

THEA 307-001 (2519): COSTUME DESIGN, SPRING 2014

"My motto is that the audience should notice the actors, not the clothes."
Edith Head (1897-1981)

MWF 9:00-9:50am PAC 217	Final Exam: TBD
Instructor: Mr. Dustin Shaffer, M.F.A.	Email: dkshaffer@frostburg.edu
Instructor's Office: PAC 310	Administrative Assistant: [REDACTED]
Office Phone: 301.687.4781	Office Hours: By appointment

Course Description

Studio course in design of costumes for theatre; visual interpretation of plays through character. History of dress; fashion effects; styles, fabrics, draping, & costume construction. Practical experience with University Theatre productions working in design shops required.

Course Objectives

1. Students will develop a clear understanding and practice of the design process: commitment, analysis, research, incubation, selection, implementation, and evaluation.
2. Students will be able to identify, understand, and utilize the characteristics of effective costume design and apply these principles to create strong characterization.
3. Students will develop a critical basis for judging costume design and share criticism effectively.
4. Students will gain proficiency in sketching and figure drawing techniques.
5. Students will gain proficiency in the application of color media.
6. Students will be able to recognize and identify costume styles from various historical periods.
7. Students will be able to identify and recognize various fabrics and textiles and understand and articulate their unique features.
8. Students will gain basic knowledge of costume construction techniques.
9. Students will develop and master necessary communicative skills that will clearly express their thoughts and ideas to other members of a production team.
10. Students will cultivate a collaborative mindset that is essential for careers within the professional theatrical industry.

Department of Theatre Learning Goals

1. Create a personal aesthetic of theatre through the study of Theatre History, Dramatic Literature, Acting, Design, and Directing including examination of multi-cultural perspectives.
2. Select, plan, design, present, and critique theatrical works.
3. Apply communicative and collaborative skills to the creative process.

4. Develop a career plan, either educational or professional, and prepare resumes and portfolios (either in a book or website format).

Frostburg State University Institutional Learning Goals

1. *Liberal knowledge and skills of inquiry, critical thinking, and synthesis.* You will acquire knowledge in the humanities, the natural sciences, the social sciences, and the arts, which collectively embody the human cultural heritage. You will develop your abilities to practice higher-level critical thinking.
2. *Core skills.* You will become proficient in reading, writing, speaking and listening. You will also develop quantitative literacy and technological fluency.
3. *Acquisition and application of specialized knowledge.* You will gain knowledge and skills appropriate both for your field of study and to enter into the professional sector and/or graduate school.
4. *Values & social responsibility.* You will critically explore, evaluate, and define your values and become a responsible citizen in a complex and changing society.
5. *Appreciation of cultural identities.* You will gain insight into the ways cultural identities and experiences shape individual perspectives of the world and influence interactions with people from different backgrounds.

Required Texts & Supplies

1. *The Costume Designer's Handbook* by Rosemary Ingham & Liz Covey, 2nd Edition, 1992 (ISBN 0-435-08607-3).
2. *Steal Like an Artist*, by Austin Kleon, 2012 (ISBN 978-0761169253).
3. *The Threepenny Opera* by Bertolt Brecht, 1928 (ISBN 978-0143105169).
4. *In a Forest, Dark and Deep* by Neil LaBute, 2011 (ISBN 978-1468307047).
5. Three ring binders for each design project (x 3)
6. Prismacolor Premier Colored Pencils (set of 24)
7. Prismacolor Markers (set of 12)
8. Prismacolor Premier Pens, Assorted Tips, Black (set of 7)
9. Canson Pro Layout Marker Paper, 11 in. x 14 in. (50 sheets)
10. Staedtler Mars Drafting Mechanical Pencils 3 pk. (0.3, 0.5, & 0.7mm)
11. Sharpie Ultra-Fine-Point Permanent Markers (set of 24)
12. Canson 9 in. x 12 in. Universal Sketch Book (100 sheets)
13. Denatured Alcohol (1 quart)

Grading

Students are graded individually and based upon the progress made from assignment to assignment. Each assignment is as valuable as the next but progress and improvement is expected with each one. For students who have more experience than others in the class, it is expected that you will make a personal effort to stretch yourself further and in different areas than those that are comfortable. These projects will not be realized in the workroom nor are they subject to budgetary concerns so go ahead and dream "BIG".

