

Central Washington University
Department of Theatre Arts
Graduate Policies and Procedures Manual
2007



Masters of Arts in Theatre Production

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Program Overview and 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.

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 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 advise 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:

Office of Graduate Studies
Central Washington University
400 East University Way
Ellensburg, Washington 98926-7463

The deadline for submitting an application for admission to the Graduate Program is **April 1** for the coming summer session, although applications are accepted throughout the academic year. 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 20-July 29 (dates will vary slightly each year). Check our website at www.cwu.edu/~theatre for specific dates and schedules.

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, the degree takes a minimum of 3 summers of coursework, plus one year of work on the Thesis/Creative Project, to complete.* Most classes are held from 8 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 most of their reading *before arriving at the Institute.*

There are 2-3 graduate assistantships available during the regular academic year. Applications for assistantships can be secured through the Office of Graduate Studies [see Graduate Assistantships in appendices]. Please note that the application deadline is Feb. 15. Students receiving assistantships must be enrolled in at least 10, but not more than 14, credit hours and will serve the department 20 hours per week. Jobs often include program or teaching assistance. Graduate assistants must maintain a GPA of at least 3.0. Additional graduate course work is available during the academic year and should be approved specifically by the Director of the Institute (see the **Advising** section for information about building a September through June course of study).

Advising

Each graduate student is assigned an advisor when they first enter the program. This advisor will become your Thesis Project Chair. Your advisor/Thesis Project Chair is the person to call, e-mail or fax 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. If you would like to continue your coursework throughout the academic year, consult your advisor about how to build a September through June course of study.

Time to Degree Completion

Completion of the master's degree requires 56 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. 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 course work 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. A student may register for full-time, part-time, or as an on-leave student to satisfy the requirement.

Theatre Production MA students pay a fee and register as on-leave students during the regular academic year. While on leave, students maintain their library and email privileges.

Credit Restrictions

Graduate credit is given for all courses at CWU numbered at the 500 level and above. The minimum limit of 500 level credit courses is 25 credits from TH 501 and up. Courses at the 100, 200, and 300 levels are not applicable. Graduate students may receive graduate credit for 400 level courses, provided the credits are approved as part of the student's official Course of Study by the Director of the Institute and the Dean of Graduate Studies. It is assumed that graduate students electing 400 level courses will be expected to do more in-depth work for the course than undergraduates do. In addition, any 400 level courses taken prior to formal admission to the graduate program are NOT applicable.

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 election. The transfer formula for converting semester credit hours into quarter semester hours is as follows:

$$\text{Semester hour credits} \times 1.5 = \text{quarter-hour credits.}$$

Degree Requirements and Scholastic Standards

All candidates must complete a minimum of 56-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. 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 thesis project evaluation fees]. Fees for course materials are attached to specific courses and range from \$10-\$30. The Thesis Project Evaluation Fee is charged on a per credit basis, for a total of \$500, when you register for TH 700 Thesis 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 thesis production and evaluate it in both oral and written form.

Additional fees to cover this Thesis Evaluation may be required of international students.

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 usually 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 videotape [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 Thesis 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/Thesis Project Chair can assist you in selecting a play (see also **Recommended Scripts** in **Appendices**).

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 Thesis 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 Thesis 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 Thesis 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 Thesis Project Chair who will notify the candidate. If the proposal is disapproved, it will be returned to the Thesis 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 Thesis Project Chair and Committee

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

The Thesis Project Committee is comprised of three people: the Thesis 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 Thesis 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. Thesis Project Committee members must review all the written materials, see the production [either on video 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 Thesis Project Chair who is familiar with your area of interest. However, we also assign Thesis Project Chairs [and Committee members] according to the number of hours professors are

permitted to work in a quarter. While your Thesis 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 Thesis Project Chair may change.

