

# THEA 450 CAPSTONE GUIDELINES

## STATEMENT OF INTENT

**DEADLINE:** *To be submitted at the Majors Review the previous year.*

- 1) Select a faculty advisor for your project.
- 2) Consult with your project advisor on a statement of intent. Your statement of intent should include:
  - A) A brief discussion your preparedness a theatre practitioner to undertake this capstone project.
  - B) A statement of objectives\* which you are seeking to meet through this project (see page 26.)

**\*\*INCLUDE ONE OF THE FOLLOWING TYPES OF PROJECTS;  
STATEMENT OF INTENT CONTINUES AT LETTER "E" OF THIS DOCUMENT.**

### PERFORMERS:

- C) A discussion of how you would meet those objectives in:
  - i) A mainstage role.
  - ii) A self-manifested project.
- D) A description of at least one such self-manifested project: No project can include more than a total of 3 performers. Projects should be scenes, one-acts, or portions of full-length plays lasting no longer than 45 minutes. For each proposed project, include the following:
  - i) Title of play or list of monologues/scenes
  - ii) Playwright(s)
  - iii) Statement of preliminary production concept
  - iv) Brief description of costume, scenic, lighting and sound needs
  - v) Number of other students needed as actors, designers, technicians, etc.

### DIRECTORS

- C) A statement of how you would meet those objectives through a directing project.
- D) A description of at least 3 but no more than 5 productions that would enable you to meet the objectives.
  - i) No project can include more than 4 performers. Projects should be one-acts or a portion of a full-length play lasting 30-45 minutes in playing time. For each proposed production, include the following:
    - ii) Title of play
    - iii) Playwright
    - iv) Statement of preliminary director's concept
    - v) Roles, including sex, age, and doubling possibilities
    - vi) Brief description of costume, scenic, lighting and sound needs
    - vii) Rationale for doing this show here and now

### STAGE MANAGERS:

- C) A statement of how you would meet those objectives through a stage management project.
- D) A discussion of which stage management positions would be appropriate for your project. For each position sought, give:
  - i) Title of play
  - ii) Dates of production
  - iii) Director's name
  - iv) List of previous stage management experience that qualifies you to fill the particular position

DESIGNERS/TECHNICIANS:

- C) A statement of how you would meet those objectives through a design/tech 450 project.
- D) A discussion of which design/tech positions would be appropriate for your project. For each position sought, give:
  - i) Title of play
  - ii) Dates of production
  - iii) Director's name
  - iv) An indication of previous experience that qualifies you to fill the particular position

ALTERNATIVE:

- C) A statement of how you would meet those objectives through an alternative 450 project.
- D) A description of your intended project as developed in consultation with your project advisor.

<b>ALL STUDENTS MUST INCLUDE THE FOLLOWING TO COMPLETE THE STATEMENT OF INTENT:</b>
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- E) Indication of first, second, etc. choices among the projects proposed, giving rationales as appropriate.
  - F) An explanation of how you will evaluate success in reaching your objectives. Such methods can include:
    - i) Audio/visual documentation at scheduled intervals during the process.
    - ii) Notes and guidance from your director
    - iii) THEA 440/450 evaluation forms
    - iv) NDSU faculty review
    - v) Response from an outside capstone respondent (i.e. ACTF respondent or a faculty specialist from another institution).
- 4) After your Statement of Intent has been approved by your project advisor, e-mail a copy to each theatre faculty member.

**PROJECT MASTER CALENDAR (Use the following format)**

**DEADLINE: One week following notification of the 450 opportunity.**

- 1) Consult with your project advisor on a project calendar. Your project calendar should include deadlines for:
  - A) Regular meeting times with your project advisor.
  - B) Research such as:
    - i) Historical context of the play's times (art/fashion/economy/socio-political climate, etc.)
    - ii) Information about the playwright
    - iii) Criticism of the play
    - iv) Description of original staging
    - v) Production history
  - C) Analyses and plots including but not limited to such as action analysis, language, character analysis, French Scene Breakdown, shift plot, properties plot, costume plot etc.
  - D) Concept statement (directors and designers)
  - E) Program Notes (directors)
  - F) Production dates and deadlines
  - G) Evaluations
  - H) Final review (if desired)
  - I) Draft and final portfolio deadlines
- 2) After your Project Master Calendar has been approved by your faculty advisor, e-mail a copy to each theatre faculty member.