Due Dates

Projects are due at the start of class time and will be critiqued during that session. If you need extra time with a project, please bring it to my attention and a possible extension will be considered. As this class attempts to bring you "up to speed" with the reality of deadlines, the need for extensions should be avoided. Students who do not gain approval for time extensions will have their projects graded as late and are subject to a reduction of 25% of the possible points. If a project is more than two sessions late without approval it will be regarded as a failure. It is better to request permission to submit a weaker project on critique day and the chance to re-submit it than to have the project late.

Reading Quizzes

It is imperative that you read the individual plays assigned in this class (*Trifles*, *The Threepenny Opera*, and *In a Forest, Dark & Deep*) and *The Costume Designer's Handbook*. To ensure that you are taking the time to carefully and thoroughly read the plays, handouts, and textbook, there will be five reading quizzes. These quizzes may be multiple choice, true or false, and/or short answer.

Costume Shop Lab Hours

The best way to learn about theater is **TO DO** theatre. Therefore, each student will be required to complete 30 lab hours in the costume shop. Possible activities include stitching, cutting, checking-in/checking-out costumes, laundry, cleaning, re-stocking costumes, organization, etc. Students will be given the opportunity to sign-up for the lab hours they would like to work and that best fit their schedule. The sign-up sheet for lab hours will be kept and maintained by the Costume Shop Manager, [REDACTED].

Response Paper

You will write a 3-5 page response paper to Julie Taymor's production of Mozart's *The Magic Flute* (DVD). For detailed information regarding the response paper, please consult the THEA 307 Assignment Description Packet.

Costume Design Projects

The best way to learn costume design is by doing costume design. Over the course of the semester, we will design three shows. These shows are conceptual in nature but the process is the same as fully realized productions. With *Trifles*, I guide you through the costume design process, step by step. You are expected to follow the same approach with the other two projects (*The Threepenny Opera* & *In a Forest, Dark & Deep*). Guidelines for *The Threepenny Opera* and *In a Forest, Dark & Deep* will be provided to you on the date that I assign the project. Please save all process work. Hand in all rough sketches and studies. A works cited page is required for each project. A project without process work and a works cited page is considered incomplete and will be graded accordingly.

Type	Frequency	Total Value	% of Total Grade
1) Reading Quizzes	4	100	10%
2) Lab Hours	30 hrs.	300	30%
3) Response Paper	1	100	10%
4) Design Projects	4	500	50%

Attendance Policy

Attendance in class is an integral part of your education because it allows you to interact with other students in what is hopefully an intellectually stimulating environment. If you are going to learn costume design, attendance at all class periods is critical. I cannot teach you if you are not in class and there are no unimportant classes. Class attendance will not be incorporated into the grading system. With that being said, there will be no make-up opportunities. Please note that you are responsible for all material covered in class and deadlines must be met. You must be present to receive credit for quizzes, activities, and presentations. If you can foresee a need to miss a class, it should be brought to my attention at the earliest possible date so that adjustments can be made to the schedule.

Additional Information

BLACKBOARD POLICY: In the past, I have uploaded PowerPoints from my lectures to Blackboard for students to review and study prior to exams or quizzes. This will no longer be the case. I have observed that students rely too heavily on this accommodation and fail to take important notes, actively listen, participate, and contribute during my lectures. I will only use Blackboard to share special information (readings, videos, etc.), and/or project guidelines. If you have questions regarding your grade, please visit me during my office hours (as indicated on the syllabus) and I will be happy to share this information with you.

FSU EMAIL: You may be contacted about class throughout the semester via your FSU email account. Please have this account readily available for important information that may come your way regarding class. Please check your university e-mail regularly.

CANCELLATIONS: In the event of a school or class cancellation, all readings, assignments or tests will be postponed until the next class period. If necessary, I will contact you via your FSU email account with any changes or reminders.

CELL PHONES: Cell phone use will not be tolerated during class. *Please do not text while in class.* As a rule, please have your cell phone turned off before entering the room. If you have an emergency situation that requires use of your phone during class, please talk with me in advance of our session.