Thesis Project Chairs, once assigned, are the people to call, e-mail or fax with questions about the Thesis Project, course of study, or any other issues. If a Thesis 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 video 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 Thesis 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 Thesis/Creative Project [in MLA format]

Section 1. ALL OPTIONS

Each student must submit a project proposal to the Thesis Project Chair *at least six months (6) before the intended production date*. Students are encouraged to submit their playscript approval form before taking TH 511 Analysis and Criticism since work in that class may be applied to the Creative Project. Included in the proposal must be:

- A Playscript Approval Form and a copy of your proposed script;
- 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;
- 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 Thesis Project Chair, as well as a plan for addressing those challenges during the subsequent phases [both written and practical] of the project;
- An initial two-to-four page director's concept statement with supporting visual interpretation materials. Supporting visual materials might include ground plans, sketches, rendering, models, etc. Examples of concept statements are available through the website at www.cwu.edu/~theatre/program/graduate/forms. See "examples of completed forms" link, directly under the link for the current Graduate Student Handbook.

*Each student should register for two (2), three (3), or four (4) credits of Thesis Project (TH 700) during the pre-rehearsal and/or rehearsal period and two (2) or three (3) credits during the quarter in which he or she plans to take the oral examination. All thesis credit should take place in [two or three] **consecutive** quarters, if possible. The candidate must register for a **minimum** of 2 credits for the oral examination.*

Section 2. Pre-production text analysis for all candidates will include a thorough and documented discussion of the play in MLA format. *Pre-production occurs before the play is designed, cast or rehearsed.* There are several different options regarding completion of this section outlined below. You must choose one of these options, in collaboration with your Thesis Project Chair, before beginning work on the project. *An approved form of action/conflict analysis, usually taught in TH 502, is **required** for each of the 3 options outlined below.* It is best to submit a proofed draft of Section 2 to your Thesis Project Chair at least a month or more prior to the designated submission deadline just to make sure you are on the right path. Be mindful that response time from your Thesis Project Chair can be affected by the normal demands of the academic year. For example, if your written work is received during Finals Week, it may take longer to respond. *The **completed Section Two** is due two weeks before rehearsals begin.*

OPTION A- Hodge Model [This model is taught in TH 540 Graduate Directing I]

Pre-production text analysis, based on the analysis outline found in Hodge's text, *Play Directing*, which includes:

Initial Action/Conflict Analysis- Use the approved format taught in TH 502.

Given Circumstances – environmental facts such as geographical location, climate, date, year, season, time of day, economic environment, political environment, social environment, and religious environment. Also included is a list of the previous action and the polar attitudes of the principal characters in the play (see Hodge for description).

Once the text has been analyzed for the given circumstances, 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.

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 - a breakdown of at least one act of the script into basic units of action with describing labels for each unit. For example "setting up the game," or "wishful thinking."

Character Analysis (of main characters) - what is said about these characters by the other characters and what each character says about himself in regards to his desires, will, moral stance, decorum; summary list of adjectives; and an initial character-mood-intensity at the scene opening. Research beyond the text is required here for scholarly critical analysis of these characters.

Ideas of the Play - identification of the play's main idea(s), themes, conflicts, metaphors and symbols; the meaning of the title; and examples of the playwright's philosophy as illustrated in the play. Research is required here to justify the student's analysis of the "ideas of the play."

***Moods of the Play** – the mood expressed in each unit, which can be expressed through a list of mood adjectives with one for each of the senses and through the use of mood images or metaphors.

***Tempo** - a designation of the rate of speed for each unit by using a rate word and a horizontal graph of the tempo relationships (see Hodge).

***Tone** - summarizing the analysis by finding a word or phrase to declare the play as a whole.

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 graduate student hopes will result with the production participants due to their work on the production.

These areas **may be optional. You may make modifications to this format with the approval of the Thesis Project Chair and the Director of the Institute.*

OPTION B- Director's Sourcebook Model- [This model is taught, and could be finished, in TH 511 Analysis & Criticism.] Pre-production text analysis researched and cited using the MLA format, which includes:

Initial Action/Conflict Analysis- Use the approved format taught in TH 502.

Initial Personal Response – What is your initial take on this play? How does it represent various styles, trends, and concepts of gender? What are its strengths and weaknesses? How might you produce it, design it, cast it, and direct it? What are its major themes, symbols, and metaphors? A minimum of 4-6 pages. Remember to cite page numbers if you quote directly from the script.

Production History – Research the play’s production history and its place in history. Write a summary of the production history and how the play represents the times in which it was written. A minimum of 4-6 pages.

Playwright’s Background – Explore the playwright’s life and its impact on the text. This section may be included in Production History. A minimum of 4-6 pages.