## **DAILY JOURNAL**

- 1) The daily journal is a record of the student's work and reflections during the rehearsal and production process. A complete journal will be very helpful to the student in writing the analysis of the project.
- 2) The journal is included as part of the appendix of the Final Portfolio.
- 3) Unlike other sections of the Final Portfolio, the journal may be hand-written.

## **EVALUATION FORMS**

- 1) Distribute evaluation forms to the following: director, stage manager, choreographer, actors, designers, shop forepersons, and musical director as appropriate.
- 2) Include completed evaluation forms in the appendix of your Final Portfolio.

## **FINAL REVIEW (Optional)**

- 1) The purpose of the Final Review is to give the student the opportunity to gain feedback from members of the theatre arts faculty and the production team about the execution of the project. The review allows the student to discuss thoughts and feelings about the process and its realization.
- 2) You may choose to meet with individual faculty members in a one-on-one basis or as a collective.
- 3) If you wish a Final Review, include suggested dates on the Project Calendar.
- 4) The Final Review must be held within 2 weeks after the close of the production.

## **PROJECT PAPER**

- 1) The Project Paper should include:
  - A) A restatement of the objectives for the project and how you intended to meet those objectives (you're your Statement of Intent).
  - B) Discussion of the process by which your research was incorporated into this project.
  - C) Discussion of how your analysis was incorporated into this project.
  - D) Statement of unanticipated difficulties, if any, and how they were solved.
  - E) Discussion of the strengths and weaknesses of your project.
  - F) Evaluation of how well you reached your objectives and how you know that.
  - G) A summary of what you've learned and proposed strategies for how you would address these in the future.

## **FINAL PORTFOLIO**

**DEADLINE: Final version is due within 4 weeks after the close of the production. You will submit one copy of the completed Portfolio to your project advisor.**

- 1) The Final Portfolio will contain:
  - A) Cover sheet (production, playwright, dates of production, your name and the project title)
  - B) Table of Contents
  - C) Statement of Intent
  - D) Master Calendar
  - E) Project Paper
  - F) Appendix containing all that apply from below:  
Journal, program, sample publicity, review(s) of the production, evaluation forms, sketches, graphs, design/tech dailies, prompt book, concept statement, analyses, program notes, costume bible, makeup bible, research, and all other pertinent paper work.

**\*EXAMPLES OF APPROPRIATE, MEASURABLE OBJECTIVES:**

For actors –

- To create a believable character using a dialect
- To improve my line memorization capacity and speed
- To create a believable middle-aged (or elderly) character without resorting to stereotype
- To improve my comic timing
- To demonstrate an ability to carry a show in a lead role
- To create a successful performance in a nonrealistic period style
- To craft a dramatically effective program of short scenes and monologues

For directors –

- To create a unified “high concept” production
- To establish a successful working relationship with a design team by exercising leadership while still allowing each team member to contribute freely
- To improve my skills in working with actors
- To improve my communication skills
- To improve my script analysis skills

For designers/technicians –

- To improve my ability to meet deadlines
- To improve my drafting skills
- To improve my rendering skills
- To create a viable, unified design concept for costumes for a production
- To improve my research skills
- To create an appropriate period interior setting that fully serves the needs of the play
- To coordinate my design effectively with those of the other members of the team

For stage managers –

- To improve my communication skills
- To do a successful job of production stage management
- To stage manage successfully a large-scale musical
- To improve my leadership skills
- To keep more accurate paperwork

**EXAMPLES OF /INAPPROPRIATE OBJECTIVES: DO NOT CHOOSE THESE!!!**

- To play the role of \_\_\_\_\_ in \_\_\_\_\_
- To direct a production of a contemporary dark comedy
- To introduce Fargo audiences to the work of \_\_\_\_\_
- To design the costumes (lights, set) for a mainstage show
- To present my interpretation of the character of \_\_\_\_\_
- To show what I’ve learned in my classes