
<td></td>
<td>1:30 – 5 TH 566</td>
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<tr>
<td>Coral Track 3rd Year PM</td>
<td>1:30 – 5 pm TH 521</td>
<td>1:30 – 5 pm TH 600 Capstone Practicum</td>
<td></td>
</tr>
<tr>
<td>1:30 – 5 pm TH 521</td>
<td>Integrating Drama into the Curriculum &amp; Program Development [4]</td>
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<tr>
<td>Coral Track 3rd Year PM</td>
<td>Lunch break</td>
<td></td>
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<tr>
<td>1:30 – 5 pm TH 521</td>
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Culminating Experience/Creative Project

- At least one year prior to the suggested production date, the student must submit a Playscript Approval Form to the Creative Project Chair.
- Six (6) months prior to the suggested production date, the student must submit Section 1 of the pre-production project requirements to the Creative Project Chair. Remember to submit a proofed draft for approval before this due date. The Graduate Committee and Option Approval form must also be submitted to the Graduate School.
- Next, the student should arrange with the Creative Project Chair a schedule including submitting Section 2 prior to the beginning rehearsals for the production, and register for one of the three credits of TH 700 Creative Project.
- Once the production date is scheduled, the candidate must assist the Creative Project Chair in securing tickets for the production, arranging for housing, and local transportation. The expense of the evaluator to travel to your school is paid by the candidate through a Creative Evaluation Fee, assessed on a per credit basis when you register for TH 700 Creative Project credits.
- The candidate arranges and pays for the recording of the production.
- Following the production, Section 3 of the project must be edited and the entire written project submitted to the Committee for approval and/or feedback no more than 4 weeks from the close of the production.
- Make sure to have the overall schedule approved by your Creative Project Chair and Committee.

Oral Examination

- In the first week of the quarter in which the student plans to take the oral examination [an oral defense of the Creative project], he or she must submit a request for a final folder check to the Graduate School.
- He or she must also register for a remaining two credits of TH 700.
  - If everything is in order when the folder check is conducted, the Graduate School will issue a permit to schedule the oral examination.
- The student sets a date for the oral defense with the Committee [coordinated by the Creative Project Chair], obtains their signatures on the permit, then returns the permit to the Graduate School at least three (3) weeks prior to the date of the oral examination.
- Four (4) copies of a Brief must also be submitted to the Graduate Office at least two (2) weeks prior to the orals.

Final Steps

- The finished copy of the completed Project Documentation must also be submitted to the Creative Project Committee at least two weeks prior to the Oral Examination. Failure to do so may cause a rescheduling of the oral defense and interrupt the completion of the degree.
- Following successful completion of the oral defense, the student must report to the Graduate Office to fill out the application for the degree and to pay the degree fee.
- After the oral defense, it is possible that the student may have some final editing or corrections/revisions to do on the Project Documentation before the final grade is submitted or application for degree is allowed.
SAMPLE CALENDAR FOR MASTER'S PROGRAM  
(Dates Approximate)  

1st Year  

Apr. 1 – Prepare and return admissions packet to Office of Admissions (509-963-3001) before this date.  

May – Notice of acceptance or rejection received before May 1. If accepted, pre-register for courses, beginning first week of May through June 20th.  

Mid-June through July – Attend Summer Institute for first summer in the Masters Program. Take the courses as outlined in the BLUE colored schedule  
If courses taken courses in the Summer Institute prior to acceptance into MA program, fill out a transfer of credit form. Assigned Advisor/Creative Project Chair. Meet with Creative Chair/Advisor and develop "Course of Study Form." Submit in writing your requested Creative Project Schedule with proposed production dates. (Make sure Graduate Coordinator has a copy.)  

2nd year  
May – Pre-register for second summer as Master's student.  

Mid-June through July – Attend Summer Institute for second year of Masters study. Take the courses as outlined in the ROSE colored schedule  
Submit Playscript Approval and Graduate Committee & Option Approval Forms. Apply for Creative Project production dates [if not already done]. At end of Summer Session, register for continuous registration as either full-time, part-time or on-leave.  

3rd year  
May – Pre-register for third summer as Masters student.  

Mid-June through July – Attend Summer Institute for final year of Master’s study. Take final core courses the courses as outlined in the PEACH colored schedule  

After course work is completed  
Six months prior to production date –  
Submit Section 1 of pre-production Creative Project requirements to Creative Project Chair.  
Submit "Graduate Committee and Option Approval" form to Graduate Studies Office.  
Submit Creative to Creative Project Chair on schedule to be arranged with Chair.  
Once production date is scheduled assist Creative Project Chair in securing tickets for production, housing, and arrange transportation, etc... Call or email and ask how you may assist.  

Two weeks prior to rehearsals – Submit complete Section 2 and your pre-production text analysis.  

During rehearsals/production – Maintain journal for Section 3.  

After closing production – Compile Section 3 of your written Creative Project. Submit completed Creative Project documentation to Creative Project Chair/Committee for review and approval  
Within four weeks of the close of your production. Obtain permission to register for your oral examination. Register for at least 2 credit hours of TH 700 in the quarter you will be taking your oral exam.  

First week of the quarter in which you plan to take your oral exam – Submit a request for a final folder check. Obtain a permit to schedule oral exam check to the Graduate Studies Office. Consult Creative Project Chair in setting date for Oral exam and notify your Committee.  

Two weeks prior to Examination – Finished copy of your Creative Documentation due.
FORMS

MOST OF THE GRADUATE OFFICE FORMS MAY BE FOUND AT THE FOLLOWING LINK:

http://www.cwu.edu/masters/forms-and-documents

THEATRE ARTS DEPARTMENT FORMS MAY BE FOUND AT THE FOLLOWING LINK:

http://www.cwu.edu/theatre/graduate-program-forms