Critical Response – Research the play’s history in terms of reviews by the critical press and write a summary of its reception. A minimum of 4-6 pages.

Scholarly Response- Research the play’s analysis by scholars and write a summary of its analysis using at least 6-8 scholarly sources. You are encouraged to apply some of the theories and essays read for TH 511 Analysis and Criticism in your analysis. A minimum of 6-8 pages.

Summary – Take all the information you have learned in the above five components and draw conclusions about the play, share surprises you had during the research period and conclude with an analysis of its worthiness as a production vehicle. This should be the equivalent of a concept/tonal statement regarding the play. It should also include a summary of the particular challenges presented by the script. The concept/tonal statement must be revised after analyzing the Given Circumstances and using the script as text. You are encouraged to substantiate your opinions through citation of at least one of the theorists studied in TH 511 Analysis and Criticism. A minimum of 6-8 pages.

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

Sourcebook Guidelines- You should have at least 6-8 separate works cited for each segment (except the first one, which is written mostly from your point of view and is your personal response).

You may use the same source in various segments, but may not repeat the same citation. In other words, in the entire Sourcebook, you may use a particular citation only once. Don’t forget your textbooks may serve as sources, as may lectures, interviews, films, television and radio programs, as well as the playscript itself.

Often the hardest segment to write is the personal response. This is not a series of vague ramblings, but an organized response to a variety of ideas that you will have as you read the play. Please cite specific pages if referring to a section of the script, but otherwise, many citations from the script are not anticipated. Remember to transition gracefully from one idea to the next in your initial response. Even though it is a personal reflection, remember you are a scholar/artist reflecting on the work you are about to explore in a scholarly fashion. It is not a “dear diary” casual style of writing.

OPTION C- Process Drama Sourcebook/Framework [This model, based on Heathcote, Bower, & Heap’s *Planning Process Drama*, is taught in TH 520 Creative Drama in the Classroom] The Process Drama Framework takes into account that not all plays used in the secondary school setting will be text-based and thus worthy of significant scholarly and critical analysis. This option still requires a basic action/conflict analysis, which may need to be done after the script has been created. Please note that this option is often more difficult and the details of such a project would need clear and careful planning, organization, and preparation.

Theme/Learning Area (WHAT)- Themes, topics, issues that the focus of the drama will distill; the particular aspect of the human condition under examination. What precisely does the teacher wish to gain from the project and each lesson?

Context (WHERE & WHEN)- Dramatic context of the fictional circumstances in which the them will be explored—the metaphor. This must take concrete form, with a carefully selected time, place, location, and situation.

Roles (WHO)- What role will the students be taking? What role does the teacher/facilitator take?

Frame (WHY)- How is the tension created? How are the protagonistic and antagonistic forces created and maintained? Which viewpoint will the roles have? How distanced do the roles need to be?

Sign (HOW)- How is the theatre symbol evoked (objects, sounds, language, gestures, and images)? What artifacts, symbols, images are needed to bring significance to the events of the drama?

Strategies (HOW)- The range of strategies employed so that teacher and students may fully explore time, place, and event from different perspectives.

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

Assessments- How do you know your students have achieved your goals?

Action/Conflict Analysis- Use the approved format taught in TH 502.

Section 3. ALL OPTIONS

Post-production materials are *due to your Thesis Project Chair at least 4-6 weeks before your oral exam. 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 Thesis 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. This might also include reference to student-performer evaluations, written comments from colleagues, 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.

Videotapes/DVDs of the production - All students are required to provide the Committee with *two videotapes or DVD's* of their production. The first tape/DVD should be made of the production during a final dress rehearsal. The second tape/DVD should be made of the production in performance. Taping

should include scene changes, the "ins and outs" of all scenes and acts, and every part of the performance. The student is responsible for providing a tape that is aurally clear and intelligible as well as visually clear. *Failure to provide a tape/DVD for the committee will result in having to do a second project.*

Thesis/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 and the Thesis Chair/Committee provides oversight. Completed and proofed drafts of each section should be submitted to the Thesis 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.*

Thesis 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 thesis, 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.

Thesis 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."

Oftentimes 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 Thesis 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 thesis 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*.