PAC POLICY: The Building Policy of the Performing Arts Center does not permit food, drinks, or tobacco inside the building or classrooms. Please adhere to this policy and leave such items outside of the building and class room.

ACADEMIC DISHONESTY: Academic dishonesty, including plagiarism, is prohibited by Frostburg State University and subject to disciplinary action. University policy on academic dishonesty is stated in Pathfinder, which can be acquired at the Office of Student and Educational Services.

DISRUPTIVE STUDENT BEHAVIOR: As stated in Pathfinder, "The University will not tolerate disorderly or disruptive conduct which substantially threatens, harms, or interferes with university personnel or orderly university processes and functions...A faculty member may require a student to leave the classroom when his/her behavior disrupts the learning environment of the class. A student found responsible for disruptive behavior in the classroom may be administratively withdrawn from the course."

COURSE SCHEDULE		
Date:	Topic:	Assignment(s):
1/27/2014	Course Introduction, Review Syllabus, & Review Materials List	Read Austin Kleon's <i>Steal Like an Artist: 10 Things Nobody Told You About Being Creative</i>
1/29/2014	No Class (Mr. Shaffer away)	
1/31/2014	No Class (Mr. Shaffer away)	
2/3/2014	Discussion of <i>Steal Like an Artist: 10 Things Nobody Told You About Being Creative</i>	1. Project Runway Activity (handout) 2. Artistic Family Tree (see pages 15-17 of <i>Steal Like an Artist</i>) – Due: 2/7
2/5/2014	In-Class Workday on Project Runway Activity	
2/7/2014	Artistic Family Tree Due & Fashion Show!!!	
2/10/2014	What is <i>costume design</i> and who is a <i>costume designer</i> ?	
2/12/2014	What constitutes <i>effective costume design</i> ?	
2/14/2014	Designing costumes for various genres of theatre.	1. Read Chapter #1 (pg. 5-31), "The Playscript" from <i>The Costume Designer's Handbook</i> 2. Project #1, "Three Views" – Due: 2/21
2/17/2014	Chapter #1 – "The Playscript"	Read Susan Glaspell's <i>Trifles</i> (available on Blackboard)
2/19/2014	Quiz #1 & Discuss <i>Trifles</i>	1. Project #2, Part I: Playscript Analysis for <i>Trifles</i> – Due: 2/24
2/21/2014	Project #1, "Three Views" Design Presentations & Critique	Read Chapter #2, "The Production" from <i>The Costume Designer's Handbook</i>
2/24/2014	Playscript Analysis Due Chapter #2 – "The Production" & Taking Measurements Demonstration	1. Project #2, Part II: Action Chart & Rough Costume Plot for <i>Trifles</i> – Due: 3/3 2. Measurement(s) Activity – Due: 2/28
2/26/2014	Figure Drawing Demonstration	
2/28/2014	Measurement(s) Activity Due Marker Technique Demonstration	1. Read Chapter #3, "Costume Research" from <i>The Costume Designer's Handbook</i>
3/3/2014	Project 2, Part II: Action Chart/Rough Costume Plot Due Chapter #3 – "Costume Research"	1. Project #3: Research File – Due: 3/14
3/5/2014	A Survey of Historical Costume, Part I	
3/7/2014	A Survey of Historical Costume, Part II	
3/10/2014	A Survey of Historical Costume, Part III	
3/12/2014	Meet at Ort Library for Research Time	
3/14/2014	Project #3: Research File Due	1. Read Chapter #4, "Preliminary Sketching & Color

