

**Capstone Project in Theatre and Dance
Design and Theatre Technology
UNH Department of Theatre and Dance**

Course Syllabus

Course Objective:

The Capstone Project is designed for students in the design and theatre technology areas of theatre arts. This course offers students the opportunity to reflect upon and utilize the many theoretical ideas, practical skills, and artistry they have cultivated throughout their undergraduate studies. The course is meant to serve as a testing ground of the depth of students' knowledge and ability in the area of their choice.

Course Requirements:

Students must satisfy the course objectives through the execution of a significant piece of design and theatre technical work. Students are also required to submit one major piece of writing: a research paper that incorporates the concept and design development, research process, project execution, and self-reflection. A production portfolio that includes a complete documentation of the development and execution process, research images, paperwork, and drawings is required. Finally, graduating design students should create a personal design portfolio in either physical or website formats.

Design and Theatre Technical Work:

Students enrolled in the emphasis areas of Design and Theatre Technology are required to follow the criteria set by the faculty of those emphases. The Capstone project must be design or theatre technical work for a realized production that incorporates a collaboration process. Students should keep a working journal documenting the creative process. The journal should be included in the final production portfolio.

The requirements and responsibilities for a production work are:

- Meeting the deadlines set for the production.
- Attend all production meetings through the production process.
- Keep good communication with the director and the production team.
- Set and Costume Designers are strongly recommended to present finalized designs at the first rehearsal to the director and the cast.
- Rehearsals: Designers are encouraged to attend rehearsals when it became useful. Attendance at the designer run-throughs is required. Take notes regarding alterations/changes that may affect the designs. Discuss these notes with the Stage Manager and/or Director as appropriate.
- Paper Tech: Lighting Designers must provide a cue list to the Stage Manager to be recorded into the Stage Manager's prompt book/script.

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- Dry Tech: Director, Lighting Designer, and Stage Manager must be present for Dry Tech.
- All designers and technicians are required to present at Technical/Dress Rehearsals, take notes, and share them with the production team.
- Please note CHANGE is part of the process. Being able to adjust/ accommodate changes promptly is the key. If you experience problems, bring them up with your faculty/staff advisor as soon as possible.

A production portfolio that documents a completed process for the project is required. It can be a physical binder, or a compiled PDF package. Depending on the student's emphasis, it should include but not limited to:

- Set Design:
 - Design concept statement
 - Scene breakdown
 - Research and inspirational images
 - Developmental sketches and ground plans
 - Scene by scene final renderings or color photos of the design model.
 - Technical drawings of ground plan and sessional drawing
 - Technical drawings of design elevations
 - Scenic paint elevations
 - Prop list
 - Reference images and/ or designs for props
 - Documentation of the building process (process shots, scene painting experiments, unique prop making, etc.)
 - Design working journal
 - Final production photos
 - Final capstone paper
- Costume Design:
 - Design concept statement
 - Costume scene breakdown
 - Research and inspirational images
 - Developmental sketches and drawings
 - Final renderings for each character with fabric swatches
 - Costume piece list
 - Documentation of the building process (process shots, fitting photos and notes for alterations, etc.)
 - Design working journal
 - Final production photos
 - Final capstone paper
- Lighting Design:

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- Design concept statement
- Scene breakdown
- Cue list
- Lighting paperwork (magic sheet, channel hook up, instrument schedule, color cuts list, etc.)
- Research and inspirational images
- Photometric
- Light plot
- Documentation of the process (light test, experiments with materials, etc.)
- Design working journal
- Final production photos
- Final capstone paper
- Technical Direction/ Master Election/ Costume Construction:
 - Introduction and information sheets
 - Scene/ costume breakdown
 - Production calendar and schedule
 - Production budget and expenses
 - Technical preparation works such as construction drawings, stage rigging and fly plot, programming notes, costume patterns, costume change breakdown, etc.
 - Documentation of communication with the designer
 - Documentation of the building process (process shots, scene painting experiments, unique costume and prop making, etc.)
 - Tech working journal
 - Final production photos
 - Final capstone paper
- Stage Management
 - Introduction and information sheets
 - Scene breakdown
 - Audition process
 - Production communication (contact list, photo cells, fittings, etc.)
 - Rehearsal process (schedule, conflict notes, blocking notes, etc.)
 - Rehearsal reports
 - Production technical requirement and notes (preset and scene change schedule, props, special effects, etc.) and production meeting minutes.
 - Tech and performance checklist
 - The prompt book
 - Performance process and reports
 - Closing and strike
 - Stage management working journal
 - Final production photos

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- Final capstone paper

2. Students whose primary focus are in the design areas (set, costume, and lighting) are required to prepare a personal portfolio of design projects and related works throughout the course of the study. Students should start creating the portfolio at the first semester of the senior year and continue updating the works through the year. The purpose is to help students better prepare for their planning either for graduate school application or job interviews.