Title Page, Approval Page, Abstract and Brief

A. Title Page

A title page must accompany each copy of the thesis 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 thesis 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 thesis 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 thesis project report (located after the approval page). **An additional copy of the abstract on thesis paper 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

- 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 * * Optional
 - c) Production Photos *
 - d) Performance Programs *
 - e) Publicity Posters *
 - f) Newspaper Reviews *
 - g) Production Music or Soundtrack *
- IX. Blank Page

The Oral Defense of the Thesis Project

The oral defense of the Thesis 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, at their 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.* It is strongly encouraged that the candidate schedule orals no later than the quarter following the Thesis 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 Thesis Project Chair prior to the start of the defense.

The oral defense is an opportunity for the Thesis 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 at least 16 credits of the core courses required for the program 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/Thesis 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. 9 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.

Continuous Registration (See page 5)

At the end of Summer Session the student should register with the Office of Graduate Studies and pay the fee as an on-leave student unless he or she plans to be registered for classes during the fall quarter. Most of our master's students are on-leave during the academic year.

Summer II

Prior to registration, the student must notify the Office of Graduate Studies of intent to return. During the second summer, the student should continue taking required course work (at least 16 credits). At the end of the Summer Session, the student should register as an on-leave student. The student should also apply for project dates and begin play selection process, if they have not already done so.

Summer III

Prior to registration, the student must notify the Office of Graduate Studies of intent to return. Complete the balance of course work for the master's degree program with the exception of 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.* At the end of the Summer Session, the student should register as an on-leave student.

Culminating Experience/Creative Project

At least one year prior to suggested production date, the student must submit a Playscript Approval Form to the Thesis 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 Thesis 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 Thesis Project Chair a schedule for submitting the chapters of the project for review. Section 2 of the pre-production text analysis must be completed prior to the beginning rehearsals for the production and the completed section is due 2 weeks before rehearsals begin.

Once the production date is scheduled, the candidate must assist the Thesis 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 Thesis Evaluation Fee, assessed on a per credit basis when you register for TH 700 Thesis Project credits. The candidate pays for the taping of the production.

Following the production, Section 3 of the project must be written and the entire written project submitted to the Committee for approval and corrections at least 4-6 weeks before the oral exam date. Make sure to arrange a schedule with your Thesis 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 thesis 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 minimum of 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 Thesis 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. [See **Thesis Project Guidelines** in the **Appendices**]

The *finished* copy of the completed Project Documentation must also be submitted to the Thesis Project Committee at least two weeks prior to the Oral Examination. *Failure to do so may delay scheduling of the oral defense and 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)

- Feb. 15 – Deadline for application for an Assistantship. Call Graduate Office for application.
- 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 at least 16 credits of core courses required for Master's Program to be completed in 3 years.
If courses taken in the Summer Institute prior to acceptance into MA program, fill out a transfer of credit form.
Assigned Advisor/Thesis Project Chair. Meet with Thesis Chair/Advisor and develop "Course of Study Form." Submit in writing your requested Thesis Project Schedule with proposed production dates. (Make sure Graduate Coordinator has a copy.)
At end of Summer Session, register for continuous registration as either full-time, part-time or on-leave.
- May – Notify Office of Graduate Studies of intent to return.
Pre-register for second summer as Master's student.
- Mid-June through July – Attend Summer Institute for second year of Masters study.
Take 16 credit hours of core courses required for master's degree.
Submit Playscript Approval and Graduate Committee & Option Approval Forms.
Apply for Thesis 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.
- May – Notify Office of Graduate Studies of intent to return.
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 required to complete master's degree coursework.
At end of Summer Session, register for continuous registration as either full-time, part-time or on-leave.
- Six months prior to production date –
Submit Section 1 of pre-production thesis requirements to Thesis Project Chair.
Submit "Graduate Committee and Option Approval" form to Graduate Studies Office.
Submit thesis to Thesis Project Chair on schedule to be arranged with Chair.
Once production date is scheduled assist Thesis 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 thesis.
Submit completed Thesis Documentation to Thesis Project Chair/Committee for review and approval (at least 4-6 weeks before oral exam date).
Register for at least 2 or 3 credit hours of TH 700 in the quarter you will be taking your oral exam. (The Graduate School **requires** a minimum of 2 credit hours to be eligible to take your orals.)
- 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 Thesis Project Chair in setting date for Oral exam and notify your Committee.
- Two weeks prior to Examination – **Finished** copy of your Thesis Documentation due.