	Collage Techniques Demonstration, Creating the "Mood Board"	Layout" from <i>The Costume Designer's Handbook</i> 2. Project #4: Collage – Due: 3/24
3/24/2014	Project #4: Collages Due Discuss Chapter #4 – "Preliminary Sketching & Color Layout" & Thumbnail Demonstration	1. Create thumbnail sketches for each character in <i>Trifles</i> based off the information indicated in your "mood boards." You will turn the thumbnail sketches in with your final renderings.
3/26/2014	Understanding Fabrics Lecture & Swatching Demonstration	1. Read Chapter #5, "Final Sketches" from <i>The Costume Designer's Handbook</i>
3/28/2014	Chapter #5 - "Final Sketches"	1. Assignment: Read Chapter #6, "The Pre-Production Period" from <i>The Costume Designer's Handbook</i> 2. Project #5: Renderings & Production Book – Due: 4/4
3/31/2014	Chapter #6 - "The Pre-Production Period"	1. Read Chapter #7, "The Production Period" from <i>The Costume Designer's Handbook</i>
4/2/2014	Chapter #7 - "The Production Period" & Production Book Checklist	
4/4/2014	Trifles (Project #5) Design Presentations & Critique, Production Books Due	1. Concept Statement Handout
4/7/2014	What is a "concept" or "design idea"?	
4/9/2014	Crafting the PERFECT concept statement.	1. Read Bertolt Brecht's <i>The Threepenny Opera</i>
4/11/2014	Quiz #2 & Discuss Brecht's <i>The Threepenny Opera</i>	1. Read Chapter #8, "The Costume Design Business" from <i>The Costume Designer's Handbook</i> 2. <i>The Threepenny Opera</i> Project – Due: 4/25
4/14/2014	Chapter #8 - "The Costume Design Business"	1. Read Actor's Equity Handout
4/16/2014	Understanding Theatrical Unions & Union Rules	
4/18/2014	Quiz #3 (Union Rules & Regulations), Costume Design & Makeup: <i>Relating Makeup to the Character</i> <u>Discuss Makeup, Hair, & Accessories Component for <i>The Threepenny Opera</i> project due on 4/25</u>	
4/21/2014	Costume Design & Hair: <i>Relating Hair to the Character</i>	
4/23/2014	Costume Design & Accessories: <i>Relating Accessories & Costume Props to the Character</i>	
4/25/2014	The Threepenny Opera Design Presentations & Critique, Production Books Due	
4/28/2014	Screening: Julie Taymor's production of Mozart's <i>The Magic Flute</i>	1. <i>The Magic Flute</i> Response Paper – Due: 4/30
4/30/2014	Screening: Julie Taymor's production of Mozart's <i>The Magic Flute</i>	

5/2/2014	Screening & Discussion of <i>The Magic Flute</i>	1. Read Neil LaBute's <i>In A Forest, Dark & Deep</i>
5/5/2014	The Magic Flute Response Papers Due Quiz #4 & Discuss <i>In A Forest, Dark & Deep</i>	1. <i>In A Forest, Dark & Deep</i> Final Project – Due: Final Examination Day
5/7/2014	From <i>Renderings</i> to <i>Realized</i> Costumes	
5/9/2014	Costume Construction & Fittings	
5/12/2014	Costume Fitting Demonstration & Course “Wrap-up”	
FINAL	<i>In a Forest, Dark & Deep</i> Design Presentations & Critique, Production Books Due	

THEA 307 ASSIGNMENT DESCRIPTION PACKET

THE PROJECT RUNWAY CHALLENGE

By now you have divided into small groups, drawn a slip of paper indicating a type of character, and are in possession of a brown grocery bag full of various objects...

Your challenge is this:

Make a costume that reflects the character that you selected from the hat. You can only use the items provided in the bag. Try to utilize all of your resources in creative ways. As Tim Gunn so famously states, "Make it work".

1. Each group should provide a rendering of their costume. **I do not care how this is done.** Just provide some type of visual representation. Think outside of the box; a rendering is not always a drawing.
2. You **may not** use a sewing machine or serger. Everything on your costume must be hand stitched, taped, stapled, and/or hot glued.
3. You are more than welcome to use supplies (thread, needles, glue, scissors, etc.) from the costume shop but **please clean up after yourselves.** Do not leave a mess for others to clean-up.
4. If needed, you may use dye, paint, etc. to modify colors.
5. Select a song that says something about the costume. This will be your "runway music." Bring the song to Friday's class (2/7).
6. Select a member from your group to model the costume. Your model will walk the runway, so pick someone who is a "fierce" walker!

Make arrangements with Professor Shaffer if you need access to the costume shop after 5pm.

