

THEA 2XXX- Costume Fundamentals

TR • 9:00-10:20 • BC 317

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Office Hours: M & W— 9:30 - 10:30, and by appointment (I prefer that you make an appointment)

PURPOSE: Introduction to stage costume: with lectures, demonstrations and projects to introduce the basic materials, fabrics, costume construction methods, history, and design principles and procedures for theatrical costumes. The costume designer's art lies in effective interpretation, collaboration, and execution. Doing so successfully requires a solid foundation in general artistic principles and specific knowledge of how those principles apply to contemporary costume design.

OBJECTIVES:

- To introduce the multiple aspects of costuming; history, research, construction, and design.
- To learn how to communicate visually.
- To visualize characters in a script.
- To become a useful human being in the costume studio.

OUTCOMES ASSESSMENT:

1. Attendance at and contribution to regular class discussions (15%)
 - Figure &/or portrait drawing
 - Dress to Describe
 - Script discussion
 - Drawing
 - Sewing
2. Color wheel/gray scale (10%)
3. Writing Assignments (15%)
 - Creativity description
 - Written Design Approach
 - Character Analysis
4. Costume Design Project (30%)
 - Research/Bibliography/collage
 - Rough Sketches
 - Final Renderings
5. Costume Studio Project (10%)
6. Take-home final exam (20%)

GRADING: Each assignment must be completed on time to receive credit. Some assignments have multiple parts and all parts figure into the grade. In-class projects cannot be made up if missed. **You must attend all class critiques of your work** (there are no

excused absences). Grades will be based on attendance and class participation, costume design project, costume studio project, initiative, creative effort, presentation, the quality of your work, and final exam.

A= demonstrated excellence in class participation, costume design project, costume studio project, initiative, creative effort, presentation, the quality of your work, and final exam.

B= demonstrated proficiency in class participation, costume design project, costume studio project, initiative, creative effort, presentation, the quality of your work, and final exam.

C= demonstrated adequacy in class participation, costume design project, costume studio project, initiative, creative effort, presentation, the quality of your work, and final exam.

D= demonstrated limitations in class participation, costume design project, costume studio project, initiative, creative effort, presentation, the quality of your work, and final exam.

E= demonstrated deficiency in class participation, costume design project, costume studio project, initiative, creative effort, presentation, the quality of your work, and final exam.

ATTENDANCE: Theatre Arts area- Attendance Policy

The Theatre area recognizes the importance of class participation and performance. To this end we enforce the following attendance policy: Tuesday/Thursday classes are allowed 2 absences, however these absences may not be on a critique day. Once the allowed absence limit has been reached the student's grade will drop incrementally for each additional absence. Tardies are as important an issue as absences. Therefore, 2 tardies equal 1 absence. Students should plan ahead and use absences and tardies wisely.

ACADEMIC INTEGRITY: Plagiarism, cheating, collusion, falsification, accessing, unauthorized course or test information, using unauthorized resources or breaches of copyright law and will **NOT be tolerated** in this class. The penalty for academic dishonesty in this course is an automatic grade of E for the assignment and may result in the failure of the course.

PLAY: *James and the Giant Peach*, by Dahl and Wood

BOOK: Hamm, Jack. *Drawing the Head and Figure*. Perigee Trade, 1982.

SUPPLIES: Water colors and/or watercolor pencils, pastels, brushes, paint palette, sponges, dishtowel, sketchbook, paper, portfolio, and any other material that you discover you enjoy working with, 11" x14" sketchbook, and good art paper for finished renderings

PLEASE NOTE:

- 1) Your mobile phones (NO TEXTING!), iPods and small children are not welcome in my class.
- 2) This is a theatre design/tech class I expect you to see the productions of this semester, which includes *The Plain Princess*, *Of Myth and Mud*, and Orchesis Dance Theatre.
- 3) I will take attendance and I will take it into consideration when I grade.

COURSE CALENDAR	
AUG 27	Introduction
AUG 29	Syllabus, projects, art supplies...
SEPT 3	PRESENTATION/DISCUSSION: <i>Everyday Creativity</i> DISCUSSION: Creativity model
SEPT 5	<u>DUE: WRITTEN DESCRIPTION OF A CREATIVE ACTIVITY</u> LECTURE/DISCUSSION: Why creativity matters
SEPT 10	<u>DUE: DRESS TO DEFINE YOURSELF</u>