[See Forms in Appendices for detailed Thesis Project Checklist]

APPENDICES

DEGREE PROGRAM DESCRIPTION, REQUIREMENTS, & COURSES

Please consult the current catalog on the CWU website:

<http://www.cwu.edu/~catalogs>

THESIS PROJECT CALENDAR

Please go to the website link below and review this calendar carefully.

http://www.cwu.edu/~theatre/program/graduate/PDF/CURRENT_THESIS_PROJECTS.pdf

This calendar reflects the current status and schedule of thesis projects, usually for the upcoming academic year and the fall of the following year. If, when checking the site, you note that you have incomplete information and your thesis project is imminent, please fill out a Thesis Production Information Form online at <http://www.cwu.edu/~theatre/program/graduate/forms.html> or contact your Thesis Project Chair/Advisor (assigned to you upon entry to the graduate program). If you have not yet been assigned a Committee, however, don't panic. This usually occurs in the beginning of the academic year during which you will do your thesis project.

GUIDELINES FOR GRADUATE ASSISTANTSHIPS

Graduate assistantships are available in the Theatre Arts Department for those candidates who (in accordance with university graduate school regulations) satisfy the following criteria:

Each applicant must:

- A. Be fully admitted to a master's degree program at the commencement of the contract period.
- B. Demonstrate, through a documented portfolio, experience in leadership roles in specific areas of theatre curriculum and responsible production assignments to warrant a supervisory position within the theatre department.
- C. Demonstrate a high level of professional and academic promise.

The graduate school also states that the applicant

- Must be recommended to the position by the department where the appointee would be assigned.
- Must apply by February 15th for the following academic year.
- Must serve (as a full-time assistant) for 20 hrs per week and maintain enrollment in at least 10, but not more than 14, credit hours per quarter. Must maintain a minimum grade point of 3.0.

Graduate assistantships are available in every department offering master's degrees. About two-thirds of the assistantships require teaching; one-third requires research or departmental service. Stipends are awarded for an academic year (9 months) appointment. Stipends include comprehensive health insurance, waiver of health fee, and a tuition waiver. Stipend amounts are available through the Office of Graduate Studies.

Assistantships are competitive. For priority considerations, applications should be submitted by February 15 for the following year. Financial aid is also available through the university from federal and state funds for students demonstrating financial need. Applications are available on our website and are due by March 1. Employment both on and off campus is available. Travel and Research funds are available to Graduate Students on a competitive basis. Finally, applicants must adhere to the application process for a Masters of Arts

degree within the Theatre Arts Department.

INTERNET COURSES--Theatre History and Theatre Literature Requirements

- **These courses have received prior approval to fulfill the background course requirement for Theatre History and Literature.**

Central Washington University

TH 503 Survey of Theatre History and Literature

Delivery format: Internet Spring Quarter (late March – mid June)

Course Duration: 1 quarter

Course fee: In-state tuition rate [check on website]

4 quarter credits from CWU

University of California at Berkeley:

XB17 Shakespeare

Delivery format: Internet

Course Duration: Up to 6 months from date of enrollment

Course fee: \$455.00

Online resource fee: \$50.00

EDP#: 817554

4 semester unit(s) from CMIL

Louisiana State University:

Course: English 2029, Introduction to Drama, version I

Prerequisites: English 1002, 1003, or 1005 or equivalent.

Course Instructor: June Pulliam

Course fee: \$180.00 + \$10.00 processing fee

Textbook NOT included

3 semester unit(s) from LSU

Washington State University:

Course: English 305X, Shakespearean Drama to 1600

Prerequisites: None

Course Instructor: Bethany Blankenship

Course Duration: Up to 1 year from time of enrollment.

Fees: \$130.00 per credit hour

Textbook and Course Guide not included.

3 semester unit(s) from WSU

Contact: Website- distance.wsu.edu or E-mail distance@wsu.edu

Course: English 306X, Shakespearean Drama after 1600

All info same as English 305X above

Contact: Website- distance.wsu.edu or E-mail ["mailto:distance@wsu.edu"](mailto:distance@wsu.edu)

FORMS

ALL OF THE FOLLOWING FORMS MAY BE FOUND ON OUR WEBSITE AT THE FOLLOWING LINK:

<http://www.cwu.edu/~theatre/program/graduate/forms.html>

When Completing & Revising the Graduate Course of Study Form....