Written Work:

Students must submit a paper of no less than ten pages excluding images (e.g. inspirational images, sketches, process shots, etc.) The paper should conform to accepted standards of academic writing. The department stresses that the student is required to submit both artistry and written work for this course. These papers can include anecdotal writing from the student's journal, but must also include clear evidence of research. The student must submit at least one draft, one rewrites, and one final.

Assessment:

The student will be assessed by the faculty panel in the following areas:

Design and Theatre Technical Work Portion:

Areas of evaluation:

- Overall quality
- Ability to exhibit command of artistic and technical skill
- Evidence of artistic growth
- Organization and planning
- Communication and collaboration

Production Portfolio & Journal:

Areas of evaluation:

- Overall quality
- Evidence of artistic idea developments from researches, sketches, to final designs
- Detailed documentation of the execution process
- Completeness of the work package
- Organization
- Visual presentation

Written Work:

Areas of evaluation:

- Content
- Overall Quality of research
- Evidence of growth and improvement through rewrites
- Organization and planning
- Ability to meet deadlines set by advisor

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Course Syllabus:

This syllabus serves as a time frame template. Specific times and other adjustments will be made at the discretion of the Capstone Project faculty advisor. Typically, the student would enroll during her or his final year. During the semester prior to enrolling, the student should fix upon a topic and a principal advisor. Not until the student has an advisor who is willing to supervise the project should the student enroll in the Capstone Project. Once the student has an advisor, the student should arrange to meet with the advisor on a regular basis during the semester of capstone work. It is strongly recommended that the student and advisor meet weekly. Understanding that the production schedule varies for each capstone project, both student and advisor might find the following tentative schedule useful. We use a fifteen-week semester schedule to layout the process.

Week 1

- Submit a detailed outline for the project. The project will include a research and process paper, research, a weekly journal, and designs, drawings, drafting as appropriate.
- Objectives for the project will be outlined. A timeline for the work will be set up.
- A panel will be established for evaluation of the project, which will be comprised of a major advisor and at least one adjunct overseeing the project.
- Read play or work on which the project will be predicated. Begin to compile research files.

Week 2

- Finalize planning for the project with your advisor.
- Develop an initial concept and prepare for the production meetings.
- Begin collaboration with the creative team.

Week 3

- Continue the process of the project, applying research as an ongoing element, along with any drawings, drafting, sketches, color palettes, fabric swatches, etc.

Week 4

- Continue the work process.
- Finalize the work and provide necessary information to the directorial, stage management and creative team.
- Meet with Advisor to see project progress, receive feedback, and make revisions.
- Set up execution of the work if an artisan or technical specialist.

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Week 5

- Finish the preparation and move the show to the shops.
- Discuss the details with show director; follow up on changes and requests during the rehearsal process.
- Discuss the work process and schedule with technical director, costume shop manager, or residence lighting designer.
- Discuss budget constraints, both monetary and labor if a technical capstone.
- Attend rehearsals as needed.

Week 6

- Continue execution process.
- Layout the outlines of the written work.
- Attend rehearsals as needed.

Week 7:

- Continue execution process.
- Review work with advisors.
- Evaluate progress with the technical director, costume shop manager, or residence lighting designer to make sure the work is on schedule.
- Load in show.

Week 8:

- Finish the detail work.
- Collaborate with project team on the effectiveness of the work; make adjustments.
- Do a walkthrough of the production with the designer/artisan/technician.
- Tech/dress rehearsals.

Week 9:

- Open Show.
- Run show.

Week 10:

- Evaluation of project, both self-evaluation and by project team.
- Receive feedbacks from the director and the advisors.
- Create draft of the research and process paper with addendum of bibliography and research.

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- Compile the production binder.
- Finish the work journal.

Week 11:

- Working on the first draft of the written work.
- Meet with advisor discuss the paper and receive feedbacks for the production binder.
- Turn in the work journal.

Week 12:

- Complete bibliography.
- Turn in the first draft of the written work.
- Clean up all designs/ artisan work.

Week 13:

- Work on the revision of the research and process paper.
- Update personal portfolio.

Week 14:

- Turn in the revision of the research and process paper.
- Turn in the final production binder.
- Update personal portfolio.

Week 15:

- Finish personal portfolio.
- Meeting with advisors, wrapup with advisors and production staff.