	LECTURE/DISCUSSION: You will each explain your choices
SEPT 12	LECTURE/DISCUSSION: Elements of Design especially color & line Explain color wheel and gray scale project
SEPT 17	LECTURE/DISCUSSION: Character Analysis for costume designers
SEPT 19	<u>DUE: COLOR WHEEL AND GRAY SCALE</u>
SEPT 24	LECTURE/DISCUSSION: How to do research & compile a bibliography Explain research/bibliography project
SEPT 26	DISCUSSION: Costume tools, equipment, materials and costume crafts
OCT 1	IN CLASS PROJECT: Introduction to flat patterning
OCT 3	IN CLASS PROJECT: How to read a sketch and where do patterns come from or what questions to ask...
OCT 8	IN CLASS PROJECT: drawing or costume studio project
OCT 10	IN CLASS PROJECT: drawing or costume studio project
OCT 15	IN CLASS PROJECT: drawing or costume studio project
OCT 17	IN CLASS PROJECT: drawing or costume studio project
OCT 8-17	<u>ASSIGNMENTS:</u> <u>READ- <i>James and the Giant Peach</i> (at least twice!)</u> <u>DRAW- self-portrait and gesture/figure drawings</u> <u>SEW- "whale" and pillowcase</u>
OCT 22	<u>DUE: Self-Portrait</u> Be prepared to draw in class
OCT 24	<u>DUE: Gesture/figure drawings</u> Be prepared to draw in class
OCT 29	<u>DISCUSSION: <i>James and the Giant Peach</i></u> <u>ASSIGNMENT: Design Collage</u>
OCT31	<u>DUE: CHARACTER ANALYSIS</u> LECTURE/DISCUSSION: How to write a Design Approach and Designer Checklists
NOV 5	<u>DUE: COLLAGES</u>
NOV 7	<u>DUE: DESIGN APPROACH FOR <i>James and the Giant Peach</i></u> <u>DEMONSTRATION: Draping</u>
NOV 12	DISCUSSION: final rendering requirements and art supplies Be prepared to draw in class
NOV 14	<u>DUE: ROUGH DRAWINGS – INDIVIDUAL APPOINTMENTS</u>
NOV 19	<u>DUE: ROUGH DRAWINGS – INDIVIDUAL APPOINTMENTS</u>
NOV 21	<u>DUE: ROUGH DRAWINGS – INDIVIDUAL APPOINTMENTS</u>
NOV 26	<u>DUE: COSTUME STUDIO PROJECT</u>
NOV 28	THANKSGIVING BREAK
DEC 3	In class workday • Distribute take-home final
DEC 5	<u>DUE: FINAL RENDERINGS FOR <i>James and the Giant Peach</i></u>
Date TBA	<u>DUE: TAKE-HOME FINAL</u> by 4:30pm- my office, BC 359 either handed to me, put in the envelop on door or put under my office door

GRADED PROJECTS	% OF GRADE	THEATRE PROGRAM OUTCOMES MET
Creativity description	5	1

Color wheel/gray scale	10	8
Character Analysis	5	1, 6
Figure & portrait drawing	5	8
Written Design Approach	5	1, 6
Research/Bibliography/collage – James and the Giant Peach	10	1
Bibliography Project/Notebook/PowerPoint	10	1
Rough Sketches	5	8, 10
Final Renderings	10	8, 10
Costume studio projects	15	8
Take-home final exam	10	1, 7
Attendance and classroom projects Dress to Describe (color & line) Flat patterning Drawing Sewing	10	8, 10
	100	

CORE BELIEFS: According to PPM 6-22 IV, students are to “determine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs.”

DISABILITY ACCOMMODATION: PPM 3-34 notes: “When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities (SSD) in room 181 of the Student Service Center before the beginning of the semester in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation.”

EMERGENCY CLOSURE: In the event of an extended campus closure I will continue to provide instruction by utilizing Canvas. I will provide illustrated, text-based mini-lectures two times each week and will expect you to login to the system on a regular basis to keep up with coursework. Discussions will be made available to allow you to interact with other students and me about course material, but participation in these will not be required. I will check email on a daily basis should you need to communicate with me personally. Please let me know by the end of the first week of the semester if you do not have access to a computer and/or the Internet from your home.

PLEASE NOTE: Any disclosure by a student, orally or in writing, whether related to class assignments or not, that communicates the possibility of imminent danger to the student or others will be shared with the appropriate authorities.

REFERENCE MATERIALS:

Barton, Lucy, *Historic Costume For the Stage*, Boston: Walter H. Baker Company. 1963
 Boucher, François, *20,000 Years of Fashion*, New York: Harry N. Abrams. 1983.
 Laver, James. *Costume and Fashion*, 4th ed. New York: Thames and Hudson. 2002.
 Leventon, Melissa, Consultant Editor, *What People Wore When: A Complete Illustrated History of Costume from Ancient Times to the Nineteenth Century for Every Level of Society*, New York: St. Martin's Griffin. 2008
 Russell, Douglas. *Costume History and Style*, Englewood Cliffs, NJ: Prentice-Hall. 1983.
 Russell, Douglas. *Stage Costume Design: Theory, Technique & Style*, Englewood Cliffs, NJ: Prentice-Hall. 1983.
 Schnurnberger, Lynn. *Let There Be Clothes*, New York: Workman Publishing. 1991
 Tortora, Phyllis and Keith Eubank. *Survey of Historic Costume*, 5th ed. New York: Fairchild. 2013.
 Wilcox, R. Turner, *The Mode in Costume*, New York: Charles Scribner's Sons. 1958.

PROGRAM OUTCOMES FOR THEATRE:

Depending upon which degree track is chosen, graduates from the theatre program will:

1. Have writing skills and ability to use research tools (library, internet, etc.).
2. Be able to research, prepare, and perform roles in musical theatre with depth in each of the three disciplines: acting, singing, and dancing.
3. Be able to learn choreographic sequences and demonstrate them with security, character, and stage presence.
4. Be able to read music and demonstrate sight-singing skills.
5. Be able to present critical thinking through verbal and written presentations regarding the musical theatre. Specific areas of expertise will include major works, major figures (librettists, composers, lyricists, performers, directors, choreographers), theory, and history.
6. Have a practical, working knowledge of how to produce a play on stage, including all related performance, script, design, and technical considerations.
7. Have the ability to critically evaluate what they and others have created.
8. Develop necessary skills to be proficient in at least one area of theatre (performance, teaching, technical/design-costume, technical/design-scenery, technical/design-lighting, technical/design-sound, directing, theatre management, or playwriting), with the ability to identify, analyze and resolve specific problems pertaining to that area.
9. Understand the historical context of theatre, drama, and performance including plays, major figures, costumes, scenic innovations, and theoretical approaches, and how these relate to contemporary society and culture.
10. Have experience with individual and collaborative processes needed to produce and understand theatre.
11. Be able to articulate a philosophy of theatre education on a secondary level and create a program based upon this philosophy.
12. Be able to demonstrate effective teaching strategies, classroom management skills, and syllabi design for secondary theatre education.