- List classes in **groups according to the specific component** that the course fulfills. Do *not* list classes strictly in numerical or chronological order.

Example:	TH 539 Directing & Teaching Young Actors	← Component 1 - Directing
	TH 540 Graduate Directing I	
	TH 541 Graduate Directing II	
	TH 542 Musical Theatre Directing	
	TH 501 Intro to Graduate Studies	← Component 2 – History, Lit, & Crit.
	TH 510 Studies in Dramatic Lit	
	TH 511 Analysis and Criticism	
	TH 544 Acting Styles	
	TH	
	TH	

- Remember to submit your **original** form along with **three copies** to the Graduate Office in Barge Hall.
- A copy will also be made and placed in your department file for you and your advisor's future reference and planning.
- Course Substitutions & Forms:
 - If you wish to substitute an enrichment/alternate course in place of a component requirement course, you should complete a Substitution form.
 - If you have *more than three courses to substitute*, it is often easier to complete a new Course of Study form rather than multiple Substitution forms.
 - To reduce unnecessary paperwork, once you have submitted your first Course of Study form, it is advisable to wait until the completion of all your graduate coursework before re-submitting a revised and accurate Course of Study form.
- Please refer to the CWU Theatre Arts Graduate Program webpage for examples of completed forms.

- 1) **Accuracy of Course of Study.** It is very important that all information coincides with official transcript entries and that the amount of credit be precisely entered. Do not enter a variable amount of credit or enter a selection of courses from which one is to be elected. The approved Course of Study, together with substitutions or revisions submitted for approval, is used for determining the completion of degree requirements.
- 2) **Transfer of Credit.** A maximum of fifteen (15) quarter credits completed before formal admission, including a maximum of nine (9) quarter credits transferred from other accredited institutions which offer graduate degrees, may be accepted. The credits must be approved as part of the official Course of Study filed in the Graduate Studies Office. Approval of transfer credit shall be made through Graduate Studies and Research only after an official Course of Study has been filed and only after official transcripts have been submitted directly to the Office of Graduate Studies. Transfer credit must be graded A or B.
- 3) **Credits from Extension and Workshops.** CWU catalog courses numbered 500 are not applicable to master's degree credit. No more than a combined maximum of eight (8) quarter credits of workshop courses numbered 591 can be applied towards a master's degree. Courses numbered 491 are not applicable to the master's program. Credits earned via correspondence courses may not be applied to any master's degree.
- 4) **Maximum Time Limit.** No credit earned more than six (6) years before the date of the master's degree award may be counted as part of the degree credit requirements except as may be approved by formal action of the Dean of Graduate Studies.
- 5) **Credit-No Credit Option.** Graduate students are urged to use the credit-no credit option as a way to explore academic areas in which they are interested. Students are allowed to select one class per quarter for a credit-no credit grade. Credit-no credit courses will not be counted toward master's degree credits or in the graduate grade point average. A student must designate a class as credit-no credit during registration or on class change day.
- 6) **Credits Required.** Each graduate student must complete at least forty-five (45) credit hours of course work, generally at the 400 and 500 level (Theatre Production does require more than forty-five (45) credits). No less than twenty-five (25) credits of the total required for the degree must be elected at the 500 or above level. Courses at the 400 level may be accepted for credit toward a graduate degree at CWU provided they are approved as part of the student's official Course of Study and taken after formal admission to a master's degree program. In such cases, graduate students are expected to perform at a high level, while completing requirements in addition to those expected of undergraduates enrolled in the course. At least thirty (30) credits of course work must be on the graded scale that is not elected for S/U grading.
- 7) **Teaching Experience (MEd and MAT Teacher Candidates).** The MEd and MAT degree teacher candidates must have met requirements for state certification and, with the exception of school counselor/school psychologist candidates and master teacher candidates, must have completed at least one year of successful teaching experience certified by an appropriate school official.
- 8) **Required Enrollment During Final Quarter.** Students must be registered for a minimum of two (2) credits during the quarter the master's degree is conferred.
- 9) **Program Requirements.** Graduate students are expected to know the requirements of their individual programs. The Office of the Dean of Graduate Studies and the faculty will aid in the communication of University regulations, but the responsibility of errors of enrollment and interpretation remains with the student. Although regulations for graduate study will generally not change before the publication of a new issue of the catalog, the University reserves the right to change regulations without notice.

MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE _____

PLAYWRIGHT(S) [If musical, list lyricist/composer] _____

NUMBER OF ACTS _____ APPROXIMATE TOTAL PLAYING TIME _____ HOURS _____ MIN.

CAST (fill in with the appropriate numbers)

MEN _____ WOMEN _____ CHILDREN _____ OVER 40 _____

ROLES REQUIRING PEOPLE OF COLOR _____ ROLES COULD DOUBLE _____

TOTAL NUMBER OF CAST _____

OTHER CASTING CONCERNS:

ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR _____ DANCE CHOREOGRAPHER _____

FIGHT CHOREOGRAPHER _____ DIALECT COACH _____ SPECIALTY HIRE _____ (specify what kind)

ORCHESTRA/BAND (specify what size) _____

Will you be fulfilling any of the above? _____ If so, which?

Will a guest artist be fulfilling any of the above? _____ If so, which?

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? YES NO (CIRCLE ONE) NUMBER OF SETTINGS _____

HISTORICAL PERIOD _____ GEOGRAPHICAL LOCATION _____

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

APPROXIMATE NUMBER OF PROPS _____ PERIOD _____
DIFFICULT OR UNUSUAL PROPS? YES NO (CIRCLE ONE) DESCRIBE:

SAMPLE

WEAPONS OR FIREARMS? HOW MANY _____ DESCRIBE:

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER _____

HISTORICAL PERIOD _____ SEASON _____

SPECIAL REQUIREMENTS:

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES NO (CIRCLE ONE)

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) _____ Date Submitted: _____

(Signature) _____ **SAMPLE** _____

Thesis Project Chair Approval: _____ **Date Approved :** _____

Committee Members Approval: _____ **Date Approved :** _____

Graduate Coordinator Approval: _____ **Date Approved :** _____

**SUBSTITUTION FORM
CENTRAL WASHINGTON UNIVERSITY
(Submit in Quadruplicate)**

Name of Student _____ Student ID# _____

Address _____ Date _____

The following substitutions will be accepted, if approved, on the Course of Study for the Master of _____ Degree
degree in _____
Specialization

- | | | | | | | | |
|----|----------------------------|-------|---------------|--------------|---------------|-------|--------------|
| 1. | SUBSTITUTE
(New Course) | _____ | _____ | _____ | SAMPLE | _____ | _____ |
| | | Dept. | Course Number | Course Title | | | Qtr. Credits |
| | FOR
(Old Course) | _____ | _____ | _____ | | _____ | _____ |
| | | Dept. | Course Number | Course Title | | | Qtr. Credits |
| | | | | | | | |
| 2. | SUBSTITUTE
(New Course) | _____ | _____ | _____ | | _____ | _____ |
| | | Dept. | Course Number | Course Title | | | Qtr. Credits |
| | FOR
(Old Course) | _____ | _____ | _____ | | _____ | _____ |
| | | Dept. | Course Number | Course Title | | | Qtr. Credits |
| | | | | | | | |
| 3. | SUBSTITUTE
(New Course) | _____ | _____ | _____ | | _____ | _____ |
| | | Dept. | Course Number | Course Title | | | Qtr. Credits |
| | FOR
(Old Course) | _____ | _____ | _____ | | _____ | _____ |
| | | Dept. | Course Number | Course Title | | | Qtr. Credits |

Course of Study Advisor or Committee Chair	Date	Department Chair or Designee	Date
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No more than three substitutions will be processed on a Course of Study by the Graduate Studies and Research Office without the student filing a revised Course of Study for approval.

