

THEA 450 – CAPSTONE EXPERIENCE

Final evaluation of a student's competency for all degree tracks is measured by an independent project within the student's area of emphasis, taken as THEA 450, Capstone Experience. The course description appears as follows:

“Demonstration of mastery in selected area of theatre through an advanced project in acting, directing, design/technical theatre, or dramaturgy. Departmental capstone experience.”

THEA 450 GENERAL GUIDELINES

Scope

The THEA 450 Capstone Course consists of three components: preparation/planning, execution, and the final evaluation, all of which are documented in a Final Paper and Portfolio.

The THEA 450 capstone is a major project whether self-manifested or related specifically to advanced participation in a LCT main-stage production in which the student demonstrates competence in his/her area of emphasis. The Theatre Arts Faculty will guide these projects. Please refer to specific project guidelines for more detailed information. **Note: Before submitting a THEA 450 statement of intent or a proposal to the Theatre Arts Faculty, Students will select and meet with an advisor for their THEA 450 capstone project.**

Assessment Objectives

The THEA 450 Capstone course measures the following student outcomes: (1) ability to recognize and discuss the essential staging demands and creative opportunities inherent in play scripts from a variety of periods, styles and genres; (2) ability to communicate verbally and/or physically a dramatic idea, situation, scene or character; (3) ability to use the technical skills of a specialty of theatre; (4) ability to exploit all appropriate tools and resources in creating a comprehensive, integrated production component (performance or design or technical element); (5) (for BFA students only) the ability to employ advanced skills and display versatility in practice of a specialty in production; and (6) (for BFA students only) ability to function as a reliable, responsible, self-motivated, self-disciplined, and flexible member of a creative team.

Process

It is your responsibility to keep your project advisor current with the progress of your work via regular conferences. **Weekly meetings are strongly recommended.** The scope and length of these conferences will be dependent upon your project and should be determined in consultation with your project advisor.

If your project is not part of the regular LCT season, you must be careful to keep the faculty updated on your design/technical and other support needs. While it is not uncommon for unforeseen needs to arise once the project is in process, the faculty members need to be notified of those changes in a timely manner. In addition, any financial costs of the project are your responsibility unless designated as a budget item in the LCT season.

Evaluation

The theatre arts faculty members have devised a sample THEA 450 evaluation document to assist students in evaluating their effectiveness in the preparation of their project (refer to Addendum VI). Students may develop their own evaluation forms in consultation with their project advisors. Consult the specific guidelines for your project to determine who should be asked to complete an evaluation for your project. Evaluation forms are to be included in the Appendix of your Final Portfolio.

Final Portfolio

The final paper is due within four weeks after the close of the production. The Final Portfolio includes all of the written work beginning with the Statement of Intent and ending with the Project Evaluation. All sections of the Final Portfolio must be typed, except for the daily journal and research documentation, which may be handwritten. ***A copy of the Final Evaluation Paper should be bound and submitted to the Department as part of a permanent archive.***

Grade

The THEA 450 course is graded on the following criteria by the following means:

A final grade for the capstone project will be assigned after consideration of the following areas:

Scale: quality of finished product, 40%

Process: preparation, management, and collaboration, 30%

Portfolio: 30% (Paper, 20% and Final portfolio, 10%)

The entire Theatre Arts faculty will evaluate the finished product, but the project advisor will be responsible for evaluating the student's performance in all facets of the project. A grade below C in ANY

ONE of the areas listed above will result in a failing grade on the ENTIRE PROJECT.

THEA 450 CAPSTONE GUIDELINES

STATEMENT OF INTENT

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

- 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.

ALL STUDENTS MUST INCLUDE THE FOLLOWING TO COMPLETE THE STATEMENT OF INTENT:

- 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 project advisor has approved your Statement of Intent, 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 faculty advisor has approved your Project Master Calendar, 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.

A copy of the Final Evaluation Paper should be bound and submitted to the Department as part of a permanent archive.

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.