The winning group will receive 25 bonus points, the equivalent of one quiz score. Below is the scoring matrix.

Overall Creativity	1 2 3 4 5	Comments:
Craftsmanship	1 2 3 4 5	Comments:
Rendering	1 2 3 4 5	Comments:
Utilization of Materials	1 2 3 4 5	Comments:
Concept – How well does the costume reflect the subject?	1 2 3 4 5	Comments:
Music Selection – How well does the music reflect the subject?	1 2 3 4 5	Comments:
Modeling - How well did the model "work" the costume?	1 2 3 4 5	Comments:

PROJECT #1: THREE VIEWS

By now, we've discussed designing for the major types of plays you will encounter as a costume designer. I would like you to try your hand at adapting one idea for several different genres. Your mission is to design a costume for the character described below. I've provided you with "the given circumstances" to create the basic silhouette. The rest is up to you!

The character is wealthy and has her clothing made for her. She is 45 years old and has 4 children. She is, or has been, married. She does not have a job outside of the home. She lives in a suburb of New York City. She is preparing to have lunch with her friends. You may decide if she is meeting them in a restaurant or if they are coming to her home. The year is 1955.

Now that you have the framework I want you to adapt her costume in three ways:

1. Show the costume as it would appear in a **tragedy**.
2. Show the costume as it would appear if the woman were in a **musical comedy**.
3. Show the costume as it would appear if the woman were in a **dance**.

Be prepared to present your costumes to the class. Please prepare a short explanation in writing (a few typed sentences will do) for the choices that you made concerning the initial costume and its adaptations.

PROJECT #2: PLAYSRIPT ANALYSIS FOR TRIFLES

Part One: The Analysis

Based upon the reading from *The Costume Designer's Handbook* (Chapter #1) and the discussion that we had in class, create a playscript analysis for Susan Glaspell's *Trifles*. Use Ingham & Covey's outline found on pages 15-31 and make sure to address each character in steps five:

1. George Henderson, the County Attorney
2. Henry Peters, the Sheriff
3. Lewis Hale, a neighboring farmer
4. Mrs. Peters, the Sheriff's wife
5. Mrs. Hale, a farmer's wife

Remember to follow the outline and please interpret only what is there. Please limit your inferences. You cannot do the director's work or the actors work for them. Don't wait until the night before this project is due to work through it; you won't finish it in one sitting.

Part Two: Plotting the Play's Production

Notice the action of the play. Create a grid for the play's action and the characters involved. Using a spreadsheet is best, but you may do it in some other method as long as it is neat and clear. What is important here is to create a page that "at a glance" one can know how many scenes/units there are and who is in which scene/unit. Scenes should be indicated across the top and characters indicated down the left hand side.

Because *Trifles* is a short play with no Act or Scene delineation, you will have to break the play down into “French Scenes”. A “French Scene” is a unit in a play of which the beginning and end are marked by a change in the makeup of the group of characters onstage, rather than by the lights going up or down or the set being changed. Identifying the French Scene changes is a useful way of breaking a play into discrete sections for ease of directing and design.

Now take this grid and expand upon it by stating what each person will wear in each scene. You do not have to “cram in” specific items such as “two piece navy blue suit with white trim” but you do need to label it as something brief and descriptive, “suit #2”, for example. This will allow you to see how many costumes each person will need and how many changes will occur – if at all. There is one more thing to notice. Pay close attention to the people onstage when a scene ends and when the very next scene begins. Will the actor have a quick change? Perhaps this isn't the case for *Trifles* but it certainly will be the case with future projects. Label these changes on the grid with a symbol.

PROJECT #3: RESEARCH

This project will take you to the library. It is a necessary and exciting step in the design process. One hint, when you locate a book on a shelf that sounded great when you found it in the library's online catalog, look at the six books to the right and the six books to the left. Sometimes these books are even better than the one you were looking for.

This assignment requires you to complete three preliminary tasks as research prior to designing actual costumes for *Trifles*.