Associate VP of Graduate Studies	Date
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**CENTRAL WASHINGTON UNIVERSITY
THEATRE ARTS GRADUATE PROGRAM**

THESIS PROJECT/ PRODUCTION PERFORMANCE EVALUATION

STUDENT-

SS#-

UNDER CONSIDERATION IS DIRECTION OF:

EVALUATOR'S NAME:

TITLE:

PLACE OF PERFORMANCE:

DATE OF VIEWING:

DESCRIPTION OF PERFORMANCE VENUE:

SAMPLE

DESCRIPTION OF CONCEPT:

**DESCRIPTION OF THE ACTUAL PRODUCTION DIRECTION AND/OR REALIZED DESIGN OF SETS,
PROPS, COSTUMES, LIGHTING, SOUND:**

**HOW DID THE PRODUCTION DIRECTION OR DESIGN IMPLEMENT THE IDEAS EXPRESSED IN THE
CONCEPT STATEMENT?**

**APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OF PERFORMERS, AUDIENCE, VENUE,
AND/OR ACADEMIC SETTING?**

**ADDRESS THE FOLLOWING IF APPLICABLE: CLEAR DELINEATION OF UNITS OF ACTION,
MOTIVATED BLOCKING, VISUALLY INTERESTING COMPOSITION, VISUAL EXPRESSION OF
METAPHOR, USE OF PICTURIZATION IN STORYTELLING, CLEAR AND BELIEVABLE
CHARACTERIZATION, ADEQUATE USE OF BODY AND VOICE, UNITY OF PRODUCTION ELEMENTS,
CREATIVE PROBLEM SOLVING.**

**WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION
SATISFACTORY OR UNSATISFACTORY?**

Creative Project Committee and Production Scheduling Form

Please ensure you have filled this form out completely.

- This material is a new submission This is an update of a previous submission

Your Name

Proposed Title

Remember: You must submit a Committee and Option Approval Form once your committee is established.

Proposed Date of Creative Project Production

SAMPLE

Preferences for Committee Chair

- Check here if you are happy with your current advisor and list them as 1st preference

1st

2nd

3rd

Preferences for Committee Members

Proposed Date of Oral Defense

Remember: You must register for at least 2 credit the quarter of the defense.

- On the Ellensburg Campus
- Over distance education transmission
(All costs of DE are the student's responsibility)

This form is on line at <http://www.cwu.edu/~theatre/program/graduate/forms.html>

Thesis Project Checklist

Student: _____ Name of Production: _____

Date of Production: _____ Location of Production: _____

Committee Chair: _____

Committee Members: _____

INITIAL DATE APPROVED BY DIRECTOR OF SUMMER INSTITUTE/GRADUATE COORDINATOR: _____

Section 1 [Due 6 months prior to production]

Playscript Approval Form _____ ↑

Copy of Proposed Script _____ ↑

Committee/Option Approval Form _____ ↑

Permission of Hiring Authority _____ ↑

Performance Dates & Production Parameters _____ ↑

Project Schedule _____ ↑

Evaluation of Plan as Production Vehicle _____ ↑

Concept Statement _____ ↑

SAMPLE

Section 2- [Due 2 weeks prior to start of rehearsals]

Option A

Initial Action/Conflict Analysis _____

Given Circumstances _____ ↑

Previous Action List _____ ↑

Analysis of Dialogue _____ ↑

Analysis of Dramatic Action _____ ↑

Character Analysis _____ ↑

Ideas of the Play _____ ↑

Previous Reviews _____ ↑

Research on the Playwright _____ ↑

List of Student Learning Goals _____ ↑

Option B

Initial Action/Conflict Analysis

Initial Personal Response

Production History

Playwright's Life

Critical Response

Scholarly Response

Summary

List of Student Learning Goals

Option C

Theme/Learning Area (WHAT)

Context (WHERE & WHEN)

Roles (WHO)

Frame (WHY)

Sign (HOW)

Strategies (HOW)

List of Student Learning Goals

Assessments

Action/Conflict Analysis

Section 3- [Due 4-6 weeks before oral exam]

Video/DVD of Rehearsal _____ ↑

Video/DVD of Performance _____ ↑

Production Journal _____ ↑

Committee Chair Evaluation _____

Self Evaluation _____ ↑

Other Documentation _____ ↑

Completed Sections 1-3 four to six weeks before
scheduled oral exam _____ ↑

Final Copy of Completed Documentation

Final Copy of Sections 1-3 two weeks before scheduled
oral exam _____

Schedule of Oral Exam _____ ↑

Exam _____ ↑