1. Copy or scan photos or illustrations of the basic line of the menswear and ladies wear of the era (1916-1920). Show one ensemble for each character and provide photos for all of the pieces: the basic outfit, the undergarments, the outerwear, and the accessories (hats, shoes, & jewelry). This is something to show a director explaining what the era holds for men and what the “look” of the women might be.
2. Create a “research file” for each character. This is a collection of photos that evoke and represent the character. Use them as “studies” for your rough sketches.
3. Finally, create a bibliography of your research and image sources.

Please be sure to show depictions of the era that are right for these characters. This is design preparation.

PROJECT #4: COLLAGE

Create collages or “mood boards” for the five characters in *Trifles*.

A mood board is a type of collage that consists of images, text, and samples of objects in a composition of the choice of the mood board creator. Designers and others use mood boards to develop their design concepts and to communicate to other members of the design team.

Use images from your research (Project #3), magazine and/or newspaper clippings, catalog photos, fabric, advertisements, or rough sketches, etc. to convey the “essence” of each character. These images do not have to be realistic humans. Let us save this step for the rendering phase. Use your artistry and creativity and evoke the energy of these characters. Let the collage show both the character's personality, apparel, and their style. Remember to make choices that are truthful and in the spirit of the piece.

FINAL PROJECT #5: RENDERINGS & PRODUCTION BOOK

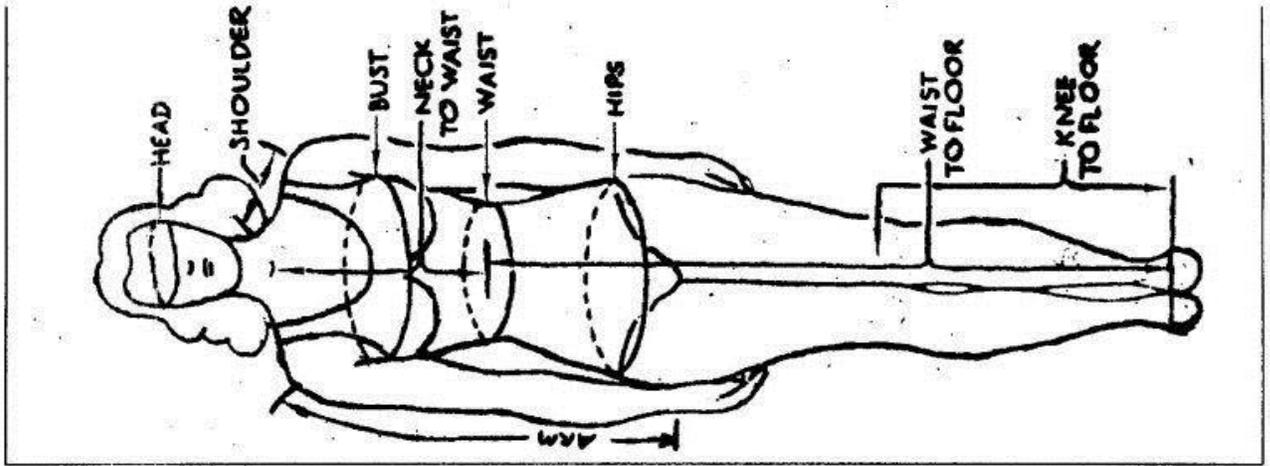
You will provide me with five fully swatched costume renderings for Susan Glaspell's *Trifles*. Use your collages from Project #4 to inspire your designs. Marker, pen, and colored pencil should be your primary media for this project. I would like you to compile all of your research and rough sketches in a binder for future reference. Include any materials that document your creative process. I'm interested in seeing how your mind works! Please make sure your binder is organized and that everything is neatly and clearly labeled. We have covered the Production Book in class, but I have provided a basic checklist of what might go into your binder below:

- Production Calendar
- Personal Calendar
- Contact Sheet
- Tax Exemption Letter/Number
- Materials Budget Breakdown
- Cast List
- Action Chart
- Costume Plot
- Wig & Beard List
- Hat List
- Accessories & Costume Props List
- Rental Lists
- Measurement Charts (include your practice measurement sheets for this section)
- Sketches/Studies
- Renderings
- Swatch Cards

THE MAGIC FLUTE RESPONSE PAPER GUIDELINES

1. This paper is due on 5/5/2014 at the beginning of class.
2. The paper should be 3-5 pages in length.
3. Please comment on the overall costume design of the production.
4. Did the costume designs work to help tell the story?
5. In what (if any) historical era is this play set? Were the costumes historically accurate to the era?
6. Did Taymor's costume designs contain continuity? In other words, did Taymor's costumes appear to come from the "same world"?
7. Do you believe the costume design and actual garments were artistically done?
8. Was the designer successful in her efforts and why? If not, why? Provide concrete and specific examples.
9. Identify your favorite and least favorite costume(s) and why?
10. This paper should be a typed document, using MLA format. Please use complete sentences and proper grammar. You will also be graded on spelling.

COSTUME MEASUREMENT ACTIVITY



ACTOR: _____

CHARACTER: _____

HEAD _____ HEAD _____

NECK _____ NECK _____

CHEST _____ BUST _____

WAIST _____ WAIST _____

HIPS _____ HIPS _____

9" below _____ 9" below _____

THIGH _____ THIGH _____

NECK to SHOULDER _____ NECK to SHOULDER _____

NECK to WAIST _____ NECK to WAIST _____

BACK WIDTH _____ BACK WIDTH _____

ARM LENGTH _____ ARM LENGTH _____

WAIST to KNEE _____ WAIST to KNEE _____

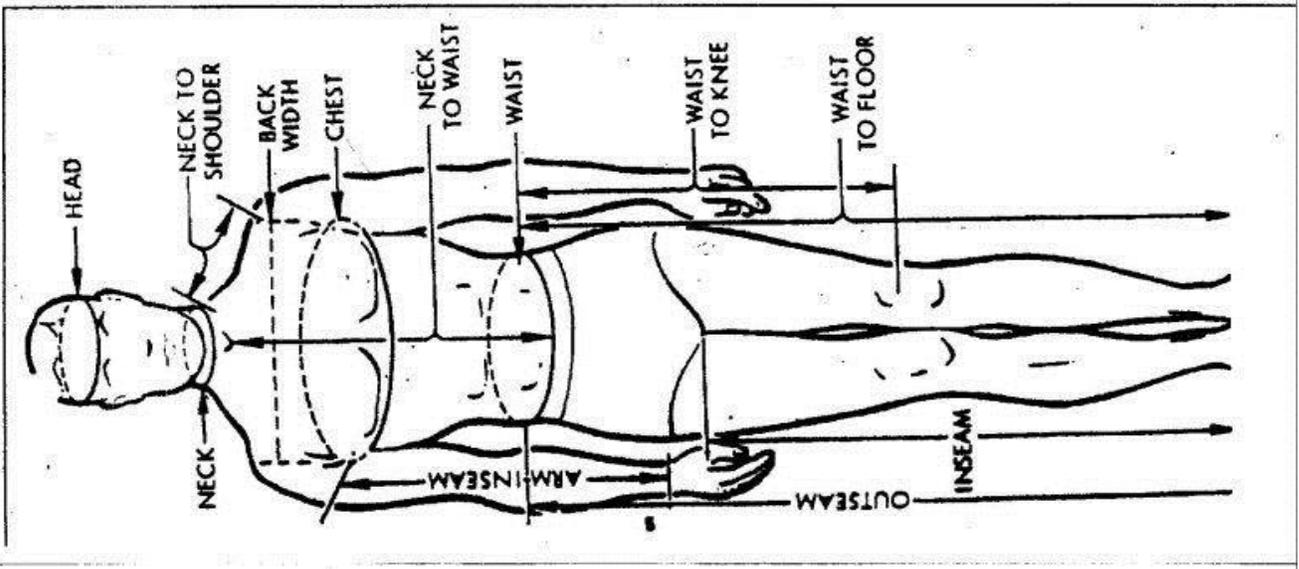
WAIST to MIDCALF _____ WAIST to MIDCALF _____

OUTSEAM _____ WAIST to FLOOR _____

SHIRT SIZE _____ DRESS SIZE _____

HEIGHT _____ HEIGHT _____

WEIGHT _____ WEIGHT _____



The Costume & Craft Cottage 1 718 856 7559